

THE SMCT PRODUCTION OF



# THE HUNCHBACK OF NOTRE DAME

**Music By**  
**Alan Menken**

**Lyrics By**  
**Stephen Schwartz**

**Book By**  
**Peter Parnell**

**Based on the Victor Hugo novel and songs from the Disney film**

Originally Developed by Disney Theatrical Productions

Orchestrations by Michael Starobin

Incidental Music and Vocal Arrangements by Michael Kosarin

Dance Arrangements by Rob Berman

THE HUNCHBACK OF NOTRE DAME is presented through the special arrangement with Music Theater International (MTI).  
All authorized performance materials are also supplied by MTI. [www.mtishows.com](http://www.mtishows.com)

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**ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.**

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## **CONTENT WARNING**

The Hunchback of Notre Dame contains themes of violence, abuse, SA, and use of racial slurs that some audience members may find upsetting.

This production utilizes the use of smoke/fog and flashing lights.

# DIRECTOR'S NOTE

*The Hunchback of Notre Dame* is a huge show, and there is a lot to unpack in regard to its themes. A brief Google search will tell you it is about, "love, death, lust, and jealousy, alongside the symbolism of Gothic architecture and its impact on society. It also delves into the complexities of appearances, alienation, hypocrisy, and the nature of fate and free will. The novel further examines social injustice, societal outcasts, and the conflict between good and evil."

I've learned, too, that the show means different things to different people. Cast members, crew folks, and strangers on the internet have told me it is a criticism of the Church; it is about the Roma people; it is about sexism; it is about immigrants, and race. People seem to be able to find their desired throughline in the text, no matter what it may be. I think the mistake many people make is to try to pull that theme, their theme out as somehow better, or more, or purer. In truth, *The Hunchback of Notre Dame* has so many facets that to look at just one surface gives you a flat, unsatisfactory experience of the story.

"Okay, but - you're the director; this is the director's note. What do you think it's about?"

My experience with this show has been unique. Usually when I do a show, I fall even more in love with it than I already was. Last year's *Fiddler on the Roof* is a wonderful example. As we worked with our cultural consultant to give the material context, and through rehearsal discovered and created the show together, I found *Fiddler* to be a deeply culturally Jewish show, with lovingly crafted characters, and historical accuracy to help the story ring true.

This year, it was my intention to dig into this text with the same techniques. We hired a dramaturg, consulted a modern day Romani person living in Europe, and did loads of research on Deafness and disability, both in modern day and in the 15th century when the story takes place. The company sent along a 129-page production guide, which I read and annotated. I read multiple books on Roma culture and history, Deafness and Deaf culture, and of course the source material, Victor Hugo's *The Hunchback of Notre Dame*. Our choreographer even read the original French version, *Notre Dame de Paris*.

While all this learning enriched my experience of the text and my understanding of history (and therefore our world), almost none of that real-world context made it to the page. The Roma in the story are stereotyped, Quasimodo's Deafness is mentioned once and then quickly forgotten, and the social change is driven by our fairly typical male protagonist, Phoebus. The opportunity to make different choices afforded by Disney when they adapted, and then re-adapted this story were largely not taken, even as they acknowledge them as problematic in their comprehensive production guide.

I think this show poses a lot of questions that it doesn't necessarily answer. Rather, it invites the audience to think and find answers for themselves.

So where does that leave us, a TINY community theater working against a BIG show? It leaves us utilizing our free will - to do our best. We chose to lead from a place of education and compassion, to work against the problematic points in the text to make powerful choices, and to trust that it is better to tell a story tackling these many important themes imperfectly, than to do another production of something "safe," like Oklahoma.

(continued)



(continued)

# DIRECTOR'S NOTE

In doing this show, I did not want to be so afraid of doing something wrong that I did nothing right. So, I accepted my imperfections and shortcomings as a director. I accepted the questions, prejudices, and challenges this material brought up within myself, and I tried to tell a story to find some answers. To me, this show, right now in the year 2025 is about oppression. It is about the dangers of treating those different from us as less than human, as if their rights don't matter. It is a cautionary tale of what happens when we allow fear, anger, and cruelty to supersede compassion. The Hunchback of Notre Dame is about what happens when a man in power is allowed to be a hypocrite who incites violence and unrest in the name of a morality he uses as a shield, and not as a mirror.

Outside of the text, this show is told in the format of Story Theater. The cogs and wheels that make up the 'suspension of disbelief' this art usually requires are visible to the audience. This, to me, brings the tool of storytelling to the forefront. I believe in my heart that one of the best ways to spark compassion is through storytelling. Storytelling puts us in the shoes of those different from us and allows us to understand their experience, their culture, and their truth. It is our duty to tell this story with as much life and heart and truth as we can.

My hope is that we tell our story with enough of all these feelings to make you, our audience think: about what the story means to you; about how you treat those who are different from you; about the Roma, who are still alive and being persecuted; about our views on disability as a culture, which have improved but have a long way to go; about the duality of monster and man that exists inside all of us, and the free will we have to choose - monster or man, each day.

...And maybe, just maybe about Phoebus's call to action:

Hear me, people of Paris,  
How much oppression will you allow?  
Someday,  
Your patience will finally break  
Why not make  
Someday come right now?

**Vanessa M. H. Powers**  
**Director**



# A NOTE FROM THE PASTOR

*The Hunchback of Notre Dame* has sometimes been interpreted to be a criticism of the Christian church. That is inaccurate. Instead, *Hunchback* reminds us that beauty and imperfection co-exist, often within the same thing. All people are imperfect. Quasimodo's imperfections are so obvious because they are physical and visible. Archdeacon Frollo's imperfections are hidden and can be seen only through his actions. Frollo's imperfections are far uglier and far more damaging than Quasimodo's deformity. Rather than criticizing Christianity, Victor Hugo (no relation) is criticizing what needs to be criticized while elevating the beauty that deserves to be elevated, a beauty that is often hidden within the imperfect.

- Pastor Bill Hugo, St. Matthew Lutheran Church

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## SMCT ROMANI LANGUAGE STATEMENT

*The Hunchback of Notre Dame* features many characters which are frequently referred to as "Gypsy". Considered a racial slur by both modern and historical contexts, "Gypsy" is no longer acceptable for use except when referring to quotes from literature, legal statutes, etc.. The proper way to identify this group of individuals is Romani or Roma.

While our actors use "Gypsy" on stage, it is imperative that SMCT provide clarity on its context to our audience. On stage this word will be used as a slur to accurately depict historical discrimination experienced by Romani people as indicated by the script.

Off stage, we have the expectation that those involved in this production will not use the term except when performing. Outside of this limited context, we have instilled the use of using "G-Slur" instead of "Gypsy" and when talking in general about the people for whom that slur is used, the proper terms are "Roma" or "Romani people".

Our creative team has worked with a dramaturg to ensure accurate and sensitive depictions of Romani people in this production. We understand that this may be the first time some of you are being exposed with this content, so if you would like to learn more about the Romani people and Anti-Roma discrimination, please visit:

[www.state.gov/defining-anti-roma-racism](http://www.state.gov/defining-anti-roma-racism)



# HALEY ANDERSON

— DESIGN —

Contact: [haley@haleyanderson.design](mailto:haley@haleyanderson.design)



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Bill Hugo, Pastor

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## Connect in the Community!

St. Matthew will be joining other Columbia Heights churches to connect with our community via various family events.

Details are in the works! For more information about how you can become involved, contact Brenda Hugo:  
[Brenda.hugo@stmatthew-ch.org](mailto:Brenda.hugo@stmatthew-ch.org).



## David's Christian Learning Center

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# ACT I

<b>Olim</b> . . . . .	Company
<b>The Bells of Notre Dame</b> . . . . .	Company
<b>Sanctuary</b> . . . . .	Frollo, Quasimodo
<b>Out There</b> . . . . .	Quasimodo, Gargoyles, Statues
<b>Topsy Turvy (Part 1)</b> . . . . .	Clopin, Quasimodo, Revelers, Choir
<b>Rest and Recreation</b> . . . . .	Phoebus, Frollo, Clopin, Revelers, Soldiers, Choir
<b>Rhythm of the Tambourine</b> . . . . .	Esmeralda, Phoebus, Frollo, Quasimodo, Clopin
<b>Topsy Turvy (Part 2)</b> . . . . .	Clopin, Esmeralda, Revelers, Choir
<b>Sanctuary II</b> . . . . .	Frollo, Quasimodo
<b>The Bells of Notre Dame (Reprise)</b> .	Esmeralda, Parishioners, Choir
<b>God Help the Outcasts</b> . . . . .	Esmeralda, Parishioners, Choir
<b>Top of the World</b> . . . . .	Esmeralda, Quasimodo, Statues, Gargoyles
<b>Tavern Song (Thai Mol Piyas)</b> . . . .	Roma, Esmeralda, Frollo
<b>Heaven's Light</b> . . . . .	Quasimodo
<b>Hellfire</b> . . . . .	Frollo, Priests, Choir
<b>Esmeralda</b> . . . . .	Company

# ACT II

<b>Entr'acte</b> . . . . .	Company
<b>Flight into Egypt</b> . . . . .	St. Aphrodisus, Quasimodo, Statues, Gargoyles, Choir
<b>The Court of Miracles</b> . . . . .	Clopin, Roma
<b>In a Place of Miracles</b> . . . . .	Phoebus, Esmeralda, Quasimodo, Clopin, Roma, Choir
<b>The Bells of Notre Dame (Reprise II)</b>	Congregation, Choir
<b>Someday</b> . . . . .	Esmeralda, Phoebus
<b>While the City Slumbered</b> . . . . .	Congregation, Choir
<b>Made of Stone</b> . . . . .	Quasimodo, Statues, Gargoyles
<b>Top of the World (Reprise)</b> . . . . .	Esmeralda, Choir
<b>Esmeralda (Frollo Reprise)</b> . . . . .	Frollo, Jehan, Florika, Congregation, Choir
<b>Finale Ultimo</b> . . . . .	Company

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*THERE WILL BE ONE 15-MINUTE INTERMISSION*



# CAST

<b>QUASIMODO.</b> . . . . .	Gabriel Gomez
<b>ESMERALDA.</b> . . . . .	Abigail Blue
<b>CLAUDE FROLLO.</b> . . . . .	Michael Rigney
<b>CAPTAIN PHOEBUS DE MARTIN.</b> . . .	Adam Hebeisen
<b>CLOPIN TROUILLEFOU.</b> . . . . .	Julie Erickson
<b>JEHAN FROLLO.</b> . . . . .	Isaiah Dietz
<b>FLORIKA.</b> . . . . .	Sammi Penick
<b>LT. FREDERIC CHARLUS.</b> . . . . .	Jack Stetler
<b>SAINT APHRODISIUS.</b> . . . . .	Xander Condie
<b>FATHER DUPIN.</b> . . . . .	Jim Hebeisen
<b>KING LOUIS XI.</b> . . . . .	Chris Dansby
<b>MADAM.</b> . . . . .	Erin Gallion
<b>ESMERALDA IN FLAMES.</b> . . . . .	Janelle Karlsrud

## GARGOYLES

Aubree Allen, Mason Esposito,  
Abbey Lowenstein, Noah Nelson, Ryan Schlepp

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## ENSEMBLE

Caroline Alessi, Marissa Badaczewski^, Cassie Froese, MaryKate Gaurke\*,  
Josh Krauskopf, Elin Larson, Amanda Madison, Erin Pecha, Lahiru Samarasinghe,  
Laura Wacker-Hansen\*, James Wilsford

. . . . .

## CHOIR

Cara Brown, Dan Britt, Kari Grundmeier, Christine Janiak, Paul Johnson,  
Victoria Jones, Trisha Larson, Hazen Markoe, Emily Patterson, Gary Peterson,  
Ricardo Riley, Flora Scherr

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## LIVE SOUND ARTIST

Laura LaBree

# PRODUCTION TEAM

<b>DIRECTOR.</b> . . . . .	Vanessa M. H. Powers
<b>STAGE MANAGER</b> . . . . .	Christine Janiak
<b>VOCAL DIRECTOR.</b> . . . . .	Amanda Weiss
<b>CHOREOGRAPHER.</b> . . . . .	Ella Kooyer
<b>PIT CONDUCTOR.</b> . . . . .	Drew Wagner
<b>TECHNICAL DIRECTOR</b> . . . . .	James Erickson
<b>ASST. TECHNICAL DIRECTOR</b> . . . . .	Lily Russ
<b>GRAPHIC DESIGNER</b> . . . . .	Laura LaBree
<b>SCENIC DESIGNER</b> . . . . .	Gabe Gomez
<b>HEAD COSTUMER</b> . . . . .	Sarah Berg
<b>ASST. COSTUMER.</b> . . . . .	Erin Gallion
<b>PROPS MASTER</b> . . . . .	Trisha Larson
<b>REHEARSAL ACCOMPIANIST.</b> . . . . .	Erin Larson
<b>DRAMATURG</b> . . . . .	Gem Marchetti
<b>FIGHT COORDINATOR</b> . . . . .	Kate Peters
<b>INTIMACY COORDINATOR</b> . . . . .	Zakary Thomas Morton
<b>SOUND BOARD OPERATOR.</b> . . . . .	Jason Zemke
<b>LIGHT BOARD OPERATOR.</b> . . . . .	Emily Hensley
<b>SPOTLIGHT OPERATOR</b> . . . . .	Drew Gaurke

# PIT ORCHESTRA

. . . . .

Frankki Allen	<b>Trumpet</b>	Lisa Kappel	<b>Horn</b>
Aaron Barrett	<b>Cello</b>	Karin Kimble	<b>Cello</b>
Walter Bauman	<b>Percussion</b>	Erin Larsen	<b>Piano</b>
Laura Bidgood	<b>Viola</b>	Hannah Lutz	<b>Horn</b>
Christine Eid	<b>Flute/Piccolo</b>	Abbie Marshall	<b>Clarinet</b>
Lisa Engler	<b>Trumpet</b>	Betsy Preston	<b>Trombone</b>
Mandy French	<b>Trumpet</b>	Alex Rhoads	<b>Horn</b>
Lya Jordan	<b>Trumpet</b>	Tayla Zien	<b>Violin</b>

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# THANK YOU SO MUCH!

SMCT wishes to extend our deepest appreciation to the following for helping to make our show possible:

\*\*\*\*\*

Tim Badaczewski • Carol Blase • John Capaul • Mandy French  
Drew & MaryKate Gaurke • Isaiah Janiak • Laura LaBree  
Dan & Trisha Larson • Ben Powers • Jackie & Gary Peterson  
Michael Rigney • Beth Schofield • St. Matthew Lutheran Church

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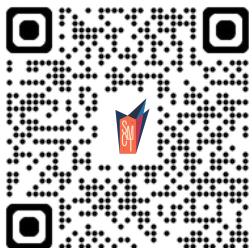


A NEW  
LOOK  
FOR  
SMCT IN  
2025

To capture the light we shine on the community and the beauty we create through art, St. Matthew Community Theater is proud to present a new look, mission statement and updated name.

We are **SMCT**. Our mission is:  
**Storytelling, Mindfulness, Creativity, and Teamwork**

*To read our full mission statement, please scan the QR code*



*Thank you to Haley Anderson Design for their skills in designing the new brand.*