

Oakland University
School of Music, Theatre and Dance

PIPPIN



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Music & Lyrics by Stephen Schwartz

Book by Roger O. Hirson

Director

David Gram

Music Director

Alissa Hetzner

Choreographer

Mary Murphy

Lighting Designer

Eileen Brennan*

Costume Designer

Colin Franz*

Scenic Designer

Liv Kunkle*

Sound Designer

Abigail Elliot*

Hair and Makeup

Eli Cavaliero*

Props Master

Joe Kocenda*

Stage Manager

Rachel Daigneault*

March 30-31, April 1-3, 2022 at 8 p.m.

April 2-3, 2022 at 2 p.m.

Varner Studio Theatre

***We are pleased to acknowledge the work of our students on the production team.**

PIPPIN

Company

Leading Player.....Leah Wilson
Pippin.....Austin McCoy
Charles.....Noah Canales
Lewis.....Griffin Krause
Fastrada.....Madison Wiley
Berthe.....Kaye Hoffmeyer
Catherine.....Ever Liedel
Theo.....Ray Uhrig

The Guardians of Splendor

Aurora Batton, Travis Darghali, Alec Diem, Chloe Matta, Stanley Misevich, Ash Moran,
Rachel Nesbitt, Sydney Nummer, JuJu Palmer, Brock Ritter, Matilda Seagraves,
Grace Liz Turner, Kennedy Vernengo, Calleigh Wilson, and Tuger Xiong

Understudies

Chanelle Beach (Leading Player), Braden Cooper (Pippin), Griffin Krause (Charles),
Travis Darghali (Lewis), Rachel Nesbitt (Fastrada), Kennedy Vernengo (Berthe),
and Ash Moran (Catherine)

Place & Time

780 A.D and thereabouts...and Now

The Holy Roman Empire and thereabouts

There will be one 10 minute intermission.

Musical Numbers

ACT I

“Magic To Do”

“Corner of the Sky”

“War Is a Science”

“Glory”

“Simple Joys”

“No Time At All”

“With You”

“Spread a Little Sunshine”

“Morning Glow”

ACT II

“Opening Act 2”

“The Right Track”

“Kind of Woman”

“Extraordinary”

“Prayer for a Duck”

“Love Song”

“I Guess I’ll Miss the Man”

“Finale”

Band Members

Alissa Hetzner – Keyboard/Conductor

Stacey Jamison – Reeds

Ken Hebenstreit – Reeds

Mike Flickinger – Trumpet

John Robertson – Trombone

Cat Dacpano – Keyboard

Andrew Toering – Guitars

Greg Platter – Bass Guitar

Alex Sikorski – Percussion

Dave Mety – Drums

Production Staff

Technical Director and Scene Shop Supervisor Joe Beck
Assistant Technical DirectorsRandy Magner, Jacquelin Stauder
Costume Shop SupervisorChrista Koerner
Faculty Advisors.....Jeremy Barnett, Dana Gamarra, David Gram, Whitney Locher
Fight Choreography.....Anthony Guest
Assistant Director/Dramaturg.....Olivia Kiefer
Assistant Choreographer.....Matilda Seagraves
Assistant Stage Managers..... Jaden Leverett, Jalen Wilson-Nelem
Intimacy Captain.....Chloe Matta
Magic Captain.....Stanley Misevich
Magic Consultant.....Rick Carver
Dance Captains.....Sydney Nummer, JuJu Palmer, Matilda Seagraves
Costume Shop Staff:
Colin Franz, Liv Kunkle, Madeline Daunt, Katherine Lengyel, Miriam Denstaedt,
Eileen Brennan, Phillip Christiansen, Cayla Stus, Lillija Shuger

Scene Shop Staff:

Sarita Alvarado, River Tomalka, Jaden Leverett, Randy Magner, Jacquelin Stauder

Light Board Operator.....Princess Jones
Follow Spot 1.....Cassius Meriweather
Follow Spot 2.....Xandra Cross
Follow Spot 3.....Lauren Kreuer
Sound Board Operator.....Phillip Christiansen
Audio 2.....Amanda Pordon
Wardrobe Head.....Lilija Shuger
Dressers/Wardrobe.....Laine Hamberg, Sydney Rauch
Props Runner.....Serelle Karasinski
Promotional Photos.....JLBoonePhotography
Marketing Manager.....Carly Uhrig

The Guardians of Splendor would like to extend a warm thank you to...

Kerro Knox 3

Jeremy Barnett

Department of Theatre Faculty

Katherine Boersma

Megan Herald

Manjit Gill

The OU Costume Shop

Wunderground Magic Shop

Renee Petkovski

Kristina, Gatsby, Lulu, and Oslo

Kimmie Fabian Parker for the wonderfully magical Poster Design.

AJ Herbert for the use of his magical Hoverboard.

Emily Nichter, Kassie Dunaj, and Chelsea Kiefer for helping to create the magical
Lobby Display.

Pippin is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI. www.MTIShows.co

P. S. Pardon our dust!

We are in mid-renovation and will have shiny spaces in Fall 2023.

Enjoy the designs out in the hall, and please forgive the current inconvenience.

Video/audio recording of any kind during this production is STRICTLY PROHIBITED

Dramaturg's Note

“Rivers belong where they can ramble. Eagles belong where they can fly. I've got to be where my spirit can run free. Gotta find my corner of the sky.”

This phrase is repeated throughout the production of Pippin; vocally, musically, and spiritually. For decades, the universal feeling of longing is what has connected audiences to this musical: 1973 with the show's Tony Nomination for Best Musical, 2013 with the Tony Award for Best Musical Revival, and even present day, as you watch this spectacle come to life before you.

The magic of coming of age and finding where you belong in this vast world is both alluring and overwhelming. For the young people looking to start out in this world, the accolades and a fulfilling life that were once promised in youth through schooling or stories, are hanging far too high in the sky. Due to COVID-19 and the many unsettling events happening around the world, the future of our youth appears to be clouded. In times when quarantines result in the loss of major life experiences or where war and invasion result in the loss of life itself, humanity is looking for an answer to fill the empty holes left in their lives. Don't we all want to know that our actions are meaningful? That they can change the course of history? That we can be extraordinary?

The loss of life as we knew it to be in the pre-pandemic years leaves us all wanting and itching for experiences and fulfillment; but to what end should we pursue purpose and accolades? Sometimes the splendor and heat of the pursuit of purpose can cause the simple, lovely things in life to be overlooked. Loved ones, good food, fresh air, and sunshine all taken for granted. In the end, these disruptions in our modern fast-paced way of life illuminate these simple joys that have left the forefront of our minds. In these moments of uncertainty, it's the so-called little things that teach us that our purpose in life is not found out 'there'; it will always be found in ourselves.

-Olivia Kiefer

Dramaturg/Assistant Director

Director's Note

My first encounter with *Pippin* was almost 30 years ago. I was away from home for the first time, living in Vancouver, British Columbia where I was starting my undergraduate studies in theatre at Simon Fraser University. I had recently begun collecting cast albums – after performing in my first musical a couple of years prior. At the time, listening to them was the only way I could ‘see’ these shows. Especially ones that were not often produced or touring through the city. I picked up the original Broadway cast recording of *Pippin* – if anything out of curiosity (and the album cover art) – and was immediately struck by Stephen Schwartz’s music – a blend of ‘70’s pop rock, R&B, vaudeville, and folk. There was also something resonant about the story of Pippin. A young man trying to find his place in the world. Figuring out where he belongs and what he has to do to make his mark. Pippin the character is a stand-in for all of us. He represents our uncertainties and insecurities; our ambitions and drive for success. Our need to belong and feel a part of a community. For these reasons, *Pippin* is also a cautionary tale: It doesn’t matter who you are, anyone can be ‘taken in’ by the promise of something better, by those who make you feel special, by the razzle dazzle of lights and magic. All it takes is someone telling someone else the exact thing they need to hear at a particular moment in time, and they are lost to manipulative and sometimes violent forces.

In 2022, *Pippin* turns 50 years old. Yet this 1972 musical, created by Schwartz and Roger O. Hirson and marked with the indelible stamp of Bob Fosse’s direction and choreography, continues to endure. Shrouded in ‘showbiz’, the musical is a ‘coming-of-age’ story that satirizes war, ridicules political corruption, and is embroidered with a sense of group think. Legacy and the notion of ‘being remembered’ permeates the proceedings. It poses the question: what constitutes ‘extraordinary?’

I look around and see a changing world teetering precariously on edge. One that no longer holds the same kind of promise it once did. A pandemic has ravaged us, our nation’s landscape is politically and socially divided, and a war has broken out in the Ukraine. Yet, *Pippin* shows us that we *can* change not only our course, but the course of other people’s lives too. That there is beauty and love to be found in unexpected places, and to cherish the small things in life.

To my students and colleagues, thank you for your immense talents and the journey of *Pippin*. To you the audience, we appreciate your continued patronage and support of the Department of Theatre’s work here at Oakland University.

We’ve got magic to do...

David Gram
Director, Pippin
Assistant Professor of Theatre