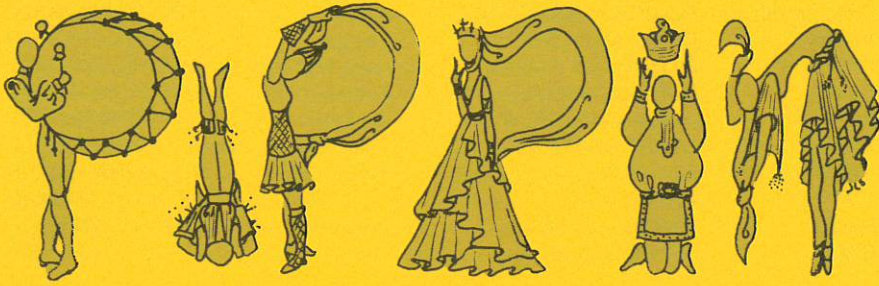


The Brigham Young University Department of
Theatre & Cinematic Arts presents



Musical Direction by David Blackinton
Choreography by Craig B. Call
Scenic Design by Eric Fielding
Costumes Designed by Janet Swenson
Lighting Designed by R. Murray Fagan

Book by Roger O. Hirson
Music & Lyrics by Stephen Schwartz
Directed by Charles W. Whitman

January 21, 22, 23, 26, 27, 28, 29, 30, 1982 at 8:00 pm
January 25 and 30 at 1:00 pm
in the DeJong Concert Hall

Originally produced on the Broadway stage by Stuart Ostrow
Directed on the Broadway stage by Bob Fosse

Pippin Cast

Leading Player	ROMONA GIBBONS	Noble	MATTHEW BALL
Pippin	DAVID MORGAN	Beggar	DEBRA CHURCH
Charles	R. MURRAY FAGAN	Field Marshall	MIKE DERRICOTT
Lewis	EDDY SCHUMACHER	Soldier	JEFFREY HERRERA
Fastrada	LINDA CAMERON	General	TONYA NEFF
Berthe	JANET SWENSON	The Head	JON POWELL
Catherine	KATHRYN LAYCOCK	Treasurer	ROSANNA WEEKS
	WHITEHEAD		UNGERMAN
Baron	RANDY ALLEN	Petitioner	PENNY WITBECK
Peasant	MARIE ASTLE	Theo	JAELAN PETRIE

Synopsis of Scenes and Musical Numbers

Scene 1: The Opening "Magic to Do" "Corner of the Sky"	Scene 5: Revolution "Spread a Little Sunshine" "Morning Glow"
Scene 2: Home "Welcome Home"	Scene 6: Encouragement "On the Right Track"
Scene 3: War "War is a Science" "Glory"	Scene 7: The Hearth "Kind of Woman" "Extraordinary" "Love Song" "I Guess I'll Miss the Man"
Scene 4: The Flesh "Simple Joys" "No Time at All" "With You"	Scene 8: The Finale "Finale"

Production Staff

Director	Charles W. Whitman
Musical Director	David Blackinton
Choreographer	Craig B. Call
Scenic Design	Eric Fielding, USAA
Costume Design	Janet L. Swenson
Lighting Design	R. Murray Fagan
Technical Director	Paul Nibley
Construction Supervisor	O. Lee Walker
Costumer	Sandra Gray
Assistant Directors	Julie Boxx Cynthia Garcia
Assistant Musical Director	Matt Bean
Assistant Technical Director.....	Russell Richins
Production Stage Manager.....	Mark Wilson
Assistant Stage Manager	Beth Brasuell
Resident Stage Manager	Katy Davis
Lighting Technician	Robert Saxon
Scene Shop Foreman	Dean Lorimer
Scene Painter	Chris Harris
Property Mistress.....	Cindy Cook
Property Assistants	Gary Sanders Brandt Redd Laura King
Makeup and Hairstyles	Karl Wesson Tom O'Brien Cindy Garcia Janet Swenson

Production Staff (continued)

Followspot Technicians	Janae Gibbs
	Lynn Beeston
Costume Manager	Monika Todd
Sound (BYU Sound Services)	Bill Conner
Rehearsal Pianist	Matt Bean
Ticket Office Manager	Colleen Thatcher
House Manager	Brad Stevenson
Publicity Director	D. Terry Petrie
Publicity Photographer	Mark Philbrick
Grips	Carla March
	Laura King
	Cathy Stanton
	Jody Ross

Pippin Orchestra

Conducted by David Blackinton

Reeds	JUDI SHIYAMURA	Trombone	ROGER TURNER
	DON CHRISTIANSON		CORT LAMBSON
	BELINDA DE HOYOS	Percussion	ANDY BARRUS
	BOYD RICKS	Drums	DIANE ELLIS
Keyboards	CHIP PRINCE		JOHN DONNER
	MATT BEAN		RANDI FICKLIN
Guitar	KARL JOHNSON	Violin	SUZANNE OSTLER
Bass	PAM BRYAN		MICHAEL ABRAMSON
	ERIC HANSEN	Viola	JIM QUIST
Trumpet	KURT BESTOR	Cello	LORI TUTTLE
French Horn	MARIE BERLIN		LISA WEB

Director's Note

When *Pippin* opened at the Imperial Theatre in New York on October 23, 1972, it received enthusiastic reviews for its theatrical daring: "What *Pippin* possesses is splendiferous theatricality, the kick of a lightning bolt and a passionate professional knack for being entertaining" (Kalen in *Time*, Nov. 6, 1972); but the book, lyrics, and music were panned: "The 'philosophical' or 'socially significant' moments are not only dull but at times positively embarrassing" (Clurman in *The Nation*, Nov. 13, 1972). The director/choreographer Bob Bosse, set designer Tony Walton, and costume designer, Patricia Zippodt "have succeeded in outwitting the skimpy book, which is by Roger O. Kirson, and the competent but not very interesting music and lyrics by Stephen Schwartz." (Gill, in *New Yorker*, Nov. 4, 1972).

I saw the New York production in 1976 after it had played for four years to packed, largely enthusiastic audiences, and I was touched emotionally by the "philosophical" or "socially significant" moments and held by the music and lyrics much more deeply than I was by the razzmatazz spectacle. Beneath the suggestive choreography there was a tender allegory about a youth's search for his identity. *Pippin* became an Everyman, a *Candide* for me. I knew that *Pippin*'s sampling of the life of "a soldier, a playboy, a social rebel, and an ordinary husband" had meaning for my children and I have wanted since then for them to see what I saw in *Pippin*. There should come a time in the lives of each of us when we admit that we're trapped but that the trap is one of our own choosing and is good for us.

I've wondered repeatedly since I left professional theatre to become a school teacher if I have made the right choice. When I visit with Tony-Award-winning friends in New York, I get pangs wondering where I might be today if I hadn't chosen the path I did. So far I have come to *Pippin*'s conclusion—that I'm glad to be in my own, chosen, ever-expanding trap.


Charles W. Whitman, director

COMING PRODUCTIONS

FIRES OF THE MIND

sometimes contradict it? The author says the play "is a human drama reflecting the imperfect thoughts and actions of several . . . good men, each struggling in his own way to become better."

March 18,19,20,23,24,25,26,27,30,31
April 1,2 at 8 p.m. in the Pardoe Theatre

by Robert Elliott • directed by Robert Nelson • set and lighting design by Charles A. Henson • costume design by Mary Jane Hegyessy • technical director, O. Lee Walker

Fires of the Mind is a poignant play about five LDS missionaries from the United States who are serving in Taiwan. The play raises important questions: How do we deal with doubters? Or even with our own doubts? In our very efforts to share the gospel, do we

Matinees March 27 and 29 at 1 p.m. in the Pardoe Theatre
Tickets will go on sale Monday, March 8, 1982

KING LEAR

by William Shakespeare • directed by Max Golightly • set and lighting design by Charles A. Henson • costume design by Janet L. Swenson • technical director, O. Lee Walker

King Lear, Shakespeare's immortal story of ingratitude, is claimed by Shelley to be "the perfect specimen of [theatre] art" and by Hazlitt as "the best of Shakespeare's plays, the one in which he was the most earnest." A rare classic of theatre that has stood the test of time.

February 11,12,13,16,17,18,19,20,23,24,25,26,27 at 8 p.m. in the Pardoe Theatre
Matinees February 22 and 27 at 1 p.m. in the Pardoe Theatre
Tickets will go on sale Monday, February 1, 1982



Other Coming Events

Seventeenth Annual Theatre Workshop

July 6–August 7, 1982

Five weeks of extensive theatre experience in acting, singing, dancing, technical, and production for junior and senior high school students. This year's work will culminate in the production of *Godspell*, a musical based on the Gospel of St. Matthew. Dr. Charles W. Whitman is the director of the workshop. For further information, contact: Ralph Larson, Conferences & Workshops, Brigham Young University, 297 Conference Center, Provo, UT 84602, 378-4785.

Third Annual Drama Workshop for Adults and Teachers

The third annual Drama Workshop for Adults and Teachers will be held on July 19 through 24, 1982 under the direction of Dr. Max Golightly, Janet Swenson, and Eric Fielding of the BYU Theatre and Cinematic Arts Department. Classes are offered for credit in acting, directing, technical theatre and design, and in costuming and makeup. Attendance at major productions at Sundance, BYU Summer Theatre, Promised Valley Playhouse and the famous Pageant of the Arts in American Fork will be included in the workshop. Discussions will also be held. This class is designed for those who wish to gain knowledge and techniques for participating in theatre or teaching theatre courses. Interested people can contact: Conferences and Workshops, Brigham Young University, 297 Conference Center, Provo, Utah 84602, 378-4785.