



PIPPIN

NOV 20, 21- 7:30 PM
NOV. 22 - 2:00 PM

JAN . 22, 23- 7:30 PM
JAN. 24- 2:00 PM

RANDALL L. JONES THEATRE

BOOK BY
ROGER O. HIRSON

MUSIC & LYRICS BY
STEPHEN SCHWARTZ

Originally produced on the Broadway stage by Stuart Ostrow

Originally directed on the Broadway stage by Bob Fosse

2013 Broadway revival directed by Diane Paulus

Theo Ending Originally Conceived In 1998 by Mitch Sebastian

Pippin explores themes of self-discovery and purpose. The production includes mild suggestive humor and innuendo.

PIPPIN is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

PIPPIN

Book by
ROGER O. HIRSON

Music & Lyrics by
STEPHEN SCHWARTZ

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

2013 Broadway revival directed by Diane Paulus
Theo Ending Originally Conceived in 1998 by Mitch Sebastian

ARTISTIC STAFF

Director.....	Britannia Howe
Music Director.....	Patrick Summers
Choreographer.....	Danielle Lydia Sheather
Scenic Designer.....	Chris Mueller
Costume Designer.....	Wendy A. Sanders
Lighting Designer.....	Kolby Clarke
Hair and Makeup Designer.....	Brooke Wilson
Assistant Director.....	Annie Magee
Assistant Scenic Designers.....	Cameron Sorensen Cecilia Vokas
Assistant Costume Designer.....	Hannah Madigan
Assistant Lighting Designer.....	Sydney Long
Dramaturg.....	Rory M. Quill
Stage Manager.....	Liberty R. Stones

CAST

Lead Player.....	Ivy Robbins
Pippin.....	Luke Rowe Elison
Catherine.....	Alana Bowers
Fastrada.....	Gracelyn Erickson
Theo.....	Molly Pearson
Berthe.....	Shay Wilkey
Charlemagne.....	Carson Tanner
Lewis.....	Micah Cajilig
Players/Dancers.....	Madison Stensrud Megan Harris Norah Faye Steverson Veronique Robledo Kira Paskett Tristan Kaiser AJ Newbury Ty Saunders
Ensemble.....	Austin Fronk Emma Holm Kyleen Doman Sloane Saunders
Understudies.....	Paige Bauer Izzy Steele

PIPPIN

Is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

PRODUCTION STAFF

Assistant Stage Managers.....	Aria Skinner Darby Porras
Dance Captains.....	Megan Harris Madison Stensrud
Technical Director.....	Daniel Traner
Assistant Technical Director.....	Lyndsi South
Scenic Artist.....	Madison Diedrichs
Costume Shop Manager.....	Caitlin R. Leyden
Props Supervisor.....	Kate Nelson
Assistant Head Electrician.....	Ella Drakulich
Light Board Operator.....	Jaida Fielding
Followspot Operators.....	Sophie Hoag Evelyn Nichols
Sound Engineer.....	Kyle Cook
Assistant Sound Engineer.....	Logan Ball
A2 Sound Engineers.....	Evan Euphemia Barsic Joanie Dayish
Run Crew.....	Eliza Elkins Alex Olivia Gunn Patton Steed
Wardrobe Supervisor.....	Riley Maughan
Wardrobe Crew.....	Kaitlyn Botelho Leah Butler Shaylan Fingers Harry B. Reid Chasten Roberts Valerie Thériault
Hair and Makeup Crew.....	Dara Bailey Caden Marshall Monty Montgomery Morgan Leigh Olsen
Graphic Designer.....	Sydney Smurthwaite

ORCHESTRA

Conductor/Keyboard.....	Patrick Summers
Piccolo/Flute/Alto Flute.....	Dallin Nelson
Clarinet/Alto Saxophone/Bass Clarinet.....	Luke McLaughlin
Trumpet.....	Hyrum Baldemar
Violin.....	KellyJo Poulsen
Bass Guitar.....	Rylie Leavitt
Drums/Percussion.....	Jackson Alder

SPECIAL THANKS

Ben Hohman	Jeff Lieder
Marielle Boneau	Utah Shakespeare Festival
Richard Girtain	Cedar City Chiropractic - Dr. Curtis
Tanya Stearle	Hobson
Skylar Moore	

DIRECTOR'S NOTE

The more time I spend inside this world, the more I realize how deeply it speaks to all of us. And I love this music, truly. Every time a song begins, “*This one is my favorite.*” Then the next starts, and I think, “*No...it’s this one.*” That is the spell of *Pippin*.

When *Pippin* was first produced, audiences wanted to be dazzled by spectacle, but beneath the shimmer lived a story we all know. In “Corner of the Sky,” Pippin sings of ambition, of the belief that life must be extraordinary to be meaningful. He longs for something grand, something that will prove he is unique and destined for greatness.

It’s a compelling idea—and a myth we’re taught to believe.

Our production opens like a music box: delicate & enchanting. Paper-thin skies, a hanging sun, twinkling stars. Even the finale builds toward a blazing illusion. The Leading Player and their troupe lure us with glitter, artifice, and promises of glory.

But Pippin’s discovery is quieter. Softer. Truer. Life doesn’t have to be complicated to be good, or grand to be meaningful. What others chase might not be what truly matters to you. Meaning can be found in love, in a life lived simply, and in the moments we choose to be fully present.

He is enough.

And maybe, so are we.

And now, to you, our audience: welcome. Thank you for stepping into this world with us. Your presence completes it. Your silence, your laughter, your heart, these are the moments that make the magic real. Tonight, we share it together.

I wanted magic shows and miracles, mirages you can touch.

I wanted so much.

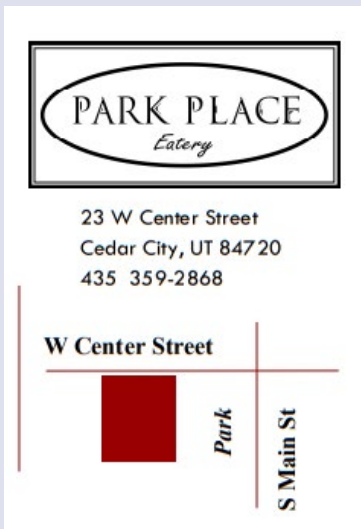
It never was “there.”

I think it was always here.

Enjoy,

Britannia Howe

SPONSORED IN PART BY



MUSICAL NUMBERS

ACT I

“Magic To Do”	Full Cast
“Corner of the Sky”	Pippin
“War Is a Science”	Pippin, Charles, Soldiers
“Glory”	Leading Player, Soldiers
“Simple Joys”	Leading Player, Soldiers
“No Time at All”	Berthe, Players
“With You”	Pippin, Players
“Spread a Little Sunshine”	Fastrada, Lewis, Men
“Morning Glow”	Full Cast

ACT II

“Opening Act 2”	Full Cast
“On the Right Track”	Leading Player, Pippin
“Kind of Woman”	Catherine
“Extraordinary”	Pippin, Players, Ensemble
“Love Song”	Pippin, Catherine
“Prayer for a Duck”	Pippin, Theo
“I Guess I’ll Miss the Man”	Catherine
“Finale”	Full Cast

DRAMATURGICAL NOTE

The story of Pippin borrows from historical figures such as Charlemagne, Fastrada, and Pippin and places them in an unfamiliar, storybook setting. Charlemagne was indeed a powerful medieval ruler, and did have sons named Louis and Pepin, but our Pippin is far from factually grounded. The show uses historical names as anchor points to reality within its artificial world. The music box opens to reveal 2D skies, spinning dancers, and battles fought more for spectacle than accuracy. As the Leading Player helps Pippin try on each purpose like a costume, his faith in the journey is called into question. He then must consider what gives a life meaning, and if purpose can truly be handed to someone from the outside.

As the story unravels and the dancers slow to a stop, Pippin is left to discover what brings him joy when no one is directing him. As you follow his journey, consider: What simple joys shape the life you’re living right now?

-Rory M. Quill

JOIN T-BIRD NATION!



WHAT TO DO

1. Fill out an application at suu.edu/apply or by using the QR code
2. Once accepted, schedule an audition at go.suu.edu/theatreaudition
3. Audition
4. You did it! Don't forget to accept any scholarship offers

QUESTIONS?

For more information about Theatre at Southern Utah University, email us at tadtheatre@suu.edu or call (435) 586-7746.

2025-26 THEATRE & DANCE SEASON

The Comedy of Errors
September 25, 27 & 29;
October 3 & 4
Engelstad Shakespeare Theatre

Warp & Weft: Faculty Dance Concert
October 31; November 1 & 3
Randall L. Jones Theatre

Pippin
November 20, 21 & 22;
January 22, 23 & 24
Randall L. Jones Theatre

Student Dance Concert
February 12, 13 & 14
Randall L. Jones Theatre

Mr. Burns, a post-electric play
February 27 & 28;
March 2, 6 & 7
Eileen & Allen Anes Studio Theatre

The Rocky Horror Show
April 10, 11, 13, 17 & 18
SUU Auditorium Theatre

Please visit www.suu.edu/arts for show times and ticket links.

2025-26 SINGLE TICKET PRICES

Adult	\$12.00
Alumni	\$10.00
Student/Child	\$6.00

Pippin & The Rocky Horror Show will be:

Adult	\$16.00
Alumni	\$14.00
Student/Child	\$8.00

All seats are general admission. There is no reserve seating. SUU faculty, staff, and students are admitted free to all theatre, dance, and music performances by presenting a valid photo I.D. at entry.

Faculty/staff are entitled to bring one guest with them.

2025-26 SINGLE TICKET PRICES

For all patrons' enjoyment, please turn off or silence all cell phones and other electronic devices. There is no texting permitted during the performance.

Children under six years of age may be too young for live performances at SUU. Parents with young children are asked to take seats near the exits. In the event your child becomes disruptive, we request that you and the child exit the theatre during the live performance.



**UTAH
SHAKESPEARE
FESTIVAL**

The 2026 Season

June 18 - October 3
www.bard.org

- *Troilus and Cressida*
- *Hamlet*
- *Twelfth Night*
- *Something Rotten!*
- *See How They Run*
- *She Loves Me*
- *Mary Shelley's Frankenstein*
- *The Book Club Play*