

SPECIAL CONSIDERATIONS & AUDITION INFORMATION

PIPPIN

Book by Roger O. Gershon

Music & Lyrics by Stephen Schwartz

Libretto Contributions by Bob Fosse

Directed/Choreographed by Jess Hirsh

Music Directed by J. Kyle Coleman

Production Stage Managed by Savannah Watson

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the libretto licensed by Musical Theatre International. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change. The currently licensed libretto includes many specific staging/fight/choreography/intimacy stage directions that are taken directly from the 2013 Broadway Revival. These are negotiable.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information, or if you have questions, please contact:

Jess Hirsh, Director/Choreographer

J. Kyle Coleman, Music Director

Savannah Watson, Production Stage Manager

MUSICAL SYNOPSIS:

From Musical Theatre International

With an infectious and unforgettable score from four-time Grammy winner, three-time Oscar winner and musical theatre giant, Stephen Schwartz, *Pippin* is the story of one young man's journey to be extraordinary. Winner of four 2013 Tony Awards including Best Musical Revival, this updated circus-inspired version of Pippin continues to captivate and appeal to the young at heart throughout the world.

Heir to the Frankish throne, the young prince Pippin is in search of the secret to true happiness and fulfillment. He seeks it in the glories of the battlefield, the temptations of the flesh and the intrigues of political power (after disposing of his father, King Charlemagne the Great). In the end, though, Pippin finds that happiness lies not in extraordinary endeavors, but rather in the unextraordinary moments that happen every day.

CHARACTER BREAKDOWN:

All actors will be considered for all characters permitting that using the character's scripted pronouns are within their boundaries. Actors must sing in the keys that the score is published in for this production.

Leading Player (She/Her)

The ultimate 'ringleader.' Masterfully charming and manipulative, the Leading Player is a chameleon of sorts. Guides Pippin through his own story and tries to intervene at the end. Triple threat. Obsessed with putting on a great show for the audience.

Pippin (He/Him)

Our story's young and confused protagonist. He is longing to find his purpose in life. Naïve, innocent, and discontent. Eventually he finds love, and meaning in life, with Catherine and Theo. Excellent vocal chops. Dance skills are a plus.

Charlemagne (He/Him)

Pippin's demanding father. As king of the Holy Roman Empire, Charlemagne is more comfortable wielding a sword than breaking bread. He wears his years with great pride. Excellent comedic timing.

Lewis (He/Him)

Pippin's half-brother. "Lewis loves Lewis". Physical comedy skills are a plus.

Fastrada (She/Her)

Pippin's conniving stepmother. A seductress, who is no stranger to deceit and betrayal, she is both sexy and smart. Skilled at using her sexual appeal to benefit her and her son. Excellent dance skills.

Berthe (She/Her)

Pippin's saucy grandmother. A brassy broad full of wisdom, grace, and sass. She tries to help Pippin and encourages him to live his life to the fullest. Superb comedic timing.

Catherine (She/Her)

A widow and mother. She is a beautiful and hopeless romantic, who possesses graceful elegance. Encounters Pippin at his lowest point and eventually falls in love with him. Excellent singer.

Theo (He/Him)

Catherine's son. Age 6-10.

Ensemble (Any/All)

Charlemagne's Army, Monks, Nobility, Peasants, The Players*

**There are numerous major dance features that will come from the cast of players*

CASTING & REHEARSAL INFORMATION:

CONSIDERATIONS:

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are *required* to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- SWINGS/UNDERSTUDIES: Swing and Understudy assignments will be used in this production. These actors will be responsible for learning a secondary role/track to their main role that they may be asked to “swing” into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance.
- GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form. In this musical, any actor can play any role permitting that they sing the role in the published MTI key.

REHEARSAL TIMES AND LOCATIONS:

This musical will rehearse:

- First Rehearsal: September 2nd
- Weeknights: Monday-Thursday, 6:30pm-10:00pm
- Weekends: Saturdays 11:00am-3:00pm
- Weekly Days Off (Until Tech): Fridays and Sundays
- Rehearsals will be held in the following locations as listed in the daily call:
- Performance Dates: October 30th-November 9th, Friday 7:30pm, Saturday 7:30pm, Sunday 2:00pm.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

ACCESS RELATED CONSIDERATIONS:

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS:

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.

PHYSICAL AND VOCAL CONSIDERATIONS:

- The production includes the fast-paced learning of music and choreography.
- The production requires all performers to move props and scenic elements while on and off stage.
- The production will involve the Gem State Flyers for aerial sequences throughout the show.

INTIMACY/VIOLENCE CONSIDERATIONS:

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances the production.
- The production will have an intimacy coordinator.
- All actors may be asked to engage in physical contact including possible exaggerated violence, comedic clowning, and non-romantic close contact.
- Leading Player, Pippin, Charlemagne, Lewis, and The Players participate in the number “Glory”, a battle depicted through song/dance/heightened stage violence.
- Pippin and featured Players participate in “With You”, Pippin’s journey through the act of ‘meaningless’ sexual encounters, depicted through song/dance/aerials.
- Pippin confronts and assassinates Charlemagne in his quest to ascend to the throne.

- Pippin and Catherine engage in romantic intimacy. This may look like closed-mouth kissing, romantic touch, and implied sex.
- The Players attempt to coerce Pippin into taking his own life for the grand finale.
- Pippin, Catherine, and Theo are stripped of their costumes during the Leading Player's tantrum. Undergarments seen by the audience will be a negotiable conversation between the costume designer and the actors or the actor's parent (if a minor is cast in the role of Theo).
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS:

Pippin deals with and mentions subject matter some may find activating and difficult including:

- War
- Rape
- Murder
- Sex
- Suicide
- Religion
- Cult Mentality
- Mild Language

(this is a living document as of 5/09/2025 and is subject to chance/edits)