

LCHS 2022 Musical

PIPPIN

AUDITION PACKET

You and your guardians must read this entire packet.

Please fill out and return the last pages of this packet at the audition.

You will not be considered for the company without a guardian's signature.

THE STORY

Pippin tells the story of a mysterious, performing, circus troupe, led by the Leading Player. The troupe tells the story of the oldest son of King Charlemagne, Pippin who longs to find passion and adventure in his life. Pippin struggles to decide whether he should pursue the extraordinary or find passion and happiness in the ordinary.

PLEASE NOTE: We are doing the 2013 Version, not 1972 Version.

AUDITION INFORMATION

To be considered for the musical, sign up for and attend BOTH a vocal/acting audition and a dance audition.

AUDITION SIGN UP WILL BE POSTED ON 10/18 ON THE THEATRE CALL BOARD

OPTIONAL Vocals Workshop: Monday November 1st @ 3:30pm - 4:30pm

OPTIONAL Dance Audition Workshop: Tuesday November 2nd @ 3:30pm - 5pm

OPTIONAL Monologue Workshop: Wednesday November 3rd @ 3:30pm - 4:30pm

Dance Auditions: Monday, November 8th @ 3:45pm - 6:45pm (Select a 1 hour time slot)

Every performer will learn and perform a combination. Dress for comfort and movement!

Vocal/Acting Auditions: Tuesday, November 9th @ 3:30pm - 6:30pm (select a 30 minute time slot)

1. Everyone sings the required cutting, "Magic to Do" found at the back of the packet. You may also choose an optional second selection to be considered for a main role.
2. Choose an appropriate monologue that is roughly one minute from any play or musical that shows off your acting abilities. If you can't find a monologue, reach out to Mr. Esquivel for help.

Please be on time and ready when your group is called. Dress professionally with hair out of your face.

Callbacks: Wednesday, November 10th @ 3:30pm - 8:30pm

The callback list will be posted November 10th no later than 10pm. Please be prepared to stay as late as you are needed but you may be dismissed early. **You may still be cast in the production even if you are not called back.**

First Rehearsal: Tuesday, November 16th, 3:30pm - 7pm

We will have a few vocal rehearsals after Thanksgiving break, before finals.

REQUIRED Guardian Meeting: Monday, November 22nd at 7:30pm

All students involved in the production as pit, cast, crew, and production leaders are expected to attend this meeting with at least one guardian. Production information will be shared including rehearsal dates and student expectations.

Rehearsals Resume: Tuesday, January 4th at 3:30pm

Performances: March 3, 4, 5 at 7PM, March 5 at 2PM

It is expected that ALL cast members attend the entirety of the last three weeks of rehearsal.

Conflict **CANNOT** be approved during this time: **February 21st to March 5th.**

CASTING

There are always many factors affecting casting decisions, and the decisions are never easy. As it is the directing team's job to cast the show, we view the production as a whole – not as individual parts that seem more or less important than others. As a result, everyone's contributions to the production are important and valued. We kindly ask that you trust in our decisions and realize the importance of working together as an ensemble, viewing each part of the show as an important part of the entire project. Unfortunately, it is not possible to cast each student who auditions, but it is absolutely possible for each student to be involved in the production. Therefore, we encourage students who are not cast to consider contributing to the production's success as a member of the production team.

The directing team is more than happy to set up an appointment where students can ask for advice on their auditions and give suggestions for improvement. However, we believe that students should first self-assess and consider the many factors contributing to a production. Therefore, we will not field any questions about auditions until November 15th.

PRODUCTION INFORMATION

Each performer in this production will require a substantial time commitment. Rehearsals will be held after school and some weekend rehearsals; students should expect to be required at roughly 75% of these rehearsals. Keep in mind that all cast members will attend vocal, dance, and blocking rehearsals. **It is essential that you provide a list of ALL known conflicts on the audition form from November 16 to March 9.** As you are considering your conflicts, be sure to consider jobs and other co-curricular involvement including athletics, choirs, band, work schedules, family travel, college visits, doctor appointments, etc. **Students will be given a rehearsal calendar, but it is important to remember that this calendar WILL change, and students should remain flexible.** A **Daily Call is sent out nightly that will have all rehearsal information for the next day.** We expect the students to check their email daily for important information. While occasional conflicts may be accommodated, extensive conflicts may prohibit your involvement. With the exception of emergencies, conflicts that arise once we are in rehearsals might not be excused. **An unexcused absence will result in being placed on probation. Should there be another unexcused absence while on probation, you may be dismissed from the production.** If you miss a rehearsal for any reason, you will be responsible for learning what you missed on your own time.

We ask that guardians understand the importance of attending rehearsals in order to ensure the best possible experience for all of the cast, crew and staff. If there is an emergency, be sure to notify Mr. Esquivel in as much time as possible. **Please do not make any appointments or plans during the scheduled rehearsals.**

NO PASS, NO PLAY and LCHS CODE OF CONDUCT

In order to participate in any LCHS co-curricular fine arts production, students must be in good academic standing. In alignment with D117 and IHSA athletic eligibility, students must be passing five classes to participate in the production. Directors will be checking eligibility, and will be in communication with your guardians and teachers as necessary. This policy extends to all the rules and expectations of LCHS. As role models of the fine arts department and students in the public spotlight, you are representatives of the school and community. Any behavior that is illegal or incongruous with the student handbook, including skipping school or classes, possession of drugs or alcohol, and mistreating other teachers or students, may result in your dismissal from the production.

A NOTE ON PROFESSIONALISM

All cast members will be expected to be professional, courteous, and respectful throughout the rehearsal and performance process. This includes being on time and present at rehearsals, meeting all deadlines, and wearing appropriate attire and footwear to rehearsals. All company members will be equal members of the ensemble, and disrespect toward peers will not be tolerated.

GUARDIAN VOLUNTEERS

The success of LCHS productions depends on assistance from our invaluable guardian volunteers. **Due to the scale of this production, we request that each guardian volunteer in at least one capacity.** Volunteer needs include selling tickets, helping to install and strike the set, shopping for costumes and props, providing meals during tech week, staying backstage with students during the show, selling concessions during the shows, and so forth. New ideas always welcome!

FEE

There is a \$55 fee to participate in this production. This fee goes back to the students as tech week meals, snacks and social events. Cast members will also be asked to provide or purchase personal items for the show, including hair and makeup supplies, undergarments, and shoes. This fee does not include show merchandise, which will be available for purchase online. In the event you are unable to pay the fee by the **December 13th** due date, please contact Mr. Esquivel to set up a payment arrangement. We want all students to participate in the musical - money should never be a factor.

Any family that has two or more students involved in the production will pay \$45 per student.

CHARACTER BREAKDOWN

LEADING PLAYER	The masterfully charming and manipulative ring leader of the whole circus. Strictly guides the performers through Pippin's story no matter the cost.
PIPPIN	Our story's young and confused protagonist. He is longing to find his purpose in life. Naive, innocent, and discontent. Always seeks to be extraordinary.
FASTRADA	Pippin's conniving stepmother. Devious, crafty, cunning, untrustworthy and so good at playing the opposite to get what she wants which is seeing her son, Lewis, on the throne.
BERTHE	Pippin's saucy grandmother. A brassy woman full of wisdom, grace, and not a single ounce of temperance in her. She encourages Pippin to live life to the fullest.
LEWIS	Fastrada's son, making him half brother to Pippin and second heir to the throne. Strong and brave but not bright. Lewis loves athleticism but above all else, Lewis loves Lewis.
CHARLEMAGNE	Pippin's demanding father. As the King of the Holy Roman Empire, he is known more for his warmongering than his peacemaking. Wears the mantle of King with great pride.
CATHERINE	A widow with a young son and a large estate. She is your everyday kind of woman. Practical as salt. Modest to a fault. Conservative with a budget. Liberal with a meal.
THEO	Catherine's young son. Spirited, sharp, skeptical yet entirely loveable. Loves his pet duck.
CHORUS	Heavily featured throughout the production playing many roles from court members to Pippin's own doubts.

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AUDITION FORM

Please print this page and bring it to your audition and attach a resume to this page.

Paper copies will not be provided at auditions. Please type or write clearly in pen.

Please attach a resume of previous theatre, music, dance, and performance experience, if applicable.

Name:

Pronouns:

Phone Number:

Year in School:

Guardian Email:

Vocal Part (if known):

On the back, please list previous experience or attach a resume.

What experience do you have with any special skills? (Years or classes of tumbling, aerial arts, etc.)

If you do not receive a main role, are you interested in being a member of the chorus? YES NO

If you are not cast, are you interested in working on the production team? YES NO

If yes, in what capacity?

Assistant Director

Scenic/Props/Painting

Lighting

Sound

Costumes/Hair/Makeup

Publicity

On the back side of this sheet, **please list any major conflicts or events you have November 16th - March 9th.** This includes work, outside classes, field trips, appointments or anything else that may impact your attendance to any part of the production process.

Guardian Statement:

I have read and understand the audition and casting procedures.

I have verified the rehearsal conflict sheet and it is complete and correct.

I understand and support the commitment my child is making toward this production.

Guardian Name:

Guardian Signature:

Date:

Questions? Find Mr. Esquivel in B200, or email him at daniel.esquivel@chsd117.org

Keyboard 1 / Conductor

Everyone Start (Any Range)

-7-
Curtain Reveal

Magic to Do

+ Tpt & Tbn (8vb)

ALL:

We've got mag -

see.
sfz
ff
ffz
gliss.
+ Mark Tree Crash
sus. cym +
K2 [temp roll]
Str. K2

57 58 59 60

61

ic to do just for you. We've got mir - a - cle plays to play.

61 62 63

We've got parts to per - form, hearts to warm,

(non-trem)

64 65 66

Keyboard 1 / Conductor

-8-

Magic to Do

kings and things to take by storm as we go a - long our way...

(h) > =

67 68 69

poco a poco accel.

End Faster

Fl. Picc (8va)

Fl/K2/Vc

mp ff

70 71 72 73

Dance Break

74 A

Brass, K2

f

74 75 76

Keyboard 1 / Conductor

-3-

Magic to D

LEADING PLAYER:

14

Join us, leave your field to flow - er
Join us, leave your cheese to sour.

Guitar muted

mp

14 15 16 17

18

Join us, come and waste an hour or two.
Doo-dle-ce-doo-

K2 [strs]

mp

18 19 20 21

K2 [melotron]

22 Leading Player Start

22

Jour - ney, jour - ney to a spot ex - cit - ing, mys - tic and ex-o - tic.

+ Fl

1 3 3

22 23 24 25

Keyboard 1 / Conductor

-4-

Magic to Do

Jour - ney through our an-ec - dot-ic re - vue. We've got mag-

Brass
mp
Strings

Picc (8va), Fl

+ Br/Strs

+ Conga

30
ic to do, just for you. We've got mir - a - cle plays to play.
Flute, Brass (div)

Sns (8vcs)

mf

31

32

We've got parts to per - form, hearts to warm,

33

34

35

Keyboard 1 / Conductor

-5-

Magic to Do

kings and things to take by storm as we go a - long our way...

36 37 38 Bass solo

39 40 41

42

43 FASTRADA:

In-trigue, plots to bring dis-as- ter.

Strings

K2 [harp, melotron]

44 45 46

47

Tpt, Tbn, K2 [horn]

+ Ww trill, Str trem

Rcp

End

Pippin Start

Keyboard 1 / Conductor

-20-

Corner of the Sky

PIPPIN:

Ev'-ry-thing has its sea - son, — ev'-ry-thing has its time. Show me a rea - son and I'll soon

K2 [hp]

— show you a rhyme. — Cats fit on the win - dow sill, — child-ren fit in the snow.

bring out

Why do I feel I don't fit in an y - where I go? —

bud

mf

Keyboard 1 / Conductor

-21-

Corner of the Sky

17

Riv - ers be - long where they can ram - ble, eag - les be - long where they can fly.

Clar. Strings

p

Oboe *p**cresc.* *hd**mf*

Guitar

mf play out

17

18 + Bass. Cello,
K2 [Vc ens.]

19

+ Clarinet, Oboe, Violin,
Cello, Trumpet, Trombone

20

21

22

I've got to be— where my spirit can— run free,

mp

got - ta find my cor - ner —————

of the sky

*sfp**sfp*

Gtr.

23

24

Keyboard 1 / Conductor

-22-

End

Corner of the Sky

27

The "real piano entrance!"

Flute, Vln, Vc, K2
ff

ev'-ry man has his day - dreams,

ff + Steel-String Acoustic Guitar (hard strums), Drums (rhythm)

25 26 27

ev'-ry man has his goal.

Tpt, Tbn, K2
p

Peo-ple like the way dreams have of stick - ing to the soul.

28 29 30

Thun-der-clouds have their light-ning.

Vln, Vc, K2 [strings]
+ Tpt, Tbn
p

night-in-gales have their song, — and

Vln, Vc, K2 [strings]
+ Tpt, Tbn
p

31 32

Keyboard 1 / Conductor

-38-

War Is a Science

CHARLES:

War is a sci-ence, which a gen-er-al must use, with strat-a-gems and strat-e-gies, sta - tis-ti cal a-nal-y-ses to

Piccolo *mp*
K2 [clavichord] + Guitar
+ Ww's 8va

(to Piano)

Mod. slow tempo— marcato 4

know how man - y sol - diers he's pre - pared to lose.

K2 [bassoon]
Tbn solo
K2, Vln 8vb
Vc, Gtr, K2
Piano
+ Winds, Xylo, K2
ff
Vln, Gtr off-beat 8ths
Dr w/Ens
+Bs, Vc

Safety Start

Charles

CHARLES: Now, gentlemen, this is the plan for tomorrow's skirmish. The

+ Clar, Tbn

p
Drums: time

12

13

to →

15



ar-my of the en-e-my is sta-tioned on the hill, so we've got to draw them down here where they're ea-si-er to kill. So

Vc, K2 [bsn]



you in the ra-vine (that's this ar-e-a in green) will move a-cross the plain where you plainly can be seen,

Clar, Vln



then the en - e-my (in blue) will un-doubt-ed - ly pur-sue, and we'll

Clar, Vln

+K2

thing to be sure of, mate: there's nothing to be sure of.

Tutti

PLAY *mf*

23 24 25 26

Berthe Start

Oh, it's time to start livin', time to take a little from this world we're given,

Clar, Strings, K2

Clar, Strings, K2 always swing

27 28 29 30

time to take time, 'cause spring will turn to fall, in just no time at all...

+Flute + Brass, Glock

+ Xylo

31 32 33 34

FASTRADA:

Start

Back in my youn - ger days,

if things were

go - ing wrong

+ Viola, Clarinet

PLAY

+ Bs Clar, Bass (8vb)

I might sulk, I might pout.

K2 [harp + bassoon]

Now I've learned if I just pitch in and do what's right,

poco rall.

things will al - ways work out.

+ Mandolin

And if we

21

22

23

24

Kind of Woman

CATHERINE: Well, I'm sure there are many things
you'd like to know about me, aren't there?

PIPPIN: No.

CATHERINE: Good. (GO)

CATHERINE (*cont'd*): My name is Catherine. I'm a
widow. I have a son. I own this estate.

2X

Flutes

Piano + Violin, Cello, K2 [hp + str]

CATHERINE: Catherine Start rall. I'm your

V.S.

Keyboard 1 / Conductor

-206-

Kind of Woman

5 *a tempo*

av - er - age or - din - ar - y kind - of wo - man,

Flutes, Cello + K2 [hp + flutes] + Violin (8vb)

mp + Guitar (Steel Acoustic) *mf* + Bass, Drums, Guitar (rhythm)

com - pe - tent and _____ neat, mak - ing life a treat.

Violin, K2 [strings]

Oth - ers as nice you meet of - ten I know, at

+ Flugel, Trombone

+ Flute (loco + 8va), Glock

16

least once or twice ev' - ry life - time or so. I'm you

17 18 19 20

21

ev' - ry - day cus - to - mar - y kind of wo - man, Elutes
K2 [melotron + harp] Violin, K2 [melotron + harp]

mp

21 22 23 24

prac - ti - cal as salt mod - est to a fault, co

25 26 27 28