

Ballyhoo Theatre Intensive
Shileah Corey, Director/Producer

Pippin

Announcing auditions for PIPPIN, our student Summer Intensive, inspired by Shileah Corey's 5th Avenue Award winning Outstanding Production from 2014. This presentation will educate students through mask work and utilization of physicality and characterization from the Italian school of Commedia dell'arte. Pippin, with music and lyrics by Stephen Schwartz and a book by Roger O. Hirson, is the story of a young man's coming-of-age journey, aided by a mysterious performance troupe and the troupe's savvy Leading Player. Pippin is searching for his life's purpose which, he believes, is the key to happiness, fulfillment, and an extraordinary life. Pippin is magical, poignant, and unforgettable.

Ballyhoo's Summer Intensive is designed for advanced students ready to tackle the higher demands and expectations of more challenging material in a pre-professional setting. The Performance Intensive gives students an opportunity to explore the experience of high caliber performance with professional artists.

Please be advised that this production contains explores mature themes. Pippin is rated PG-13. A parent perusal copy is available upon request.

Tuition: \$400.00

Ticket price: \$4.00-17.00

No one will be kept from being cast because of their inability to pay tuition. Partial and full scholarships are available. Scholarship forms MUST be submitted along with audition forms in order to be considered.

Session dates: June 16 –July 27, 2025

Rehearsal and performance venue is The Black Box Theatre at Edmonds College

Rehearsals:

June 16-20 – 5:00-8:30p (*We will work around school schedules*)

June 23-27 – 10:30a-6:00p (*We will work around those attending ITF or with snow days. Those attending ITF will need to attend a make-up day on the 29th.*)

June 29 – Make up day (hours TBD)

June 30-July 3 – 10:30a-6:00p

July 7-11 – 10:30a-6:00p

July 12 (Saturday) – TECH TBA (please keep full day/evening open)

July 14-17 – 1:00-4:00p **AND** 5:30-10:00p

July 18 – 1:00-4:00pm

Shows:

July 18, 19, 25, 26 at 7:30pm
(Call is 6:30)

July 20 and 27 at 2:00pm
(Call is 1:00)

Initial auditions: For in person and/or video auditions, please prepare a verse/chorus (no longer than 2 minutes) of a musical theatre song and a short monologue.

In person: Please email to set up an audition time. Auditions are May 10 and 12.

Via video: Due no later than midnight May 11. Please email your video submissions to ballyhoo.theatre@gmail.com

Callbacks will be in person May 18. There will be a dance call and an Ensemble vocal call/harmony assessment as well as specific character callbacks. For those unable to attend, a video submission for callbacks is acceptable. Please email your video submissions to ballyhoo.theatre@gmail.com. For more information email ballyhoo.theatre@gmail.com or call 425-345-0991

Ballyhoo Theatre Registration

Pippin

Student:

Pronouns:

Age:

Parent/Guardian (if under 18):

Parent/Guardian Phone Numbers:

Student Cell Number:

Address:

Parent/Guardian and Student email addresses:

Does your student have any allergies or medical conditions that we should be aware of? Please list any symptoms that we should look for.

Emergency Contact:

Phone Numbers:

In allowing the above named person to enroll or participate in a Ballyhoo Theater production, which involves physical activities, and the use by the named person of the leased, rented or made available property and premises for said activity, the undersigned, being aged 18 or the legal parent and/or acting guardian of the participant, acting for themselves and/or on behalf of the participant, release and hold harmless Ballyhoo Theatre, their members, officers, employees and volunteers of and for any and all liability, claims, actions and causes of actions whatsoever, arising out of or relating to any loss, damage or injury that may be sustained by the participant while in, on, or upon the teaching, rehearsal or performance of the production and at all rehearsal and production facilities. In the event of any incident which may require immediate medical or dental or any other emergency attention or care, I hereby authorize Ballyhoo Theater personnel to take any and all necessary actions as it relates to immediate medical attention, transportation and emergency medical services as warranted in the course of care of the named individual. I am responsible for any and all fees and/or expenses as they may relate to this medical attention. Unless I notify you in writing, the person whom I am legally representing in this registration does not require any special care, attention or medications unless noted above. This includes, but is not limited to, any allergies, food or otherwise, and medical conditions. I hereby give permission to Ballyhoo Theater to use the named person's name and photographic likeness in all forms of media for advertising purposes. I understand that the content of the show is mature and my child has permission to participate. I further state that I have read and understand this release and that I am legally competent to sign it.

NOTE: It's very important that all actors and parents of minors read the student/parent guide included with these forms. By signing you have certified that you have read the guide.

Signature:

Date:

Pippin Audition form

Bring p. 2-3 of these forms with you to your audition, or email them along with your video submission.

Name:

Pronouns:

Age:

Do you have any rehearsal conflicts from June 16-July 18? Please list any conflicts, **and be specific**, this is VERY important information, and we need it in order to cast. Please check with your guardian to MAKE SURE this information is correct. Include your travel time in your conflicts.

What is your availability for callbacks on May 18? Please list all hours you are available, not just your best ones. If you are unable to attend in person, you may submit, via video, your callback materials.
May 18 available hours:

What voice part do you usually sing? How strong would you say you are singing harmonies?

Please list your dance experience. Are you interested in being dance captain?

If you are auditioning for multiple productions, please list the date that you would be able to commit to a role with Ballyhoo, if cast:

Are there any roles you are particularly interested in being considered for?

Are you willing to accept an Ensemble position?

Please list the roles roles that you are NOT willing to accept:

Please list anything else you'd like us to know:

CHARACTER DESCRIPTIONS – All roles are open to any gender!

Ensemble: In Pippin, the ensemble plays a vital role in bringing the story to life. They serve as a collective presence that supports and enhances the narrative, representing various characters, settings, and elements within the show. They create the world of Pippin, contribute to the overall storytelling, and provide a vibrant backdrop that highlights the journey and themes of the show. Opportunities for features.

Leading Player: As masterfully charming and manipulative as a cult leader, who can get followers to do anything. Must be an excellent mover.

Pippin: A young and confused protagonist, longing to find purpose in life. Naive, innocent, bright, and discontent.

Charlemagne: Pippin's powerful, demanding father. Will step out of the Ensemble, as needed.

Fastrada: Pippin's conniving stepmother, no stranger to deceit and betrayal. Will step out of the Ensemble, as needed.

Lewis: Charlemagne and Fastrada's son and Pippin's half brother and (after Pippin) heir to the throne. Strong, but not too bright. Lewis loves Lewis. Will step out of the Ensemble, as needed.

Berthe: Pippin's saucy grandmother. Brassy and full of wisdom, grace, and sass. She encourages Pippin to live life to the fullest. Will step out of the Ensemble, as needed.

Catherine: A widow and mother. She is a hopeless romantic who eventually betrays Leading Player and falls in love with Pippin. She will double in the Ensemble until Catherine is introduced.

Theo: Catherine's son, with a duck for a best friend. We may bring in a younger actor for this role.

Parent/Student Guide – Pippin **Rated PG-13**

Young Pippin is in search of the secret to true happiness and fulfillment. He wants his life to be extraordinary and will not settle for less. He seeks it in the glories of the battlefield, the temptations of the flesh, and the intrigues of political power. In the end, though, Pippin finds that happiness lies not in extraordinary endeavors, but rather the ordinary moments that happen every day.

Pippin is one of the most popular choices for high school theatre companies and has been shown successfully with high school aged students all over the world.

I encourage parents to preview the script if they are concerned about their student participating. Although the show is quite dark by nature, it has themes that are relevant to teens and young adults.

Show Content Details

Violence:

- Pippin seeks, among other things, the glory of war. There is a highly stylized battle scene that is more of a dance than a violent scene, although people are killed in the battle. A trio of dancers depicts the futility of war with a Fosse-style dance in front of the battle.
- After the battle scene Pippin speaks to a severed head. The head furthers the discussion about the futility of war and the true lack of glory and glamour to remind us of the ugliness of war.
- Pippin's stepmother, Fastrada, manipulates Pippin into killing his father in order to gain power. However, this doesn't fulfill him as he thought, and then his father is once again alive.
- The players try to lead Pippin to the conclusion that the only way to glorify his life is to go out in an actual blaze of glory – to die by suicide as the ultimate "finale" and glorious act. Pippin walks away from this in order to create a simple life with the person he loves. The message is that love of family is more fulfilling, and although "extraordinary" is nice, it won't lead to ultimate happiness.

Sexual/Intimacy content:

- A lengthy kiss. During this kiss between Pippin and Catherine, two dancers do a tango that intimates that the kiss is a symbol for their having made love. It is highly stylized and somewhat comical. *Please don't audition for the roles of Pippin/Catherine if you are uncomfortable with this kind of intimacy.
- Leading Player will have intimate moments of touch/caress/and a light kiss or two with various actors of all genders throughout the show. *Please don't audition for this role if you are uncomfortable with this kind of intimacy.
- The dancing is, as required by the elements of the show, stylized Fosse-type movement. Fosse movement can be sensual in nature, but is quite stunning to watch as well. The students will be in dance-style clothing so that the body can be seen well, as is important with this type of movement. However, we will make sure each student is comfortable in what they are wearing.
- One of the journeys that Pippin takes on his way to finding out what will make his life be "extraordinary" is his sexual awakening. This is depicted through a highly stylized dance referred to in the stage directions as an "orgy". At the end of this dance, he says he feels "empty and vacant" and wants something more. The moral here is that, for him, sex alone, without love and commitment, is not what he wants for his life.
- There will be same-sex touching/dance coupling throughout the show, although this will be voluntary (except for the role of Leading Player). Students will be asked what they are comfortable with and allowed to sit out of anything that doesn't work for them.

Language:

- In the opening song the Players sing about the journey the show will take. The words “Sex presented pastorally” are sung as are the words lust, murder and Holy war.
- When speaking of King Charlemagne they describe him as: “A giant on the battlefield and in the bedroom.” Pippin’s grandmother speaks of war with this line: “Sometimes I think men raise flags when they can’t get anything else up.”
- There are swear words throughout the script, although they aren’t copious.

Other:

- Part of the play takes place in the Middle Ages when wars were being fought to bring Christianity to other countries. Lines similar to this one are scattered throughout the war section of the show: “Fighting wars is the most important part of being King. I mean after all, the Pope and I have dedicated ourselves to bringing Christianity to the entire world, even if we have to kill every non-believer to do it.”
- All actors in the show, with the exception of the role of Pippin, will wear a mask for the entirety of the show, covering the eyes and the top part of the nose. That means that it might be difficult to wear glasses (although we can try to find a mask that fits over if you need your glasses in order to perform). Also, this might be concerning for those students who have claustrophobia or sensory issues. If in doubt, have your student try wearing an eye mask for 2 hours and see how they feel about it.
- This show is an Ensemble show. The Ensemble is the absolute most important element in the show. The actors will need to work very hard on the dancing, singing, and stylized movement – everything must be very precise and important. The group will need to breathe and move as one. The actors will have very strong individual stories, but the “group” is more important than the “self” (as characters, obviously not as humans!). If you are a student that is interested only in playing leads, this project might not be your cup of tea. I can promise that this will be a huge learning experience for anyone that participates, and for this specific project we are looking for actors that are willing to part of a strong and vibrant group.

*We, at Ballyhoo, are very careful and thoughtful in the way we discuss, block, and apply intimacy, and work to make sure everyone feels safe and heard. That being said, if an actor feels like they will have a lot of uncomfortableness surrounding the idea of stage intimacy, they should not seek out these particular roles.

Scholarship Form – Ballyhoo Theatre – 2025

Student Name:

Age:

Parent(s) Name (if under age 18):

Address:

Phone Numbers:

Email Address:

Amount of scholarship requested: \$_____

Please include a brief description of your need for a scholarship, including financial hardship information:

Signature of Student (or parent if under age 18):

Date: