

Theatre Ink Proudly Presents

- Pippin -



Audition Packet

DIRECTED BY PAMELA CHEN AND SONYA MARIA DOUGLAS

CHOREOGRAPHED BY MADDIE CETLIN

MUSICAL DIRECTION BY MELISSA WEIKART

Book by Roger O. Hirson, Music and Lyrics by Stephen Schwartz

Memorial Day Weekend

May 24, 25, 26, 2011 @ 7:30pm in the Newton North High School Performing Arts Center

*GOOD LUCK TO ALL WHO AUDITION:
And thanks for being a part of Newton North's
Teaching and Working Theatre:
Please read the entire packet.*

Important Dates

General Interest Meeting: Thursday, January 19th X-block

Dance Workshop: Monday, Jan. 23rd, X-block and Tuesday, Jan. 24th, after school.

Vocal Workshops: Monday, Jan. 30th. 3:30-4:15 (Women) and 4:15-5:00 (Men)

Audition Workshops: Friday, Feb. 3rd. 2:30-5:30PM

Auditions

Dance: February 10th 2:30-4:30PM and February 14th 4:00-5:00PM

Vocal: February 13th 2:30-5:00PM and February 14th 2:45-4:00PM

Callbacks

Callbacks: February 15th 3:00-TBD

LOOK FOR IMPORTANT NOTES ON THE *PIPPIN* CALLBOARD!

A Note from Choreographer *Maddie Cetlin*

Pippin is a dance-heavy musical with choreography that emulates Bob Fosse's unique style and distinctive technique. Although there will be several complex dance numbers throughout the show, in many cases, simpler choreography can be far more powerful and alluring. As a result, we encourage those auditioning to be comfortable with the dance steps, but more importantly, to be prepared to deliver them with an intensity that captures the essence of the show.

Looking forward to seeing you!

A Note From the Directors

Hi, and thank you for deciding to audition for Pippin!! We are incredibly excited to start putting together our cast; every one of the characters is amazing, and we can't wait to fill these roles with equally amazing and diversely-talented people. We are currently shooting for a cast size of 18: eight name roles and ten ensemble roles. And while we recognize auditions can be a nerve-wracking process (believe us; we've had *rough* auditions ourselves), the most important thing, especially with such a crazy, hilarious, over-the-top show as this, is to just to *have fun*. What you'll do for your dance auditions is quickly learn the combination Maddie has prepared and then perform it in small groups. For vocal auditions, come warmed up! You'll enter the auditorium, slate yourself and sing. You will be given a range test before or after your song selection. Come prepared (we strongly suggest attending all workshops, memorizing your song selection and of course... reading the script), tell the story, and go all out!

Break a leg!!

-Pamela and Sonya Maria:)

IMPORTANT TABLE OF WHATs, WHENs, WHAT TIMEs & WHEREs

Be on top of your game! Don't lose this schedule!

| | | | |
|--------------------------|------------------------------------|----------------------|------------|
| General Interest Meeting | Thursday, January 19 th | X-block 2:45-3:30 | Auditorium |
|--------------------------|------------------------------------|----------------------|------------|

Workshops

| | | | |
|---------------------------|-----------------------------------|------------------------|------------|
| Dance Workshop | Monday, January 23 rd | X-block 2:30-3:20PM | Auditorium |
| Dance Workshop | Tuesday, January 24 th | 2:40-3:30PM | Auditorium |
| Vocal Workshop (WOMEN) | Monday, January 30 th | 3:30-4:15PM | 171 |
| Vocal Workshop (MEN) | Monday, January 30 th | 4:15-5:00PM | 171 |
| Audition Workshops | Friday, February 3 rd | 2:30-5:30PM | 158 |

Auditions

| | | | |
|-----------------|---|----------------------------|------------|
| Dance Auditions | Friday, February 10 th Tuesday, February 14 th | 2:30-4:30PM 4:00-5:00PM | Auditorium |
| Vocal Auditions | Monday, February 13 th Tuesday, February 14 th | 2:30-5:00PM 2:40-4:00PM | Auditorium |

Callbacks

| | | | |
|------------------------------|---|----------|------------|
| Vocal and Dance Callbacks | Wednesday, February 15 th | 3:00-TBD | Auditorium |
|------------------------------|---|----------|------------|

You must sign up and attend both a dance and a vocal audition to be considered for Pippin.

Questions? Please contact:

Mr. Brown (Producer) at adam_brown@newton.k12.ma.us,

or

Pamela and Sonya Maria (Directors) at pippindirectors@gmail.com,

or

Lida, Sam and Alex (Stage Management Team) at pippinsms@gmail.com

PLEASE BRING TO YOUR FIRST AUDITION:

A filled out audition card, commitment contract, and two Theatre Ink contracts also signed by a guardian (all forms are in this packet.)

REHEARSAL PROCESS:

Rehearsals will begin after *Legally Blonde* strike in late March. From the first week of rehearsals until May 7, you may be called for a 3-4 hour rehearsal block any day after school until 10 pm. Some rehearsals may be on Saturdays. From May 7 until May 26, you may have no conflicts.

AUDITION PROCESS:

- Thursday, Jan. 19: General Interest Meeting
Come meet the directors, choreographer, and musical director and find out more about the Pippin auditions and process.
- Monday, Jan. 23 & Tuesday, Jan. 24: Dance Workshops
There will be two workshops to work on the dance combinations for the audition.
Feel free to come to both if necessary.
Strongly Recommended.
- Monday, Jan. 30: Vocal workshops
There will be two workshops to work on the musical selections – one for women and one for men.
Strongly Recommended.
- Friday, Feb. 3: Audition Workshops
Workshops to help you prepare for the audition - Mr. Brown will go through your vocal piece and give you constructive feedback on what you can improve.
Recommended.
- Friday, Feb. 10 + Tuesday, Feb. 14: Dance Auditions
Sign up for a one-hour slot on either Friday or Tuesday. There will be 25-30 slots per hour. Come to the auditions in clothes that will allow you to move. Please note that these auditions may run a little longer than an hour, so plan accordingly.
Mandatory.
- Monday, Feb. 13 + Tuesday, Feb. 14: Vocal Auditions
Sign up for a 30-minute slot on either Monday or Tuesday. Please arrive fifteen minutes early, warmed up and ready to do your best! Men: Choose one vocal selection from the end of this packet (*Corner of the Sky* or *War is a Science*). Women: Prepare one selections: one of your choice (*No Time at All* or *Kind of Woman, Right Track*) and be prepared to sing *Right Track* if asked.
During the audition, you will sing your chosen piece at least once, and you may be asked to sing another one of the vocal selections in this packet. You will also be asked to do a range test. Mandatory.

* If you are out of school due to illness you may not come in for your audition.

Contact Mr. Brown if this happens to reschedule.

CALLBACKS: Wednesday, February 15

Callback materials will be available by the callboard and on-line during audition week.

During callbacks, you may be asked to sing additional material, read scenes, and dance.

Remember, not everyone who is being considered for this show will be called back.

Note: If you are called for rehearsal for another show, you will be excused for callbacks.

SYNOPSIS

As the play begins, the Leading Player and his acting troupe invite the audience to watch their magic as they help in telling the story of Pippin, the legendary son of Emperor Charlemagne. We are then introduced to Pippin, who tells us through song that he is searching for the real meaning and purpose of his life, his "Corner of the Sky." Along his journey for self-fulfillment, Pippin tries his hand at several different aspects of life, beginning with the "Glory" offered by war. However, Pippin quickly finds that he is horrified and thoroughly disillusioned by all of the war's gore and senselessness. So, he goes to his grandmother, Berthe, and seeks wisdom from her. She tells him to enjoy the "Simple Joys" of his youth and live life to the fullest. Through this, Pippin finds another potential source of satisfaction in women, but he ultimately realizes that mindless sex is not the answer either. Next, he tries politics; the first act ends with Pippin leading a revolution against his father.

As Act Two begins, we realize that Pippin is becoming increasingly more desperate in finding complete fulfillment, while the Leading Player eggs him on, saying that he's "On the Right Track." We also meet Pippin's conniving but beguiling stepmother, Fastrada. Learning of Pippin's plot against his father, she sees a way to eliminate both king and prince, leaving the way clear for her son, Lewis, to become emperor. She informs Pippin that the king will be alone and unguarded at his yearly prayers at Arles. Pippin goes there, confronts his father about his many civil crimes, and stabs him, thereby killing him. Pippin becomes king and decides that the answer to all problems is to eliminate taxes, give land to his peasants, give money to the poor, and abolish the army. However, soon, Pippin is forced to revoke all his promises, so he asks the Leading Player to rewind. After taking the knife out of Charlemagne's back, Pippin then gives back the crown to his father, resurrected. Pippin has abandoned all hope as he lies in the middle of the road. Catherine, a widow with a small son and a large estate, finds him there, cleans him up, and tries to interest him in something. Feeling that no one can resist a small boy, she sends her son Theo to talk with Pippin, all to no avail. Finally, she convinces him to help her in running her estate, and, for a while, he gets into the spirit of everyday life. Eventually, Pippin feels that the menial chores of running a household are tiresome and beneath his dignity, and he tells Catherine he is leaving. However, just then, Theo's duck, Otto, gets sick, and the young boy, crestfallen, brings him to Pippin for help. Pippin, for the first time, finds himself trying to lighten the burden of someone else, as he does his best to cheer up the disconsolate boy. As time goes on, Pippin finds himself falling in love with Catherine, as she is with him. Pippin realizes that they are becoming a regular family; the thought of being trapped in such an ordinary existence terrifies him. Again, he must leave, feeling there is more to life to be found. The Leading Player recognizes that this is the time for what the acting troupe has been planning for all along, "Pippin's Grand Finale." The players attempt to goad Pippin into entering the firebox, reminding him that he is an extraordinary person, and that, likewise, he should do something extraordinary and literally go out in flames. Pippin walks into the box, but stops just before the flames approach. He realizes that, while he has not found anything completely fulfilling, he is content with Catherine and Theo, and he refuses to commit suicide. The players catcall that

Pippin is a coward and a “compromiser,” while the Leading Player searches for anyone “extraordinary” from the audience to take Pippin’s place. Finally, angry about the failure to deliver the promised “Grand Finale” to the audience, the Leading Player calls for all the players to take Pippin and Catherine’s costumes, wipe off their makeup, and force them to face the harsh reality of life before leaving the stage. Pippin and Catherine bravely stand in solidarity, willing to live through the good, the bad, and the mediocre together. Theo, however, picks up one of the white gloves that the players leave behind and starts to wonder about his own “Corner of the Sky” as the players creep back onstage to the opening chords of “Magic to Do,” thus repeating the vicious cycle.

CHARACTER DESCRIPTIONS

Leading Player (female): Paralleled with the Cheshire Cat; “Master of Ceremonies” type role. The Leading Player is the slyly manipulative director of the players. Through smiles and encouragement, she attempts to reach her main objective: Pippin experiencing the “Grand Finale” of his suicide. Should be an actress with strong acting, dancing, and singing skills (mezzo-soprano), who can also instantly exude an aura of undeniable magnetism and unquestionable authority.

Pippin (male): Paralleled with Alice. Pippin is the son of King Charles. Though well-educated and intelligent, Pippin is still flawed and discontent with his life. He strongly considers suicide but ultimately decides to stay content with his ordinary familial existence. Should be an actor with strong acting and singing skills (tenor).

Charles (male): Paralleled with the King of Hearts. Charles is the Emperor of the Holy Roman Empire. Though supposedly the most powerful man in Europe, even over the Pope, he frequently is manipulated by his wife, Fastrada. Should be an actor with strong acting and singing skills (bass-baritone).

Fastrada (female): Paralleled with the Queen of Hearts. Queen Fastrada is the conniving wife of Charles who clearly gets her power through sex. She works actively to reach her primary dream: the ability to say, “My son, the Emperor.” Should be an actress with strong acting and singing skills (mezzo-soprano).

Lewis (male): Paralleled with the Knave of Hearts. Lewis is the son of Fastrada. He is considerably less intelligent than Pippin, but he is a much better soldier. The only thing he is more obsessed with than battle is himself. To quote Charles, “Lewis, my lady, is an asshole.” Should be an actor with strong acting skills.

Berthe (female): Paralleled with the Mad Hatter. Berthe is the energetic, and slightly crazy, grandma of Pippin. She is hilarious, bold, and brassy and leads the well-known show- stopper “No Time At All.” Should be an actress with strong comedic timing and singing skills (alto).

Catherine (female): Paralleled with the White Queen. Catherine is a young widow with a young son and a large estate. A direct contrast with the glitzy and beguiling Leading Player, Catherine is straightforward and simple. She gradually falls in love with Pippin and thus directly attacks the Leading Player’s authority by not following the “script.” In the end, she stands in solidarity with Pippin as the other players take away the lights, set, costumes, and make-up of their world, leaving only the harsh reality. Should be an actress with strong acting and

singing skills (mezzo).

Theo (male): Theo is the lovable young son of Catherine. He is particularly attached to and fond of his duck, Otto, and becomes depressed when Otto dies. At the end of the show, he steps into Pippin's role as the Leading Player's next target. Should be an actor with strong acting and singing skills (tenor).

Players (female and male): These 10 members (paralleled on Ace through 10 of Hearts) play various featured roles as soldiers, peasants, nobles, monks, etc. throughout the show. Though they appear to be a light-hearted, comical bunch, it is important to realize that their goal is the same as that of the Leading Player: Pippin's suicide. Should be actors and actresses with strong acting skills, singing skills and particularly strong dancing skills.

AUDITION CARD

Name _____

Gender _____ Hair color _____ Eye Color _____ Height _____

Home Phone Number _____

Cell Phone Number _____

Email Address _____

Parent Name(s) _____

Parent Cell Number(s) _____

Parent E-Mail Address(es) _____

Address _____

City _____ Zip _____

Theatre, Vocal, and Dance Experience/Training *Please attach résumé if you have one*

Résumé attached? Yes No

Can you read Music? Yes No

Vocal part:

Soprano _____ Mezzo _____ Alto _____ Tenor _____ Baritone/Bass _____

Are you willing to dye your hair for the show? Yes No

Are you willing to cut your hair for the show? Yes No

Are you comfortable kissing onstage? Yes No

Are you able to attend night (5PM-10 PM) rehearsals? Yes No

Are you in Nitrous Oxide? Yes No

Are you a playwright for the Playwright's Festival? Yes No

Are you in Legally Blonde? Yes No

Are you a member of Spontaneous Generation? Yes No

Do you have any other major commitments after school? Yes No

If so, what? _____

Do you play the piano? Yes No

In order of preference, list which roles you are most interested in:

1. _____ 2. _____ 3. _____

Will you accept any role in this production? Yes No

If not, why not?

Which roles are you accepting?

Why are you interested in participating in Pippin?

Is anything else you would like us to know?

If not cast are you interested in working backstage on this production?

Yes No

If yes, what positions are you interested in?

Costumes _____

Props _____

Student Producer _____

Stage Crew _____

Marketing _____

Weekly Conflicts:

Please list ALL weekly conflicts below from 2:30PM to 11:00PM (This includes X-Block commitments)

| Monday | Tuesday | Wednesday | Thursday | Friday |
|--------|---------|-----------|----------|--------|
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Specific Saturday Conflicts:

Do you foresee any engagements on Saturdays, or do you have any present conflicts on Saturdays?

If so, list ALL below from March 19, 2012 to May 26, 2012. (Provide another sheet if necessary.)

| <u>Date</u> | <u>Conflict</u> |
|-------------|-----------------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

Specific One-Time Conflicts:

If you know of a date or dates between March 19th to May 24th during which you will be absent (i.e. vacations, appointments, etc.), please list them below. (Provide another sheet if necessary.)

Note: Conflicts will affect whether or not you are cast in this production.

| <u>Date</u> | <u>Conflict</u> |
|-------------|-----------------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

COMMITMENT:

Please realize that by auditioning for Pippin, you are making a commitment to be available for this production's rehearsals and performances. We have worked very hard to keep this rehearsal period short. We will work very hard not to waste your time, and in turn we ask that you do not waste our time. Do not audition for this show if you are not going to commit yourself to this show 110%. After something is taught, you will be expected to have it memorized for the next rehearsal. You will be expected to arrive a little early to each rehearsal so that we can start rehearsals on time and end them on time. Conflicts need to be brought to our attention during auditions - please be completely honest on your audition packet! This will save frustration during rehearsals. Once you have signed onto this show you will not be allowed to add conflicts! Please read the following contract and bring it (signed) to your audition.

Thank you.

I have read the conflict page and I understand the importance of committing my time to this show.

Signature _____ Date _____

IMPORTANT THEATRE INK PARTICIPATION INFORMATION FOR ALL AUDITIONING STUDENTS AND THEIR PARENTS:

THEATRE INK CASTING POLICY

Both student and staff Directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process.

Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process.

DIVERSITY

Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

ON CASTING

Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "Callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

TO PARENTS:

Due to the large audition pool Theatre Ink shows typically experience, your child's audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s)he meet with the Directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions.

While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that there are many other ways to get involved working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink's Technical Director; or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-12 per year) is designed to make as

many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels - - and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child's skills in these areas and give them more confidence for the audition process. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on- and off-stage participants. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED!

If you and/or your child are not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show's Directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student's future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature _____ Date _____

Parent signature _____ Date _____

THEATRE INK PRODUCTION AGREEMENT

Please read and fill out the following Theatre Ink Agreement

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer, and fellow cast and crewmembers. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

1. All actors, technical stage crewmembers and musicians should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.
2. All actors, technical stage crewmembers and musicians must be in good academic standing to participate in and remain in this production. All actors, technical stage crewmembers, and musicians are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that a progress report be completely filled out every two weeks and returned to Mr. Brown via your stage manager. You will not be allowed to attend rehearsal if this is not turned in on time.
3. All participants must be passing a minimum of 20 credits each marking period or they will be removed from the process when the report card is issued. N's in a class do not count as passing.
4. All actors, technical stage crewmembers, and musicians must be on time to all scheduled rehearsals and technical crew duties. If late for three rehearsals, you may be cut from the production.
5. All actors, technical stage crewmembers and musicians must be present at all scheduled rehearsals. Rehearsals will generally be Monday through Friday from 3:00 p.m. to 6:30 p.m. Some weekend rehearsals may be requested in advance. If you have three unexcused absences from rehearsal, you may be cut from the production. In order to be excused you must have a legitimate note explaining why. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 617-559-6306 and leave a message. Communication is the key to good relationships during a production.
6. All actors, technical stage crewmembers, and musicians will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process. There will be no food or drink allowed on the stage at anytime. Water Only!
7. All actors, technical stage crewmembers, and musicians are responsible for their props and costumes. If

props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost.

8. All actors, technical stage crewmembers and musicians will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, dances, music, or reading materials related to the production.

Remember: you are a student first, so you must stay current with your class assignments.

We strongly encourage you to do homework at rehearsal if there is time.

Please bring snacks and water in case you are hungry.

9. All actors, technical stage crewmembers, and musicians must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal.
10. All actors, technical stage crew and musicians must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.
11. All actors will complete 4 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or producer.
12. All actors, technical stage crewmembers, and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday after the production. All cast and crew will remain until the strike is complete and the stage, costume room, dressing rooms, music rooms and shop are cleared and cleaned. Any cast, crew member or musician who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the technical director.

The spirit of this agreement is to ensure that all actors, technical stage crewmembers and musicians are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Mr. Michael Barrington-Haber, Technical Director, and your Directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process. This production can be an incredible experience if the entire cast, crew, musicians, and production staff work together, create together, and have fun together :)

Student signature _____ Date _____

Parent signature _____ Date _____

Corner of the Sky (Men)

PIPPIN

— 99 —

31 (Pippin) 32

I've got to be where my spir - it can run free,

33 34 35 36

got-ta find my cor - ner of the sky.

start

37 38

So man - y men seem des - tined to set - tle for some - thing small,

39 40

but I won't rest un - til I know I'll have it all. So

41 42

don't ask where I'm go - ing, just lis - ten when I'm gone, and

43 44

far a - way you'll hear me sing - ing soft - ly to the dawn:

45 46

Riv - ers be - long where they can ram - ble,

(Pippin)

47 48 49

eag-les be-long where they can fly. I've got to be where my

50 51 52

spir-it can run free, got-ta find my cor-ner

53 54 55 56 (optional) 57

of the sky

58 2 60

Finish

- * This is the standard ending.
- * Melissa will also be teaching the higher riff ending during the vocal workshop. (High riff is the ending on the CD)
- * Chose the ending you feel most comfortable with!

Charles
Pippin
Soldiers

War Is A Science (Men)

7

Charles: "Gentlemen, be seated. Map!"
(music begins)

Charles (cont.): "Well, gentlemen, it's been a long hard march. This is where we are . . . Here. Tomorrow morning at sunrise we go against the Visigoths."

Pippin: "Hah, Visigoths!"

Charles: "Pippin, sit down. Now the main factor in tomorrow's battle is the terrain. So look at this map. Study it. Remember it."

Pippin: "Father, why can't we just go out there and slaughter them?"

Charles: "You spoke, Pippin?"

Pippin: "Since we're braver and stronger and have God on our side, can't we just go out there and kill at will?"

Charles: "War is a science, Pippin."

Pippin: "Well, that takes half the fun out of it right there."

Charles: "There's plenty of fun when you win."

Musical notation for the introduction. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. There is a double bar line with repeat dots. The key signature changes to two sharps (F# and C#), and the time signature changes to 2/4. The music continues with a half note C5, a quarter note D5, and a quarter note E5. There is another double bar line with repeat dots. The tempo marking "Rubato" is indicated, followed by a 2-measure rest.

start

Musical notation for Charles's first line of lyrics. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. There is a double bar line with repeat dots. The music continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

3 Charles:
War is a sci-ence, with rules to be ap-plied, which good sol-diers ap-pre-ci-ate, re-

Musical notation for Charles's second line of lyrics. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. There is a double bar line with repeat dots. The music continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

6
call, and re-ca-pit-u-late, be-fore they go to dec-i-mate the oth-er

Musical notation for Charles's third line of lyrics. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. There is a double bar line with repeat dots. The music continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

9 Mod. Slow Tempo—marcato 4 Charles: "Now, gentlemen,
this is the plan for tomorrow's skirmish."
10
side. 11 The

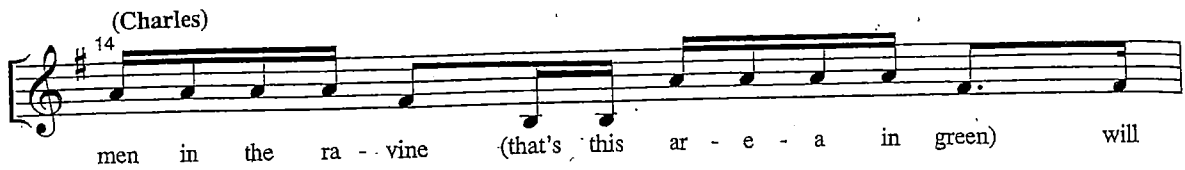
Musical notation for Charles's fourth line of lyrics. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. There is a double bar line with repeat dots. The music continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

12 (Charles)
ar-my of the en-e-my is sta-tioned on the hill, so we've

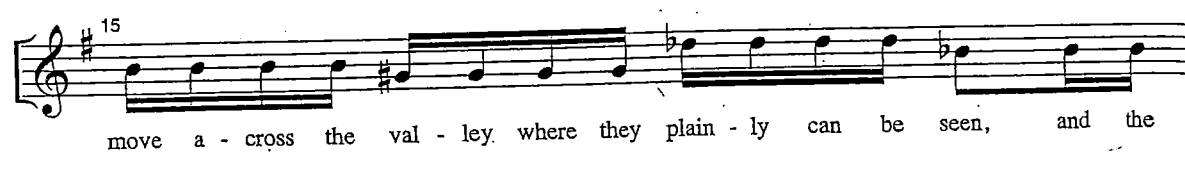
Musical notation for Charles's fifth line of lyrics. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4. There is a double bar line with repeat dots. The music continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4.

13
got to get them down here, and this is how we will: Our

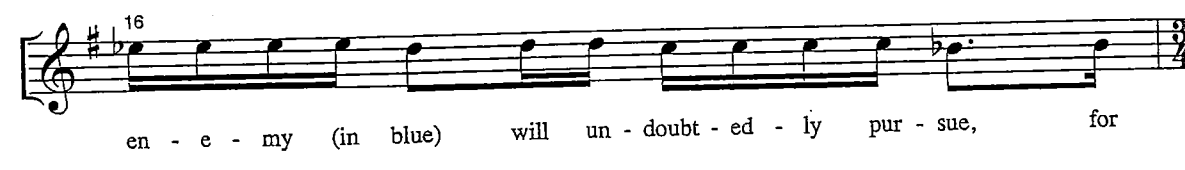
(Charles)



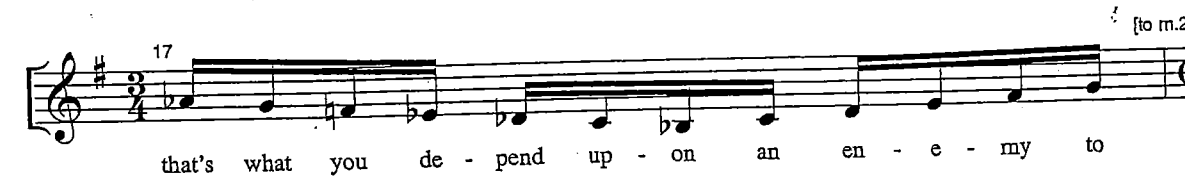
14 men in the ra - vine (that's this ar - e - a in green) will



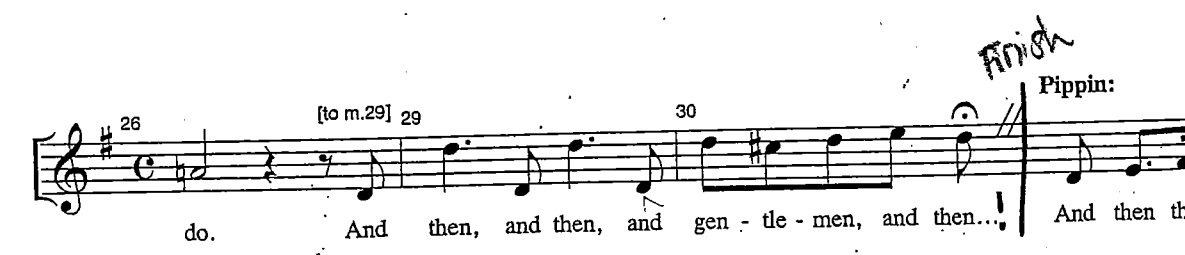
15 move a - cross the val - ley where they plain - ly can be seen, and the



16 en - e - my (in blue) will un - doubt - ed - ly pur - sue, for

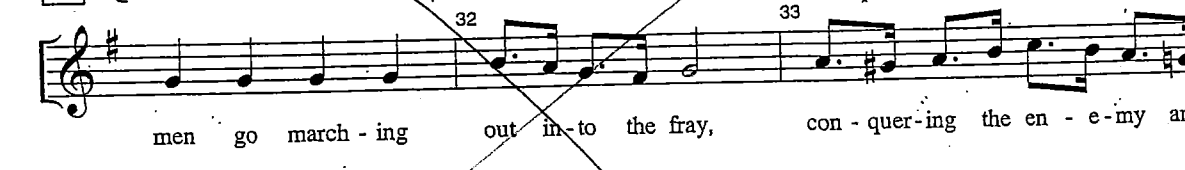


17 that's what you de - pend up - on an en - e - my to

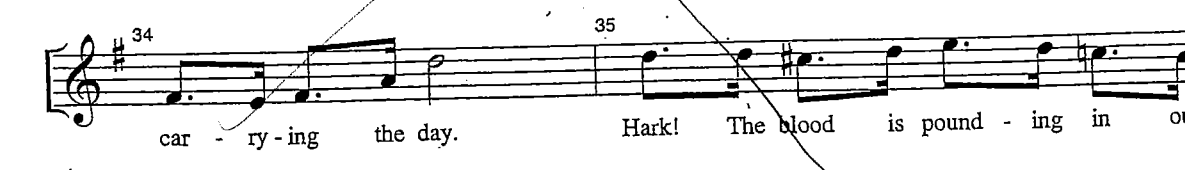


26 do. And then, and then, and gen - tle - men, and then...! And then the

31 Quasi "March of Time"



32 men go march - ing out in - to the fray, con - quer - ing the en - e - my and



34 car - ry - ing the day. Hark! The blood is pound - ing in our

Finish

Pippin:

No Time At All (Women)

124 (Berthe) 125 126 *start*

I can stay young till I die. Now, I've known the fears of

(Men)

Doo be doo bee

127 128

six - ty - six years, I've had troubles and tears by the

doo bee doo bee. Doo be doo bee

129 130 131

score, but the only thing I'd trade them for is

doo bee doo bee. Doo be doo bee doo bee doo bee.

(Berthe) 132 *rall.* 133

six - ty - sev - en more...

All: 134 135 136 *a tempo (a little slower)* 2

Oh, it's time to start liv - in'...

Berthe: "Stop!!!
Let me take this one
all by myself, all right?"

a tempo (a little slower)

138

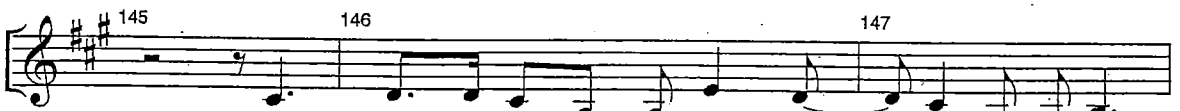
Berthe:



Oh, there's time_____ to keep liv-in', time to keep tak - in' from_____ the



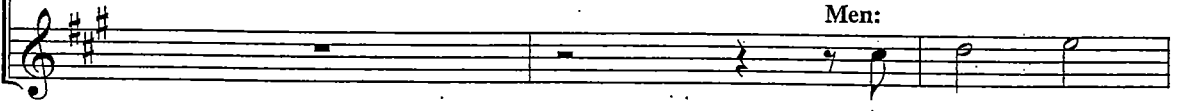
world I'm giv - en. You are my time,_____ so I'll throw_____ off_____ my_____ shawl



and watch - ing your flings_____ be flung_____ all o - ver,



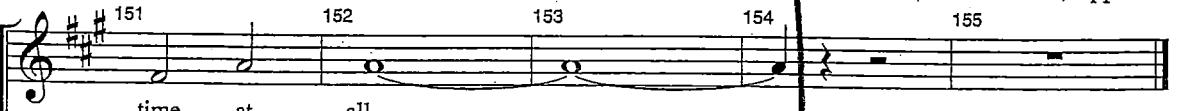
makes me feel young_____ all o - ver, in just no



Men:

in just no

FINISH



time at all...

Berthe: "Remember that, Pippin!"



time at all...

Leading Player
Pippin

22

Right Track (Women)

Leading Player: "There you are. How's it going? Anything you need? Whatever you like . . ."

Pippin: "I'd like a little peace and quiet so I can think, if you don't mind."

Leading Player: "Look, Pippin. You may not believe this, but things are going exactly according to plan."

Pippin: "They are?"

Leading Player: "Of course they are . . ."

7 4

Start

11 12 13

You look fren - zied, — you look fraz - zled, — piqued as —

14 15 16

an - y — alp, — flushed and rushed — and raz - zle daz - zled. —

17 18 19

Dry your lips, — damp your scalp. — Now I can — see — you're — in —

20 21 22

— a — rut, — in — dis - ar - ray — and

23 24 25

I'm not — one — to — butt — in, — but — in — fact, —

26 (Leading Player) 27 28

I must say: _____ If you'd take it eas - y, _____ trust a - while,

29 30 31

don't look blue, don't look back, _____ you'll pull through

32 33 34

in _____ just _____ a - while. 'Cause you're _____ on _____ the right

35

Leading Player: *Finish*

track. Take it eas -

Pippin:

On _____ the _____ right _____ track. _____

~~38 39~~

~~y, _____ son - ny. Take it eas -~~

~~On _____ the _____ right _____ track. _____ On _____ the _____~~

Kind of Woman (Women)

(Catherine) 42

int' - rest you much at all right now, but things change...

43 (Catherine) 44

Things change... Still I'll

3 Women:

Things change...

start

45 a tempo (Catherine) 46 47 48

un - der - stand if I'm not your kind of wo - man,

49 50 51 52

an - y - one can make one ter - ri - ble mis - take. And I've

(Catherine) 53 54 55 56

no spe - cial glam - our, no bait I can twirl, for I'm

3 Women:

Ahh Ahh Ahh Ahh

57 58 59 60

just a plain, ev' - ry - day, com - mon - place, come - what - may,

ev' - ry - day, com - mon - place,

(Catherine)
poco rall.

62 63 64

av' - rage, or - din - ar - y, won - der - ful

(3 Women)

Ah ah

65 shade faster than original tempo

66 67 68 69

girl!

Ah ah

Finish

Theo's Cue

(*tacet*)

25

Catherine: "God! What a challenge! I was determined to somehow pierce that dedicated apathy. Now ... I've always found that no man ... no matter what his condition ... can resist the fun and energy of a small growing boy. So, I sent my son Theo to him ..."
(*music begins*)

Leading Player: "Enter Theo. A lovable boy and his lovable duck ..."

1 4