



AUDITIONS

ABOUT THE SHOW

With an infectiously 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.

IMPORTANT INFORMATION

Actors under the age of 18 must be enrolled in at least one class with Metropolitan Performing Arts. Actors under the age of 13 are not eligible for Mainstage productions. All actors must audition for the Musical in order to be cast. There is no monetary compensation for this show. If actors between the ages of 13 and 18 are cast in this show, they will need to enroll on Active in Mainstage Alice by Heart and agree to pay a show fee of 350.00 per student, (discounts if applicable may apply). Show fees include the cost of
*Performance/Show Conditioning.

All students in Mainstage must take Show Conditioning if possible with their schedule. This class is not a substitute for a dance class. * If you have already signed up for Show Conditioning for the year please talk with our Office Manager as this can be put towards your show fee, if cast.

Our Show fees help us to perform amazing shows like Newsies and White Christmas. The rights for a show like Pippin are over \$4000, plus the cost of scripts, costumes, sets and more. This is just a small ask to help us perform the shows your kids love. If you would like to become a show sponsor for Pippin or any future shows please let Kris Heller or Chulina Wheeler know or pick up a flier in the MPA lobby.

Audition questions and Contact Details



If you have any questions about this document, auditions, classes, or the show; please contact the Executive Director krisheller@metropolitanperformingarts.org

Audition & Callback Date, Time and Venue

Auditions are on September 20th from 5PM to 9PM - you will sign up in time slots online.

Please prepare two selections from a song in the style of the show: these should be 1 minute to 1 minute and 30 seconds in length

These should be fully memorized and open to working with during the audition. During the Auditions you will pick one of your two selections to sing. We may pick the second or have you do the first selection again.

Dance call will be held on Sunday September, 21st from 6:00pm till 8:00pm. You will all be called at 6:00pm and will need to stay for the first hour. You may be asked to stay for the second hour. You will be dancing so remember to bring clothing and appropriate shoes. You may bring character heels as an additional pair of dance shoes.

Callbacks will be held on Friday, September 26th from 5:00-9:00 PM. If you are called back you may get music and sides to prepare after the dance call. You may not be called for the whole time.

The audition, callback, rehearsal and performance venue is Metropolitan Performing Arts located at 6403 E Mill Plain Blvd. Vancouver, WA 98686. There will be some rehearsals at the Art Hub (the old Library on Mill Plain) the address will be included in BAND once casting and the schedule is sent out.

Audition and Callbacks Panel

You will be auditioning for the Director - Kris Heller, Music Director - Lily Foster, and Choreographer - Chynna Rae Shurts. An MPA representative may also be present. An accompanist will be provided, please have music printed and prepared for your pianist. The start and ending of your song selection should be marked in the music and all lyrics should match what you are singing. Also present in the room at auditions and/or callbacks will be the Stage Manager, Conner Esteb, and an ASM might be at the venue to run the callbacks and assist with any questions.

CHARACTER BREAKDOWN

Leading Player

The ultimate 'ring leader.' 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. excellent dancer. Obsessed with putting on a great show for the audience.

Vocal range top: Ab4 Vocal range bottom: Db3



Pippin

Our story's young and confused protagonist. He is longing to find his purpose in life. Naive, innocent, and discontent. Eventually finds love, and meaning in life, with Catherine and Theo.

Vocal range top: Ab4 Vocal range bottom: G2

Charles

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

Vocal range top: E4 Vocal range bottom: G2

Lewis

Pippin's half-brother.

Fastrada

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.

Vocal range top: F5 Vocal range bottom: A3

Catherine

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

Vocal range top: Db5 Vocal range bottom: F#3

Theo

Catherine's son.

Ensemble

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

Please note: Berte the Grandmother will be played by adults

AUDITION FORMAT

Please try and bring in a headshot, acting resume and completed audition form. If you do not have these things that is okay, but if you do we would like to see them. Please don't stress, but treat this like a professional audition.

- **Vocal**

You are required to bring in two 1 to 1:30 minute selections that are audition ready. These should be in the style of the show and demonstrate your vocal range and ability. These should be memorized and sung with the provided pianist.

CALLBACKS

All auditionees should keep the call back dates available just in case. You will be contacted if you are required for call backs and emailed further music to prepare if



required. We suggest familiarizing yourself with the songs from the show before the call backs.

MORE IMPORTANT INFORMATION

What are we looking for?

Pippin is a sharp moving, high energy, and choreography heavy musical and it needs a cast to match. We are looking for:

- Variety in look with all ethnicities, body shapes and sizes
- Versatility in acting range, with the ability to play more than one character, including characters of contrasting ages
- Strong solo singers who can also blend in an ensemble
- Strong singers who can dance
- Strong dancers who can sing
- Triple threats
- Friendly people who work hard
- Commitment to the show and rehearsal process
- A great attitude

REHEARSALS AND PERFORMANCES

Rehearsals

General rehearsals are planned to commence October 2. All rehearsals are held at Metropolitan Performing Arts or at a TBD offsite location. Please note that rehearsal calls are subject to change. All potential rehearsal days are listed below. Not all cast members may be called to each rehearsal day, but you must have it available. **Note all or possible conflicts at the time of your audition.**

We value your time, so we will only call you for the rehearsals that you are needed at. However, you should ensure that you are generally available for these times during the rehearsal period prior to auditioning.

If you anticipate absences during the rehearsal period, please be honest about this at the time of your video audition

Tech weeks and performance dates

Cast will be required for **each** rehearsal during tech weeks and **all** performances. This is **not** negotiable.

Please consider your availability for rehearsals and the performance season prior to auditioning to avoid disappointment.

The rehearsal and production schedule is as follows:



October 2025

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2 Rehearsal Read-through 5-8pm	3 Rehearsal Read-through 5-9pm	4 Rehearsal 1-6
5	6	7	8	9 Rehearsal 5-8pm	10 Rehearsal 5-9pm	11 Rehearsal 1-6
12	13	14	15	16 Rehearsal 5-8pm	17 Rehearsal 5-9pm	18 Rehearsal 1-6
19	20	21	22	23 Rehearsal 5-8pm	24 Rehearsal 5-9pm	25 Rehearsal 1-6
26	27	28	29	30 Rehearsal 5-8pm	31 Rehearsal 5-9pm	

November 2025

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 NO REHEARSAL Dance-a-tho



2 Rehearsal 4-8	3	4	5	6 Rehearsal 5-8pm	7 Rehearsal 5-9pm	8 Rehearsal 1-6
9	10	11	12	13 Rehearsal 5-8pm	14 Rehearsal 5-9pm	15 Rehearsal 1-6
16	17	18	19	20 Rehearsal 5-8pm	21 Rehearsal 5-9pm	22 Rehearsal 1-6
23	24	25	26	27 Rehearsal 5-8pm	28 Rehearsal 5-9pm	29 Tech Rehearsal 1-6
30 Q2Q 12-End						

December 2025

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 Dress Rehearsal 6-10pm	3 Dress Rehearsal 6-10pm	4 Final Dress 6-10pm	5 Show #1 7pm	6 Show #2 6:30
7 Show #3 - 2PM	8	9	10	11	12 Show #4 7pm	13 Show #5 6:30
14 Show #6 - 2pm	15 Conner's B-Day (yay!)	16	17	18	19 Show #7- 7pm	20 Show #8 - 2PM Show #9 - 7PM
21 Strike & Cast Party	22	23	24	25	26	27
28	29	30	31			

