



## **THE AUDITION, REHEARSAL, and PRODUCTION PROCESS**

**Auditions:** Friday, May 12 @ 6:30 - 8:30 PM  
Saturday, May 13 @ 10:00 AM – 12:00 PM  
Sunday, May 14 @ 2:00 PM (Callbacks If Needed)

**Rehearsals:** May 22 – July 13 (various dates/times)

**Performances:** July 13, 14, 15 @ 7PM  
July 16 @ 2 PM

### **WHO CAN AUDITION FOR PIPPIN?**

For PIPPIN we are **mostly** looking to cast actors ages 14 and older to fill out the principal and ensemble roles. There is one featured child role, ages 6-10, for which we will be casting either a young girl or boy. Auditions will take place in person, but you must sign up for an audition date IN ADVANCE. Callbacks for principal roles, if needed, will be on Sunday, May 14 at 2 PM.

***If you are unable to make the scheduled dates/times for auditions but still want to participate just reach out to us! We'll schedule a private audition for you at another time!***

Please be prepared to do the following:

#### **1. READ AND ACT FROM THE SCRIPT!**

Actors will read various roles in scenes with other auditioners. If you have a specific role you are interested in, please let us know and we'll be sure to read you for it at the audition.

#### **2. IT'S A MUSICAL – SO WE'LL SING!**

Of course, we'll be singing at the audition! Please review the song included in this packet. (They are links to music and rehearsal tracks!) We'll sing this at the audition, as well as do some basic vocalizations to get a sense of your singing voice. Don't sweat it – singing is fun!

#### **3. GET READY TO PLAY and MOVE!**

We'll be playing some theatre games and doing a variety of improvising exercises/activities at auditions. We will not have an official dance audition, BUT we will be doing creative movement, so dress comfortably.

#### **4. FILL OUT AN AUDITION FORM**

When you sign up for your time you will also need to complete an audition form. This will ask you some basic questions: What's your name? Where do you live? How do we contact you? Be thorough, especially when it comes to your conflicts. We'll do our best to rehearse around your schedule, but we need to know in advance! You can find a Draft Rehearsal Calendar in this packet to review. **(NOTE: These list all our rehearsals, but not everyone is required at every rehearsal.)**

**[Click here to sign up for an audition time!](#)**

We are looking forward to creating the best show possible with you! If you have any questions or concerns, please don't hesitate to reach out to us at the theatre.

T. Adam Goos, Managing Director

The Little Red Hen Theatre • 316 Main Street • Wakefield, NE 68784 402-287-2818 •

[contact@littleredhentheatre.com](mailto:contact@littleredhentheatre.com)

## **ABOUT THE EXPERIENCE – What you should expect!**

As part of the creative ensemble of PIPPIN, you are expected to:

- **PLAY, CREATE, MOVE, SING!** We will play a variety of theatre and acting games throughout the rehearsal process, intended to help you create deeper, richer characters and really connect with your actors. We'll also be working with a Music Director who will help us sing our hearts out! (Yep – everyone sings!) There will be choreography, puppet work, and LOTS of creative movement.
- **BE FLEXIBLE!** We're creating art – which often means we keep working until things are just right! There will be changes to blocking, costuming, and any other number of things as we put the show together. Just know that it is a part of the process in making the best show possible.
- **COME TO REHEARSALS!** You are not required to attend every rehearsal, but we do want you to attend as many rehearsals as you can – so that we can be the BEST team we can be. (Read below to understand more about the schedule.) We schedule detailed rehearsals well in advance so that you know exactly when you need to be there. If you have a conflict, just let us know in advance!
- **HELP OUT IN OTHER AREAS!** We will schedule technical working days throughout the process. If you want to help with costumes, paint, building sets, or making props then you are more than welcome. If you have family members that want to be part of the creative process, they are welcome to participate!

### **A NOTE ABOUT ATTENDANCE, REHEARSAL SCHEDULE, CASTING!**

We understand that everyone is busy and that you won't be able to make it to all of the rehearsals required for your part, but we do want you to come to as many as possible. Our cast is like a team – and we need every single one of you at our scheduled rehearsals/practices to be the best we can be. At the beginning of the rehearsal process you will not be called for every rehearsal. In the last two weeks we will begin to need the entire cast & crew here to practice the show.

We do our best to be very efficient with the rehearsal schedule so that everyone is released on time – and that your time is put to good use. The current rehearsal schedule is tentative and may change before rehearsals start – consider it a guide! A more detailed rehearsal schedule will be available closer to the start of rehearsals.

As we work to cast the show following auditions, we consider all sorts of factors into the decision-making process. This includes everything from skill and comfort level to enthusiasm and energy, to availability. It's a bit like a puzzle, and we're trying to fit all of the wonderful pieces together to tell the story the best way we know how! If you don't get the role you were hoping for, please know that it isn't because you aren't good enough or because we don't think you're great. (We know you are!). We'll do our best to make sure everyone is valued and has the opportunity to let their artistry shine on our stage!

## **SHOW SYNOPSIS**

Pippin is the son of fabled Emperor Charlemagne. As the play begins, we see an acting troupe, with the Leading Player inviting the audience to watch their magic as they help to tell his story. 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."

Pippin tells his father that he wants to be a soldier and go to war with him. Eventually, he learns that being a war hero is not the answer to his quest. So, he goes to his grandmother and seeks wisdom from her. She tells him to enjoy his youth and live life to the fullest. The first act ends with Pippin deciding to lead a revolution against his father.

As Act Two begins, we meet Pippin's devious but charming 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. 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 civil crimes, and stabs 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. Soon, Pippin is forced to revoke all his promises, and goes back to the body of his dead father. It seems reasonable to ask his father if he might have his knife back, and Charlemagne obliges. The king then takes back the crown, and Pippin is once again alone.

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 beneath his dignity and he tells Catherine he is leaving. To complicate matters, Theo's duck, Otto, gets sick and the young boy 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, and the thought terrifies him. Again, he must leave, feeling that there is more to life to be found.

What is left but the finale! A trick firebox is rolled onto the stage with a banner that reads "Pippin's Grand Finale." A player sets fire to a dummy inside the box, and the troupe applauds.

Pippin is not impressed, and the Leading Player assures him that when he, Pippin, does it, it will be for real. He has always wanted to do something extraordinary. What could be more extraordinary than this? Pippin walks into the box but stops just before the flames approach. Catherine and Theo appear, and Pippin goes to them.

The Leading Player apologizes to the audience for the failure of the promised "Grand Finale" and all the players leave the stage. Pippin, Catherine, and Theo are totally alone on the stage.

Catherine asks Pippin if he feels like a coward. No, he responds. He feels "trapped, but happy." Thus ends this musical comedy, with Pippin finding common happiness in the world around him.

## **CHARACTERS:** *(Please note that we will not be casting gender specific. Anyone can play any role!)*

**Leading Player:** 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. excellent dancer. Obsessed with putting on a great show for the audience.

**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.

**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.

**Lewis:** Pippin's half-brother.

**Fastrada:** Pippin's conniving stepmother. A seducer, 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.

**Berthe:** 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.

**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.

**Theo:** Catherine's son. Age: 6 to 10

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

## **AUDITION SCENES & SONGS**

General Audition Song: MAGIC TO DO!

[Cast Recording](#)

[Rehearsal Track with Vocals](#)

[Rehearsal Track](#)

Note: We'll sing this in a group together AND individually. Click on the above link for rehearsal and reference recordings. The printed music is at the end of this packet!

## **SCENES for READING:** *(You can find these scenes to review at the end of this packet!)*

- Scene 1: Pippin, Fastrada, Lewis, Charles, Leading Player (page 9 – 11)
- Scene 2: Charles & Pippin (page 11 – 12)
- Scene3: Pippin & Berthe (page 24)
- Scene 4: Pippin & Leading Player (page 31 – 32)
- Scene 5: Pippin, Theo (page 53)
- Scene 6: Pippin, Catherine (page 63 – 65 (w/ Edits)
- Scene 7: Leading Player & Cast (page 74)



## **DRAFT REHEARSAL & PERFORMANCE CALENDAR**

**Auditions:** May 12, 13, 14 - 2023

**Rehearsals:** May 22 – July 12

**Performances:** July 13 - 15 @ 7 PM, July 16 @ 2 PM

### **WEEK 1: Read Through, Music, Dance Rehearsals!**

5/22	Monday	6:30 – 8:30 PM	Rehearsal #1	Music, Dance, & Circus Trick Rehearsal
5/23	Tuesday	6:30 – 8:30 PM	Rehearsal #2	Music, Dance, & Circus Trick Rehearsal
5/24	Wednesday	6:30 – 8:30 PM	Rehearsal #3	Music, Dance, & Circus Trick Rehearsal
5/25	Thursday	6:30 – 8:30 PM	Rehearsal #4	Music, Dance, & Circus Trick Rehearsal

### **WEEK 2: Read Through, Music, Dance Rehearsals!**

5/30	Tuesday	6:30 – 8:30 PM	Rehearsal #5	Music, Dance, & Circus Trick Rehearsal
5/31	Wednesday	6:30 – 8:30 PM	Rehearsal #6	Music, Dance, & Circus Trick Rehearsal
6/1	Thursday	6:30 – 8:30 PM	Rehearsal #7	Music, Dance, & Circus Trick Rehearsal
6/2	Friday	6:30 – 8:30 PM	Rehearsal #8	Music, Dance, & Circus Trick Rehearsal

### **WEEK 3: Staging Rehearsals**

6/5	Monday	6:30 – 8:30 PM	Rehearsal #9	Staging Act I
6/6	Tuesday	6:30 – 8:30 PM	Rehearsal #10	Staging Act I
6/7	Wednesday	6:30 – 8:30 PM	Rehearsal #11	Staging Act I
6/8	Thursday	6:30 – 8:30 PM	Rehearsal #12	Staging Act I

### **WEEK 4: Staging**

6/12	Monday	6:30 – 8:30 PM	Rehearsal #13	Staging Act I
6/13	Tuesday	6:30 – 8:30 PM	Rehearsal #14	Staging Act I
6/14	Wednesday	6:30 – 8:30 PM	Rehearsal #15	Staging Act 2
6/15	Thursday	6:30 – 8:30 PM	Rehearsal #16	Staging Act 2

### **WEEK 5: Rehearse**

6/19	Monday	6:30 – 8:30 PM	Rehearsal #17	Staging Act 2
6/20	Tuesday	6:30 – 8:30 PM	Rehearsal #18	Staging Act 2
6/21	Wednesday	6:30 – 8:30 PM	Rehearsal #19	Staging Act 2
6/22	Thursday	6:30 – 8:30 PM	Rehearsal #20	Staging Act 2

### **WEEK 6: Rehearse**

6/26	Monday	6:30 – 8:30 PM	Rehearsal #21	Run & Work
6/27	Tuesday	6:30 – 8:30 PM	Rehearsal #22	Run & Work
6/28	Wednesday	6:30 – 8:30 PM	Rehearsal #23	Run & Work
6/29	Thursday	6:30 – 8:30 PM	Rehearsal #24	Run & Work
6/30	Friday	6:30 – 8:30 PM	Rehearsal #25	Run & Work

### **WEEK 7: Rehearse**

7/5	Wednesday	6:30 – 9:00 PM	Rehearsal #26	Run Show
7/6	Thursday	6:30 – 9:00 PM	Rehearsal #27	Run Show
7/7	Friday	6:30 – 9:00 PM	Rehearsal #28	Run Show
7/8	Saturday	1:30 – 3:00 PM	Rehearsal #29	Run Show <i>Chicken Days Parade!</i>

### **WEEK 7: Rehearse & Perform!**

7/10	Monday	6:00 – 9:00 PM	Rehearsal #30	Dress Rehearsal #1
7/11	Tuesday	6:00 – 9:00 PM	Rehearsal #31	Dress Rehearsal #2
7/12	Wednesday	6:00 – 9:00 PM	Rehearsal #32	Dress Rehearsal #3
7/13	Thursday	6:00 Call/7:00 PM Show		Performance #1
7/14	Friday	6:00 Call/7:00 PM Show		Performance #2 – Cast Party TBD!
7/15	Saturday	6:00 Call/7:00 PM Show		Performance #3
7/16	Sunday	1:00 Call/2:00 PM Show		Performance #4 – STRIKE PARTY!

**CHARLES**

And I happen to agree with you. Well, Pippin. Good to see you.

*(Starts to go)*

**PIPPIN**

Wait, Father...

**CHARLES**

*(Stops with an idea)*

You know we have a library now. Maybe you can find a book.

**PIPPIN**

Thank you —

**CHARLES**

After all, tomorrow is for you.

**PIPPIN**

But, it's still today.

**CHARLES**

Yes, but for how long? You'll see, Pippin, sunrise and sunset are similar, but they are not identical.

**PIPPIN**

Father, what does that even mean?

**LEADING PLAYER**

## SCENE 1

### #3 – Home Underscore

*(LEWIS enters. He does bicep curls to show off his muscles as the LEADING PLAYER introduces him.)*

Pippin's half-brother... and after Pippin, heir to the throne. Addicted to the physical, Lewis loves weight lifting... Lewis loves wrestling... but most of all, Lewis loves Lewis.

*(LEWIS puts down his barbell; grabs his sword and displays his swordsmanship)*

**LEWIS**

Hah! Visigoths!

**PIPPIN**

Well done, brother.

**LEWIS**

Of course it was! Did you know this arm slew twenty Frisians last year? And it's going to slay even more Visigoths.

**PIPPIN**

You're going to war against the Visigoths?

**LEWIS**

Uh huh. That's the next one. It's going to be a glorious campaign. And oh—those Visigoth women! I don't mean to shock your bookish sensibilities...

**PIPPIN**

I'm only shocked you're interested in women now.

**LEADING PLAYER**

Enter Fastrada, Pippin's step-mother. Crafty, cunning, calculating...

**FASTRADA**

But a warm and wonderful mother!

**LEADING PLAYER**

Dedicated to gaining the throne for her darling son, Lewis.

**FASTRADA**

Lewis! Lewis! Guess what Mommy had made for you... surprise!

*(SHE gives LEWIS a gleaming breastplate)*

**LEWIS**

Oh, Thank you, Mother. Think how I'll shine!

*(Shows it off to PIPPIN)*

Look at this! Isn't it a beauty?

**PIPPIN**

*(Taking the breastplate and admiring it)*

It really is beautiful...

**FASTRADA**

Of course it's beautiful! Lewis is a great warrior.

**LEWIS**

*(Practicing a lunge again)*

Hah! Visigoths!

*(HE fights his way offstage)*



## FASTRADA

(to CHARLES)

We're so proud of Lewis, aren't we, dear? Oh, my darling, before I forget, the royal treasurer informs me I've somehow overdrawn my allowance account.

## CHARLES

You're overdrawn again?

## FASTRADA

Now, now, my Lord, you know how confused I get about money. After all, I'm just an ordinary housewife and mother...

(To the audience)

... just like all you housewives and mothers out there.

(And SHE goes)

## CHARLES

(Looking after her)

You know, sometimes I wonder if the fornicating I'm getting is worth the fornicating I'm getting.

## PIPPIN

Father. I know what I want to do now.

## CHARLES

What? Oh, good. Good...

## PIPPIN

I want to be a soldier.

## CHARLES

What? Denied!

## PIPPIN

Father, I'm your oldest son. That means I'll be King one day. And fighting wars is an important part of being King, isn't it?

## CHARLES

Fighting wars is the most important part of being King. After all, the Pope and I have dedicated ourselves to spreading Christianity throughout the entire world, even if we have to kill every non-Christian to do it.

## PIPPIN

Exactly. So, I want to join you in your campaign against the Visigoths.



PIPPIN

**FASTRADA**

*(to CHARLES)*

We're so proud of Lewis, aren't we, dear? Oh, my darling, before I forget, the royal treasurer informs me I've somehow overdrawn my allowance account.

**CHARLES**

You're overdrawn again?

**FASTRADA**

Now, now, my Lord, you know how confused I get about money. After all, I'm just an ordinary housewife and mother...

*(To the audience)*

... just like all you housewives and mothers out there.

*(And SHE goes)*

**CHARLES**

*(Looking after her)*

## SCENE 2

indicating I'm getting is worth the fornicating

**PIPPIN**

Father. I know what I want to do now.

**CHARLES**

What? Oh, good. Good...

**PIPPIN**

I want to be a soldier.

**CHARLES**

What? Denied!

**PIPPIN**

Father, I'm your oldest son. That means I'll be King one day. And fighting wars is an important part of being King, isn't it?

**CHARLES**

Fighting wars is the most important part of being King. After all, the Pope and I have dedicated ourselves to spreading Christianity throughout the entire world, even if we have to kill every non-Christian to do it.

**PIPPIN**

Exactly. So, I want to join you in your campaign against the Visigoths.

CHARLES

Denied.

PIPPIN

But that's not fair! You're taking Lewis.

CHARLES

Yes, well, your brother Lewis is an ideal warrior. He is strong and stupid. You, on the other hand, are educated.

PIPPIN

And for what? Father, you're dedicated to something. I just want to be dedicated to something too, with all my heart and soul. Something extraordinary. Otherwise my life won't have any meaning at all.

CHARLES

Oh, you want your life to have meaning.

PIPPIN

Yes, I do.

CHARLES

Well, that's very ambitious of you, Pippin. Denied!

*(HE starts off)*

PIPPIN

But father!

CHARLES

Denied!

PIPPIN

*(Gives it one more try)*

Father, you created an entire kingdom out of nothing. And now I want my chance... My chance to fight for my country... for my family...

*(kneels)*

And for my King.

*(CHARLES is taken aback, moved and impressed)*

CHARLES

Ohhh...

*(HE relents)*

All right. Get yourself a decent helmet and come along.

---

(LEADING PLAYER)

SWEET SUMMER EVENINGS, SAPPHIRE SKIES  
FEASTING YOUR BELLY  
FEASTING YOUR EYES  
SIMPLE JOBS HAVE A SIMPLE VOICE  
IT SAYS TIME IS LIVING'S PRIZE

AND WOULDN'T YOU RATHER BE A LEFTHANDED FLEA  
OR A CRAB ON A SLAB AT THE BOTTOM OF THE SEA  
A NEWT ON THE ROOT OF A BANYAN TREE  
OR A FIG ON A TWIG IN GALILEE  
THAN A MAN WHO NEVER LEARNS HOW TO BE FREE  
NOT TILL THE DAY HE  
NOT TILL THE DAY HE  
NOT TILL THE DAY  
NOT TILL THE DAY HE...

(PLAYERS perform a big acrobatic trick!)

## SCENE 3

#6a – Enter Berthe

LEADING PLAYER

Enter... Berthe. Pippin's grandmother, quietly living in the country.

(BERTHE enters, accompanied by TWO ATTENDANTS who try to help her)

BERTHE

(Pulling away)

I can walk by myself!

LEADING PLAYER

Warm... strong...

ATTENDANTS

(patronizing)

Still attractive...

BERTHE

Very attractive.

LEADING PLAYER

Charlemagne's mother... Exiled from court...

**BERTHE**

... Due to a personality conflict with her daughter-in-law, Fastrada...

*(PIPPIN enters and calls to her)*

**PIPPIN**

Grandma...

**BERTHE**

I hate needlepoint!

*(BERTHE throws the needlepoint at the Attendant.)*

**PIPPIN**

Ah, but you're so good at it.

**BERTHE**

Pippin...? Pippin...! Oh, Pippin, I can't believe it.

*(SHE holds out her arms. PIPPIN embraces her)*

Oh, how good it is to see you and to hold you, the way I used to.

**PIPPIN**

Grandma, you look great.

**BERTHE**

No, I don't. I look terrible.

**PIPPIN**

No, you look great!

**BERTHE**

No, I don't. I look terrible.

**PIPPIN**

Alright, fine, you look terrible.

**BERTHE**

Is that any way to talk to your grandma? But, Pippin, actually you look terrible.

You need some fresh air, some good food, some hanky panky.

**PIPPIN**

I don't know what I need.

**BERTHE**

Oh, I know what I need... Some good juicy gossip. You gotta tell me what's going on at court. Is Fastrada still leading your father around by the... nose?

**PIPPIN**

Grandma, you haven't changed a bit.

**BERTHE**

But you have, Pippin. What have you been doing with yourself?

**PIPPIN**

Well, I went to war.

**BERTHE**

That explains it.

**PIPPIN**

*(Speaking earnestly and increasingly fast)*

I tried to own my own manhood, you know, give my blood back. I wanted to do something important, something meaningful. But that wasn't it. Now, I just feel empty and vacant. So, I think I need a plan—Yes, that's it, a goal and a plan. Well, I have a goal—I want to be fulfilled. But a good plan? That's what I've been thinking about. You can't just go rushing into whatever comes along and hope for the best, but on the other hand, you can't wait around wasting time and expect something to fall into your lap... So...

**BERTHE**

You lost me in the middle there, Pippin. Stop thinking! You think too much. That's your problem. You have to learn to live in the moment. Look at this day. Look at it! The sun is shining. The air is warm. And maybe tonight, down at the tavern, there's that lovely young girl you could hook up with and do those things you kids do and then come back and tell me everything in graphic detail—

**PIPPIN**

Grandma, I don't have time for that.

**BERTHE**

Time? Now, Pippin, you listen to me. I'm an expert on time.

## #7 – No Time At All

WHEN YOU ARE AS OLD AS I, MY DEAR  
AND I HOPE THAT YOU NEVER ARE  
YOU WILL WOEFULLY WONDER WHY, MY DEAR  
THROUGH YOUR CATARACTS AND CATARRH  
YOU COULD SQUANDER AWAY OR SEQUESTER  
A DROP OF A PRECIOUS YEAR  
FOR WHEN YOUR BEST DAYS ARE YESTER  
THE REST 'RE TWICE AS DEAR...

WHAT GOOD IS A FIELD ON A FINE SUMMER NIGHT  
IF YOU SIT ALL ALONE WITH THE WEEDS?



## SCENE 4

PIPPIN

- 31 -

### ACT 1, SCENE 5 – Revolution

*(The LEADING PLAYER appears, reading a newspaper.)*

LEADING PLAYER

Boy, when you frolic, you really frolic, don't you? Well, how do you feel now?

PIPPIN

I feel empty and vacant.

LEADING PLAYER

Oh, I don't know. That looked like fun to me, what you were doing...

PIPPIN

But, it wasn't... fulfilling. Why can't I find something completely fulfilling?

LEADING PLAYER

Look. You just got started. There's a whole lot of things you can try...

PIPPIN

Like what?

LEADING PLAYER

Like taking a look at this...

*(PIPPIN takes the newspaper and looks at it...)*

#8c – Pippin the Politico

PIPPIN

"Peasants revolt. King slays thousands. Peasants protesting a rise in taxes were slaughtered yesterday by Charlemagne's soldiers." What? That can't be true.

LEADING PLAYER

Now, would a newspaper print anything that wasn't true?

PIPPIN

My father would never slaughter people just for protesting.

LEADING PLAYER

Why not? He's the King.

*(LEADING PLAYER reads over PIPPIN's shoulder)*

"Charlemagne today has given orders that nonbelievers be given the choice between baptism and beheading."

PIPPIN

Wait a minute! Forcing people to believe? Telling them what to think? Something's got to be done about this.



## LEADING PLAYER

You're absolutely right.

## PIPPIN

I'm finally beginning to see what my father really is. He forces people to fight and die over land that doesn't even belong to them...

## LEADING PLAYER

He does!

## PIPPIN

Well, I think that this has got to stop!

## LEADING PLAYER

It has got to stop!

## PIPPIN

It's time for a change!

## LEADING PLAYER

Damnit, it is time for a change!

## PIPPIN

You know — it doesn't matter that he's my father. We can't just sit around and wait for someone else to take action. Otherwise, one day we'll look around and ask, what happened? What happened is we failed to act!

*(A group of PEASANTS appear.)*

## PEASANTS

Down with Charles! Down with Charles! Down with Charles! Down with Charles!

## LEADING PLAYER

*(Over this, testing microphone)*

Testing... testing...

## PIPPIN

*(Into the microphone)*

It's time to make a better world for all people, not just the rich and powerful. This tyrant must be overthrown!

*(The CROWD cheers)*

Terror and bloodshed must be ended! We need a leader with the youth and courage to sweep out the old order!

*(The CROWD cheers)*

Down with Charles! Up with... ME!

## SCENE 5

PIPPIN

- 53 -

THEO

*(Trying to wake PIPPIN up)*

Pippin... Pippin... say hello to my duck...

*(HE pushes the duck into PIPPIN's face)*

PIPPIN

How do you do...

THEO

Guess his name.

PIPPIN

Augustus.

THEO

Wrong. His name's Otto. You're not very smart...

PIPPIN

I'm smart enough to know that a duck belongs in a pond and not in my bed!

THEO

*(After a beat)*

Bite me!

*(HE stalks off as PIPPIN goes back to sleep)*

CATHERINE

*(Goes to him, exasperated.)*

Pippin, you have been lying in this bed for seven days now. What is the matter with you?

PIPPIN

It's nothing you could possibly understand.

CATHERINE

Well, try me. Give me a chance.

PIPPIN

All right. I have been searching and searching for something important and fulfilling to do with my life, and I have tried everything I can think of, and I haven't even come close. So I am in utter, abject, complete despair.

CATHERINE

*(After a beat)*

And that's it?

## SCENE 6

PIPPIN

- 63 -

CATHERINE

HOW CAN YOU WEIGH A FEELING?

PIPPIN

TAKEN BY THEMSELVES NOW THEY DON'T MEAN MUCH

BOTH

TOGETHER THEY SEND YOU REELING

PIPPIN

INTO A—

BOTH

LOVE SONG—LA LA LA LA LA LA LA LA LA LA

LOVE SONG—LA LA LA LA LA

LA LA LA LA LA LA LA LA LA LA

LA LA LA LA LA LA LA LA LA LA...

CATHERINE

Close your eyes.

PIPPIN

Why?

CATHERINE

Because we've got a surprise for you.

*(THEO, who has entered quietly, now runs to PIPPIN)*

~~THEO~~

~~We've got a surprise!~~

CATHERINE & THEO

We've got a surprise!

PIPPIN

I usually don't like surprises.

CATHERINE

Well, you'll like this one.

*(CATHERINE uncovers a dish and lights the contents)*

Ok, you can look now.

*(PIPPIN does)*

Ta-da! Quince pudding flambé! Oh, I haven't made it for years but I thought that for this special occasion...

**PIPPIN**

What special occasion?

**CATHERINE**

Well... one year ago today... you arrived here. So Theo and I thought that we would celebrate with a little party. So I made this... and Theo made you a new flute...

*(THEO gives PIPPIN the flute)*

**PIPPIN**

Thank you, Theo. It's beautiful. I don't know what to say.

**CATHERINE**

Well, let me say something then. In the year that you've been with us, a lot of water has flowed under the dam, and—

**LEADING PLAYER**

*(Appearing suddenly)*

Over the dam. Water flows over the dam.

**CATHERINE**

I'm sorry, I know. I seem to be a little bit confused.

**LEADING PLAYER**

I can see that. Try sticking to the part, huh?

**CATHERINE**

I will.

*(SHE turns to PIPPIN)*

In the year that you've been with us, a lot of water has flowed over the dam. You've come to mean a great deal to me... to us... to our very ordinary lives. But I just want to say for me... and for Theo... we're glad you're here. And now... well, now we have so many good years ahead of us...

*(SHE and THEO move PIPPIN to the head of the table and sit him down)*

Sit here. Sit here, right at the head of the table.

*(There is an uncomfortable pause)*

Well, isn't anybody going to eat my pudding?

**THEO**

**I am**

*(CATHERINE starts to dish out the pudding. PIPPIN rises suddenly, and goes downstage)*



PIPPIN

I can't stay here.

CATHERINE

*(Going to him)*

Pippin...

PIPPIN

I'm sorry. I've got to go.

CATHERINE

Why?

PIPPIN

Because, life has got to be more than ducks that die... and leaking roofs... and flaming quince pudding!

CATHERINE

Are you sure?

PIPPIN

And I am not going to be stuck doing the same damn thing every day...

CATHERINE

... and night?

PIPPIN

Don't you see, there has to be something more than this. There has to be.

CATHERINE

Maybe there isn't any more.

PIPPIN

I know there is.

#18 – *Corner of the Sky – Last Reprise*

PIPPIN

*(Sings)*

RIVERS BELONG WHERE  
THEY CAN RAMBLE  
EAGLES BELONG  
WHERE THEY CAN FLY  
I'VE GOT TO BE  
WHERE MY SPIRIT CAN RUN FREE  
GODDAMN FIND MY CORNER

CATHERINE

I loved my husband very much.  
The years we spent together were the  
happiest of my life. And then one day he  
was struck by fever... and when his hand  
went cold in mine, I felt my life, too, was  
over. I was overcome by the deepest  
despair. I took to my bed for five...

## SCENE 7

PIPPIN

- 73 -

### LEADING PLAYER

All right... you'll see what it's like without us... Take down the tent... You heard me. Everything out... move it. Pull down the canvas. Strike the rig.

*(The set begins to move out)*

Colored lights out. Take 'em out. Pinks and reds out... Well, that's not too flattering is it, Pippin?

*(The lighting becomes harsh. PIPPIN does not answer)*

Costumes... get their costumes...

*(The PLAYERS strip CATHERINE, PIPPIN, and THEO, leaving them in underclothes)*

Make up... let's go... get it off... and the wigs...

*(PLAYERS remove make up and wigs from PIPPIN, CATHERINE and THEO)*

Look around, Pippin. How do things look to you now?

### PIPPIN

THEY SHOWED ME CRIMSON, GOLD AND LAVENDER  
A SHINING PARADE...

### LEADING PLAYER

A mole, Pippin. Look at the mole on her face. You're going to spend the rest of your life with a woman with a mole?.

### PIPPIN

BUT THERE'S NO COLOR I CAN HAVE ON EARTH  
THAT WON'T FINALLY FADE...

### LEADING PLAYER

And the kid... Do you know how much he's gonna cost you?

### PIPPIN

WHEN I WANTED WORLDS TO PAINT

### LEADING PLAYER

This is the way you want to live?

### PIPPIN

AND COSTUMES TO WEAR...

### LEADING PLAYER

No costumes... no makeup...



**PIPPIN**

I THINK IT WAS HERE...

**LEADING PLAYER**

No colored lights...

**PIPPIN**

CAUSE IT NEVER WAS THERE...

**LEADING PLAYER**

And no magic!

*(Suddenly remembering the audience, turns with a big smile)*

Ladies and Gentlemen, we apologize for our inability to bring you the Finale that we promised. It seems our extraordinary young man has elected to compromise his aspirations. But I know there are many of you out there... extraordinary people... exceptional people... who would gladly trade your ordinary lives for the opportunity to do one perfect act: our Grand Finale. And we'll always be there for you... anytime you want us. Why, we're right inside your heads! And we promise you... Sets! Costumes! Lights! Magic!

**ALL**

Magic!

*(THEY ALL look out to the audience, singling out people, beckoning and asking them to come with them. After a bit, it becomes clear to the LEADING PLAYER there are going to be no takers)*

**LEADING PLAYER**

All right. It's over. The show's over. Everybody out. Let's go! Out. Come on, out! Out! Get outta here!

*(The PLAYERS go)*

Take out the rest of the lights.

*(Lights go out.)*

Orchestra, pack up your instruments, let's go.

*(ALL stop playing, except the pianist)*

Take your damn hands off the keyboard!

*(Piano stops. It is silent. Then to PIPPIN)*

You try singing without music, sweetheart!

1

# Magic to Do

Each bar dictated, out of time



Unmeasured

Slow 4



2

Moderate 4



# LITTLE RED HEN THEATRE LITTLE RED HEN

PIPPIN

- 81 -



43 **FASTRADA:** **BERTHE:**

43 In - trigue, plots to bring dis - as - ter. 44 45 Hu - mor, han - dled by a mas - ter. 46

**3 PLAYERS:** *(bend note)* **LEADING PLAYER:**

47 Ro - mance, sex pre - sent - ed pas - tor - al - ly. 48 49 50 Dee - dle - ee - dee

51 **LEWIS:** **CHARLES:**

51 Il - lu - sion, fan - ta - sy to stud - y. 52 53 Bat - tles, bar -

**LEWIS, CHARLES, LEADING PLAYER:** **LEADING PLAYER:**

54 bar - ous and blood - y. 55 Join us, sit where ev - ry - bod - y can 56

**ALL:**

57 see, 58 59 60 We've got mag -

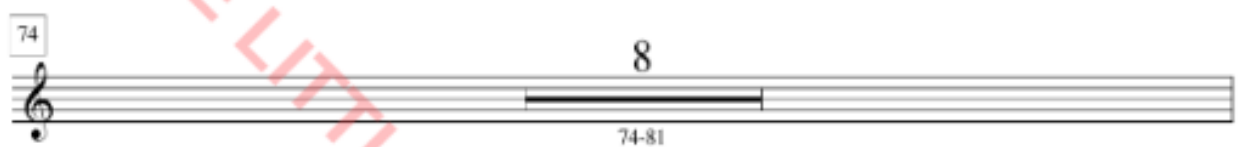
61

61 ic to do 62 just for you. We've got mir - a - cle plays to play 63

64 We've got parts to per - form, 65 hearts to warm, 66



*poco a poco accel.*



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

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

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

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

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

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

Parts to per - form, hearts to warm,

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




  
 kings and things to take by storm as we go a - long... We've got mag -
   
 kings and things to take by storm as we go a - long our way.
   
 kings and things to take by storm as we go a - long... We've got mag -
   
 kings and things to take by storm as we go a - long our way.


  
 - ic to do, just for you. We've got mag - ic to do,
   
 Mag - ic to do, mag - ic to do, mag - ic to play.
   
 - ic to do, just for you. We've got mag - ic to do,
   
 We've got mag - ic to do, just for you. We've got mag -

#1 - Magic to Do

## LITTLE RED HEN THEATRE LITTLE RED

just for you. We've got mag - ic to do, — just for you, — as

— We got foi - bles and fa - bles to — por - tray, — as

just for you. We've got mag - ic to do, — just for you, — as

114 — ic to do, — 115 just for you. We've got mag 116 — ic to do, — as

*ff* we go — a - long — (ong) — our

*ff* we go — a - long — (ong) — our

*ff* we go — a - long — (ong) — our

*ff* we go — a - long — 118 (ong) 119 — our

120 (ALL:)

120 way — 121 122 123 Hey. —

124 125 126 127

Applause Segue