



Pippin

3rd - 6th September 2025 at Putney Arts Theatre

KEY DATES

PRE-AUDITION WORKSHOP

Tuesday 6th May 19:30

St Barnabas Church Hall, Southfields, 146 Lavenham Road, London, SW18 5EP

AUDITIONS

Sunday 18th May 14:00 - 18:00

Tuesday 20th 19:30 - 22:00

St Barnabas Church Hall, Southfields, 146 Lavenham Road, London, SW18 5EP

RECALLS

Tuesday 27th May, 19:30 - 22:00

St Barnabas Church Hall, Southfields, 146 Lavenham Road, London, SW18 5EP

REHEARSALS

Tuesdays & Thursdays 19:30 - 22:00

Sundays 14:00 - 18:00 or 18:00-22:00 dependent on room availability

Usually held at **St Barnabas Church Hall, Southfields**, 146 Lavenham Road, London, SW18 5EP

SHOW WEEK

31st August - 6th September

Putney Arts Theatre, Ravenna Road, Putney, SW15 6AW

"PIPPIN is about a young man in search of what to do with his life. But like many of us in contemporary society, particularly those with enough economic freedom to allow choice, he has the illusion that there is one particular choice which, if only he finds it, will lead to complete fulfillment and contentment. He has not yet learned that it is the process of seeking that contains the joy, not the attainment of the goal itself. He also is quite selfish in his pursuits at the beginning, as most of us are when we are young. It isn't until he learns to give himself to someone else (Catherine and her son) that he begins to find a sense of inner peace and self-worth. Ultimately, he realizes that the demand for something without flaw or compromise is not just self-defeating but ultimately self-destructive. He must come to accept that life is never perfect and that what we have to do is find something and someone to care about, devote ourselves to that, and do the best we can. In other words, he grows up." - Stephen Schwartz

Show Summary

"Join us... we've got magic to do."

Pippin is the story of a young man's search for meaning, belonging, and something extraordinary. Guided by a charismatic and manipulative Leading Player and their mesmerizing troupe, Pippin tries on a series of identities — warrior, lover, revolutionary, king — only to discover that fulfillment is far more complicated than fantasy.

At its heart, *Pippin* is the story of a young man — someone who could be any of us — chasing purpose in a world full of seductive illusions.

Our Production

This isn't just a performance — it's an initiation.

Our production reimagines the troupe as a 1970s-style cult, drawing inspiration from the seduction of real-life countercultural groups like the community seen in *Wild Wild Country*. We want to explore the backdrop of the early 70s when the show was written, enhancing these themes in the music. The Vietnam War. The sexual revolution. What did it mean to be a young man in this world? Why were people drawn to these groups?

The ensemble *is the cult*, led by the mysterious figure of the Leading Player, and they are the engine of the show, luring Pippin (and the audience) into the ritual.

Pippin gets drawn deeper and deeper by the Leading Player until meeting with Catherine begins to crack the spell, introducing something messier and more real — and ultimately exposing the truth behind the facade.

We want to explore what happens when a cult's spell is broken. *Jonestown*. *Waco*. *Heaven's Gate*. Would you be seduced by it? Or would you be the one to break free?

The costumes and props will come from boxes on the stage. The backdrops are handpainted sheets. This adds a homemade feel to the world. The band is on stage - everything is visible. The magic is there to see.

The horrors of war are funny, sexual freedom is scary, a comfortable life is boring. What does it mean - and is it even possible - to be *extra-ordinary* in this world?

We're creating an immersive world — seductive, strange, and dangerously cohesive — so that when the spell breaks, it *explodes*. The audience should feel like they've been part of something intoxicating... until they're forced to question what they've believed.

This is an ensemble-driven piece. Everyone plays a vital role in building and maintaining the cult's power. We're looking for committed, creative, and collaborative performers excited to dive deep, take risks, and shape this world together.

Workshop

An information evening and workshop will be held on **Tuesday 6th May** in the Parish Room at St Barnabas Church Hall, Lavenham Road, Southfields, SW18 5EP at 7.30pm. This will give an idea of the vibe of the show and will aim to get the theatre community excited about the production.

The workshop will cover:

Learning a song from the show

Learning the group dance audition piece

Learning the featured dancer routine (for those interested in auditioning for these roles)

Attendance at the workshop is not mandatory to audition. A recording of the song and dance will be made available for practice at home. However, attending the workshop will offer a great opportunity to get familiar with the material, meet the creative team, and hear more about our artistic direction.

There will also be a Q&A session with the creative team — a chance to ask any questions you might have and find out more about the production.

Audition Information

Auditions will be held on **Sunday 18th May, 2-6pm** and **Tuesday 20th May from 7.30pm** at St Barnabas Church Hall, SW18 5EP.

Please fill in this audition form to secure your audition slot: [Audition Form](#)

You will be given a group time slot for dance and an acting workshop, which will last 30 minutes, and an individual time slot for your singing and acting audition. Please note your individual slot may be before or after the group workshop slot and please make sure you warm up in advance. If you have trouble attending any of the available slots, please contact pippin.cygnets@gmail.com to discuss options.

Auditions will be allocated on a first come first served basis, with latest closing date of 13th May. The form will be closed early if audition slots are filled.

A few days ahead of auditions we will email you with your specific time slots. Please check your spam folder just in case!

There is an audition fee of £10 if you are not a current paid-up member of Cygnet Players. This can be paid at auditions in cash, or by card, or in advance by bank transfer. If you are successful and are cast your £10 audition fee will be offset against your show fee. If you are already a member, you will not need to pay an audition fee.

Recalls for larger roles will be held on **Tuesday 27th May from 7.30pm** at St Barnabas Church Hall.

Not all roles will require recalls, so if you are not called back, it does not necessarily mean you haven't been cast.

That said, we encourage you to bring your best to the first round!

Character descriptions

Leading Player

Any gender, 20s–40s.

Think cult leader - charismatic, enigmatic, and commanding. The Leading Player orchestrates the story and controls the show's tone. A master manipulator who draws Pippin (and the audience) into the performance. Requires exceptional singing, stage presence, physicality and movement. The audience and the players are putty in their hands.

Mezzo-soprano (female) or tenor (male).

Audition song - Glory

Pippin

Male presenting, early 20s (playing age 17–24).

The idealistic and restless son of King Charlemagne, searching for meaning and purpose in his life with the backdrop of a chaotic world that doesn't seem to have a place for him. Think of the everyman story. Youthful, charming, a dreamer with a strong emotional range. Requires excellent singing, acting, and physicality.

Tenor.

Audition song - Corner of the Sky

THE PLAYERS

An ensemble troupe of around 16 performers, following the cultish charm of the Leading Player. There are many parts that will act as narrators, dancers, singers, and various characters throughout Pippin's journey. We are looking for people who are excited to try out new things and work with others. A lot of the show is going to come out in rehearsal rather than be preplanned so we are hoping for actors who want to play around, aren't afraid to look silly or fail and come together to create something incredible.

Among the players there are some characters:

Fastrada

Female presenting, 30s–50s.

Charlemagne's cunning and seductive second wife, devoted to advancing her son Lewis's interests. Witty, charming and flirtatious with a huge sense of ambition. Requires strong comedic acting and dance ability.

Mezzo-soprano.

Audition song - Spread a Little Sunshine

Berthe

Female presenting, 60s–80s (or actor able to play older).

Pippin's saucy, wise grandmother. Offers Pippin crucial life advice and gets the audience involved in her big number. Needs a strong comic sensibility and the ability to engage and energise the audience.

Mezzo or alto.

Audition song - No Time At All

Catherine

Female presenting, 20s–30s.

A widow and mother who takes Pippin in when he is at his lowest. Warm, practical, nurturing, yet witty and ironic. She begins to see through the magic once taken in by Pippin. Strong actress with good singing ability that can break your heart.

Mezzo-soprano.

Audition song - Kind of Woman

Charlemagne (Charles)

Male presenting, 40s–60s.

Pippin's father, the Emperor. A commanding, authoritative figure, proud and warlike but often oblivious to his son's emotional needs. Strong comedic timing essential.

Baritone.

Audition song - War is a Science

Lewis

Male presenting, 20s–30s.

Fastrada's son; Pippin's half-brother. Handsome, brash, dim-witted, and obsessed with looking good and physical strength. Strong comedic timing and physicality required.

Baritone/tenor.

Theo

Male presenting, child (playing age around 8–12).

Catherine's young son. Innocent, energetic, and affectionate toward Pippin. Acting and singing required; some versions involve some basic movement work.

Featured Dancers / Fosse-Posse

We are looking for a small group (4) of featured dancers to support the Leading Player functioning as backup dancers to push the story forwards. To audition for a featured dancer you will need to prepare both the normal and featured dancer audition dance to be performed in the workshop, alongside the ensemble audition song.

For the first round audition, if you want to be considered for any of the above parts, please prepare the sections for ALL PLAYERS and then one of the named parts. [Audition Materials](#)

Please let us know on the form if you would consider any other parts than the one you prepare.

Note on disability accommodation: We can accommodate performers with physical and other disabilities, so we encourage such auditionees. We ask that if you require any additional support for your audition that you let us know in advance so we can accommodate you fully.

Note on accents: We're happy to hear you in whatever accent you feel most comfortable with. Feel free to use your own accent, or if you think another choice suits the character, give it a go. For singing, an American musical theatre style will likely fit best, but there's room for exploration. Bring whatever feels natural to you — and if you want to have a play, bring that along!

Audition Pieces

For the first round, please prepare the singing selection and sides for **ALL PLAYERS**.

If you are also auditioning for an additional role, choose one and prepare the corresponding song and sides for that role as well.

If you would like to be considered for more than one role, please indicate this on the audition form. However, for the first round, only prepare the material for one additional role.

All audition pieces will be added to this drive in the lead-up to the auditions. Dance videos will be added after the workshop. **Audition Materials**

Dancing

Everybody auditioning for the show will need to learn and perform the group dance audition. This will be taught at the pre-audition meeting and videos will be available after the first meeting to practise at home. Auditionees will perform the routine in small groups, nobody will need to dance on their own in auditions.

For this show we are looking for a small group of featured dancers (4) to provide backup to the leading player. Those wanting to audition for this will also need to prepare the second advanced dance to be performed at auditions in small groups, same as the above.

Acting/Dialogue

Audition pieces for each character are available on the drive. Someone on the audition panel will read in the lines of the other characters in the piece.

Be prepared to take direction, explore different choices, and have fun with the process. Make bold decisions. This is a chance to play around with it. Try something out. Have fun!

Singing

Audition pieces for each character will be available on the drive including an indication of which part(s) the song is for; recall songs will also be added. If you are going for a solo singing role (named part) or would like to be considered for a solo line, please prepare one of the principal pieces (the most relevant for the part(s) you are auditioning for) plus the ensemble piece (Magic To Do) which will be taught at the pre-audition meeting. If you are just going for the ensemble, feel free to just prepare the ensemble piece.

Rehearsals and Shows

Rehearsals will be on **Tuesday and Thursday evenings from 19:30-22:00**, and **Sunday afternoons from 14:00-18:00 or 18:00-22:00** depending on hall availability, at St Barnabas Church Hall, Lavenham Road, Southfields, SW18 5EP. The first rehearsal will be **Tuesday 3rd June**. The rehearsal schedule has not been fully formed yet and will partly depend on cast availability, so please let us know your availability as accurately as possible on the audition form as it will be difficult to accommodate any changes after this point.

Please note that due to it being a week before Show Week, we will be expecting there to be a rehearsal on **Sunday 24th August** which is a Bank Holiday weekend (and the director's birthday). We understand that people may have already booked something for this weekend so please let us know on your form if you cannot make it.

Show week at the venue is from **Sunday 31st August to Saturday 6th September** with full cast called. Please note times are subject to change.

- Sunday 31st August – Get-in and Sitzprobe: all cast required 9am-10pm
- Monday 1st September – Technical rehearsal, evening - call tbc but likely from 5/6pm-11pm
- Tuesday 2nd – Dress Rehearsal, 6pm-11pm
- Wednesday 3rd-Friday 5th – Shows, call time 6pm-11pm (7:30pm show)
- Saturday 6th – Shows, call time 1pm (2.30pm show, 7.30pm show, get-out) + after show party!

There will also be some promotional events such as flyering and live performances for the cast. More details on these will be given later – each member of the cast will be expected to attend at least one promotional event, as these are vital for making sure you have big audiences to perform to!

Membership

To be in Pippin you will need to become a member of Cygnets if you are not already one. Membership is £35 a year if you pay as a one-off, or only £30 when you set up a standing order via Stripe. This lets you audition for both our musicals within that year, and our annual play. It also gives you members' rates to our social events. It also covers you from an insurance perspective should anything happen during the rehearsal period or during show week. Membership fees are due within the first month of rehearsals.

Show Fee

In amateur dramatics, because we are self-funded and doing this for fun, a show fee is paid by participants to cover all the costs of the show – things like performance rights, venue hire, scenery, costumes, lighting, insurance and lots more! For Pippin, the fee will be **£125**. Show fees must be fully paid no later than 1 month before show week.

Payment Plans

The cost of living has risen sharply recently and we don't want financial circumstances to be a barrier to participation. If you are concerned about the show fee or membership cost, or due to current circumstances you are unable to pay the full amounts upfront, please speak to the Cygnet Players committee in confidence to arrange a payment plan by emailing treasurer.cygnetplayers@gmail.com.

Please note on payments that if you drop out of the show at any point your membership fee is non-refundable. Your show fee will be pro-rata returned to you based on how far out from show week we are, due to costs already incurred on your behalf.

About Cygnet Players

Cygnet Players is a young and vibrant company based in South West London. We rehearse in Southfields and put on shows in and around Putney. We perform two musicals and a play every year, as well as putting on various concerts and other events. We also have regular social events, which are great opportunities to meet and catch up with other Cygnets. We always welcome new members, so if this is your first show with us – welcome to the family!

For more information about the company in general, have a look at our website at www.cygnetplayers.com or email info@cygnetplayers.com.

You can also find us on social media:

- Facebook – www.facebook.com/cygnetplayers
- Instagram – [@cygnetplayers](https://www.instagram.com/cygnetplayers)
- TikTok- [@cygnetplayers](https://www.tiktok.com/@cygnetplayers)

Diversity and Inclusion

Cygnet Players strives to create an accessible and welcoming environment for members and audiences. We are committed to diversity and inclusion within our casting and storytelling to ensure there are opportunities for all people, from every walk of life, to take part.

As part of this, we are committed to a conscious casting process; making conscious decisions about how a show can be cast, rather than following the “traditional” model that repeats whatever has been done before. We are always open to non-traditional casting, and conscious artistic decisions will be made whenever race, ethnicity, gender or other factors are a key component of the story or integral to the relationships between characters. Where this is the case, it will be clearly highlighted in character breakdowns.

Cygnets is a member of the South West London amateur theatre societies' Inclusion, Diversity, Equality and Accessibility Group (IDEA): a group of five societies working towards improved diversity and inclusion in amdram.

We are open to feedback to improve our processes and create a warm and welcoming atmosphere that creates opportunities for people of all ethnicities, gender identities and physical abilities.

If you have any suggestions, feedback or ideas please speak to a member of the Committee or Production Team, or email swamdramidea@gmail.com. It will always be treated in the strictest of confidence.

Meet the team

Alex Johnston - Director

Alex started his career at 8 years old when he walked up to the director of the NYMT and said he wanted to be in a show. Since being cast in his first NYMT show to now (almost 30 years later) he can barely remember a time he wasn't involved in a show in some way.

Having trained at Oxford School of Drama he learned how to direct from an actor's perspective and enjoys exploring different things in the room so we really feel like we create a collaborative piece.

Having been in the last four February Cygnets shows, this will be his first time directing for Cygnets and he is incredibly excited to be working creatively with Mimi and Kim who bought into his vision for the show and share his passion for creative teams to work closely together for a cohesive end product.

Pippin has been living rent free in my head for years as something I wanted to direct and I am itching to get stuck in. Please join in if you think it is something for you!

Mimi Roberts - Musical Director

Mimi is a trained pianist and vocalist who's been involved in music for as long as she can remember. She recently graduated from the University of Leeds with a joint degree in Maths and Music—though she arguably spent more time performing and Musical-Directing for musical theatre societies than actually studying. Mimi has most recently MD-ed productions of A Chorus Line and Flashdance. This will be Mimi's first show with Cygnets and she can't wait to get started.

Kim Schenkelaars - Choreographer

Kim started dancing as a small child, training in ballet, tap, jazz, and contemporary, and has been a dance teacher and choreographer on and off for the last 16 years. She has been involved in amdram for the last 10 years, appearing both on-stage as a featured dancer, and behind the scenes as a choreographer. She's super excited to start working on Pippin!

Previous choreography credits; 42nd Street (Geoids, 2025), The Grinning Man (WLOS, 2024), Fame (Cygnets, 2024), Anything Goes (MTC, 2023), Sister Act (WLOS, 2022), All Shook Up

(Cygnets, 2019), Spring Awakening (Cygnets, 2019), Dirty Rotten Scoundrels (Cygnets, 2016) plus PLOS pantos (2021, 2018).

Ema-Mae West - Producer

Ema-Mae is thrilled to be producing Pippin with Cygnets and feels incredibly lucky to be working alongside such a talented team. No stranger to life both on and off the stage, her previous creative team credits include productions such as Curtains, Footloose, and Rock of Ages, where she discovered a true passion for the magic that happens behind the scenes. As a performer, Ema-Mae has loved bringing a variety of characters to life, including roles like Reno Sweeney in Anything Goes (MTC), Inga in Young Frankenstein (Cygnets), and Cinderella in Cinderella (PLOS). Ema-Mae is passionate about fostering creativity, inclusivity, and a little bit of organised chaos — and apologies in advance to the cast for the many Google forms and spreadsheets soon coming their way!

How else you can get involved

If being in the show is not for you, but you want to get involved in any other way, there are always opportunities where you can lend a hand.

Please email us if you want to get involved.

Contact

Please contact pippin.cygnets@gmail.com with any questions.

Good luck with your audition!

