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# CVTC 2019/20 Season Play Audition Packet

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*Auditions Begin*  
**Tuesday, January 21 & 22**  
(by appt. – Signup.com)

**Informational Meeting:**  
Monday, January 13<sup>th</sup> during advisement (Green Room - 625)

**Audition Dates:**  
Tuesday, January 21<sup>st</sup> from 3:10-5:15\*  
and Wednesday, January 22<sup>nd</sup> from 3:15–4:30\* (open to all – by appt)

**Call-back Date:**  
Thursday, January 23<sup>rd</sup> from 3:10-5:00\* (from call back list on website – address below)

**Casting Date:**  
Saturday, January 25<sup>th</sup> at 3:00  
(online @ [cvhstheatrecompany.org](http://cvhstheatrecompany.org))

**Production Dates:**  
April 1 - 4, 2020\*

\*all of these events take place in the CVHS Auditorium

See Mr. Scott in Room 625 for more information or questions  
Check the school theatre website for calendar & more information:

[cvhstheatrecompany.org](http://cvhstheatrecompany.org)

## HOW TO USE THIS PACKET TO PREPARE FOR A CVTC THEATRE AUDITION

1. Attend the audition information meeting the week after break to learn about the play and audition process. Pick up a copy of the audition packet to use as a guide for auditions.
2. Next, read the synopsis of the play and be familiar with the story as much as possible. If you are unfamiliar with the story, there are many sources online that give you further information about the setting, plot, and characters. You can borrow a copy of the script to look through for a day at a time.
3. Choose 2-3 characters that you are most interested in auditioning for. If you are unsure which to audition for, choose the size of role you are most comfortable with. A copy of the script will be made available to you to preview. It would be a great idea to read through the entire play to get a better idea of character.
4. CVTC usually auditions with both monologs and readings from the script, also known as “sides.” The monologs are provided with the audition packet; sides are given out at the audition. There are several monolog choices from *Peter and the Starcatcher* included with this packet. Choose one monolog from a character you have interest in and prepare the monolog by memorizing and staging the piece AND choose a contrasting monolog from another play that will show your range in character creation, vocality, and physical involvement. Total monolog performance time (both monologs) should be between 2-3 minutes.

You will also be asked to sing a few lines from a common sea shanty (see accompanying music and YouTube link). This play *isn't* a musical and thus is not expected to have outstanding vocals. However, there are some shanties in the play and will need voices that can sing together and create the pirate mystique.

5. Fill in the online audition form ([castleviewtheatrecompany.org](http://castleviewtheatrecompany.org)) and review this, along with your production agreement, with your parents to make sure conflicts are addressed and participation requirements are met. Print out a copy of the production agreement, or pick up a copy from the callboard, and make sure that both you and your parents sign the agreement to be turned in before the first read-through of the play.
6. Schedule an appointment for your audition by signing up online through the auditions page of the CVTC webpage. Write down the date and time for your audition to make sure you will be on time.
7. On the day of the audition, choose clothes that are comfortable but give a good first impression. Be professional in your appearance. Remember to get your hair out of your face, so we can see all of your excellent facial expressions. Bring a copy of your resume and/or headshot to present to the SM at your audition. If you do not have a resume, print out the blank form on the website (under Auditions/Forms) and fill it out to turn in.
8. Arrive at your audition early and make sure you have all of your paperwork IN ADVANCE. Remember, in making a good first impression, you need to look prepared. You may have few extra minutes to run through your monologs and song before you are called in. Take advantage of that time to review and warm up. The Green Room (625) will be open for you to use.
9. Once you are called in, make sure to listen carefully to the instructions given. One of the most important qualities being evaluated is *directability*, how well you take directions and make improvements. Watch the other readers to see scenes are being covered as well as corrections given to them by the director.
10. When it is your turn to audition, step confidently up on stage. You will be asked to slate (say your name, grade, character, and one bit of related information) before you start. Present your prepared monologs and then wait to be instructed for the shanty. As you perform remember:
  - Look up – the director needs to see you face; Look at the first few words, look up, and say each line like you meant it
  - Make eye contact with your partner (if you have one) – communicate
  - Don't rush!!!
  - Listen and react to your partner – ½ of acting is reacting to what your partner says
  - If you mess up the beginning, don't worry. Don't apologize. Don't go back and correct yourself
  - If you are after several people who have read the same way, read the part differently – make a BOLD CHOICE.
  - If director asks you to do something different in interpretation, go for it. The director is asking to see versatility
  - If director asks you to read a part you don't want or like, do it anyway. Shows your versatility.
  - Pronunciation – if you don't know the word, hopefully you will see it before you read it and ask. If not, just go for it – don't stop in the middle of the reading.
  - Read differently for different characters – opposites
  - Don't just say lines. Give them meaning!
  - Posture is important – stand up straight, walk tall
  - Control body – don't sway or use extraneous movement; Several steps and a cross here and there, but no wandering around the stage
  - Open your body out to the audience – your feet should always be facing the audience

# PETER AND THE STARCATCHER

## PLAY INFORMATION

### Synopsis:

#### **ACT ONE**

An ensemble of actors enters a bare stage and addresses the audience. They promise flying, dreaming, adventure and growing up... with the help of imagination. The stage becomes a bustling port in the British Empire.

Accompanied by his precocious daughter, Molly, and her nanny, Mrs. Bumbrake, Lord Leonard Aster is preparing to set sail to the remote kingdom of Rundoon on an assignment of royal importance. Two identical trunks – one of them containing the Queen's precious cargo that Lord Aster is to accompany and the other, a decoy filled with sand – are delivered to port. The real trunk, along with Aster, are supposed to find safe and quick passage aboard the Wasp, the fastest ship afloat, which is helmed by Aster's old school chum, Captain Robert Falcon Scott. The decoy trunk is slated to be carried by the Neverland, captained by the sinister Bill Slank; but amidst the bustle of the port, while no one is looking, Slank swaps the trunks so that the Queen's cargo is loaded aboard the Neverland and the sand-filled trunk is hoisted onto the Wasp.

Meanwhile, three orphan boys, Prentiss, Ted and one simply named Boy, are sold to Slank by their schoolmaster, Gremplin, who's promised the boys that they'll serve as helpers to the King of Rundoon. Slank indicates a more sinister outcome for the lads, and, after realizing that there is no one who cares enough to see them off, the Boy proclaims that he hates grown-ups.

On the Neverland's deck, preparations for the voyage are made as Molly is saying a hurried goodbye to her father, who assures her that she's much safer aboard the slower, weather-beaten Neverland. Just then, a crate containing the orphan boys bursts open, and one happens to catch Molly's eye. Speaking in Dodo, a language known only to Dodo birds and a handful of very special humans, Lord Aster confides his mission's details to Molly. Placing matching amulets around his and Molly's necks, Aster warns her never to take it off or let anyone else touch it, and to use it if she is ever in trouble.

Lord Aster departs for the Wasp, and Slank ditches his pleasant facade, commanding Alf, a kindly old seafarer, to escort Molly and Mrs. Bumbrake to a cabin below the deck of the ship. The Neverland sets sail for Rundoon. Later, on his way to feed the pigs, Alf checks in on the ladies and flirts with Mrs. Bumbrake. Molly, unseen, follows Alf out and trails him on the long journey to the bilge room, where the three filthy orphans gather around Alf and his bucket of food. Prentiss identifies himself as the group's leader and demands to speak to the Captain, while the food-obsessed Ted dives into the bucket of food and gulps down several handfuls, only to realize that he's been fed worms.

Once Alf has left, Molly appears and learns the boys' names (save Boy, who doesn't have one). Seeing that they're clearly hungry, Molly offers to take the boys to find real food. The Boy doesn't follow and flashes back to St. Norbert's Orphanage for Lost Boys, where Gremplin is lashing him. As he's imagining a family, Molly reenters to fetch him. Across the sea on the Wasp, Lord Aster is led inside the ship by a naval lieutenant, who removes his disguise and reveals himself to be Smee, a pirate. The rest of the crew is also made up of pirates who have bound and gagged Captain Scott. Smee demands the key to the trunk, but Lord Aster refuses.

After receiving an elaborate introduction as the most feared pirate captain on the high seas, Black Stache (a poetic, mustached, malapropism-prone psychopath) steals the trunk key from Aster's pocket. At which point, the amulet around Lord Aster's neck begins to glow... as does the one around Molly's neck, making her think that he must be in trouble. Mrs. Bumbrake comes searching for Molly, so she and the boys turn to escape down a corridor and encounter a flying cat in Slank's cabin! The only thing that could make a cat fly is starstuff, and Molly realizes what the Queen's treasure is... but it's on the wrong ship! The starstuff captivately interests the boys, but Molly distracts them with a bedtime story.

Back on the Wasp, Stache opens the trunk, only to find sand. Smee deduces that Slank must have swapped the trunks. Stache orders the Wasp to be turned in pursuit of the Neverland. Lord Aster contacts Molly through the amulet and warns her that pirates have commandeered the Wasp. He instructs her to bring the Queen's trunk to him once the Wasp catches the Neverland. She is now a part of the mission!

The Boy awakens to catch the end of Molly's communication and insists that she tell him what is going on. Molly tells the Boy about Starcatchers, a handful of people appointed by the Queen to protect starstuff. The Boy insists that Molly prove she is an apprentice Starcatcher, so she puts her hand around her amulet, closes her eyes and floats a few inches above the deck. Molly explains that a Starcatcher's primary duty is to collect starstuff and dispose of it in Mount Jalapeño on Rundoon because there could be dire consequences should it fall into evil hands.

The Boy tells Molly that he is going to Rundoon to help the King. She bursts his bubble, explaining that King Zarboff is quite evil and uses orphans as snake food.

The Boy begins lamenting the evils of grown-ups, but is thrown overboard by Slank. Molly dives in to save him when it becomes obvious he can't swim. She drags him back on board and revives him.

Spotting the Wasp on the hurricane horizon, Slank assumes that the British Navy must have discovered the trunk swap. He prepares to outrun the Wasp, but the Boy takes the wheel and changes course. In the midst of the storm, the wheel flies off the deck and goes spinning out to sea. Below deck, Alf is again flirting with Mrs. Bumbroke, who stops his advances in order to find Molly.

When the two ships meet, the pirates board the Neverland and fight with the sailors while Molly and the Boy rush to get the trunk from Slank's cabin. On deck, Slank and Stache square off, but, just as Stache gets the upper hand, the Neverland splits in two.

As Molly and Mrs. Bumbroke struggle to move the trunk, Slank intercepts them and is thrown overboard, where he drowns. Molly asks the Boy to stall the pirates while she gets the Queen's trunk to the Wasp, and the Boy sits on the sand trunk to "protect the treasure." Stache approaches the Boy and tries to lure the trunk out from under him by offering him a place on his crew and suggesting some Piratical names for the Boy. "Pirate Pete" strikes a chord with the Boy, so he chooses "Peter" as his name.

Losing patience, Stache knocks Peter off the trunk, opens it and realizes that he's been had. As Peter celebrates his own cleverness, Stache knocks him overboard. Molly is torn between saving Peter and bringing the chest to her father. Knowing that the starstuff will float, she pushes it into the water and tells Peter to float to a nearby island. Alf and Mrs. Bumbroke search for flotsam to make a raft; Ted and Prentiss cling to one another; Stache commands Smee to follow the trunk; Molly dives into the ocean and swims after Peter; and Peter rides the trunk toward the island with fish swimming in its golden wake.

## ACT TWO

In a cove on the island, a group of Mermaids recounts in vaudevillian song their recent experience of being transformed from regular fish after swimming in the wake of the starstuff. While atop a mountain, Peter basks in the open skies and clean air for the first time in his life – freedom. He's interrupted by a yellow bird flying around his head, followed by the arrival of Ted and Prentiss. He enlists the boys in a mission to get the trunk to the Wasp so that they can leave the island, but, finding themselves rather famished, the boys hide the trunk and go off in search of food. On their search, though, the boys get separated and soon realize that they are not alone. Stache and Smee are also creeping about the jungle and Molly, being a champion swimmer, has made it to the island and is in search of the trunk.

The boys are found and captured by the island's natives, the Mollusks, whose chief, Fighting Prawn, sentences the boys to death... a fate he reserves specifically for the English because he was sold into kitchen slavery by Englishmen. Their death shall occur in the mouth of Mr. Grin, the island's hungriest crocodile.

Grasping at straws, the boys offer the gift of a bedtime story to the Mollusks, assuming they will fall asleep. This idea would have given the orphans the perfect opportunity to escape, but they had fallen asleep when Molly first told them *Sleeping Beauty*, and they can't quite recall the entire story. At the climax, Molly appears from behind a tree to explain that the boys have ruined the story.

Although amused – especially because Molly's name means "Squid Poop" in their language – the Mollusks decide that the English invaders must die anyway, and toss them into Mr. Grin's cage. There, after a bit of bickering, Molly formulates a plan and, in her excitement, impulsively kisses Peter. The entire group is a bit shocked, but proceeds with

the plan as follows: when Mr. Grin opens his mouth, Molly tosses in her amulet and Mr. Grin grows to an enormous size, bursting out of the cage and floating away. The kids escape into the jungle, but are pursued by the Mollusks. Out at sea, a light is flashing. It's Lord Aster, contacting Molly! Using Norse Code – a system used by ancient Vikings akin to Morse Code – he instructs Molly to bring the trunk to the beach. So, off go Molly and the boys towards the trunk. To give Molly room to reach the mountaintop, Peter draws the Mollusks' attention to himself, but is distracted by the return of the pesky yellow bird. The little flutterer causes Peter to fall into a crevice and down into a shimmering lake of golden water far, far underground. Unlike his prior experience with water, Peter floats, neither drowning nor afraid.

A mermaid named Teacher greets Peter and explains her transformation from fish to mermaid. After disclosing starstuff's power to fulfill dreams (Peter's, of course, is to never turn into a grown-up), Teacher and the island give Peter a second name: "Pan," which means "all things boys like." It has a second meaning, but, before learning it, Peter is reminded of both his mission and Molly, quickly climbing out of the grotto and bolting back up to the mountaintop. Molly, Prentiss and Ted are dragging the trunk towards the beach. Night has fallen and the boys are exhausted, so they sleep while Molly stands guard. Peter appears and surprises her! He tries to get into the trunk, but Molly tells him that exposure to so much starstuff is very dangerous. They chat for a bit (touching on the subject of their kiss), and Molly eventually dozes off. Peter gingerly tries to open the trunk, but the boys stir and cause him to flee.

Disguised as a mermaid, Smee tries to lure the kids to the beach with a ukulele song. Stache cuts him off and uses a poison fruitcake instead, but Molly identifies him as Black Stache and exposes his plot. Stache and Smee's "Plan C" is then enacted when they reveal Mrs. Bumbrake and Alf, whom they've taken prisoner. Just then, the Mollusks enter with prisoners of their own: Lord Aster and Captain Scott.

Mrs. Bumbrake recognizes Fighting Prawn as a kitchen boy with whom she worked in Brighton, and Fighting Prawn proclaims that Betty Bumbrake was the only English person who was kind to him when he was a kitchen slave. Their reunion is cut short when Stache pulls his knife on Fighting Prawn and tries to get the trunk from Molly. Molly must decide between saving Fighting Prawn's life and her duty to the Queen. Suddenly, after echoing and mocking Stache, Peter springs from hiding and the kids all attack Stache. He manages to capture Molly, though, and threatens her life with his razor.

Peter realizes that the only way to save Molly is by giving Stache the trunk of precious magical starstuff.

The trunk is opened... and Stache discovers it is empty. The water that seeped into the trunk has dissolved the starstuff, which is now diffused into the ocean. In a fit of frustration, Stache slams the lid down on his right hand, cutting it off. He vows to be Peter's foe for all eternity before leaving to lure Mr. Grin, the crocodile, to join his crew by feeding it his severed hand.

Fighting Prawn honors Peter as a true hero and allows the English to leave. Mrs. Bumbrake and Alf settle down happily together, and Captain Scott proclaims his intent to explore Antarctica.

With the starstuff gone (and, ergo, their mission fulfilled), Lord Aster pronounces Molly a full-fledged Starcatcher, and promises her a St. Bernard puppy when they return home.

Peter mentions his encounter with Teacher to Molly and Lord Aster, and, to Molly's horror, she and her father realize that Peter cannot leave the island. They realize that Peter, by being dunked in the golden, starstuff-infused waters of the grotto, has been transformed. They share with him the second meaning of his new last name: "All," as in the entire island, which is now his home... the island and its inhabitants are now his family.

Lord Aster captures the yellow bird in his hat, adds the last of the amulet's starstuff and creates for Peter a pixie protector, who flies off playfully as Ted and Prentiss chase it down the beach. Peter, now the boy who would not grow up, reluctantly bids farewell to the heartbroken Molly. As the Wasp sails away, Peter begins to forget what's happened and settles into the eternal present of youth. Prentiss, Ted and the fairy return. She suggests that the Lost Boys join him by taking a dip in the waters of the enchanted grotto.

A quick flash forward reveals a grown-up Molly watching her daughter, Wendy, fly off with Peter Pan. Back in the present, Peter Pan takes to the sky for the first time as his friends run down the beach of the newly named island – Neverland.

## The Characters:

**Most actors will double in roles. Musical and acrobatic ability a plus, though not required for all roles. All actors serve variously as Sailors, Seamen, Orphans, Pirates, Mermaids, Mollusks, Ships, Doors, Scenery, and Narrators.**

### **Leads and Supporting:**

#### **Black Stache**

*A notorious pirate, terrorizing the seven seas in search of a worthy adversary. Heartless, hirsute, and suspiciously well read. Partial to the poetical and theatrical, which causes him to behave quite flamboyantly.*

Gender: Any

#### **Molly Aster**

*A young girl and Starcatcher apprentice who is taken aboard the Neverland as precious cargo. Curious and intelligent, she is only beginning to understand the confusing romantic longings that come with her age. She will risk anything for the sake of what is right.*

Gender: Female

#### **Boy/Peter**

*A lonely and hardened orphan who doesn't miss much. Nameless, homeless, and friendless at the beginning of the play and a hero by the end. He wants a home and a family more than anything, and dreams of a life of being free.*

Gender: Male

#### **Gremplin**

*The schoolmaster of St. Norbert's Orphanage for Lost Boys. Mean and malodorous, he revels in keeping his boys in the dark and malnourished.*

Gender: Male (can be played by a female)

#### **Mrs. Bumbrake**

*Molly's nanny, a stereotypical British cad and outfitted with the duty of teaching Molly about womanhood. She still has enough charm in her age to attract a sailor or two.*

Gender: Female

#### **Bill Slank**

*The vicious orphaned captain of the Neverland. Does not possess the capacity to lead anyone but himself, which puts himself constantly in disaster. Greedy enough to send boys to their doom for the chance of gaining starstuff.*

Gender: Male (can be played by a female)

#### **Smee**

*Black Stache's first mate. He is single-mindedly dedicated to his captain's every whim.*

Gender: Any

#### **Prentiss**

*An orphan, ambitious, hyper articulate, and logical. (S)he yearns to be leader, even when (s)he knows in their heart that (s)he'll never be one. A bit of a blowhard with a touch of cowardice.*

Gender: Any

#### **Alf**

*A seafarer, an old sea dog proud of their tenure. Their kind heart gives them an appeal to the feminine sensibility.*

Gender: Any

#### **Lord Leonard Aster**

*Molly's father, a loyal subject to the Queen. The very model of a Victorian English gentleman, he is a faithful friend and a secret Starcatcher.*

Gender: Male

#### **Captain Robert Falcon Scott!!**

*Lord Aster's old school friend, the captain of the Wasp, Britain's fastest frigate. Lives with nautical bravura and heroic patriotism.*

Gender: Male (can be played by a female)

#### **Ted**

*An orphan obsessed with food. A natural performer with easy wit and quite poetic language.*

Gender: Any

### **Character Roles:**

*Fighting Prawn, Hawking Clam, Mack Sanchez, Teacher*

### **Ensemble:**

*Sailors; Seamen; Seafarers; Orphans; Pirates; Mermaids; Mollusks; Narrators*

## GENERAL REHEARSAL CALENDAR FOR "PETER" 2020

January 8-10	Crew Lead Interviews	By appointment
January 13	Crew Lead Meeting	3:10-3:30
January 13-17	Crew recruiting & sign-ups	All week
January 13	Audition Information Meeting	Advisement
January 20	Crew Work Day (sign up)	9-12
January 21	First Day of Open Auditions (monologs/song)	3:10-5:15 pm (by appt)
January 22	Second Day of Open Auditions (monologs)	3:15-4:30 pm (by appt)
January 22	Callback emails sent	6 pm
January 23	Callback Auditions	3:10-5 pm
January 21-23	Select Crew Work (nothing in auditorium)	3:10-5 pm
January 25	Cast Listed Posted (online)	1 pm
January 27	First Cast/Crew Gathering and Read Through	3:10-5:15 pm
January 27-31	Crew Work Days	3:10-5:30
<b>January 27</b>	<b>Parent/Cast/Crew Meeting</b>	<b>5:30-6 pm</b>
January 28	Second Cast/Crew Gathering and Read Through	3:10-5:45 pm

### REHEARSALS:

January 27 – March 12 Regular Rehearsals 3:10-5:45  
(excluding holiday – see below)

Required Saturday Rehearsal and Crew Days include: Times as listed  
February 8 (9-12/1-3), March 7 (9-12/1-6) – Cue to Cue

Additional Saturday Crew Days will be determined after rehearsals begin

**No rehearsal on MLK DAY (January 20), PRESIDENT'S DAY (Feb. 17), or VALENTINE'S DAY (Feb. 14); Crew work times tbd on those holidays**

### TECH REHEARSALS:

March 23 3-7 (Bring Snacks)  
March 24 3-7 (Bring Snacks)  
March 25 3-7 (Bring Snacks)

### DRESS REHEARSALS:

March 26 (dress #1) 3-7 (Bring snacks)  
March 27 (dress #2) 3-8 (Dinner provided)  
March 28 (Saturday – dress #3) 10-4 (Bring Your Own Lunch)  
March 30 (dress #4) 3-8 (Dinner Provided)  
March 31 (preview performance/matinee) Time tbd

### PERFORMANCES:

April 1 – 3 7pm  
April 4 1pm and 7pm  
(Dinner provided between shows;  
**Mandatory strike after final show**)

## AUDITION MONOLOGUES

*Note: Peter and Boy are the same character and there is more than one monologue for Stache. You may pick either monologue for these characters.*

### A NOTE ON ACCENTS

*Everyone in Peter and the Starcatcher besides the narrators (who should speak in their – i.e., the actors’ – natural accents) speaks with a British accent. The British Subjects generally speak with Received Pronunciation (RP), which is a standard British accent that sounds very well-to-do. (Think of the proper-sounding Sir Patrick Stewart or Dame Judi Dench for the characters of Molly and Lord Aster especially.) The dialect of the Seafarers is not specified, but they should sound less articulate; e.g., switching out “your” for “yer” (which is designated in the script).*

*The one exception is Sánchez, who, though it is not written into the script, should have a broad Spanish accent. You also can consider using different accents to assist with character development. For example, in the Broadway production, the actors portraying the orphans were directed to speak with American accents so as to emphasize their sense of isolation from the rest of the characters.*

### BOY: Act 1, Scene 6

Tell you what: You say “sorry” so easy, like the rough patch’s smoothed over, no hard feelings and everything’s fixed. Well, no. There’s dark ... a mass of darkness in the world, and if you get trapped in the cave like us, it beats you down. “Sorry” can’t fix it. Better to say nothing than sorry. (*hearing his mother’s song, far away*) When it’s night, and I’m too scared to sleep, I look through the cracks- y’know?-between the wood nailed over the window, and I see all those little stars that I can’t reach, and I think that in a hundred years, or two or three hundred maybe, boys’ll be free and life’ll be so beautiful that nobody’ll ever say “sorry” again- ‘cuz nobody’ll have to. I think about that a lot.

### MRS. BUMBRAKE: Act 1, Scene 2

First class ain’t what it used to be. ‘Course, back in my salad days, I was a green girl bringing up brats in a big, breezy brownstone in Brighton. That was a tight spot, too, and hell on the household help. Especially the kitchen boy—a lovely island lad who worked wonders with a cannelloni, plus a pasta fazool to make you drool. But oh, it made the master mad how the mistress moaned fer’is manicotti. He beat the boy something brutal, but the boy didn’t say boo. Point is- we must button our beaks and be brave like that boy, or my name’s not Betty Bumbake. Now, you might well be afraid you’ll never clap eyes on your father again, and it cuts me to the core, but never show that sorry Slank the slightest sniff of fear. There are men who can smell it on you, Molly, and they make you pay... (*breaks down blubbing*)

### STACHE: Act 1, Scene 7

I see. Perchance you think a treasure trunk sans treasure has put my piratical drawers in a twist? How wrong you are. Yes, I’d hope to be hip-deep in diamonds, but they’re a poor substitute for what I really crave a bona fide hero to help me feel whole. For without a hero, what am I? Half villain; a pirate in part; ruthless, but toothless. And then I saw heroic old you, and I thought, “Maybe? Can it be? Is he the one I’ve waited for? Would he, for example, give up something precious for the daughter he loves?” But atlas, he gives up sand. Now, let’s see: hero with treasure, very good. Hero with no treasure... doable. No hero and a trunk full o’ sand? Not s’ much (*suddenly monstrous*) NOW, WHERE’S MY TREASURE?!?

### PETER: Act 2, Scene 1

PETER: (*dreaming*) That you, Molly? I’m Coming! Wait for me! (*bolts upright, awake*) Molly, Wait! (*Realizes, alarmed*) No, not s’posed to sleep! S’posed to be guarding the trunk, not- What if she came and- I DID WHAT YOU SAID, MOL—dragged it right up a mountain! (*silence*) Nope, no Molly (*blinded by the glare*) So. . . bright. Holy- know what that is? That must be the sun! I’m feeling you, sun! (*realizing how much he can see*) And check it- out!!! Space. Light . Air. I’m finally FREE! And I’m gonna have . . . freedoms! Whatever I want. (*A yellow bird enters and and alights on his shoulder!*) Whoa. Hey bird, wassup? Me? Well, let’s see. . . Saved the world. Got a name. Not too shabby. I just—I wonder if Teddy and Prentiss made it off the ship before it sank. I mean, how weird would it be if they—(*a chill up his spine, looks up*) Please let them be okay. (*scared now, a lost boy*) Bird, we should make a pact. I don’t leave you, you don’t leave me. Deal? (*bird flies off.*) No! Come back! I don’t wanna be alone! COME BACK!



### STACHE: Act 1, Scene 5

I'm a romantic! There's a poet in these pirate veins, and so I plug into the muse. (*holds his hand out to Smee for a manicure*) But what to do? Which style to use? Iambic? Box office poison. Haiku? Over my dead granny. (*suddenly vicious to Smee*) Mind the cuticle, Smee! (*Eureka!*) Hoopah! Got it! (*a steely glare at Aster*)

A pirate with scads of panache

Wants the key to the trunk with the cash.

Now, here's some advice: Tho' I seem to be nice – I'LL CUT YOU!!! Slit you up one side 'n' down the other so ye can watch yer own stomach flop around on the deck. (*Aster doesn't flinch*) I say, Smee- you did explain to my lord that I'm a bloodthirsty outlaw?

### MOLLY: Act 2, Scene 9

You stop that right now. I won't answer any such question. You're leaning toward the sentimental and that's all well and good for a boy, but the fact is we girls can't afford to be sentimental. We must instead be strong. And when I marry, I shall make it very clear to this person – that sentimentality is not on the calendar. He will have to lump it or leave it. And if he should leave, I'll stay a spinster and pin my hair back and volunteer weekends at the hospital. And I will love words for their own sake, like "hyacinth" and "Piccadilly" and "onyx." And I'll have a good old dog, and think what I like, and be a part of a different sort of family, with friends, you know? – who understand that things are only worth what you're willing to give up for them.

### TEACHER: Act 2, Scene 8

Well, well. . . nice of you to drop in. I'm Teacher—that's what I'm called. And yes, I speak English. I know your name is Peter. I know a lot of things. You don't need a raft to get home, and you don't need the Wasp. All you need is starstuff. Listen to Teacher. When you rode the trunk to this island, seawater seeped inside. Then the starstuff in the trunk enchanted the water. The the water enchanted the fish in the wake of the trunk. Then the waves washed the water right into this grotto, where I was swimmin'. The starstuff'll change you, too. It makes you what you want to be. Sky's the limit. You could even fly yourself home maybe, just like you dreamed. See? You're changing already, Peter Pan. Shouldn't you be on your way? Molly's going to beat you to that trunk.

### PRENTISS: Act 1, Scene 4

Wait a minute, wait a minute, I'm the leader, and I say we got some things. The leader has to be boy. It doesn't matter how old you are! This is Ted, but I call him Tubby, 'cuz he's food obsessed. (*to Ted*) Yeah, you are! D'you write poems about pie? Hide beans in your blanket? Faint at the merest whisper of—(*to Molly*) get this— (*back to Ted*) sticky pudding? (*watches Ted faint at the sound*) Like I said, food obsessed. I'm Prentiss. I'm in charge here. Don't take him (*about boy*) personally. He's rude to everybody. It's why he gets beatings and why he's got no friends. He doesn't have a name. Been orphan'd too long to remember. Grempinkin calls him. . . mule! (*laughs cruelly then grabs his stomach in hunger*) (*to Molly*) Ok, You can be like temporary leader—but only 'til we eat.

### SMEE: Act 2, Scene 5

(*to Stache*) Rest yerself a while. Smee'll track yer treasure solo. Hmm. We could lure 'em Cap'n! Lure 'em yes, down here to the beach. In which case, we shall need—A magnet! A really big one. That'll attract 'em! (*Smacks himself on the head*) Stupid idea, Smee. Stupid, stupid!(*A distant ROAR. Smee looks down at his stomach*) Tweren't I, Cap'n. (*See giant Croc*) Oh Captain? Captain Stache!?!?!? Aghhh! He's chewing all the scenery, sir. Abandon Scene! Abandon Scene! (*runs off*) And to this day, that was the one thing that my parents didn't see me do.

### TED:

Your neck-thing is glowing. . .and ringing. Yes it is! (*in response to Molly*) Sticky Pudding! (*practically fainting, then recovering himself*) Tell me again what was it called, what we ate? (*making a mental note to remember*) Pork chops, pork salad, and pork belly pie. Mmmmmm "Pork"---beautiful word. Your neck thing! It's ringing again! (*Sees a flying cat*) Ahhhh! Slank's Cat! It's FLYING!! (*in response to Molly again*) Sticky Pudding! . . . A bedtime story? What's that? Hard to have a bedtime when you don't have a bed. (*Shrugs and settles down to listen to Molly's story before falling asleep*) (*sleepily*) Mmmmmm. . . . Pork.

Sea Shanty lyrics for  
**Blow the Man Down**  
- Troy Banarzi of De Wolfe Music

Music link via YouTube: (<https://www.youtube.com/watch?v=ItFqjjLPjA>)  
Instrumental Version: (<https://www.dewolfemusic.com/search.php?id=16879533&code=1h9HyZ>)

I'll sing you a song, o' the fish o' the sea  
Way hey, Blow the man down!  
Come all ye young sailor men, Listen to me  
Oh give us some time to blow the man down!

Now first came the herrings, sayin', 'I'm King o' the Seas'  
Way hey, Blow the man down!  
He jumped on the poop: 'Oh the captain I'll be!'  
Oh give us some time to blow the man down!

Next came the flatfish, they call him a skate  
Way hey, Blow the man down!  
'If ye'll be the captain, Why then I'm the mate'  
Oh give us some time to blow the man down!

Next came the hake, He was black as a rook  
Way hey, Blow the man down!  
Says he, 'I'm no sailor, I'll ship as the cook'  
Oh give us some time to blow the man down!

Next came the shark with his two rows of teeth  
Way hey, Blow the man down!  
'Cook, mind you the cabbage, and I'll mind the beef!'  
Oh give us some time to blow the man down!

Then came the eel with his slippery tail  
Way hey, Blow the man down!  
He climbed up aloft and he cast off each sail  
Oh give us some time to blow the man down!

Then came the mackerel with his pretty striped back  
Way hey, Blow the man down!  
He hauled aft each sheet, and he boarded each tack  
Oh give us some time to blow the man down!

Then came the whale, The biggest in the sea  
Way hey, Blow the man down!  
Shoutin', 'Haul in yer head sheet, Now Hellums a Lee!'  
Oh give us some time to blow the man down!

Then came the sprat, he was smallest o' all  
Way hey, Blow the man down!  
He jumped on the poop cryin', 'Maintawps! haul!'  
Oh give us some time to blow the man down!

Blow the man down bullies, Blow the man down  
Way hey, Blow the man down!  
Blow the man down bullies, Blow the man down  
Oh give us some time to blow the man down!

# ***Peter and the Starcatcher***

## **Audition Form**

(to be brought to your first audition)

Name:

Grade:

Your Best Email:

Your Cell Phone #:

May we contact you via cell? Text?

Yes

No

Have you informed your parents of your potential involvement in the play?

Yes

No

What size of role are you most interested in?

**Lead**

**Supporting**

**Character**

**Ensemble**

Is there a specific role you are interested in (see attached character list)?

Is there a specific role you will NOT accept?

Past Experiences: Please list any performance experience you've had in the past three years (plays/musicals, acting classes, choirs, bands, dance, etc.) NOTE: You need NOT have any previous experience to be considered for a role in the production. You may attach a resume if that is easier but it is not necessary.

What scheduling conflicts do you have from January 27<sup>th</sup> – April 4<sup>th</sup>? No conflicts will be approved during tech week and performances (March 23<sup>rd</sup> – April 4<sup>th</sup>). Please refer to the "Peter" General Production Calendar. A detailed calendar will be handed out during the MANDATORY PARENT/CAST/CREW MEETING on January 27<sup>th</sup>. All approved conflicts will be communicated by January 31<sup>st</sup>. See rules and guidelines for absences on the cast production agreement.

What special skills do you have? Can you juggle, play the ukulele, do acrobatics, etc.?

I have reviewed the general **“Peter” calendar and contract** (located on the CVTC website - [www.cvhstheatrecompany.org](http://www.cvhstheatrecompany.org)) and understand the attendance policy.

I also understand that if I am cast, there is a MANDATORY PARENT/ CAST/CREW meeting on Monday January 27<sup>th</sup> at 5:30 pm.

The following non-refundable fees will be due the first week of rehearsal: Production fee \$50; Makeup Kit Fee \$25 (unless already purchased); Optional Tee Shirt Fee \$ 18.

I know that it is my responsibility to pick up a script on Friday, January 8<sup>th</sup> immediately after school, once the cast list has been posted.

---

Student Name (print)

Student Signature

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**DO NOT WRITE BELOW THIS LINE**

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Audition Date:     Tuesday (21)             Wednesday (22)

Monolog(s):

Overall:

<i><b>Characterization</b></i>		<i><b>Physical Action</b></i>		<i><b>Vocal Response &amp; Other</b></i>	
Natural, believable	1 2 3 4 5	Natural poise	1 2 3 4 5	Fluency	1 2 3 4 5
Emotional tone	1 2 3 4 5	Motivated movement	1 2 3 4 5	Expression/Volume	1 2 3 4 5
Individual qualities	1 2 3 4 5	Proper focus	1 2 3 4 5	Cues	1 2 3 4 5
				Flexibility (direction)	1 2 3 4 5
Comments:		Comments:		Comments:	

Notes/Feedback:

Call Backs:    Yes    No

Parts Strongly Consider For (1): \_\_\_\_\_

Parts Possibly Consider For (2): \_\_\_\_\_

Need to see/read/prepare:

# CVTC Cast Production Agreement

(Please read and fill out the following production agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my directors, technical director, stage manager, and fellow cast and crew members. 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. Please check the boxes for all items listed below to make sure you know the expectations & responsibilities of being a CVTC cast member.

**1. All actors and onstage leads 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 and onstage leads must be in good academic standing to participate in and remain in this production.** All actors, technical stage crew members, and leaders are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that if you score an F or multiple D's on any recorded grade update, a progress report must be completely filled out every week and returned to Mr. Scott until that F or Ds are changed. You will not be allowed to attend rehearsal if this is not turned in on time.

**3. All actors and onstage leads must be present at all scheduled rehearsals.** Rehearsals will generally be Monday through Friday from 3 p.m. to 5:45 p.m. These rehearsals will be extended as we get closer to performances, with dress rehearsal lasting as late as 8:00 pm. Some weekend rehearsals may be also requested in advance. *If you have more than one unexcused absence from rehearsal, you may be cut from the production.* Communication is the key to good relationships during this show.

*In order to be excused you must have a legitimate note explaining why you were absent. 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 720-281-1964 and leave a message.*

**4. All actors and onstage leads must be on time to all scheduled rehearsals and technical crew duties.** If late for multiple rehearsals, you may be asked to step out of your backstage position or onstage role.

**5. All actors and onstage leads will keep the rehearsal spaces, stage, scene shop, dressing rooms and costume room clean throughout the rehearsal and performance process.** There will be limited food or drink allowed on the stage at anytime. Water is available in the make-up room.

**6. All actors and onstage leads 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. If props or costumes do not belong to you and you are found moving them around, you may be asked to spend extra time repairing or cleaning those areas.

**7. All actors and onstage leads will use the rehearsal process productively.** Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, participating in crew work, or completing school assignments.

*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. We will provide a quiet space for your study.*

**8. All actors and onstage leads 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. Missing a cue onstage is a major issue. We count on your presence as an important component of effectively producing the play.

**9. All actors and onstage leads 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.

**10. All actors will complete at least 5 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 director/advisor.

**11. All actors and onstage leads are required to take part in a full stage strike on the final Saturday after the evening performance.** All cast and crew will remain until the strike is complete and the stage, auditorium lobby, costume room, dressing rooms, choir room 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 have an emergency and put in the hours they missed with the directors after.*

**12. All actors and onstage leads are expected to adhere to school policies and guidelines of appropriate behavior.** Because you represent our school, as well as our theatre and our group, you are expected to behave in an appropriate manner while in the theatre area. This includes issues of dress, language, treatment of facilities, banned substances, etc. Your behavior should be the best possible reflection of who you are.

The spirit of this agreement is to ensure that all actors, technical stage crew members and leaders are treated fairly as creative, collaborative artists who are working towards the same goal. Your directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

**13. All onstage actors will be required to pay a costume/production fee to help support the technical aspects of the show.** As much as possible, we try to keep participation in our theatre program with limited fee, but most times a fee is required to help pay for the costumes, props, & sets required to stage a large show. The amount of the production fee is determined show by show and will be announced at the start of the production when the cast list is finalized. In addition, show members, including crew may be asked to participate in various fundraisers or ticket sales to help support the final production.

The production fee for this show will be \$50 for an onstage actor (includes a costume fee).

We, as an all-inclusive theatre program, believe that every student should have the opportunity to participate in our shows. Therefore, if the production fee requirement is a difficulty for a student to pay, we do not want that to keep them from being a part of the show. Various fund-raising opportunities, as well as limited scholarships, will be made available to help with these fees. Please talk to Mr. Scott if this is a consideration for you.

**14. All technical crew members and leaders may purchase a unique show shirt (\$18) as part of the production team.** If you would like to reserve a shirt, please include your payment for the shirt with your production fee. Fees & shirt money can be paid in cash or check directly to Mr. Scott. Shirts will be worn in the two weeks before the show.

If you are ordering a T-shirt, please include your size:      Men's    XS    S        M        L        XL(+)\$  
    Women's XS    S        M        L        XL

**This production can be an incredible experience if the entire cast, crew, leaders, and production staff work together, create together, and have fun together!**

Actor name \_\_\_\_\_

Actor signature \_\_\_\_\_ Date \_\_\_\_\_

Parent name & signature \_\_\_\_\_ Date \_\_\_\_\_

Parent contact info (email & phone) \_\_\_\_\_

# CVTC THEATRE 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 advisors, who take their responsibility in this area very seriously. Mr. Scott watches every audition and participates as a guide through every casting process.

CVTC casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firmly held 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 an extensive and thoughtful audition process.

## 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, not only by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the energy of the show in scenes together. 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 get right back to work as soon as possible so you can sharpen your 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 Castle View High School they will be well prepared to navigate their way toward success in a complex world.

## GET INVOLVED:

Due to the large audition pool CVTC shows typically experience, your audition does not guarantee you a role in the show. 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 our theatre 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) or on the many other teams, such as props, costumes, publicity, and makeup. There are also opportunities to be a student crew leader or stage manager, which you can discuss with Mr. Scott or the other directors. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on and offstage participants. Keep an open mind, and seek out a new experience!

## DIVERSITY

CVTC values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. We actively encourage 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 CVTC casting principles. Our theatre hopes to be a reflection not only of the varied backgrounds and experiences of Castle View High's staff and students but also of diverse world cultures, life experiences, and theatrical traditions.