



AUDITIONS

Please read this packet carefully for important audition information and audition scenes.

Audition Dates

Monday & Tuesday, Aug 9 & 10

Callbacks: Wed, Aug 11 (by invitation only and with a singing callback)

All at 3:30

Auditions are open to St. Paul's and SSA students only

Rehearsals begin on Monday, August 16.

Show dates are:
10/27-30, 11/2,3,4,6

Audition Information

Auditions will consist of reading the monologues which are included at the end of this packet. You may be asked to read for a character that you do not list on your audition sheet, unless you note otherwise. Please plan on staying for the entire audition period. The audition piece does not have to be memorized. Not all available characters have monologues in the packet. Choose the one you think best shows us what you can do.

Callback Information

Wednesday, by invitation only. Callback announcements will be sent out late Tuesday night. Please check your school emails for notification.

IMPORTANT: If called back, please be ready to perform **one minute** of a song acapella.

Conflicts

We will make every attempt to work with any coach, administrator, or facilitator of any sport, club, or activity at SPS. Any and all conflicts must be written on your Conflict Sheet during auditions. Any absence that has not been cleared in advance with a coach or admin, and is not listed on your sheet in advance will be considered an unexcused absence from the show.

PLEASE NOTE: You are only allowed a total of 5 unexcused absences during the rehearsal process before your role will be re-cast.

WE WILL NOT BE ABLE TO WORK AROUND ANY OTHER THEATRICAL PRODUCTIONS DUE TO OUR REHEARSAL SCHEDULE. ACTORS WILL BE GIVEN THEIR SCHEDULES AND WILL BE EXPECTED TO MAKE THIS SHOW THEIR FIRST THEATRICAL PRIORITY.

The Story

Peter and the Starcatcher provides a humorous and fantastical backstory for the beloved character of Peter Pan and his arch-nemesis Captain Hook. In this wickedly imaginative play, we meet a poor orphan on the high seas simply called Boy because, in the absence of a mother and a father, he was never given a name. His sad and lonely world is turned upside down when he meets Molly. The daughter of famous Starcatcher Lord Astor, our heroine is on a mission to save the world and protect a treasure trunk filled with magical star stuff from getting into the hands of evil and greedy pirate Black Stache. As they travel aboard the Neverland ship headed for a faraway land, Molly and Boy learn about love, friendship and forge an unbreakable bond.

THIS IS THE VERY DEFINITION OF AN “ENSEMBLE” PIECE. MOST ACTORS WILL BE ON STAGE FOR SEVERAL SCENES AND SOME WILL PLAY MORE THAN ONE ROLE.

Characters

THE ORPHANS

Boy (Peter): A boy who doesn't miss much. Nameless, homeless, and friendless at the beginning of the play and a hero by the end. A survivor. More than anything in the world, he wants a home and a family. If he could grow up, he'd fall for Molly in a big way. But it'll never happen. LEAD

Prentiss: Ambitious, hyper-articulate, logical; yearns to be a leader, even as he knows in his heart that he never shall be one. A bit of a blow hard with just the teeny-tiniest touch of cowardice. MAJOR SUPPORTING

Ted: Obsessed with food: the eating of, the fighting over, the dreaming about. A natural actor, an easy wit, perhaps a future poet. Called "Tubby" by Prentiss, though not due to girth, of which orphans, given their meager diets, have very little indeed. MAJOR SUPPORTING

THE BRITISH SUBJECTS

Lord Leonard Aster: The very model of a Victorian English gentleman, loyal subject to the Queen, devoted father, faithful friend. Also, and not irrelevant to our story, Lord Aster is a Starcatcher-dedicated to protecting the Earth and all who dwell thereon from the awesome power of starstuff. MAJOR SUPPORTING

Molly Aster: a true leader at a time when girls are mostly followers. Will risk everything for the sake of Doing Right. Curious, intelligent, beginning to feel things she doesn't understand – romantic feelings that revert to childish tantrums under pressure – because, after all, she's a thirteen-year-old kid. She'll be a great woman one day. LEAD

Mrs. Bumbrake: Molly's nanny. British to the bone. Still has enough of her girlish charm to turn a sailor's head. MAJOR SUPPORTING

Captain Robert Falcon Scott: Captain of Britain's fastest frigate, the Wasp. Years later, he will lead an expeditionary team to the South Pole, freeze to death, and become the iconic British hero, Scott of the Antarctic. SUPPORTING

Gremplin: The mean and malodorous schoolmaster of St. Norbert's Orphanage for Lost Boys. Likes to keep his boys in the dark, as sunlight is known to feed rebellious notions. SUPPORTING

THE SEAFARERS:

Bill Slank: The Neverland's vicious captain. Without the skill or quality to lead anyone but himself, and always into disaster. A greedy scoundrel who'd sell his own mother for a ship to command and send boys to their doom for the favor of those who would use starstuff for personal gain, global domination, or worse. An orphan, too. SUPPORTING

Alf: An old sea dog. Something about him appeals to the feminine sensibility – might be his bowlegs, his saucy gait, or his kind heart. MAJOR SUPPORTING

Mack: A very bad sailor who wants to be anywhere but under the thumb of Bill Slank. SUPPORTING

Black Stache: Long after everyone else got out of the pirate business, Black Stache continues to terrorize the seven seas in search of a hero worthy of his villainy. Famous for his moustache, he started shaving at age ten, had a bushy handlebar by eleven, and the blood of twenty crews on his hands by twelve. Heartless and hirsute, suspiciously well read, partial to the poetical and theatrical, and given to a ferocity from which no good shall ever spring. LEAD

Smee: First mate to Black Stache. Single-mindedly dedicated to his captain’s every whim. His motto: “’Tis good to be busy.” MAJOR SUPPORTING

Sánchez: A hardworking Spanish pirate with an identity crisis. SUPPORTING

THE NATIVES:

Fighting Prawn: King of the Mollusks, son of Jumbo Prawn and Littleneck Clam. Kidnapped by British sailors and brought in chains to England, he served as sous-chef in a country estate in Derbyshire, where, for no good reason, he learned Italian wines and mastered Italian cuisine. Since returning to his island kingdom, he vengefully murders any English with the temerity to land on his Mollusk Isle domain. MAJOR SUPPORTING

Hawking Clam: Son of Fighting Prawn and Sweet’n’Sour Shrimp. One day, he will ascend the Clam throne as head of the Royal Clam Clan. SUPPORTING

Teacher: Formerly a salmon, now an ancient, knowledgeable mermaid. Female. SUPPORTING

The Orphans will most likely not have British accents. **All other actors (except SANCHEZ) will speak with British accents.** SANCHEZ should have a Spanish accent.

There is singing in the show, although mostly ensemble-based.

This is a highly active show with many actors on stage at once, involved with the physicality of the show, creating the locations using various props, setting up set pieces and even carrying actors around a bit. The large majority of the cast is involved a great deal throughout the entire show.

Audition Form

Please fill out and bring with you to audition: PRINT CLEARLY OR YOU MAY MISS AN EMAIL

Name: _____

Grade: _____ Email: _____ Phone _____

Parents Phone: _____ Parents email _____

Role(s) interested in (from character descriptions in packet):

Would you take ANY role? (Only answer YES if you REALLY mean it...)

Check if this applies to you: ____ I only want to work crew.

REHEARSALS will be after school from 3:30-5:30 **to start**. We will mostly rehearse M-Th with some Saturdays as well, until we get closer to Tech Week.

LIST ALL AFTER SCHOOL & WEEKEND CONFLICTS HERE:

IMPORTANT: IF IT IS NOT LISTED HERE, IT WILL BE COUNTED AS AN UNEXCUSED ABSENCE. AFTER 3 OF THOSE, YOUR ROLE WILL BE RE-CAST. EXCEPTIONS WILL BE EVALUATED ON AN AS-THEY-OCCUR BASIS. PLEASE NOTE: You are only allowed a total of 5 unexcused absences during the rehearsal process before your role will be re-cast.

WE WILL NOT BE ABLE TO WORK AROUND ANY OTHER THEATRICAL PRODUCTIONS DUE TO OUR REHEARSAL SCHEDULE. ALL ACTORS WILL BE CALLED NEARLY EVERY REHEARSAL.

List conflicts here:

(This includes all appointments after school and on weekends that you currently know of. Please ask your parents what those are before you fill this out.)

PETER & the STARCATCHER
~~AUDITION MONOLOGUES~~

INSTRUCTIONS: Choose **one** monologue to perform at auditions. **Not all roles are listed below**, so pick one that you feel shows us what you can do. You may be called back or even cast in a different role, unless you list otherwise on your audition sheet.

BOY:

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:

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 Bumbrake. 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 blubbering)

STACHE:

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:

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:

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 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:

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. Gremplin 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:

(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)

FIGHTING PRAWN:

We Mollusks are no savages. I know where savagery is, boy. When I was young man, English landed here, took me to your island in chains. Many long years I serve as kitchen slave in Not-So-Great Britain. Until by kindness of fate a shipwreck brought me back to Mollusk Island. In your language, my name is Fighting Prawn. This is my son, Hawking Clam.

(Chanting)

My son shall one day wear this hat
Once worn by British phony.
I beat his eggs while he beat me.
I stole his hat and walked out free
The day I served him smilingly
A poisoned cannelloni.