

## **AUDITION REQUIREMENTS and HELPFUL TIPS**

**ACTING:** Be prepared to do readings from the script. Familiarize yourself with all of the audition scenes. Read through the character breakdown list for a better understanding of the characters and their relationships to each other.

**SINGING and MUSIC:** There IS some singing in this show. It's not a musical; it's considered a play with music, so the singing is not as important as other aspects of your audition. That being said, I still need to hear you sing. **Please come prepared to sing a brief (brief = less than 30 seconds) snippet of a folk song.** And if you play any musical instruments, write it down on your audition sheet!

**ACCENTS:** This play requires various kinds of British accents - upper class, Cockney, etc. Some are written into the dialogue phonetically (lots of the pirate "language"), so be careful that you're NOT "correcting" it. Practice speaking the lines out loud, so you can feel how the style, accent, dialect feels in your own voice and how the accents differ from character to character.

**PHYSICAL STORYTELLING:** This play employs physical storytelling as its main method of creating scenes, sets, etc. The actors will create the magic of the theatre. Additionally, some actors will play multiple roles and EVERYONE will play certain elements of the set. This means that I need actors who are comfortable in their bodies, who can move quickly and fluidly, and who can create worlds out of nothing using only their physicality.

**PREPARATION/RESEARCH:** Read the play! Familiarize yourself with the show. Read the book by Dave Barry and Ridley Pearson on which the play is based. I highly recommend watching some of the YouTube videos about the Broadway production - they are amazing! (I can't speak to the quality of the YouTube videos of high school/college productions!)

**The most important part of all audition preparation? ARRIVE TO THE AUDITIONS ON TIME, with your audition sheet COMPLETED, and your audition scenes in hand.**

**IF YOU HAVE ANY QUESTIONS, PLEASE SEE MS. EVANS.**

***Peter and the Starcatcher***  
**Audition Sheet**

NAME \_\_\_\_\_ HOUSE \_\_\_\_\_ GRADE \_\_\_\_\_

CELL PHONE NUMBER \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

*(Your contact information is very important; please print legibly!)*

Please list any previous theatre experience (outside of the LSB Players):

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Do you play any musical instruments? \_\_\_\_\_

If so, please list them here: \_\_\_\_\_

Do you have any interest in being a musician in the show? (might be in addition to or separate from an acting role): \_\_\_\_\_

What role would you like in this production? \_\_\_\_\_

Would you accept any role? *(Please be honest! It is okay to say no!)* \_\_\_\_\_

IF YOU ARE A 9th/10th GRADER: are you interested in being part of the 9th/10th grade show? \_\_\_\_\_

*(Saying yes doesn't affect whether or not you are cast in this production and saying yes doesn't mean you're committing to it - it just means that when I send my first email with information, I'll include you. If you say no, I won't contact you.)*

**If you are cast in this production, we will have rehearsals Mondays through Thursdays at 3pm. Depending on your role, you may not have to attend every rehearsal. But you will be expected to be available for all rehearsals. If you are called to rehearsal you are expected to attend, so you must be available. We have a VERY LIMITED amount of time to put this show together, and every minute truly does count!**

**PLEASE BE AWARE OF OUR REHEARSAL ATTENDANCE POLICY -- each cast member is allowed NO MORE THAN TWO unexpected absences/tardies/"leaving early." This includes emergencies, appointments, ANYTHING that you do NOT include on your conflict list at auditions. If you go over the two unexcused absences/tardies/leaving early, YOU WILL BE REMOVED FROM THE SHOW!**

Review the dates of rehearsals, tech rehearsals, and show dates (on separate sheet). Review the new attendance policy above. If you foresee any conflicts with the rehearsal AND/OR technical commitment, please indicate those conflicts here. This is your last chance:

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I understand the seriousness of the rehearsal commitment and the tech commitments, and I understand that, by signing below, I will honor those commitments if I am cast.

SIGNATURE: \_\_\_\_\_

***PETER AND THE STARCATCHER***

**Rehearsal, Tech, and Show Dates -- PLEASE READ CAREFULLY!**

**CALLBACKS:** Thursday, February 6, 3pm

**READ-THROUGH:** Friday, February 7, **3:15pm**

**REHEARSALS**

Monday, February 10, 3pm

Tuesday, February 11, 3pm

Wednesday, February 12, 3pm

Monday, February 24, 3pm

Tuesday, February 25, 3pm

Wednesday, February 26, 3pm

Thursday, February 27, 3pm

Monday, March 2, 3pm

Tuesday, March 3, 3pm

Wednesday, March 4, 3pm

Thursday, March 5, 3pm

Monday, March 9, 3pm

Tuesday, March 10, 3pm

Wednesday, March 11, 3pm

Thursday, March 12, 3pm

Monday, March 16, 3pm

Tuesday, March 17, 3pm

Wednesday, March 18, 3pm

Thursday, March 19, 3pm

Monday, March 23, 3pm

Tuesday, March 24, 3pm

**TECH REHEARSALS**

Wednesday, March 25, 3pm

Thursday, March 26, 3pm

Sunday, March 29, 8am **(DO NOT MAKE AFTERNOON PLANS!)**

Monday, March 30, 3pm

Tuesday, March 31, 3pm

Wednesday, April 1, 3pm

Thursday, April 2, 3pm (only if needed)

**SHOW DATES**

April 3 & 4 at 7:30pm (Actor Call time at 5pm)

April 4 & 5 at 2pm (Actor Call Time at 11:30am)

**STRIKE** - immediately following Sunday's final performance

*All cast members are expected to attend!*

**PETER AND THE STARCATCHER****Character Breakdown**

(taken directly from character list in script)

**THE ORPHANS (no discernible accents)**

**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.

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

**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.

**THE BRITISH SUBJECTS (very British, but various "dialects")**

**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.

**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 yet understand -- romantic longings 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.

**Mrs. Bumbrake:** Molly's nanny. British to the bone. Still has enough of her girlish charm to turn a sailor's head and leaven his dreams. Stiff in the lip, loose in the hip, fun on a ship.

**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.

**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, and on account of the preference in certain quarters for lads that are white and pasty.

**THE SEAFARERS (more Cockney, but not completely)**

**Bill Slank:** The Neverland's vicious captain, without the skills or quality to lead anyone but himself, and always into disaster. A greedy bastard 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.

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

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

**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 face foliage, 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.

**Smee:** First mate to Black Stache. Single-mindedly dedicated to his captain's every whim. His motto: "Tis good to be busy."

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

**THE NATIVES (Italian accents, except for Teacher, who has no accent)**

**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.

**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.

**Teacher:** Formerly a salmon, now an ancient, knowledgeable mermaid

