



AUDITION INFORMATION



Peter and the Starcatcher

5
TONY
AWARDS



*A play by Rick Elice. Music by Wayne Barker
Based on a novel written by Dave Barry & Ridley Pearson*

“The Neverland you never knew...”



JUNE | FRIDAY 01, 7:30PM | SATURDAY 02, 7:30PM | SUNDAY 03, 3:00PM
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PETER AND THE STARCATCHER
AUDITION INFORMATION PACKET

AUDITION DATES
APRIL 16TH & APRIL 17TH @ 7 PM



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WELCOME

Thank you for your interest in auditioning for an Insomniac Theatre/Reilly Arts Center production! We've put this information packet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

If you've auditioned for us before, welcome back!

If this is your first time auditioning for us, we're thrilled to have you! Part of community theatre is bringing in new talent and we're always happy when new people join us. Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows with us. We do our best to make the experience as fun and painless as possible.

WHAT YOU SHOULD KNOW

- Insomniac Theatre Company auditions are open — we DO NOT pre-cast roles.
- Sometimes auditions involve cold readings from the script, other directors prefer that you prepare and will provide sides. Be sure to read the director's notes on this production so you'll be ready.
- Auditions vary a bit, director to director. All directors have their personal preferences on how they want to run their auditions.
- We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors must weigh when casting. We encourage you to come in and audition often, though. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.
- Auditioners will get a phone call within 48 hours of the final day of auditions (this may include callbacks if there are any). At Insomniac, we always have the show's director make the phone calls so if you have any questions, they can be answered directly. We also view it as the least we can do as you have given us your time to audition; we respect those who come out for our shows and believe the person making the decisions should be the one who informs those who audition.
- We also like to encourage performers to get involved on the production side of shows. Helping paint or build sets, costumes or props is a great way to meet people, network, and get involved.

WE LOOK FORWARD TO SEEING YOU ON STAGE. BREAK A LEG!

THE PLAY

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 orphaned child 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.

While the description may seem simplistic, it is a tale for adults and children alike. The story is told in an almost “vaudeville” fashion with minimal set pieces and props leaving the audience’s imagination to fill in the blanks and full immerse themselves into the story.

THE DIRECTOR

Chad Taylor is the Artistic Director of Insomniac Theatre Company and the Theatrical Experience Coordinator (i.e. Theatre Guy) at the Reilly Arts Center. He has directed over 150 shows and produced just as many including producing Ocala’s Shakespeare in the Park. His latest directorial efforts include *Sweeney Todd*, *War of the Worlds*, *Drunken Oedipus Rex* and the *Jurassic Park Shadowcast*.

MAINSTAGE SEASON SHOWS

This production is part of Insomniac Theatre Company’s Mainstage season at the Reilly Arts Center. If you’ve never performed with us at The Reilly Arts Center, here’s a quick list of what you should know.

- Mainstage productions are performed in the main auditorium, which seats approximately 700 people.
- Rehearsals usually start between 3-8 weeks before the show opens, depending on the type and complicated nature of the show.
- Opening night is usually held on a Friday evening.
- Show usually run for one weekend, depending on the size of the show between one and three performances.

AUDITIONS

- **Dates:** April 16 & 17 at 7pm
- **Location:** Reilly Arts Center – 500 NE 9th St.
- **Call Backs:** April 19 at 7pm **by director invitation only.**

WHAT TO EXPECT

- When you first arrive you will fill out an audition form (if you haven't already) and get your picture taken.
- Once everyone has arrived we will discuss the show and then assign sides.
- Once sides are assigned we will do some cold readings and group work.
- We will then work through some basic stage movements to get an idea of where you are from that perspective. **PLEASE DRESS TO MOVE!**
- We may ask you to sing 16 bars of a sea shanty that we will provide music for on our website in advance. This is just to get an idea of your vocal range.

REHEARSAL SCHEDULE

- Rehearsals will run April 23rd – May 31st
- Tech week begins: May 27th and Dress Rehearsals: May 29th – May 31st
- All actors will only be allowed to miss one rehearsal with prior permission by director. A tentative rehearsal calendar is located on page 19.

PERFORMANCE SCHEDULE

- Friday, June 1st @ 7:30 PM
- Saturday, June 2nd @ 7:30 PM
- Sunday, June 3rd @ 3:00 PM
- Call times for actors are one hour and fifteen minutes before show time.

CHARACTERS

The cast is made up of a troupe of actors ages late teens to late middle age. We are asking that those who audition for this show are at least 17 years of age.

Traditionally the cast is eleven men and one woman but the director is flexible to gender-bending the casting as long as those who audition are the best for the role. We are also open to all races, sizes, and experience levels and try to have as much diversity as we possibly can in each cast. If you have questions throughout the process, please let us know!

BOY/PETER: A nameless and friendless 13-year-old Orphan, deeply mistrustful of adults and neglected to the point of never having seen the sun. His adventures allow him to find the hero within himself, and to take on a name worthy of the legend he becomes.

MOLLY ASTER: A 13-year-old apprentice Starcatcher desperate to prove herself to her father. Highly intelligent and physically adept, she remains socially awkward and something of a know-it-all, and her relationship with the Orphan Boys is driven as much by competition as it is by friendship.

BLACK STACHE: A highly intelligent but malapropism-prone Pirate chief, so called due to the black mustache that is a trademark in his family. In search of a great hero who he can oppose to become a great villain, Stache is given to scenery-chewing and anachronistic jokes, and has a hook in his future. The name "Black Stache" is a reference to the pirate Blackbeard.

SMEE: Black Stache's faithful first mate. More intelligent than he gives himself credit for (but still not overly bright), Smee is willing to follow his captain in any amount of hare-brained schemes. Somehow, this ends up with him disguising himself as a Mermaid, which is far from a pretty sight.

LORD LEONARD ASTER: Molly's father, A Starcatcher on a secret mission for Queen Victoria. He loves his daughter dearly but is perhaps guilty of placing his mission above her safety. Constantly paranoid about the security of top-secret conversation, he has trained Molly to converse in Dodo, Porpoise and Norse code (a Morse code-like system used by ancient Vikings.)

TED: One of the Boy's orphan companions, nicknamed "Tubby Ted." Constantly hungry, he is obsessed with food and faints at the mere mention of sticky pudding. He accepts Molly as a mother figure immediately, often referring to her by that title. Once on the Island, he spends most of his time attempting to figure out how to eat a pineapple.

PRENTISS: One of the Boy's orphan companions. Pompous and sarcastic, he is intent on proclaiming himself the leader of the gang of Orphans but is too cowardly to really do anything about it, and usually follows Peter and Molly with only nominal protest.

MRS. BUMBRAKE: Molly's faithful Nanny, a prim and proper Englishwoman prone to alliteration. In the tradition of the Pantomime dame, the role is written to be portrayed by a male actor, who also plays Teacher a wise and mysterious mermaid.

ALF: A salty and flatulent sailor on the Neverland, who falls deeply and instantly in love with Mrs. Bumbrake. He is somewhat coarse and has no time for children, but good-natured.



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FIGHTING PRAWN: The fierce chief of the tribe of Mollusk Islanders, who was sold into slavery in England as a boy, where he became a kitchen slave in a fine house. He speaks almost exclusively in Italian cooking terms. The actor in this role also portrays Gremplin, the sadistic schoolmaster of St. Norbert's Orphanage for Lost Boys, Sanchez, one of Black Stache's crew, and Mack, the world's most incompetent Sailor.

BILL SLANK: The nasty, greedy and cruel captain of the Neverland. It is Slank's greed for the Queen's secret treasure sets the entire plot in motion. The actor in the role also portrays Hawking Clam, Fighting Prawn's son.

CAPTAIN ROBERT FALCON SCOTT: Captain of the Wasp, and Lord Astor's old friend from their schooldays. Based loosely on the real Robert Falcon Scott.

The ensemble cast also portrays narrators, mermaids, pirates, sailors, islanders and various other creatures, locations and people throughout the show.

Audition Notes

Actors should come prepared to do cold readings/readings from script sides provided.

Come prepared and dressed to move and dance. We will also be doing some group singing, with the possibility of some individual singing. Music will be provided. (Actors do NOT need to prepare an audition song for this show.)

Side 1 (FIGHTING PRAWN, TED, PETER, PRENTISS, HAWKING CLAM)

FIGHTING PRAWN Feeding time.

TED Feeding time, finally!

HAWKING CLAM Not where you eat, piggy boy. Where you are eaten.

FIGHTING PRAWN You must answer to the law: The Law of Mister Grin.

PRENTISS Who's Mister Grin?

HAWKING CLAM We worship him, and he protects us from foreign troublemakers.

FIGHTING PRAWN Come, we feed you now to vicious crocodile.

A terrible roar from off! The BOYS are terrified!

PETER WAIT!!! Please don't feed us to any crocodile. First - first take us to Mister Grin.

FIGHTING PRAWN Crocodile is Mister Grin. (*"Take them!"*) PASTA!

PETER (*urgently*) Wait! We can give you great gift!

FIGHTING PRAWN (*"Release them!"*) ANTI-PASTA! (*to PETER*) You said "gift"?

PETER A story - yeah, we'll give you a bedtime story. Sleeping Beauty. Right, guys?

TED Sleeping Beauty, yeah. The thing is, I nodded off before the end.

PETER (*sotto voce to TED*) Maybe they will too, and we can get outta here! (*to FIGHTING PRAWN*) We give you story, you let us live, and we leave your island. Deal?

FIGHTING PRAWN Okeydokey. But if I am not entertained, it's Mister Grin for all of you!! Assume the position! (*The MOLLUSKS sit.*) You have one minute!

TED (*stricken*) One minute? What'm I supposed to do in one minute? I can't transform, I can't inhabit the character-

FIGHTING PRAWN Bring me the holy relic of my captivity!

HAWKING CLAM Here, Mighty Father. The kitchen timer. *HAWKING CLAM hands over the timer. FIGHTING PRAWN winds it.*

FIGHTING PRAWN One minute, starting ... NOW!

PRENTISS Um ... One at a time -



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TED (remembering MOLLY) Once upon a time - that's how they always start! Upon a time, upon a time!!

FIGHTING PRAWN Tick-tock, tick-tock ... hungry, Mister Grin?

Mister Grin roars!

PRENTISS Okay, okay! Once upon a time, there was a beautiful baby Princess

(cries) Waaah!

One of the MOLLUSKS pokes TED, scaring him into action.

TED And an evil witch with a curse: A-ha-ha!

PRENTISS Waaah!

TED A-ha-ha!

PETER slaps PRENTISS - move it along!

PRENTISS Waaah!

TED A-ha-ha!

PRENTISS smacks TED. They start to smack each other. PETER interrupts with:

PETER And the curse was very terrible, for every time the baby cried-

PRENTISS Waaah!

PETER - the whole kingdom would fall asleep! *PETER snores grossly then conducts the following:*

PRENTISS Waaah!

PETER *(snores)* **TED** A-ha-ha! **PRENTISS** Waaah!

PETER *(snores)* **TED** A-ha-ha! **PRENTISS** Waaah!

PETER *(snores)*

TED A-ha-ha!

PETER, PRENTISS, TED *(edging away to safety, singing)* AND BEAUTY WAS HER NAME-OH!

Mister Grin roars! The BOYS, frightened, return to their "stage."



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PRENTISS So the King marched over to his favorite horse!

TED *(becoming a horse)* Naaayyy!

PRENTISS *(jumping on TED's back)* And he rode to the tallest tree - *(PETER assumes the shape of a tree. TED and PRENTISS gallop to him.)* And he climbed up to speak to the wise old owl!

TED *(becoming an owl, perched on PETER's arm-branch)* Whooo?

PRENTISS The King, a real leader, sorta like me -

TED *(as horse)* Naaayyy!

TED drops PRENTISS hard.

PRENTISS Focus, piggy boy!

TED *(deeply insulted)* PIGGY BOY?!?

TED goes for PRENTISS but accidentally smacks PETER.

PETER Sticky pudding!

TED *(fainting)* Sticky pudding, it's so good ...

Mister Grin roars!

FIGHTING PRAWN Fifteen seconds, Mister Grin!

The BOYS press on, now with courtly elegance.

TED And soon the Princess was old enough to talk -

PRENTISS "Hi. I'm sixteen, I'm beautiful, and I'm in the market for something long-term... "

PETER But nobody could stay awake long enough to kiss her!

PRENTISS *(as a record slowing down)* And everybody got so sleepy all of a suddennnn ...

The BOYS give a big snore in unison.

TED And that's the story of Sticky Pudding- *(faints again)*

PETER, PRENTISS SLEEPING BEAUTY!

Side 2 (BOY (PETER), PRENTISS, TED, ASTER, MOLLY, STACHE, SMEE, ALF, SLANK, MRS BUMBRAKE, GREMPKIN, FIGHTING PRAWN, SCOTT)

BOY When I was a boy, I wished I could fly.

PRENTISS Me too.

SCOTT So did I!

BOY Out the window and over the trees -

SMEE - high as a cloud and lighter than air -

MOLLY (*pushing through the MEN*) - then loop the loop and up to the stars! I dreamed about flying all the time. (*off the looks from the MEN*) What? Girls dream.

BOY Up to the stars - I like that.

MOLLY Me too.

A moment of connection between them, the first of many.

ASTER Eventually, of course, we dream other dreams.

PRENTISS We change.

TED We grow up.

ASTER It always happens. Nothing is forever.

BOY That's the rule.

MOLLY Everything ends.

STACHE And so our story begins.

STACHE claps his hands twice quickly. The lights change.

SMEE Supposing all these planks and ropes are now the British Empire ...

ASTER And we are lords -

SCOTT - and captains -

MOLLY - mothers -

PRENTISS - orphans -



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ALF - sailors -

STACHE - pirates -

FIGHTING PRAWN - tropical kings.

SCOTT And use your thoughts to hoist the sails and deck the ships awaiting us this early, gray, and misty dawn in 1885 -

ASTER - a crucial year in the reign of Her Majesty, Queen Victoria -

ALL GOD SAVE HER!

SLANK - who, by her grace, had only just knighted a new peer of the realm -

ASTER - Lord Leonard Aster, dedicated minister to the Queen and devoted father -

MOLLY - to Molly Aster, whose mother flew up to heaven when Molly was six years old.

MRS. BUMBRAKE In the years that followed, a nanny was employed to care for Molly, and provide her with the essentials of young womanhood -

ASTER -while, taking her with him on each royal mission, Lord Aster gave Molly a life few girls would normally know-

MOLLY - a life that made her insatiably curious, insufferably bright, and pretty much friendless at school.

PRENTISS and TED seize on that, poking vicious fun at the BOY.

PRENTISS Friendless! Ha!

TED Friendless? You mean like -

BOY Leave me alone!

GREMPKIN, their schoolmaster, is suddenly, brutally, on them.

GREMPKIN Orphans! Most useless creatures on earth. Look at 'em-

SLANK - cast out by mothers who can't feed 'em or love 'em.

BOY No mothers at St. Norbert's, only schoolmasters.

GREMPKIN (*grabbing the BOY by the scruff of his neck*) Much as I hate to lose you, mule - (*to PRENTISS and TED*) and you, and you - I won't stand in the way of opportunity. Here's to yer trip on a ship!

TED What ship? What trip?



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PRENTISS Sorry, I'm lost.

TED Me too.

MOLLY Boys!

PRENTISS, Ted We're lost!

MOLLY BOYS!

STACHE And so it was, on the brink of a new adventure -

PRENTISS, Ted, Boy - that three filthy orphans -

ASTER - and Lord Leonard Aster -

MOLLY - his friendless Molly -

MRS. BUMBRAKE - and her nanny, Mrs. Bumbrake -

ALL JOURNEYED AT DAWN TO THE DOCKS OF PORTSMOUTH!

A hubbub while two trunks are carried downstage.

ALF - where two trunks are delivered to two ships, sharing the very same dock!

SMEE Two trunks, deliberately similar to each other in their ... trunkness.

ASTER One of them, containing a precious cargo belonging to the Queen -

STACHE - to be accompanied by Leonard Aster, aboard one of the ships, a spanking new frigate -

SCOTT - commanded by Leonard's old school chum, the legendary Robert Falcon Scott. Captain of ... the Wasp! (*A model of the Wasp appears and is passed briskly along to him.*) Fastest ship afloat. Bound for the remote kingdom of Rundoon!

SCOTT, now holding the Wasp, beams with pride. The OTHERS applaud.

SLANK (pushing through) And the other trunk, full o' sand, courtesy o' me, Bill Slank, captain of this other ship- (*Someone holds up a model of the Neverland.*) The Never land.

EVERYONE scoffs and groans as the unimpressive Neverland model is passed along.

STACHE The Neverland - a slower ship -

SMEE - and long in the poop.

The Neverland model arrives in ALF's hands in time for:



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ALF - a merchant ship, taking a longer route to Rundoon, just to be safe.

SLANK And while nobody's lookin' - (*EVERYONE turns away, occupied elsewhere.*) I'll just mark the Queen's trunk, the one s'posed to go on the Wasp. (*makes a chalk X on the top trunk*) Then, at the last sec -

SCOTT ALL ASHORE WHO'S GOING ASHORE!

SLANK - I'll switch 'em. (*smacks the chalk-marked trunk*) Get this trunk on board the Neverland, y'garbage!

GREMPKIN And I'll sell these boys into slavery. (*to the BOYS*) Cheer up, lads - you're off to Rundoon, to be helpers to the King!

SLANK (*aside, to GREMPKIN*) Food for snakes, more like. (*pays GREMPKIN for the boys, then hollers to his crew*) Crate o' boys comin' aboard!

SCOTT MAKE YER COURSE! SAY YER G'BYES!

PRENTISS G'bye to who?

TED There's nobody who cares.

BOY Which is why I hate, I hate, I hate grown-ups!

ALF STOW YER CARGO! START YER PLAY! ADIEU! ADIEU!

Side 3 (GREGGORS (SMEE), ASTER, STACHE, SANCHEZ, PIRATE BOY, PIRATE ALF, PIRATES, (SCOTT - NO LINES))

GREGGORS Captain Scott's cabin, Your Lordship. Do go in.

GREGGORS pushes ASTER inside. The cabin is quite dark. A tattered Union Jack covers something large and unidentified.

ASTER Awfully cramped for a captain's quarters.

GREGGORS No frills on a frigate, sir. Sanchez, pull the door to... There's a good fellow.

The SEAMEN crowd into the cabin.

ASTER Where's the Captain, Lieutenant?

GREGGORS *(smiles modestly)* I'm no lieutenant. I told a lie.

ASTER Unthinkable - British never lie.

GREGGORS Well, pirates do. Don't we, boys!

GREGGORS throws off his British naval hat, revealing his true identity: SMEE. The SEAMEN reveal themselves as PIRATES.

ASTER I demand to see Captain Scott!

SMEE Why didn't you say so? Presto Scotto!

SMEE lifts the Union Jack to reveal CAPTAIN SCOTT, trussed like a chicken with a gag in his mouth.

ASTER What? Robbie! *(to SMEE)* How dare you, sir? Release this man!

Instead, SMEE strips ASTER of His Lordship's coat.

SMEE I'll take the key to that treasure trunk o' yours.

ASTER You'll have to kill me first.

SMEE *(eyeing his two prisoners)* We were going to kill you second, but I'm flexible.

STACHE *(from off)* A-choo!

Immediate terror.

PIRATE ALF He's coming aft!

SANCHEZ In a nasty mood!



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PIRATE BOY A foul and nasty mood!

ASTER What are you playing at?

SMEE "Pirates," sir. The Wasp is now a pirate ship. Yer British crew's in chains below!

ASTER There've been no pirates in these parts for a hundred years!

SMEE We've been keeping a very low profile.

ASTER And you're the Captain, I suppose?

SMEE I, sir?

ASTER Aye, sir. You, sir.

SMEE No, sir. Not Smee, sir.

ASTER Smee, sir?

SMEE That's me, sir. But no Captain I, sir.

ASTER You lie, sir.

SMEE Oh no, sir. The devil himself's in charge hereabouts.

ASTER The devil, you say.

SMEE The Prince of Darkness. Our Satanic Supervisor. Foul and Nasty with the Cloven Hoof.

ASTER And how would one identify him in a crowd?

SMEE By his legendary cookie-duster, that's how!

ASTER Whiskers?

SMEE By his celebrated mouth-brow, that's how!

ASTER Well, does he have a name?

SMEE The pirate captain they call ... **BLACK STACHE!**

The PIRATES shriek and bemoan the hearing of this terrible name. And suddenly, there he stands - THE BLACK STACHE, carrying a bucket ... into which he pukes and spits.

STACHE *(waving cordially to ASTER)* Hallo. *(The PIRATES shriek again and bemoan what might happen next. STACHE continues, winsomely.)* Oh, to be in England, now that April's there, But whoever's not in England gets to see my facial hair. *(to ASTER)* Now, you're likely wondering: can the fellow before you be entirely evil? Can no compassion un-crease this furrowed brew?



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SMEE Brow.

STACHE Brow. Well, fret not, *mon frere* - 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? Samurai-don't-think-so! (*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. (*holds a straight razor to ASTER's throat, but ASTER doesn't flinch*) I say, Smee - you did explain to my Lord that I'm a bloodthirsty outlaw?

SMEE Aye, Cap'n. But he still wouldn't give up the key!

STACHE We haven't got all night, Smee. People have paid for nannies and parking. Stand aside. I'll have to do it myself, or I'm not - I'm not - (*heartbroken*) WHAT AM I??

PIRATES BLACK STACHE!!

STACHE They refer, of course, to THIS! (*The PIRATES gasp!*) The trademark nose-brush of every man, woman and child in me family, dating right back to the amoeba. Yet, for us, the face foliage has been, oh, so much more than a lawn on the lip, sir. 'Tis what we are, and why we are it. And when everyone else got out of the pirate business, The Stache stuck it out, knowing one day my ship would come in. This is the day. This is the ship. (*menacingly*) Now, cough up that key, my Lord.

ASTER Not a chance, you thug.

STACHE throws a tantrum at this insult, then recovers.

STACHE (*to SMEE*) Why, is that my Lord's coat you're holding?

SMEE helps STACHE on with Aster's coat.

SMEE Looks to be about your size, Cap'n.

STACHE What the well-dressed "thug" is wearing this season.

SMEE So *comme il faut*, Cap'n. So very *comme il faut*.

STACHE surveys his reflection in a mirror. He's pleased with what he sees.

STACHE I say, Smee -what is it the men call me?

SMEE Nancy, sir?

STACHE No, the other thing.



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SMEE Ruthless, sir. Ruthless, Heartless, and Peerless.

STACHE (*so sweetly*) Guilty as charged. (to ASTER) Now, give us the key!

ASTER Never.

STACHE Playing games is for children, Lord Aster, and I hate, I hate, I hate children!

(*hurls his bucket at the mirror, smashing it*) Bring it in, Gomez!

SANCHEZ It's Sanchez, sir.

STACHE (*so hard to find good help these days*) Just ... bring it in. Thanks ever so. (*PIRATES drag in the trunk.*) The Wasp is my ship now, and everything aboard her belongs to me, including the treasure Victoria thinks nobody knows about. Silly old queen.

ASTER God Save Her.

STACHE Queen. **ASTER** God Save Her. **STACHE** Victoria.

ASTER God Save Her.

STACHE Banana.

ASTER God Save -

STACHE (*gotcha!*) Oopsy! (*The PIRATES appreciate ASTER's humiliation. STACHE perches on the trunk.*) Here's two things. When I open this swag, I'll be the single most significant pirate in the world, the solar system, or other places yet to be discovered anywhere in the universe.

A moment passes.

ASTER That's only one thing -

STACHE The second thing is a dilemma, a large one, the Cadillac Escalade of dilemmas, in point of fact - for a little bird tells me that your darling daughter is sailing to Rundoon on the safer southern route, aboard the Navel Nerd.

SMEE The Neverland, sir.

STACHE Huh?

SMEE The Neverland, sir.

STACHE Same letters: Navel Nerd - Neverland. I was close. I was pretty darn close! Splitting rabbits, really ...

SMEE Hairs, sir.

P&TSC REHEARSAL DRAFT

APRIL 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16 Auditions 7:00 PM Reilly Arts Center	17 Auditions 7:00 PM Reilly Arts Center	18	19 Possible Callbacks 7:00 PM RAC	20	21
22	23 Rehearsals 7:00 PM RAC	24 Rehearsals 7:00 PM RAC	25 Rehearsals 7:00 PM RAC	26 NO REHEARSAL	27 Rehearsals 7:00 PM RAC	28
29	30 Rehearsals 7:00 PM RAC	1	2	3	4	5

MAY 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30	1 Rehearsals 7:00 PM RAC	2 Rehearsals 7:00 PM RAC	3 Rehearsals 7:00 PM RAC	4 NO REHEARSAL	5
6	7 Rehearsals 7:00 PM RAC	8 Rehearsals 7:00 PM RAC	9 Rehearsals 7:00 PM RAC	10 NO REHEARSAL	11 NO REHEARSAL	12
13	14 NO REHEARSAL (possible fitting)	15 Rehearsals 7:00 PM RAC	16 Rehearsals 7:00 PM RAC	17 Rehearsals 7:00 PM RAC	18 NO REHEARSAL (possible fitting)	19
20	21 Rehearsals 7:00 PM RAC	22 Rehearsals 7:00 PM RAC	23 NO REHEARSAL (possible fitting)	24 Rehearsals 7:00 PM RAC	25 NO REHEARSAL (possible fitting)	26
27 TECH 7:00 PM RAC	28 TECH 7:00 PM RAC	29 TECH 7:00 PM RAC	30 TECH 7:00 PM RAC	31 TECH 7:00 PM RAC	1 Performance Call: 6:00 Show: 7:30	2 Performance Call: 6:00 Show: 7:30

