

Audition form—*Peter and the Star Catcher*

(Please fill in the form below and on the back side. Be neat!)

Name :

Email address (illianaweb address, please):

Cell phone number:

Home phone number:

For which roles are you auditioning? Please list your top three choices.

Are you willing to play a role other than those listed above?

If you are a female, are you willing to play a male role?

Do you have any physical limitations that would affect your ability to perform pratfalls and stunts on stage?

Can you sing? Can you harmonize with somebody else's singing? What experience do you have?

Are you interested in the possibility of being a student director?

Please list your involvement with past theater productions both here and elsewhere.

Please look carefully over the attached calendar of rehearsal times. If you get a part, you are expected to be at all rehearsals for the scenes in which you appear. People cast in ensemble roles need to attend the first rehearsal (Aug. 28), and they are then excused until the week of Sept. 10, after which they too must attend rehearsals in all scenes in which they appear. Except for the direst reasons, you cannot miss any rehearsals after Oct. 1. Please list any conflicts you have with these dates in the space below:

What follows are a short plot summary from Wikipedia, a character list, and scenes that we will be using at auditions. You will also see two songs, and you should be prepared to sing both at auditions. The play is NOT a musical, but some parts do require singing, so we need to hear you. (If you aren't a singer, don't panic. There are parts with no singing.) Know the story and characters, and practice these scenes before you audition.

Link to sound files to practice “Mermaid Outta Me”: <https://soundcloud.com/lrhs-peter-and-the-starcatcher>

Act I

An ensemble of actors enters a bare stage. With a bit of bickering, they welcome the audience to the world of the play and tell us what's in store: flying, dreaming, adventure and growing up. They encourage the audience to use their imaginations to create the British Empire. Transported to a bustling port, we meet Lord Leonard Aster; his precious daughter Molly; and her nanny, Mrs. Bumbrake. Two identical trunks are delivered to the port. One contains a precious cargo belonging to the Queen, who has appointed Lord Aster as its custodian. He'll voyage with the trunk aboard *The Wasp*, the fastest ship afloat, helmed by his old school chum Captain [Robert Falcon Scott], bound for the remote kingdom of Rundoon. The other trunk, a decoy full of sand, will be carried by the old, weather-beaten ship *The Neverland*, captained by the sinister Bill Slank. Amidst the bustle of the port, while no one is looking, Slank marks the Queen's trunk — the one supposed to go on *The Wasp* — with a chalk X. Then, at the last moment, he swaps the trunks. The Queen's cargo is loaded aboard *The Neverland* and the identical sand-filled trunk is placed on *The Wasp*. Gremppkin, the schoolmaster of St. Norbert's Orphanage for Lost Boys, sells three orphan boys (Prentiss, Ted, and Peter, referred to as Boy until the end of Act I) to Slank. Gremppkin tells the boys they'll serve as helpers to the King of Rundoon, but Slank indicates a more sinister outcome for the lads. After realizing that there is no one who cares enough to say goodbye to the orphans, Peter proclaims that he hates grownups.

The Neverland: Deck

A gang of malnourished sailors prepares *The Neverland* for the Rundoon voyage. A squadron of British navy seamen, led by Lieutenant Greggors, arrives to fetch Lord Aster, who is paying Slank to take care of Molly. Molly and Mrs. Bumbrake are traveling aboard *The Neverland*, which is taking a slower, safer route to Rundoon than *The Wasp*. As Molly and Lord Aster bid farewell, a crate containing the orphan boys bursts open and one catches Molly's eye. Before he departs, Lord Aster confides the mission's details to Molly, speaking in Dodo, a language known only to dodo birds and a handful of very special humans. Aster places an amulet around his neck and a matching one around Molly's. He warns her never to take it off or let anyone else touch it, and charges her to use it if she is ever in trouble. Molly protests, and asks to be part of the mission aboard *The Wasp*, but Lord Aster convinces her to stay aboard *The Neverland* by promising her an exotic vacation once the mission is complete. Molly comments that she is only an apprentice Starcatcher, a word that catches Slank's ear. Aster departs for *The Wasp*, and Slank ditches the pleasant facade and turns nasty. Alf, a kindly old seafarer, escorts Molly and Mrs. Bumbrake to their cabin below the deck of the ship, and *The Neverland* sets sail.

The Neverland: Molly's Cabin

In their cabin, Mrs. Bumbrake describes to Molly a family she used to work for in Brighton. The cruel master would beat the cook, an island boy who was an artist in the kitchen. On his way to feed the pigs, Alf checks in on the ladies and flirts with Mrs. Bumbrake. Molly, a lover of all animals, follows Alf out.

The Neverland: Ship's Bowels Unseen, Molly trails Alf on the long journey to the bilge room. On the way, she discovers sailors gambling, singing hymns, and torturing Mack, the world's most inept sailor.

The Neverland: Bilge Dungeon

As Alf enters the bilge, Molly slips in behind him, unseen. The three filthy orphans gather around Alf and his bucket of food. Prentiss, who identifies himself as the group's leader, demands to speak to the Captain, while the food-obsessed Ted dives into the food, only to realize he's been fed worms. The Boy asks Alf about their fate but he refuses to answer. Alf leaves and Molly appears, startling the boys. Prentiss again asserts his leadership, but the Boy challenges him and captivates Molly. Molly coaxes names out of Ted and Prentiss, but the Boy doesn't have one. The Boy lashes out, but Molly challenges him, which sparks something new in him. Molly leads Ted and Prentiss to find real food, but the Boy doesn't follow. The Boy flashes back to St. Norbert's Orphanage for Lost Boys, where Gremplin is lashing him. The Boy imagines having a family. Molly re-enters to fetch the Boy, saving him from his nightmare.

The Wasp: Captain's Cabin

Greggors escorts Lord Aster inside the ship and then reveals that his real name is Smee and the seamen are pirates. Captain Scott is bound and gagged, and the real seamen are in chains below. Smee demands the key to the trunk, but Lord Aster refuses. Just then, the pirate crew begins to tremble in fear. Smee elaborately introduces the most feared pirate captain on the high seas, Black Stache, who dramatically enters, then immediately vomits into a bucket. Black Stache, so-called because of his trademark facial hair, is a sometimes poetic but malapropism-prone psychopath who threatens to find and kill Molly unless Aster gives him the key to the trunk. When Aster refuses, he steals the trunk key from his pocket. The amulet around Lord Aster's neck begins to glow.

The Neverland: Passageway

Molly's matching amulet starts to glow and the boys notice. Molly divulges that her father is on a secret mission for the Queen. 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. Molly knows that the only thing that could make a cat fly is starstuff; she realizes that the Queen's treasure is on the wrong ship. She tries to distract the boys from the starstuff by suggesting a bedtime story. The Boy unexpectedly blurts out his darkest secrets and dreams. Molly entrances the boys with her story, and leads them away from Slank's cabin by telling them the tale of Sleeping Beauty.

The Wasp: Captain's Cabin

Back on The Wasp, Stache opens the trunk only to find ... sand. Smee deduces that Slank must have swapped the trunks. Stache complains to Lord Aster about his quest to find a great hero to oppose so he can be a great villain, and commands that the ship be turned around. The Wasp pursues The Neverland.

The Neverland: Ship's Bowels

After the boys have been lulled to sleep by Molly's bedtime story, Lord Aster contacts her through the amulet and warns her that pirates have commandeered The Wasp. Lord Aster instructs Molly to bring the Queen's trunk to him once The Wasp catches The Neverland. Aster tells Molly that she is now a part of the mission. The Boy awakens and catches the end of Molly's communication; he insists that she tell him what is going on.

The Neverland: Deck

From the ship's deck, Molly tells the Boy about Starcatchers, a handful of people whose sole mission is 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 to collect starstuff as it falls to earth and dispose of it in the world's hottest active volcano, Mount [Jalapeño](#), which is on Rundoon. The Boy tells Molly that he is going there to help the King, but she bursts his bubble and explains that King Zarboff is actually evil. He would kill for even a thimble of starstuff. As the Boy laments, Slank enters and throws him overboard. The Boy, who cannot swim, starts to drown. Molly dives into the ocean and saves him.

The Neverland & The Wasp

As a hurricane stirs up in the ocean, The Wasp appears on the horizon. Molly drags the Boy back on board and revives him. Slank sees The Wasp and assumes that the British navy must have discovered the trunk swap. He prepares to outrun the other ship, 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; The Neverland lurches. Below deck, Alf is again flirting with Mrs. Bumbrake, who stops his advances in order to find Molly. On the bow of The Wasp, Stache and Smee are delighted that The Neverland is heading straight toward them. When the two ships meet, the pirates board The Neverland and fight with the sailors. In the bilge, Molly congratulates the Boy for doing something big. She then dashes off to get the trunk from Slank's cabin; the Boy realizes that there are more important things than saving his own neck and runs to help Molly.

On deck, Slank and Stache square off, but just as Stache gets the upper hand, The Neverland splits in two. As Molly and Mrs. Bumbrake struggle to move the trunk, Slank intercepts them. Mrs. Bumbrake throws the ship's cat in Slank's face, and Alf steps in to throw Slank 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 encounters the Boy and tries to lure what he thinks is the Queen's trunk out from under him. Stache offers the Boy a place on his crew and tries out some Piratical names for him. One of them, Pirate Pete, strikes a chord with the Boy and he chooses a name for himself: Peter. Losing patience, Stache knocks Peter off the trunk, opens it, and realizes he's been had. As Peter celebrates his own cleverness, Stache knocks him overboard. Lord Aster calls to Molly and tells her to bring him the trunk; Molly is torn between saving Peter and obeying her father. Knowing that the starstuff will float, she pushes it in the water and tells Peter to float to a

nearby island. Alf and Mrs. Bumbrake 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; Peter rides the trunk toward the island with fish swimming in its golden wake.

Act II

A group of Mermaids recount in vaudevillian song their experience of being transformed from regular fish after swimming in the wake of the starstuff.

The Mountain-Top Lookout Point

Atop a mountain on the island, Peter absorbs the freedom of open skies and clean air for the first time in his life. A yellow bird flies around his head, pestering him, before fluttering off. Ted and Prentiss arrive, and Peter enlists them in the mission to get the trunk to the Wasp so they can leave the island. In the distance, Mrs. Bumbrake and Alf paddle toward the shore on a makeshift raft. The boys hide the trunk and go in search of branches.

The Jungle

The boys descend the mountain, and go deeper and deeper into the dark jungle. They are quickly separated and soon realize that they are not alone. Stache and Smee are also creeping about the jungle and Molly, a champion swimmer, has arrived as well.

Mollusk Territory

The island's natives, the Mollusks, capture the boys. The chief, Fighting Prawn, sentences them to death, a fate he reserves for all English trespassers because he was sold into slavery by the English. They are to be sacrificed and fed to Mr. Grin, the island's hungriest crocodile. The boys offer the gift of a bedtime story to the Mollusks, hoping they will fall asleep, allowing the boys to escape. Fighting Prawn accepts the offering, timing them with a kitchen timer he wears as a relic of his slavery as a kitchen boy. The boys perform Sleeping Beauty for the tribe, but because they all fell asleep during Molly's rendition of the story, none of them can really remember how it goes. Molly approaches and watches from behind some trees. At the climax, Molly blurts out that the boys have ruined the story. The Mollusks are amused (especially because Molly's name means "Squid Poop" in their language), but decide that the English invaders must die anyway, and toss them into Mr. Grin's cage.

Mr. Grin's Cage

Trapped inside Mr. Grin's cage, Molly and the boys bicker about what to do. Molly formulates a plan, impulsively kissing Peter as she thinks, to his shock. Peter gets Mr. Grin to open his mouth, and Molly tosses her amulet in. Mr. Grin grows to an enormous size, bursting out of the cage and floating away as Molly and the boys flee. The Mollusks are furious and pursue them.

The Beach

Smee and Stache cannot find the trunk; Stache decides to trick the kids into bringing it to him. Mr. Grin, now several times his normal size, floats toward them, forcing Stache and Smee to take cover in the jungle.

The Jungle's Edge

Peter wants to get off the island, and begins gathering materials for a raft. Molly reminds him of the trunk and the mission. Out in the sea, the boys and Molly notice a flashing light. It is Lord Aster, contacting Molly using Norse Code (a system akin to Morse Code used by ancient Vikings.) Lord Aster instructs Molly to bring the trunk to the beach. The boys and Molly race to the top of the mountain to retrieve the trunk, with the Mollusks in hot pursuit. To give Molly room to reach the mountain, Peter draws the Mollusks' attention to himself.

The Chase And The Fall

Peter runs up the mountain with the Mollusks on his tail. The yellow bird returns and distracts Peter, who falls into a crevice and finds himself in a shimmering lake of golden water, far, far underground. Peter floats, neither drowning nor afraid, and gazes up at a mermaid.

The Underground Grotto

Floating in the grotto's golden water, Peter is greeted by the mermaid who calls herself Teacher. Teacher explains her transformation from fish to mermaid, and describes the power of starstuff to fulfill dreams. Teacher and the island give Peter a second name — Pan. Teacher reveals that Pan has two meanings. The first is fun, frolic, anarchy and mischief - all things a boy likes. Before telling Peter the second meaning of Pan, Teacher reminds Peter about the trunk. Peter climbs out of the grotto and bolts back up to the mountaintop.

The Stormy Night

Molly, Prentiss and Ted arrive atop the mountain and fear Peter's demise. In the distance, they spot Mrs. Bumbrake and Alf sailing toward the island on a makeshift raft, using Mrs. Bumbrake's bloomers as a sail. Molly, Prentiss and Ted drag the trunk toward the beach. A storm begins as night falls, making the journey dark, unpleasant, and frightening. As the others fall asleep, Peter appears and surprises Molly. Peter tries to get in the trunk, but Molly tells him that exposure to so much starstuff is very dangerous. They discuss their impulsive kiss in the cage, and Molly waxes philosophical about avoiding sentimentality until she falls asleep. Peter gingerly tries to open the trunk, but flees when the boys stir.

The Beach

Smee, disguised, tries to lure Molly, Prentiss and Ted with a ukulele song. Stache intervenes and tries to bait the kids with poisoned fruitcake, but Molly identifies him and exposes his plot. Smee reveals two prisoners — Mrs. Bumbrake and Alf! Just then, the Mollusks enter with prisoners of their own — Lord Aster and Captain Scott. Mrs. Bumbrake recognizes Fighting Prawn as her long-lost kitchen boy from Brighton. Fighting Prawn proclaims that Betty Bumbrake was the only English person who was kind to him when he was a kitchen slave. 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, Stache's words are echoed back to him as Peter continues to distract Stache, and challenges him.

Peter, Ted, Prentiss, then Molly attack Stache, but are one-by-one outmatched. Stache captures Molly with his razor at her throat. Peter realizes the only way to save Molly is by giving Stache the trunk. Although this means he will never leave the island, he acts selflessly and surrenders it. Stache is impressed by Peter's heroic gesture, realizing that this is the worthy opponent he has been looking for, but lifts the lid to find an empty trunk. The water that seeped into the trunk has dissolved the starstuff and it is now diffused into the ocean. In a fit of frustration, he slams the lid down on his right hand, cutting it off. Delirious from the injury, Stache vows to be Peter's foe for all eternity. Hearing Mr. Grin approaching, the Pirates leave to lure the crocodile to join their crew by feeding it Stache's severed hand. Fighting Prawn honors Peter as a true hero and allows the English to leave, and exits with the Mollusks. Mrs. Bumbrake and Alf settle down happily together, and Captain Scott proclaims his intent to explore Antarctica (another attempt fated to have dire consequences). Lord Aster makes Molly a full-fledged Starcatcher, and promises her a St. Bernard puppy when they return home. With the starstuff gone, their mission has been fulfilled.

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 other meaning of Pan: the island and its inhabitants are now his family. Lord Aster captures the yellow bird in the hat, adds the last of the starstuff from his amulet, and turns the bird into a [pixie](#) to protect and guide Peter. The fairy flies off, and Ted and Prentiss chase it down the beach. Peter, now the boy who would not grow up, reluctantly bids farewell to the heartbroken Molly with a kiss. As The Wasp sails away, Peter begins to forget what's happened and settles into the eternal present of youth.

Years later, the grown-up Molly watches her daughter Wendy fly off with Peter, taking solace in the fact that Peter now has someone to look after him for a time.

Prentiss, Ted and the fairy enter; the fairy talks to Peter and suggests that the Lost Boys join him by taking a dip in the waters of the enchanted grotto. As the Lost Boys race down the beach toward the grotto, Peter Pan flies for the first time.

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.

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 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

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 the Britain's fastest frigate, the *Wasp*. Years later, he would 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

Bill Slank: The *Neverland*'s vicious captain, without the skill or quality to lead anyone but himself – and always into disaster. A greedy bad guy 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 bow legs, 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 hard-working Spanish pirate with an identity crisis.

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.

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.

CASTING NOTE

Actors doubling in roles is terrific fun when it serves a dramatic purpose, and this play was conceived with specific doubling in mind. For example, the actor playing Gremplin and Fighting Prawn (two sources of anguish) doubles the roles of Mack and Sánchez (two victims of abuse). The actor playing Slank (who abuses Mack) in Act One doubles as Hawking Clam (neglected by Fighting Prawn) in Act Two. The actor playing Mrs. Bumbrake doubles as Teacher, a coup which seems to give the audience particular delight. (We chose to cast a male actor in these female roles, so that the actress playing our hero, Molly, would be the only female in the cast, thereby reflecting the isolation of females in general, and young girls in particular, during the reign of Queen Victoria — a time when a woman had the top job, but all other women were expected to be seen and not heard.) Finally, since the point of the play is a celebration of “all”-ness (see the final scene), all the actors should serve variously as sailors, seamen, seafarers, orphans, pirates, mermaids, Mollusks...and narrators. In those cases where the actors are narrators, character names accompany the attribution for clarity.

SCENE TWO: Molly's Cabin

(MOLLY and MRS. BUMBRAKE are crammed tightly in the "Junior Suite," a very tiny cabin. The lonely sound of a fiddle wafts by.)

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 cooked a cunning 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 that 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 blubbing)

MOLLY

That's a stupid example if you're going to cry halfway through. Be a woman!

(MRS. BUMBRAKE recovers herself as the door flies open. ALF pops his head in and sets down a bucket.)

ALF

Situated, miss?

MRS. BUMBRAKE

Missus Bumbrake. Missus.

ALF

Sorry to hear that. I was wed once – dreadful business.

MRS. BUMBRAKE

Mister Bumbrake fell off the twig years ago. Left me widowed at fort— er, thirty.

MOLLY

(notices the bucket)

Is that food? I'm awfully hungry.

ALF

This ain't fer no ladies. It's fer the pigs down the other end.

MOLLY

Pigs? Really? May I help you feed them?

MRS. BUMBRAKE

My Molly loves all God's little creatures, you know.

ALF

Not these creatures, she don't. But don't despair - Cook's layin' on some yummy meat in the galley. I'll escort you when it's up.

MRS. BUMBRAKE

Nothing too rich, pray. We girls must watch our waistlines.

ALF

Been thinking 'bout getting in shape, me-self.

MOLLY

Round is a shape.

ALF

Sorry?

MRS. BUMBRAKE

So true. You're quite the specimen.

ALF

No, I have flabby thighs. But fortunately my stomach covers 'em. Best be off.

(passes gas)

TTFN.

(ALF exits but forgets, in his flirtation, to lock the cabin door.)

MRS. BUMBRAKE

He's rough but he's ready, that Alf.

MOLLY

He smelt like smelt.

MRS. BUMBRAKE

True... but there's a whiff of hero about him, mark my words.

(MOLLY pushes the cabin door, which swings open.)

MOLLY

Left the cabin door ajar. I could follow him and feed the piggies! May I, Nana, please?

(Not waiting for an answer, MOLLY bolts out of the cabin.)

MRS. BUMBRAKE

Molly, come back here. Don't make me come after you!

(turns green as the ship creaks and the cabin lists)

Oh. Oh dear...

(calling off)

Best bring back a bucket before Betty Bumbroke blows her bloomin' breakfast!



PRENTISS

(to ALF)

Never mind him. He's got a real problem with authority.

ALF

Ha! So do I.

(softens)

I know worms is rough vittels, boys, but they'll grease the pipes 'til we set yer down in Rundoon.

BOY

(another tack)

A question, Mister?

ALF

One.

BOY

Do we have to stay down here in the dark?

ALF

'Til Slank hands ye over to King Zarboff.

BOY

Is the King nice to his helpers?

ALF

That's two.

(ALF exits. The door slams shut behind him.)

TED

I got a sick feeling about this.

PRENTISS

I'll think of something.

(MOLLY steps from the shadows.)

MOLLY

No you won't.

(The BOYS scream, terrified!)

In my experience, boys are sadly slow thinkers.

TED

What is it?!

PRENTISS

What are you?

MOLLY

I'm a girl.

(They edge away, the BOY hiding behind TED and PRENTISS.)

PRENTISS

No way.

TED

We saw a girl once --

PRENTISS

-- headmaster's daughter.

TED

It was nothing like you. It was all--

(characterizing that awful girl of yore)

"aarrgh, rowrrr, gonna getcha!"

MOLLY

(the boss)

Who's the leader here?

PRENTISS

Who wants to know?

MOLLY

Molly Aster. Doctor Pretorius back home says I have an extraordinarily high level of brain power.

PRENTISS

If you're so smart, how come you're stuck on this dirt-bucket?

MOLLY

I'm not stuck. I'm going to meet my father in Rundoon. He has important things to do.

PRENTISS

We have important things to do.

TED

No we don't.

PRENTISS

I'm the leader, and I say we got some things.

BOY

(to MOLLY)

He's not the leader.

(MOLLY recognizes the upside-down BOY from the crate.)

MOLLY

You.

BOY

You.

MOLLY

How old are you?

BOY

How old are you?

MOLLY

I'm thirteen.

BOY

I'm thirteen.

MOLLY

Wait - I just remembered today's my birthday. I'm fifteen.

BOY

If you were thirteen and today's your birthday, you'd be fourteen.

MOLLY

I only celebrate odd-numbered birthdays.

PRENTISS

Wait a minute, wait a minute, doesn't matter how old you are! I'm still the leader.
The leader has to be a boy.

MOLLY

(to TED)

Hey - up our end of the ship we get served proper food. I can lead you there -

(to PRENTISS, pointedly)

- which would make me the leader.

TED

(drooling)

Proper food? Really?

MOLLY

Just tell me your names.

BOY

Why should we?

MOLLY

(conspiratorially)

Only that... if you have names, they serve you meat.

TED

TED! I'm TED!

PRENTISS

But I call him Tubby, 'cuz he's food-obsessed.

TED

I am not food ob—

PRENTISS

D'you write poems about pie?

TED

To pass the time—

PRENTISS

Hide beans in your blanket?

TED

It's a blood-sugar thing.

PRENTISS

Faint at the merest whisper of—

(to MOLLY, gleeful)

—get this—

(back to TED)

—sticky pudding!

TED

(faints to his knees)

Sticky pudding, it's so good...

PRENTISS

Like I said, food-obsessed. I'm Prentiss. I'm in charge here.

MOLLY

(turns to TED)

Ever notice, Ted – the more you claim leadership, the more it eludes you?

TED

(to PRENTISS)

Oh, snap!

MOLLY

And what are you, boy?

BOY

(rudely)

Leave me alone.

MOLLY

Sorry.

TED

Don't take it personally.

PRENTISS

He's rude to everybody.

TED

It's why he gets beatings.

PRENTISS

And why he's got no friends.

TED

Go on. Tell her your name, why don't you?

(PRENTISS and TED laugh cruelly.)

MOLLY

What's so funny?

BOY

Thanks, Ted.

TED

He doesn't have a name.

PRENTISS

Been orphan'd too long to remember.

TED

Grempinkin calls him –

TED, PRENTISS*(mocking)*

- mule!

BOY

Go on! You and your stupid names go follow some stupid girl.

PRENTISS

Like we need your permission, friendless.

MOLLY*(defending the BOY)*

Doesn't cost any more to be nice, charmless.

TED

What about the food?

PRENTISS*(to MOLLY)*

You can be like temporary leader - but only 'til we eat.

MOLLY*(to the BOY, fascinated)*

Fair warning, boy - I shall expose you utterly.

NARRATOR GREMPKIN

As no one had ever shown the slightest interest in him before, the boy's eyes began to sparkle and the lure of competition wiped some of the misery from his face.

MOLLY

Right. Follow me.

*(MOLLY exits the bilge dungeon.)***TED**

Right. Follow Mother -

#5 - Gremplin Flashback**BOY**

Molly.

TED

That's what I said. Follow Molly.

(TED and PRENTISS exit, leaving the BOY alone. The ship groans. The BOY quickly gets frightened, claustrophobic.)

SMEE

Why didn't you say so? *Presto Scott!*

(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!

SÁNCHEZ

In a nasty mood!

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?

#7 - Enter Slache

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 brow?

SMEE

Brow.

STACHE

Brow. Well, fret not, *mon frère* – 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.

(STACHE)

(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 spam-faced tool bag.

(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 "tool bag" 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.

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, Gómez!

SÁNCHEZ

It's Sánchez, 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...

MOLLY

—and they're evil and greedy like Genghis Khan, or they're hungry for world domination like Caesar or Napoleon or, you know, Ayn Rand—

BOY

Who's that?

MOLLY

Uch, didn't you learn anything at that orphanage?

BOY

Was kinda busy trying not to die.

MOLLY

Oh.

BOY

So if starstuff's so dangerous, why're you after it?

MOLLY

I'm a Starcatcher. We have special powers that we use in secret — to keep starstuff away from tyrants who try to rule the world.

BOY

You mean, like Queen Victoria?

MOLLY

God Save Her. And no, that's different. She doesn't need starstuff to rule the world. She's British.

BOY

So you're a — what is it?

MOLLY

Starcatcher. There's only six and a half of us on the planet.

BOY

Six and a half?

MOLLY

I'm still an apprentice.

BOY

Okay, so prove it.

MOLLY

What?

BOY

Go on, amaze me with your special powers.

MOLLY

It's not a magic show. I'm not like some magician guy.

BOY

Well, I mean if you can't actually do anything...

MOLLY

Fine, whatever.

(then)

To have faith is to have wings.

(MOLLY clasps the amulet tightly, closes her eyes, and floats a few inches off the deck... then down again.)

BOY

Whoa.

MOLLY

Satisfied?

BOY

So the cat was flying. C'mon, I wanna fly, too! Like you and the cat!

MOLLY

Get serious, will you?! The starstuff has to be destroyed.

BOY

(not believing in himself yet)

You want me to destroy it??

MOLLY

Don't be ridiculous. My father is going to throw it into the world's hottest active volcano - Mount Jalapeño.

BOY

Where's that?

MOLLY

Rundoon, wouldn't you know it. Problem is, King Zarboff would kill for even a thimble of starstuff!

BOY

Hey, I can help. See, I'm gonna be the King's new helper. So when we get to Rundoon, I'll just ask him -

MOLLY

You're not going to be his helper. You're going to be snake food! Zarboff likes to buy orphans and feed them to his snakes!

BOY

So Gremplin lied.

MOLLY

King Zarboff the Third is evil – he’s the worst Zarboff yet!

BOY

Grown-ups always lie! It’s all they ever do!

MOLLY

You want to help? Then help me get that trunk to my father!

BOY

Hey, you know what? Forget it! Why should I help anybody?? WHAT’S ANYBODY EVER DONE FOR ME??

(Out of nowhere, SLANK!)

SLANK

You!

#13 – Peter Overboard

BOY

(furious)

Snake-food? Really?

SLANK

(circling the BOY like a shark about to attack)

I told you to stay in yer crate, orphan sludge.

BOY

When exactly were you gonna tell us we were –

SLANK

That’s it. Bill Slank is drawin’ the line! I may not have been born with a silver spoon up me bum, but that don’t mean I won’t stir my tea with one!

MOLLY

Ew.

BOY

That’s gross.

MOLLY

Get below, boy!

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 trouble-makers.

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

Okey dokey. 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!

(We hear a Jeopardy-like tick-tock under the boys' presentation:)

PRENTISS

Um... One at a time —

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!

(A MOLLUSK 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.")

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!



TED

Yo! Think fast!

(throws his pineapple at STACHE, who defends himself by slashing the fruit away in two pieces!)

Really, after all that?

(STACHE instantly gets TED in a headlock.)

Prentiss, PRENTISS!!!

PRENTISS

(rushes STACHE)

WHAT AM I DOING?? Omigod please don't hurt me, I'm just a nauseous little kid!
I'm not responsible!!

(bursts into tears)

STACHE

(to TED)

Is he crying? Seriously?

(PRENTISS grabs STACHE's arm and bites his hand.)

Aaaargh! Me hand!

(STACHE drops the razor and gets PRENTISS in a headlock. MOLLY picks up Stache's razor.)

Next?

MOLLY

(assuming the "praying mantis" martial arts position)

Aaaaiiiiiieeeee-hunh!

STACHE

(pointing somewhere)

Oh, looky-loo! A baby koala!

MOLLY

(falling for it)

A koala? Oh they're just so adora—

(STACHE swipes his razor from MOLLY and gets her in a headlock.)

Unfair!

STACHE

(in MOLLY's ear)

Say yer good-byes, m'dear—

PETER

WAIT! Don't you want the trunk?

MOLLY

Peter, don't!

PETER

(to PRENTISS and TED)

Are you with me, guys?

TED

Gotta save Mother.

PRENTISS

She's more important than some trunk.

PETER

Even if I never get home.

(The BOYS hug in sympathy and understanding, friends.)

STACHE

Are we quite done with the hugging and learning?

PETER

Decision.

(pushes trunk to STACHE)

It's a better world with you in it, Molly.

(to STACHE)

Now, let her go.

STACHE

(moved, deeply)

'Dja note that, Smee? 'Dja see it? Genuine heroic sacrifice.

SMEE

(sarcastic)

Inspiring, Cap'n. I've got gooseflesh all over.

STACHE

Poor Smee. How flat and unprofitable the world must seem from the deck of the HMS *Cynic*.

(inspired, handing MOLLY to PETER)

Go, lad. Take yer precious lady and live another day.

MOLLY

(bereft)

My first mission, and I've wrecked it!

STACHE

(tossing key to SMEE)

Now, open it, Smee. Open, and elaborate.

SMEE

(opens the trunk elaborately, then stops cold)

It's— it's—

STACHE

"It's"? I don't like "It's. To the plank with your "It's."

(pushes SMEE away and looks inside the trunk, a beat)

Do we detect a pattern here? Help me, the linguists among you, what's the turn of phrase?

SMEE

Empty, Cap'n. The trunk's empty.

STACHE

So it is.

(through gritted teeth)

Clean as a cabin boy's upper lip.

PETER

(runs to see)

Empty, it can't be empty!

MOLLY

You mean all this time—

STACHE, PETER

WHERE'S MY TREASURE!!

MOLLY

The seawater got in. It must have dissolved—

STACHE

Moose nuggets! Gold and diamonds don't DISSOLVE!

MOLLY

But starstuff does. Is that right, Daddy?

ASTER

(incoherent due to the gag in his mouth)

Well actually, the molecular framework of starstuff begins to break down when it—

STACHE

(not quite hearing)

Starbucks? Starbucks? What's Starbucks??

MOLLY

Doesn't matter now. Nobody gets his hands on it—

PETER

Nobody gets what he wants.

STACHE

(pushes PETER away from the trunk)

Enough of this non-versation!

(to ASTER)

See, this is why I hate, I hate, I HATE—!

(slams the trunk in a fury, forgetting his right hand resting on the edge; agony! as he processes the pain of having cut off his own hand)

Oh sweet mamma. Oh mommie dearest. Oh mamma.

(a few more, perhaps, and then)

Como se mama. Um - wait—

SMEE

(runs to STACHE)

Sir?

STACHE

(through the excruciating pain)

And you are—?

SMEE

Smee, sir – your right-hand man.

STACHE

Not anymore, Smee. Not anymore – thanks in no small part – TO THIS!!

(holds up his stump to a collective gasp!)

SMEE

(weeping)

Oh Captain, my Captain!

STACHE

Crocodile tears, Smee. Opine if ye would, what'm I to do now?

SMEE

I'm stumped, sir.

STACHE

You're stumped? It's all about you, isn't it? Selfy-self-self.

SMEE

I sir? Not me, sir –

STACHE

Then kindly retrieve it!

(lifts trunk lid)

I'm not leaving me hand behind for these children to paw!

SMEE

(holding up a severed hand)

Retrieved, Cap'n.

STACHE

(to PETER)

You! You sacrificed, willingly, for the sake of a gill.

SMEE

Girl.

STACHE

Girrrrrrl. And that was majestic! You've piqued the poet in me, Pan. What say we merge a forger?

SMEE

Forge a merger.

Ukulele Smee

25

Cue: MOLLY: ...C'mon, Boys!
We made it!

Moderato

Ukelele D6

A+ D6 A+

Ukulele chord diagrams for D6, A+, and D6. Each diagram shows the fretting for the four strings (C4, G4, C5, F4) on a four-string ukulele.

SMEE:

Come to me, ye ship-wrecked sail-ors. Look-ee here, ye wave-tossed whal-ers.

D6 D7 G6 Gm6 D6 D7 G6 Gm6

Ukulele chord diagrams for D6, D7, G6, Gm6, D6, D7, G6, and Gm6.

5

Oo - ah! Oo - ah! Sail - or Boy, keep sail - ing near me.

E9 A7 A+ D6 D7 G6 Gm6

Ukulele chord diagrams for E9, A7, A+, D6, D7, G6, and Gm6.

9

Clos - er now, so's you can hear me as yer ship sinks to the

D6 D7 G6 E7 F#6

Ukulele chord diagrams for D6, D7, G6, E7, and F#6.

13

brin-y From yer deck, for a sec, you can see my love - ly—

C#9 C#° C#7 C#° C#7 C#° A^{9(#5)}

Ukulele chord diagrams for C#9, C#°, C#7, C#°, C#7, C#°, and A^{9(#5)}.

16

f

Mermaid Outta Me

18

Grandioso ♩ = c. 110

Mermaid Play-on:
Tempo di Ballet Class

MERMAID 1: *Rubato, Ad Lib*

17 You're like - ly wond - 'ring what we've had to

19 drink now. And you may think, "Now, they've gone too

21 *rit.* far." But some - thing we should not have been ex -

23 posed to _____ we got too close to _____ by swim - ming

25 *mf* aft of Pet - er's raft and here we

27 *Rall.* are. _____ *p* And it was

Gentle Hawaiian Rhythm

29 *mp*

star - stuff from the skies that made each

33

fish the love - ly dish be - fore your eyes. Now fins are

37

fin - gers, _____ hu - man - style. Be - cause of

41 ALL:

star - stuff we smile. And it was

45 MERMAID 1:

star - stuff from a - bove. It gave us

49 ALL:

necks. It gave us pecs. What's not to love? Oh, how we

53

tin - gle, _____ and ev - 'ry day's spring. Be - cause of

57 *p*

star - stuff we sing. Oh yes, it's

August

Sun

Mon

Tue

Wed

Thu

Fri

Sat

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

Auditions 3-5

Auditions 3-5

26

27

28

29

30

31

Everybody 3-5:30
Read through

Act 1, Scenes 1-5
3:00-4:45

Act 1, Scenes 6-10
3:00-4:45

Act 2, Scenes 1-5
3:00-4:45

Act 2, Scenes 6-10
3:00-4:45

2018

September

Sun

Mon

Tue

Wed

Thu

Fri

Sat

1

2

3

No school!

4

Act 1, Scenes 1-5
3:00-5:00

5

Act 1, Scenes 6-10
3:00-5:00

6

Open House 7:00
Act 2, Scenes 1-5
3:00-5:00

7

Act 2, Scenes 6-10
3:00-4:00

8

9

Blocking this
week

10

Act 1, Scenes 1-5
4:00-6:15

11

Song Rehearsal—all
singers, all songs
3:00-5:15

12

Act 1, Scenes 6-10
3:00-5:15

13

Act 2, Scenes 1-5
3:00-5:15

14

Act 2, Scenes 6-10
3:00-5:15

15

16

17

curr. com. meets
Act 1, Scenes 1-5
4:00-6:15

18

psat coaching
Act 1, Scenes 6-10
(w/ music)
3:00-5:15

19

Act 2, Scenes 1-5
(w/ music)
3:00-5:15

20

early release
Act 2, Scenes 6-10
4:00-6:15

21

Song Rehearsal—all
singers, all songs
3:00-5:15

22

23

Memory this
week

24

Day off!

25

psat coaching
Act 1

26

Act 1 (w/ music)
3:00-5:15

27

Act 2
3:00-5:15

28

Act 2 (w/ music)
3:00-5:15

29

30

2018

October

Sun

Mon

Tue

Wed

Thu

Fri

Sat

1

Act 1
4:15-6:30

2

psat coaching
Act 2
3:30-5:45

3

Act 1 (w/ music)
3:00-5:15

4

Act 2 (w/music)
3:00-5:15

5

Spire Party
Song Rehearsal—all
singers, all songs
3:00-4:30

6

7

Every rehearsal
w/ music from
this point on

8

Act 1
4:15-6:30

9

Act 2
4:15-6:30

10

Act 1
3:00-5:45

11

Day off!

12

Act 2
3:00-5:45

13

stage setup

14

Tech Week

15

Everybody 6-9

16

Everybody 6-9

17

Everybody 6-9

18

Everybody 3:30-5:45

19

Everybody 3-6

20

Everybody 2-6

21

22

Everybody 6-10

23

Day off!

24

Fall Break

25

Fall Break

26

Fall Break

27

Everybody 4-8

28

29

Dress Rehearsal
6-10

30

Dress Rehearsal
6-10

31

Dress Rehearsal
6-10

2018

November

Sun

Mon

Tue

Wed

Thu

Fri

Sat

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Performance 6-10

Performance 6-10

*Matinee 12-4
Performance 6-10*

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2018