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**PETER
AND THE
STAR
CATCHER**

THE NEVERLAND YOU NEVER KNEW

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November 20 & 21 at 3 p.m.

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Sam Barlow High School

PRESENTS

PETER AND THE STARCATCHER

A Play By
RICK ELICE

Based on the Novel by Dave Barry and Ridley Pearson

Music By
WAYNE BARKER

Originally produced on Broadway by Nancy Nagel Gibbs, Greg Schaffert,
Eva Price, Tom Smedes, and Disney Theatrical Productions.

Costume Design
Wendy Hull

Stage Manager
Grace Sayles

Choreographer
Marin Miller

Hair & Makeup
Heidi Thies
Missy Thies

Assistant Director
Linda Zirk

Lighting Design
Brian Kilgo

Directed by
Jeff Schroeder



Peter and the Starcatcher is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.
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PRODUCTION NOTES

INTRODUCTION

In 2007, excited at the prospect of escaping a hot New York summer, I agreed to meet with Roger Rees and Alex Timbers in Massachusetts to discuss a project they were going to direct together, based on a novel by Dave Barry and Ridley Pearson. I hopped on a train, and four hours later, weary and travel-stained, I found myself at the door at Williamstown Theatre Festival. A door swung open and I was invited inside. Roger and Alex eyed me carefully.

For hours, they talked about this boy, Peter, and eventually said, “We’d like you to write the play.” I was flattered, naturally, but in the course of thinking about what sort of play it would be, one question kept nagging at me, which was, “Who the heck is ‘Peter?’”

And then, it dawned on me. Oh, *that* Peter. I mean, sure, I enjoyed his peanut butter as a kid, but when I read Dave and Ridley’s novel, and J. M. Barrie’s original play, I understood this Peter dude much better. I asked Dave and Ridley if I could make a slight change to their title, *Peter and the Starcatchers*. “I want to drop the plural ‘s’ from *Starcatchers*,” I said. Naturally enough, they asked why. “At its heart, the play is about how this boy and this girl find their destinies only because of the difficult thing they accomplish together. By the end, they’ve become *Peter and the Starcatcher*. Dropping the ‘s’ is a small change with a big difference.”

But we wanted to make sure the play would reflect what all of us love most about the theater – a sense of being part of something bigger than yourself. Community. I remember when Sheldon Harnick, the wonderful lyricist of *Fiddler on the Roof*, came to see *Peter Fiddler* was one of the first shows I saw as a kid – and I finally got to tell Mr. Harnick what I loved most about it. It was the powerful, visual way it showed the strength of community. The very first time the people of Anatevka appear, they form a circle. Then, at the end of the show, when they’re forced to leave their homes, they meet once more in a circle, and then, one by one, they depart, and the circle is broken. And we know it’s the end of something. I share this with you because we did the opposite with this play. We begin with a mob of actors center stage, a community waiting to happen, and we end with those same people, back with a purpose – to lift Peter up in flight. And we know it’s the *beginning* of something.

It’s that collective strength and community purpose – your community here – that I hope you’ll remember. It’s what this play is about, but it’s also what all theater is for; why we love it and need it so. Since 2007, *Peter and the Starcatcher* has traveled across the country, to Broadway and beyond. And its magic has traveled intact – the result of years of collaboration, ingenuity, family, and love. However you do it, make sure you do it for one another, for family, for community. Trust me, that’s the secret to staying (or at least feeling) young forever.

Thank you, Peter. It’s been a wild ride. May it never end.

Rick Elice
Playwright

PAGE TO STAGE: THE EVOLUTION OF PETER PAN

J. M. Barrie's Story

"All children, except one, grow up." So begins J. M. Barrie's novel *Peter and Wendy*, published in 1911. But it was more than a decade earlier that the Scottish playwright would meet the inspirations for his cocky, carefree protagonist and fellow Lost Boys. Arthur and Sylvia Llewelyn Davies's five sons – George, John, Peter, Michael, and Nicholas – who Barrie met in Kensington Gardens, would help the writer craft the indelible characters and their adventures that have been adapted innumerable times across page, stage, and screen.



Arthur Llewelyn and his sons, 1904.

The boy who wouldn't grow up made his first appearance in 1902.

In Barrie's novel, *The Little White Bird*, Peter Pan appeared as a seven-year-old boy adventuring in Kensington Gardens. It wasn't until 1904 that he flew into the Darling nursery for the first time, making his stage debut in London's West End. Upon seeing an early draft, theatrical manager Herbert Beerbohm Tree declared, "Barrie has gone out of his mind." A play full of pirates, mermaids, Indians, fairies, and crocodiles was certainly unlike anything the London audience had ever seen before and became an instant success. *Peter Pan* opened on Broadway in 1905 and continued to run in London for several seasons. In 1911, Barrie adapted and expanded his 1904 play into the novel *Peter and Wendy*, which is still in print.

Disney's Animated Film

Walt Disney was a great admirer of the story and intended to follow the great success of the studio's first animated feature, *Snow White and the Seven Dwarfs*, with an animated feature of *Peter Pan*. Delays pushed off the development of the film until 1953, making it the fourteenth animated feature film produced by Walt Disney Productions. The film broke tradition by casting child-star Bobby Driscoll as the voice of Peter Pan; conventionally, onstage, the role had been played by a woman. *Peter Pan* received positive reviews from critics and today is regarded as one of the highlights of the Disney animated classics.

A Broadway Musical

A year after Disney released its animated feature, Mary Martin earned a Tony Award® and further popularized the story of Peter Pan in a new Broadway musical adaptation based on J. M. Barrie's book with music by Mark Charlap and Jule Styne, and lyrics by Betty Comden, Adolph Green, and Carolyn Leigh. Several other film and stage adaptations have followed in the decades since, as well as Dave Barry and Ridley Pearson's novel, *Peter and the Starcatchers*.

PRODUCTION NOTES

A NOVEL'S INSPIRATION

While reading to my five-year-old daughter, Paige, she asked me, “How did Peter Pan meet Captain Hook in the first place?” It was an innocent question and one I felt an obligation to answer. At the time, I killed people for a living (I wrote mysteries and thrillers) and wasn’t sure about tackling a novel for “younger readers.” I turned to my friend Dave Barry for his expertise in all things adolescent. A humorist who “wrote booger jokes for a living,” he was the obvious choice.

We started out intending to write an 80-page book we would only make only eight copies of. (We both had daughters, so we knew we had at least three readers.) But Paige’s simple question had led to many others: How could the boy fly? Why did he never grow old? How could he detach from his shadow, and why would he want to? How did he end up on an island? Why was the island called Neverland? Where did Tinkerbell and the Lost Boys and mermaids come from?

We made a few upfront decisions: we would make no attempt to be the second-coming of J. M. Barrie; this was a romp by two friends, a prequel to a classic, but not *the* prequel. We would not attempt Victorian syntax, nor would we necessarily aim for J. M. Barrie’s (somewhat dark and brooding novel) *Peter and Wendy*. We believed most of those familiar with Peter knew him through Disney’s animated film, and so that film should be our touchstone. We would, however, make some changes from the animated film, including treating the island natives more kindly, and making Wendy more like our daughters – charge-with-your-head-down little girls who would play second fiddle to no one. So, Molly Aster would be our heroine, British to the bone and from the landed gentry, and Peter and the Lost Boys would become orphans sold and transported by ship to a sorry fate at the hands of treacherous pirates.

Dave and I rarely spoke by phone, so when he called one day, I knew it had to be important. “If we’re going to write this book, we’re going to need magic. But...” He paused. “If we’re going to have magic there has to be rules.” Putting restrictions on “starstuff” (think: Pixie Dust) saved our story. We spent days laying out the cans and cannots for our heaven-sent powder that could embolden the holder with genius or power-craving insanity.

As the chapters rolled out, Peter showed himself to be plucky, nervy boy who found girls a mystery. Molly showed herself to be a daring, caring leader who loved family and wanted badly to serve her father well. The Black Stache was ruthless and tough and dangerous, and his sidekick, Smee, though he pandered to his captain, had smarts and whimsy. But it was Tinkerbell who flew off the page from the moment Dave wrote her. Jealous, catty, and possessive, Tink stole the show.

With the passing of co-director Roger Rees in 2015, the *Starcatcher* family suffered an emotional loss that none of us has fully pulled out of since. I have spoken to several regional *Peter* casts, and each time I ask, they dedicate every performance to Roger’s love of theater, his gentle kindness, and keen vision. What began as a probing question by an inquisitive child became a beautifully written, amazingly conceived dramatic stage play by a family of people who cared deeply for the material. It shows in every performance. It’s that sense of family and home that Rick Elice evokes in the material, and that has been with the production since the first words were put to page.

Ridley Pearson
Co-author, *Peter and the Starcatchers*

PRODUCTION NOTES

Peter and the Starcatcher(s)

Before Dave Barry and Ridley Pearson's novel *Peter and the Starcatchers* was published in 2004, a draft was given to Thomas Schumacher, who at the time ran Disney's feature animation and theatrical divisions. Immediately recognizing its dramatic potential, he optioned the novel for both film and stage and, inspired by the Royal Shakespeare Company's 1980 production of *Nicholas Nickleby*, in which Roger Rees starred, Schumacher approached Rees about using a similar concept for *Peter and the Starcatchers*. Then, in 2007, after bringing on board Alex Timbers as Rees's co-director and dramaturg Ken Cerniglia, and crafting a few scenes, the group headed to Willimstown Theatre Festival where Rees was the artistic director, and they tested the story theater concept in a log cabin with fifteen actors and minimal props. After another brief staging lab in NYC – and bringing in Rick Elice to pen the play – *Peter and the Starcatcher* premiered at La Jolla Playhouse. From there, the play went on to a 2011 off-Broadway debut at New York Theatre Workshop before transferring to Broadway in 2012.

Dave Barry and Ridley Pearson's *Peter and the Starcatchers* and Rick Elice's theatrical adaptation *Peter and the Starcatcher* each act as a prequel to the beloved J. M. Barrie's play and novel. Each sets up the familiar story of the boy who refused to grow up – preferring, instead, to live in Neverland with his band of Lost Boys and be chased eternally by the pirate Captain Hook. Both adaptations reveal who Peter was (the orphan Boy), before he became Peter Pan, explain why he can fly and why he'll never grow up (the magical starstuff), and how he (through a shipwreck) and the island's inhabitants came to live on Neverland. Still, the two versions of the story are inherently different, with each taking advantage of its respective medium's conventions to frame and tell the story.

One of the biggest differences between the two interpretations is the play's self-awareness, narration, and double-casting – all due to its story theater conventions. Some practical changes were also necessary, such as cutting two Lost Boys (sorry, Thomas and James!); condensing three ships into two (R.I.P., *Sea Devil*); saying goodbye to Ammm, the talking porpoise who teaches Peter to fly; killing off villainous Slank early on in order to focus on Peter's relationship with Black Stache; and trimming down the participation in the story of the mermaids (who, in the novel, are less human, but still humane – they save Peter's life) to one very funny song. Essentially, *Peter and the Starcatcher* does what all good play adaptations do: it minimizes exposition and casting, and theatricalizes its storytelling (while weaving in a contemporary – and very Rick Elice – anachronistic sense of humor).



Molly flies in to save Peter in Peter and the Starcatchers.
Illustration by Greg Call

CAST

Cast Members

Boy/Peter	Spence Cheney
Prentiss	Dustin Bell
Ted	Cooper Marr
Lady Elizabeth Aster	Abigail Bethke
Molly Aster	Bailey Lowry
Mrs. Bumbrake	Toby Neighorn
Captain Robert Falcon Scott	Hunter Matheny
Gremplin	Jack Kohler
Bill Slank	Marin Miller
Alf	Colin Totten
Mack	Jenna Nuttall
Black Stache	Courtney Bennett
Smee	Andrew Schroeder
Sanchez	Diana Ochoa
Fighting Prawn	Peyton Hull
Hawking Clam	Mia Williams
Teacher	Madelyn Brown

Production / Creative

Director	Jeff Schroeder
Assistant Director	Linda Zirk
Vocal Music Director	Amber Schroeder
Costume Designer	Wendy Hull
Hair & Makeup	Heidi Thies Missy Thies
Set Builders	Ben Kohler Kelly Ruhl Arnott Serviss
Choreographer	Marin Miller

CREW

Crew Members

Stage Manager	Grace Sayles
Assistant Stage Manager	Isabella Cheney
Lighting Designer	Brian Kilgo
Sound Operator	Madalyn Collier
Deck Crew	Briella Cabbage Julia Nickolas Molly Nickolas
Hair and Makeup Crew	Madeline Johnson Mackenzie Ricklefs
Ushers	Elizabeth Boomhower Sophia Brown Paris Hull Kellie Hytrek Mckenna Primiano Dylan Rose Camden Schroeder

*“Suppose all these planks and ropes are now the British Empire...
use your thoughts to hoist the sails and deck the ships awaiting us...”*

— Act One: Prologue



WHO'S WHO



Spence Cheney

as Boy/Peter

He/Him *^

Spence (Boy/Peter) is a senior and is ecstatic to be able to participate in the show *Peter and the Starcatcher*. Spence has been seen in *Mamma Mia!* (Young Adult), *The Crucible* (Hopkins), *Trap* (Clifton), *The Addams Family* (Lupe Mareo Varicela Addams) and *It's A Wonderful Life: A Radio Play* (Various Roles). He is so grateful for his sister Lexi Cheney for getting him into theater his freshman year. He would also like to thank each and every person who has encouraged him. He would like to specifically thank Peyton Hull for helping him learn his lines, as well as his parents for their continued support of him.

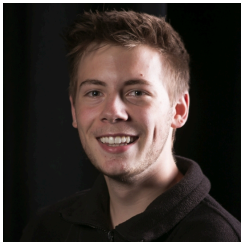


Dustin Bell

as Prentiss

He/Him *

Dustin (Prentiss) is very happy to be a part of *Peter and the Starcatcher*. Dustin first appeared in *Aladdin* (Aladdin), and made your sides hurt during *The Addams Family* (Uncle Fester). Dustin would like to thank his loving family and loving choir and theatre family.



Cooper Marr

as Ted

He/Him *

Cooper (Ted) is very excited to be a part of this year's performance of *Peter and the Starcatcher* during his senior year. He has previously appeared in *Shrek the Musical* (Lord Farquaad). He would like to thank Jeffrey for giving him these opportunities and Linda for being the best... Mic drop



Abigail Bethke

as Lady Elizabeth Aster

She/Her *^

Abigail (Lady Elizabeth Aster) is thrilled and honored to be doing her last play at Sam Barlow. Previously she has appeared in *The Addams Family* (Grandma), *Children of a Lesser God* (Mrs. Norman) and others. She would like to thank her family for their support, her stage manager Grace Sayles, Mr. and Mrs. Schroeder and all the parents who put their soul into this production. Enjoy yer show!

WHO'S WHO



Bailey Lowry

as Molly Aster

She/Her *

Bailey (Molly Aster) is very excited to be a part of the cast of *Peter and the Starcatcher*. Bailey is a senior this year and is looking forward to performing even through this tough time. She would like to thank her friends and family for always being there for her.



Toby Neighorn

as Mrs. Bumbrake

He/Him **^

Toby (Mrs. Bumbrake) is extremely excited to be a part of Sam Barlow's *Peter and the Starcatcher*. His previous roles include *Its Wonderful Life: A Radio Play* (George Bailey), and *The Addams Family* (Lucas Beineke). Toby would like to make a shout to his family, friends, his beautiful, stunning, nice, decent to look at girlfriend Alina. And of course his beautiful, stunning, nice, great to look at dog Suki.



Hunter Matheny

as Captain Robert Falcon Scott

He/Him *

Hunter (The legendary Robert Falcon Scott) is excited to be joining this production of *Peter and the Starcatcher*. He has been in a number of productions at Barlow, including *The Crucible* (Francis Nurse), *Trap* (Argyle), *It's a Wonderful Life: A Radio Play* (Various Roles), *The Addams Family* (Mal), and performed an excerpt from *Anything Goes*. Now in his senior year, Hunter is incredibly grateful to all of his friends and family for all of their love and support over the years



Jack Kohler

as Gremppkin

They/Them

Jack (Gremppkin) is very excited to be acting in this years play, *Peter and the Starcatcher!* Their first show on cast was *The Wizard of Oz* in 5th grade, and they have loved acting ever since. They would like to thank their older sister and all the seniors for nicely encouraging them to (or forcing them) participate in theatre and the play.

WHO'S WHO



Marin Miller

as Bill Slank

She/Her *^

Marin (Bill Slank) is so thrilled to be performing live again. She got her start back in the Deep Creek Damascus theatre program when she was 10 years old, and since arriving at Barlow she's been seen in *The Crucible* (Betty Parris) and *The Addams Family* (Floencia Addams). Marin is honored and beyond thankful to be performing in her last play at Barlow alongside her wonderful fellow seniors and underclassmen. She wants to thank her family for supporting her all of her theatre escapades. Finally, Marin wants to thank God for giving her a passion for the arts, and all that has given her in turn. Let the show begin!



Colin Totten

as Alf

He/Him *

Colin (Alf) is very excited to be involved in *Peter and the Starcatcher*. He previously acted in *The Crucible* (John Willard) his Freshman year. Colin would like to thank his family and his friends for supporting him during the play process. He would also like to give a special shoutout to Toby for always having his back.



Jenna Nuttall

as Mack

She/Her *

Jenna (Mack) is excited and grateful to be back in the theater for *Peter and the Starcatcher*! Some of her previous shows include: *The Addams Family* (Joline Addams), *Into the Woods* (Cinderella's Stepmother), *It's a Wonderful Life: A Radio Play* (Martini), and *Trap* (Danalynn). She would like to thank Mr. Schroeder for giving her this amazing opportunity and her family for supporting her love of theatre.

WHO'S WHO



Courtney Bennett

as *Black Stache*

She/Her *

Courtney (Black Stache) has been a part of theatre since the 5th grade and couldn't be more excited for her role as Black Stache. Up until now her favorite role has been Donkey from *Shrek the Musical* which she played in middle school. However this might take the cake. She's also a part of Barlow's Concert Choir and couldn't be more grateful for the kindness the Schroeder's have shown her throughout the years. And she couldn't be more thankful for her parents for supporting her, now let's make this a fantastic show!



Andrew Schroeder

as *Smee*

He/Him **

Andrew (Smee) is very excited to go on this voyage with you! Andrew has appeared in shows such as *Les Miserables* (Jean Valjean), *The Addams Family* (Gomez), *Clue: On Stage* (Mr. Green), as well as *Mamma Mia!* (Sky). He would like to thank his directors, his parents, and his friends for the amount of support they have shown. ALL ABOARD EVERYONE!



Diana Ochoa

as *Sanchez*

She/Her *

Diana (Sanchez) is a senior, and is thrilled to be back performing on the stage after 2 years! She has previously been seen in *Trap* (Heche), and also did Tech Crew for *The Crucible*. She participated in OME when she was in middle school as well. She is so excited for people to see this amazing show and feel some sort of normalcy from it after the craziness of the last few years.



Peyton Hull

as *Fighting Prawn*

She/Her **

Peyton (Fighting Prawn) is very excited to be a part of her final play at Barlow. Peyton has previously appeared in *The Crucible* (Puritan Girl), and *The Addams Family* (Morticia). Peyton would like to thank her parents for always supporting her, her sister Paris for doing this show with her, all the techies for being amazing, and the VIPs for doing so much for them. As well as Grace for being a wonderful stage manager, Spence for being an amazing supporter, and finally, Mr. Schroeder and Linda for making her final play so special for her. "Thank you everybody...Goodnight!"

WHO'S WHO



Mia Williams

as Hawking Clam

She/Her *

Mia (Hawking Clam) is thrilled to be a part of the wonderful cast of *Peter and the Starcatcher* this year. She has previously been seen in *The Addams Family* (Lucille Addams), *Trap* (Angela), and *It's a Wonderful Life: A Radio Play* (Ruth, Zuzu). She would like to thank her family and friends for their ongoing encouragement and support.



Madelyn Brown

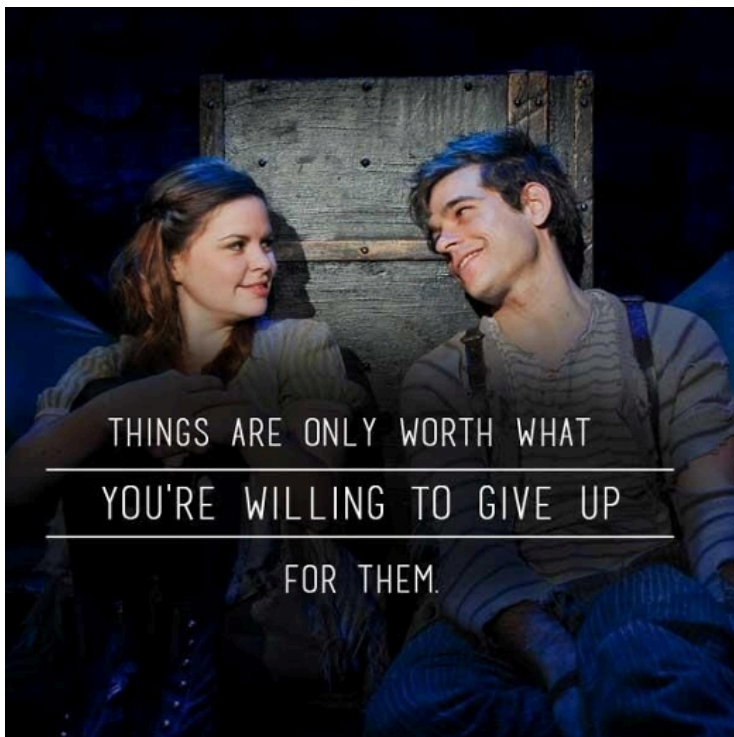
as Teacher

She/Her *

Maddi (Teacher) is enthused to be a part of this production of *Peter and the Starcatcher*! She has previously been seen in Barlow's productions of *The Addams Family* (Autumn Addams) and *Mamma Mia!* (Worker). Maddi would like to thank her family for supporting her and helping her to be where she is today.

*Denotes member of the International Thespian Society, Troupe #1145

^Denotes Student Leadership in the International Thespian Society, Troupe #1145



CREW WHO'S WHO



Grace Sayles

Stage Manager

She/Her **

Grace (Stage Manager) is so excited to be the Stage Manager of her last play at Barlow, *Peter and the Starcatcher*. She started her stage managing experience with *The Crucible*, and then moved onto *Children of a Lesser God* the following year. She would like to thank her family for their constant support, and her wonderful cast for all their hard work! Enjoy the show!



Isabella Cheney

Assistant Stage Manager

She/Her

Bella (Assistant Stage Manager) is very excited to be a part of *Peter and the Starcatcher*. She can't wait to work as the Assistant Stage Manager and see the whole production come together. She'd like to thank her older siblings, Mrs. Schroeder and Abigail Bethke for their support and Grace Sayles for being a mentor. She hopes you enjoy the show!



Brian Kilgo

Lighting Designer

He/Him *

Brian (Lighting Designer/Operator) is super excited to do lighting design and operation for *Peter and the Starcatcher*. Brian first worked tech on his middle school's portrayal of the play *I Hate Shakespeare*. He also did Lighting Operation for last year's Spring show *The Complete Works of William Shakespeare: Abridged* as well as the musical *The Addams Family*. He would like to thank Megan Gibson for introducing him to lighting design.

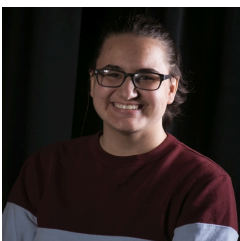


Madalyn Collier

Sound Operator

She/Her *

Madalyn (Sound Operator) is eager to be a part of *Peter and the Starcatcher*. She was involved in *The Addams Family* (Camera Operator) during her sophomore year. She would like to thank Brian Kilgo for introducing her to the technical aspect of theater.



Briella Cabbage

Deck Crew

She/Her *

Briella (Deck Crew) is very excited to be working with such an amazing cast and crew. She has missed working in person with everyone and is very thankful. From her first show at Barlow, *Mamma Mia!*, to now working with everyone in this wonderful show - she feels as if her place has been solidified within this community and hopes this show will hold a special place in your heart.

CREW WHO'S WHO



Julia Nickolas

She/Her ^{^^}

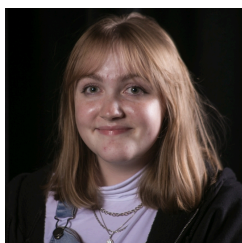
Julia (Deck Crew) is a senior and is super excited to be a part of *Peter and the Starcatcher* for her Senior Show! She has previously been involved in *The Addams Family* (Stage Manager), *Trap* (Interviewer), *The Crucible* (Props Master), and *Mama Mia!* (Sound Assistant). She wants to thank her sister Molly for being on Deck Crew with her and is excited for the opportunity to get to do her senior year show with her sister. Thank you for coming and enjoy the show!



Molly Nickolas

She/Her

Molly (Deck Crew) is happy to be joining the crew for her first show here at Barlow. You may have seen her in *Into the Woods* as a Narrator at OME a few years ago. Molly would like to thank her sister Julia for helping her learn about theater and how to be a thespian. Thank you for coming, and enjoy the show!



Madeline Johnson

Hair and Makeup Crew

She/Her

Madeline (Hair & Makeup Crew) is super excited to be part of this production! This is her first time being in the technical crew. She would like to thank her family and friends for their support!



Mackenzie Ricklefs

She/Her

Mackenzie (Hair and Makeup Crew) is very excited to become a bigger part of the theater family. She is thankful for everyone who has helped her get to where she is. She would like to give an extra special thanks to her dad Jay, for always listening, making sure she always had a safe ride home, and making the best jokes.

Elizabeth Boomhower

Ushers

Elizabeth (Usher) is so excited to be involved with this fall's production of *Peter and the Starcatcher*. She is looking forward to being a part of this show without having to be on stage.

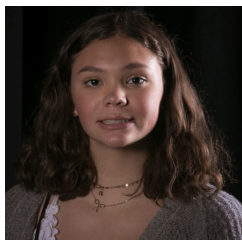
CREW WHO'S WHO



Sophia Brown

She/Her

Sophia (Usher) loves theatre, and is so excited to be a part of *Peter and the Starcatcher*! She has been involved with plays through both her school and church and has loved the experience. She is so thankful for this opportunity to help.



Paris Hull

She/Her

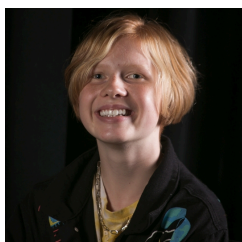
Paris (Usher) is thrilled to be a part of her sister, Peyton Hull's last play of high school. This is Paris' first year trying out theater, and she is so excited to do more in the future. Paris would like to thank her sister Peyton, for pushing her to be the best person she can possibly be. She would also like to thank Mr. Schroeder for giving her this opportunity.



Kellie Hytrek

She/Her

Kellie (Usher) is so excited to be an usher for this show! She was previously seen in *Aladdin* at OME and had a great time. In her free time she loves to ride horses. Kellie would like to thank her friends and family. Enjoy the show!



Isabella O'Brien

She/Her

Izzy (Usher) is incredibly excited to be involved with *Peter and The Starcatcher*, and many other plays in the future. She would like to thank her wonderful theatre class and her family for their love and support in her theatre journey. She encourages everyone, even if it's scary, to break out of their shell and try new, exciting things too!



McKenna Primiano

They/Them

McKenna Primiano (Usher) is excited to be part of the crew in *Peter and the Starcatcher*. McKenna hopes to be in more productions in the future, and would like to thank their family for allowing them to participate.

CREW WHO'S WHO



Dylan Rose

He/Him

Dylan (Usher) is so excited to be helping with his first show, *Peter and the Starcatcher*. He is so proud that he was chosen to be an usher. He would like to thank the Schroeders, and his Mom, Dad and sisters for supporting him.



Camden Schroeder

He/Him

Camden (Usher) is so excited for *Peter and the Starcatcher*! He was in his first show *The Lion King* at just 9 years old, and now 6 shows later he is so proud to be an usher for this show. While he is not in the cast, he will still be giving off positive energy. Can't wait for *Newsies* this spring!

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DIRECTORS NOTES

"Guys, this is gonna be one awfully big adventure!"

What an adventure it's been! In the spirit of child-like honesty, this play was as hard as it was fun. The demands of the show are both strict and limitless, leaving so much room for imagination that one can, ironically, easily get stuck on what *must be*. Eventually, it became clear that there was only one option for creating this play. Staging quickly became a collaborative effort. How do we create a storm? How do we show multiple locations in the same scene? How do we fly? The answer was always the same: *together*. It is incredibly fitting that *Peter and the Starcatcher* forced me to take a different and far more collaborative approach as a director. In a world of men, young Molly exemplifies what it takes to truly be a leader. The story continually circles back to the concepts of leadership, teamwork, and what a leader "has to be." We built this show together.

I've found that in life, overcoming difficult situations inevitably leads to the greatest rewards. The transition back to "normal" school this fall has been very difficult for both students and teachers. We are all exhausted and stressed. As a teacher, I came in with guns blazing, ready to pick up where we left off in 2020. What I didn't realize, was that I was trying to make up for what we lost, and I wasn't enjoying the small magical moments this show provides. Once I realized the insecurities and anxieties I was bringing into rehearsals, I sat down with the cast and got vulnerable. I quickly decided that what we needed the most is to have fun and support each other. It was at this point in the process that I got to sit back and watch these amazing kids play. I was reminded of why I chose this play in the first place. After a year of isolation and distance, we all need this story. In the world of this play, stuffed cats fly, laser pointers become fairy's, children take flight and the possibilities for ropes are endless. To put on this play is to *play*. It's truly magical. Leave it to Peter Pan to sneak us back into the world of pretending and remind us to never grow up.

One tenet of life in theatre is that you must never grow up. Not *all the way*, at least. While we wrestle with the responsibilities and realities of our lives, we must also always keep dreaming. As Thespians, our purpose is to move people we've never met across the dark divide that separates and unites us. Once in a while, when we are lucky, we are rewarded with a play that requires us to reach beyond where we've gone before. A play that requires us to strap on wings and step off the ledge. To *believe*. Not only in each other, but in an audience's ability to take flight as well. While all acts of art are a leap of faith, some make you soar higher than others.

Oh, how we've missed you! Theatre is not the same without an audience. We hope you enjoy the flight!

-Jeff Schroeder

ACKNOWLEDGEMENTS

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Celeste Pellicci

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Performing Arts Staff

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For more information on the Barlow VIPS Organization,
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*Sam Barlow
Theatre
Department*

2021-2022
SEASON

PETER AND THE STARCATCHER



2021-2022 SEASON

PETER AND THE STARCATCHER

November 18-20 at 7:30 p.m.

November 21 at 3 p.m.

NEWSIES

May 5-7 at 7:30 p.m.

May 8 at 3 p.m.

Tickets available at
sambarlowtheatre.com

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