

BERNARD POMERANCE'S
THE ELEPHANT MAN



OCTOBER 11TH, 12TH, 18TH, 19TH

7:00PM

BRIDGELAND HIGH SCHOOL
URSA MAJOR THEATRICS

2019-2020 SEASON

DIFFERENCE MAKERS

"NO ONE EVER MADE A DIFFERENCE BY BEING LIKE
EVERYONE ELSE."

-PT. BARNUM

JACLYN BACHAUS'
MEN ON BOATS



NOVEMBER 7TH, 8TH, 9TH, 11TH

7:00PM

DECEMBER 6TH, 7TH, 13TH, 14TH
7:00PM



THE LOST BOY
BY RONALD CARRILLO PAOLILLO

FEBRUARY 21ST, 28TH AT 7:00PM
FEBRUARY 22ND, 29TH AT 2:00PM



THE SECRET GARDEN
BY JERRY R. MONTOYA

MARY POPPINS

BY DISNEY AND CAMERON MACKINTOSH



MAY 15TH, 16TH, 18TH AT 7:00PM

MAY 16TH AT 2:00PM



BRIDGELAND HIGH SCHOOL
18707 MASON ROAD
CYPRESS, TX 77433
832.349.7698



WWW.BRIDGELANDTHEATRE.ORG
FACEBOOK.COM/URSAMAJORTHEATRE.ORG
TWITTER: @URSAMAJORTHEATRE
INSTAGRAM: URS_MAJOR_THEATRICS



Difference Makers 2019-2020

2019 Fall General Auditions Information Packet

Welcome to Ursa Major Theatrics and our Difference Making Season!

We are so happy that you are considering auditioning for the 2019-2020 Season: *Difference Makers*, at Bridgeland High School. Our goal for you throughout this process is to keep you as informed as possible, so that you can feel confident and supported throughout and be able to deliver on *your* best performance.

Our UMT Fall Season consists of three great shows under the direction of three passionate and excited directors. The fall audition serves as the opportunity to cast all three UMT productions all at once, as well as a fourth show that we hope to enter into Texas Thespians for November.

1) *The Elephant Man*, dir. by Mr. Nathan Stanaland

- October 11, 12, 18, 19 @ 7pm on the Bear Stage
- 6 M, 2 F (flexible casting, additional casting possible)

2) *Men on Boats*, dir. by Mr. Cory Kelley

- November 7, 8, 9, 11 @ 7pm on the Ursa Major Main Stage
- 10 F

3) *The Lost Boy*, dir. by Alexandra Walls and Acadia Bradley

- December 6, 7, 13, 14 @ 7pm on the Bear Stage
- 3 f, 4 m (7-18 actors possible: 3-10 f, 4-8 m)

4) TBD, dir. by Anthony Barrios

- We will be entering this production as a Play Marathon Production at Texas Thespians, so you will be required to attend if cast in this production. The cost to attend can be up to \$600.

While we look forward to seeing all of the tremendous talent each and every one of you possesses, please understand that there are only a finite amount of roles, and we do not double cast. Please be considerate in how you respond to cast and crew list posting, and use discretion about what you post on social media, as it can reflect negatively upon you and the department.

Parents and Guardians, these same expectations apply to you, as well, and failure to adhere can negatively impact the cast and crew and can reflect negatively upon you child and the department.

Our 2019-2020 Troupe #8503 Officer Line is currently working diligently to create a departmental handbook that will detail the inner workings of URSA MAJOR THEATRICS at Bridgeland High School. Once completed, it will be made available on our website – www.BRIDGELANDHSTHEATRE.org – so that every student participating in productions and in the department knows our beliefs, standards, and expectations. You will be required to acknowledge that you have read and understand the contents of the handbook before you will be assigned to a cast or crew. This will be posted before auditions.

ALSO, each show has a production contract, which is a separate document. These contracts will be posted shortly, as well, for your perusal.

COMMUNICATION

- Text **@fall19gen** to the number **81010**
- If you want to sign-up for the Spring General Auditions early, you may text **@spr20gens** to the number **81010**
- Our Website: www.BRIDGELANDHSTHEATRE.org
- The Callboards: These are bulletin boards in the department for each production that contain the day-to-day 'need to knows' for each student involved in that production, and each student is responsible for checking it daily.

IMPORTANT Dates for Fall 2019 General Auditions:

- **8/13 at 11:59 p.m.** – **Deadline to Sign-Up for Auditions**
 - **Step 1: Upload Headshot and Resume** to a link that will be provided on the website – www.BRIDGELANDHSTHEATRE.org, on 'THE CALLBOARD'.
 - **Step 2: Sign Up for Your Timeslot:** <https://signup.com/go/NJjWSLt>
 - **NOTICE:** If there are spots available PRIOR to your timeslot, you WILL be moved the next earliest available spot.
- **8/14-15:** Check your e-mail often in case there are any changes. Failure to provide an accurate or functioning e-mail address will not result in swift, if any changes, occurring on the day of auditions. Be certain to check spam/junk mail, as well.
- **8/16: GENERAL AUDITIONS** begin at **4:30pm** and end upon completion of your timeslot. If we have any additional questions, we will e-mail you – so, please, continue to regularly check your e-mail.
 - Each timeslot is 3 minutes in length.
 - Arrive at least 15 minutes prior to your timeslot.
 - Park on the side closest to the church and enter through DOOR 57 – you will be checked in there.
- **8/20: Callbacks Posted** on 'THE CALLBOARD' at www.BRIDGELANDHSTHEATRE.org
 - **REMINDER!!!** Not receiving a callback is NOT an indication that you aren't being considered for a cast/crew assignment.
- **8/22: Callbacks 4:30-7:30**
- **8/28: Cast Lists Posted**
- **8/30: ALL COMPANIES CALLED for Meeting & Social**
 - **Students Called @ 3:30-5:30 for Company Meetings and Read-Thru**
 - **Students, while your Parents/Guardians are at Ursa Major Express, you'll enjoy a pizza party social.**
- **8/30: MANDATORY - URSA MAJOR EXPRESS: MEETING FOR PARENTS/GUARDIANS OF CAST/CREW MEMBERS**
 - Parents/Guardians join us from **6:00-7:30 pm** for an informational meeting as well as to gather Production Fees, collect measurements for costumes, sign-up for volunteer opportunities, purchase, and meet the rest of our Bridgeland High School Theatre Community.

AUDITION RECOMMENDATIONS

- **HEADSHOTS**

- Actor headshots are like a product photo you see in a magazine: only your face is your product. They are made better by simplifying, by removing the jewelry, by avoiding the heavy makeup, and by choosing clothing that draws attention to the face – not the clothes.

Note: Stay away from things like logos, spaghetti straps, and busy patterns. These clothes may look good on you in person and may describe your personality, but they do not make a good headshot. Your clothing choice needs to be well thought out, but still simple so it does not draw attention away from you.

You do not need a professional photo! You can take a nice picture with cell phone against a simple background to upload, but it does need to have your included with your picture.

- **THEATRE RESUMES**

- Make sure your resume is clean and easy to read!
- You should have a list format – the name of the show (CAPS) role you played, theatre or company that produced that show.
- Make sure that your contact information is current and correct.
- Less is more. You should list the credits you are proudest of first (especially if you have a lot of credits). The middle school Christmas concert is not really necessary. When listing education, you do not need to list every workshop or class you've ever taken. And if you've been in 60 musicals, maybe list 10-15 of those projects. Keep it current!
- Your resume should only be one page.
- Do not add reviews or extra attachments to your resume.
- Make sure you have the correct spelling of teachers or directors you have worked with.
- Make sure the type point is at least 10 pt. If you need to reduce it to less than that, you have too many things on your resume. Avoid using multiple fonts – don't use more than two different fonts.
- When you create a special skills list, make sure you can do those actual skills at any moment. If you need a half hour to warm up to do your duck impression, maybe it's not that special. Only add acrobatics if you can do a back handspring or better. A cartwheel is not acrobatics – it's a cartwheel.
- Try to avoid embellishments on your resume. BE PROUD of your credits and avoid trying to make anything sound fancier than it actually is.

- **MONOLOGUES**

- **MONOLOGUES SHOULD COME FROM FULL-LENGTH PLAYS THAT YOU'VE ACTUALLY READ.**
 - Where can you find plays from which to pull monologues?
 - Class script library
 - Public library
 - Book stores
 - www.samuelfrench.com
 - www.dramatists.com

- www.dramaticpublishing.com
 - www.playscripts.com (you can usually read entire scripts here – *usually*)
 - In some rare cases, if you know exactly what you’re looking for, you can find some scripts as .pdfs in their entirety on-line.
 - If you find a play that interests you on any of the playhouse pages, you *might* be able to find them on Amazon or E-bay.
- **SLATE: INTRODUCING YOU AND YOUR MONOLOGUE(S)**
- Example: *Hello, my name is (insert name here), and I proudly represent Troupe #8504. Today I will be presenting (insert piece(s) title(s) here) by (insert playwright(s) here).*
 - Option 1: One 90 Second Monologue
 - Option 2: Two 45 Second Contrasting Monologues
 - Monologues should showcase your acting skills and abilities.
 - There is no need to prepare a musical audition for the Fall General Auditions. Information regarding the musical auditions for the Winter General Auditions will come out later.
 - Personally, I do not recommend using a monologue from one of the upcoming fall production, or one of the playwrights featured in the upcoming season, as it *may* limit you from being considered for other shows.
- **AUDITION DAY DRESS**
- Dress professionally AND appropriately. As a point of reference, consider the advice given regarding how to dress for headshots, but think from head-to-toe.
 - What NOT to Wear:
 - Costumes
 - Shorts
 - Tank Tops
 - Flip-Flops or High Heels
- In short, what you wear should not pull focus from the performance you’re delivering. Rehearse your piece in your outfit, so you can see how it’s going to feel and move.

FAQs

- ***I WANT TO TECH AND ACT; CAN I DO BOTH?***

- Well... it depends. If you are not in a leadership role of a production – as a director, stage manager, or a designer, and you just want to build/run/usher and it does not conflict with the show you are involved with – YES, you certainly may! However, you are expected to be involved from DAY 1.
- **NOTE: There have been changes made to UIL ONE ACT PLAY cast/crew assignments that, if you would like to be involved in UIL OAP, make it beneficial to have experience in the technical theatre arena.**

- ***MY PARENTS ARE MAKING ME GO ON A LONG VACATION, AND I CAN'T BE THERE FOR AUDITIONS – WHAT DO I DO?***

- First and foremost, that sounds absolutely terrible. However, only under pre-approved special circumstances will we allow a video submission in place of a live audition. If you are not able to make the General Auditions, please submit your request to do a video at least two weeks in advance (**AUGUST 2nd**), as MOST travel arrangements are secured by this time. Also, you will be required to be at call-backs, should your video submission grant you a spot on the call-backs list.

- ***JUST A NOTE... WE WANT YOU TO BE SUCCESSFUL!***

- Sometime actors/designers/technicians have this bizarre perception that there exists an ‘us vs. them’ scenario wherein a director is actively looking for disqualifying factors in an audition/interview that leaves a blossoming artist without a show to call their own – this could not be further from the truth. WE WANT YOU TO BE EXACTLY WHAT WE’RE LOOKING FOR ON OUR SHOW. However, you cannot and will not always be all those things on all those things on all productions all of the time – it’s impossible (Even Meryl Streep has experienced rejection). Use your audition as a chance to work hard and challenge yourself to show us something real and new – even if it is not necessarily what we’re looking for *right now*. Perhaps, just maybe, there is a show that we’ve put off doing until we see somebody possess exactly what it is you brought in *this* audition – even if doesn’t work for our current lineup. Just show us your absolute best – we’ll remember!

Also, and I know you all hear this all the time, but remember **you are always auditioning**. How you are in the classroom, in the community, and even online is an indication of who you are as a person, and you want to always be presenting the best version of yourself that you can. Sometimes we fall short – myself included – however, we must always pick ourselves up and push forward to continue that effort to always be improving. It’s not about perfection, it’s about progression!

All the directors and I are really looking forward to this round of auditions! We can’t wait to see what amazing art we can all create – together!

CALENDARS

(ALL CALENDARS ARE SUBJECT TO CHANGE)

WEEKLY REHEARSAL SCHEDULES – GENERALLY!

Day	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun
Times	3:30-5:30	3:30-6:30	OFF	3:30-6:30	3:00-Director's Discretion <i>(usually 6pm, though)</i>	9:00-1:00	OFF

Rehearsals begin at 3:30 so that students can attend tutorials.

- REHEARSAL CALENDAR – APPROXIMATIONS!
 - **8/30: ALL COMPANIES CALLED for Meeting & Social**
 - Students Called @ 3:30-530 for Company Meetings and Read-Thru
 - Students, while your Parents/Guardians are at Ursa Major Express, you'll enjoy a pizza party social.
 - **8/30: MANDATORY - URSA MAJOR EXPRESS: MEETING FOR PARENTS/GUARDIANS OF CAST/CREW MEMBERS**
 - Parents/Guardians join us from **6:00-7:30 pm** for an informational meeting as well as to gather Production Fees, collect measurements for costumes, sign-up for volunteer opportunities, purchase, and meet the rest of our Bridgeland High School Theatre Community.

ELEPHANT MAN – Directed by Mr. Nathan Stanaland

Day	Time	Special Notes
Tuesday Sept 3	3:30-6:30	Week 1
Wednesday Sept 4	OFF	
Thursday Sept 5	3:30-6:30	
Friday Sept 6	3:00-6:00	
Saturday Sept 7	9:00-1:00	
Sunday Sept 8	OFF	
Monday Sept 9	3:30-5:30	Week 2
Tuesday Sept 10	3:30-6:30	
Wednesday Sept 11	OFF	
Thursday Sept 12	3:30-6:30	
Friday Sept 13	3:00-6:00	
Saturday Sept 14	9:00-1:00	
Sunday Sept 15	OFF	
Monday Sept 16	3:30-5:30	Week 3

Tuesday	Sept 17	3:30-6:30	
Wednesday	Sept 18	OFF	
Thursday	Sept 19	3:30-6:30	
Friday	Sept 20	3:00-6:00	
Saturday	Sept 21	9:00-1:00	
Sunday	Sept 22	OFF	
Monday	Sept 23	3:30-5:30	Week 4
Tuesday	Sept 24	3:30-6:30	
Wednesday	Sept 25	OFF	
Thursday	Sept 26	3:30-6:30	
Friday	Sept 27	3:00-6:00	Forthcoming Game
Saturday	Sept 28	9:00-1:00	Forthcoming Dance
Sunday	Sept 29	OFF	
Monday	Sept 30	3:30-5:30	Week 5/ Costume Parade
Tuesday	Oct 1	3:30-6:30	
Wednesday	Oct 2	OFF	
Thursday	Oct 3	3:30-6:30	
Friday	Oct 4	3:00-6:00	
Saturday	Oct 5	Bloody Saturday 9AM-9PM	Lunch and Dinner Provided
Sunday	Oct 6	OFF	
Monday	Oct 7	TBD	Week 6
Tuesday	Oct 8	TBD	
Wednesday	Oct 9	TBD	
Thursday	Oct 10	TBD	
Friday	Oct 11	Performance Call After School Curtain 7PM	Dinner Provided
Saturday	Oct 12	Performance Call 5PM (earlier if needed) Curtain 7PM	Snacks Provided?
Sunday	Oct 13	OFF	
Monday	Oct 14	OFF	Week 7
Tuesday	Oct 15	3:30-6:30	
Wednesday	Oct 16	3:30-5:30	
Thursday	Oct 17	3:30-6:30	
Friday	Oct 18	Performance Call After School Curtain 7PM	Dinner Provided

Saturday	Oct 19	Performance Call 5PM (earlier if needed) Curtain 7PM	Snacks Provided? Begin Strike after Show
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MEN ON BOATS – Directed by Mr. Cory Kelley

Monday	Aug 26	First Day of School	
Friday	Aug 30	All Company Call and 1st Read thru	URSA MAJOR EXPRESS
Monday	Sept 23	3:30-5:30 - FIRST REHEARSAL	Week 1/ BE OFF-BOOK!
Tuesday	Sept 24	3:30-6:30	
Wednesday	Sept 25	OFF	
Thursday	Sept 26	3:30-6:30	
Friday	Sept 27	3:00-6:00	Forthcoming Game
Saturday	Sept 28	9:00-1:00	Forthcoming Dance
Sunday	Sept 29	OFF	
Monday	Sept 30	3:30-5:30	Week 2
Tuesday	Oct 1	3:30-6:30	
Wednesday	Oct 2	OFF	
Thursday	Oct 3	3:30-6:30	
Friday	Oct 4	3:00-6:00	
Saturday	Oct 5	ELEPHANT MAN - 9am-9pm - MOB REHEARSAL - TBD	
Sunday	Oct 6	OFF	
Monday	Oct 7	3:30-5:30	Week 3
Tuesday	Oct 8	Rehearsal Time TBD	Dependent on Flight Time
Wednesday	Oct 9	OFF	Mr. Kelley's gone for Brother's Wedding
Thursday	Oct 10	3:30-6:30 > Mr. Carr from Smith Theatre will fill-in.	Mr. Kelley's gone for Brother's Wedding
Friday	Oct 11	3:00-6:00 > Mr. Carr from Smith Theatre will fill-in.	Mr. Kelley's gone for Brother's Wedding

Saturday	Oct 12	OFF	Mr. Kelley's gone for Brother's Wedding
Sunday	Oct 13	OFF	
Monday	Oct 14	3:30-5:30 > Mr. Carr from Smith Theatre will fill-in.	Week 4/ Mr. Kelley's gone for Brother's Wedding
Tuesday	Oct 15	3:30-6:30	
Wednesday	Oct 16	OFF	
Thursday	Oct 17	3:30-6:30	
Friday	Oct 18	3:00-6:00	
Saturday	Oct 19	9:00-1:00	
Sunday	Oct 20	OFF	
Monday	Oct 21	3:30-5:30	Week 5
Tuesday	Oct 22	3:30-6:30	
Wednesday	Oct 23	OFF	
Thursday	Oct 24	3:30-6:30	
Friday	Oct 25	3:00-6:00	
Saturday	Oct 26	9:00-1:00	
Sunday	Oct 27	OFF	
Monday	Oct 28	3:30-5:30	Week 6/ COSTUME PARADE
Tuesday	Oct 29	3:30-6:30	
Wednesday	Oct 30	OFF	
Thursday	Oct 31	3:30-6:30	
Friday	Nov 1	3:00-6:00	
Saturday	Nov 2	BLOODY SATURDAY 9AM-9PM	Lunch and Dinner Provided
Sunday	Nov 3	OFF	
Monday	Nov 4	TBD	WEEK 7
Tuesday	Nov 5	NO SCHOOL - REHEARSAL TBD	
Wednesday	Nov 6	TBD	
Thursday	Nov 7	Performance Call After School Curtain at 7pm	Dinner Provided
Friday	Nov 8	Performance Call After School Curtain at 7pm	Dinner Provided
Saturday	Nov 9	Performance Call 4:30 PM Curtain at 7pm	
Sunday	Nov 10	OFF	
Monday	Nov 11	Performance Call After School Curtain at 7pm	Dinner Provided

Tuesday	Nov 12	STRIKE - MANDATORY After School Until Complete	
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THE LOST BOY – Directed by Alexandra Walls and Acadia Bradley

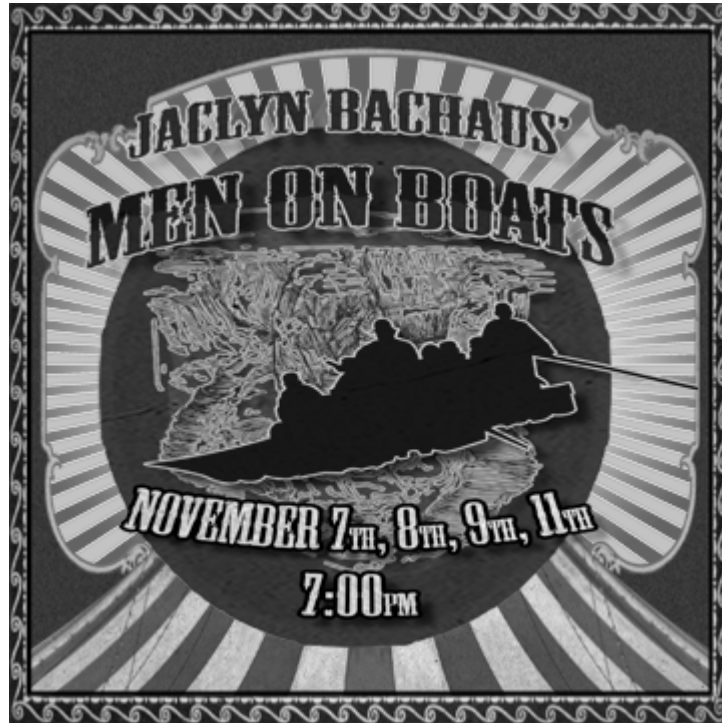
Monday	Aug 26	First Day of School	
Friday	Aug 30	All Company Call and 1st Read thru	
Monday	Oct 14	3:30-5:30 - FIRST REHEARSAL	Week 1:BE OFF-BOOK!
Tuesday	Oct 15	3:30-6:30	
Wednesday	Oct 16	OFF	
Thursday	Oct 17	3:30 - 6:30	
Friday	Oct 18	3:00 - 6:00	
Saturday	Oct 19	9:00 - 1:00	
Sunday	Oct 20	OFF	
Monday	Oct 21	3:30-5:30	Week 2
Tuesday	Oct 22	3:30-6:30	
Wednesday	Oct 23	OFF	
Thursday	Oct 24	3:30-6:30	
Friday	Oct 25	3:00-6:00	
Saturday	Oct 26	9:00-1:00	
Sunday	Oct 27	OFF	
Monday	Oct 28	3:30-5:30	Week 3

Tuesday	Oct 29	3:30-6:30	
Wednesday	Oct 30	OFF	
Thursday	Oct 31	3:30-6:30	
Friday	Nov 1	3:00-6:00	
Saturday	Nov 2	MOB REHEARSAL - 9AM-9PM LB REHEARSAL - TBD	
Sunday	Nov 3	OFF	
Monday	Nov 4	3:30-5:30	Week 4
Tuesday	Nov 5	3:30-6:30	
Wednesday	Nov 6	OFF	
Thursday	Nov 7	3:30-5:30	MOB will need BB for Circle
Friday	Nov 8	3:00-5:30	MOB OPENING NIGHT
Saturday	Nov 9	9:00-1:00	MOB 7pm
Sunday	Nov 10	OFF	MOB 7pm
Monday	Nov 11	3:30-5:30	Week 5 / MOB 7pm
Tuesday	Nov 12	3:30-6:30	
Wednesday	Nov 13	OFF	
Thursday	Nov 14	3:30-6:30	
Friday	Nov 15	3:00-6:00	
Saturday	Nov 16	9:00-1:00	
Sunday	Nov 17	OFF	
Monday	Nov 18	3:30-5:30	Week 5.5/ Comedy Sportz (H)
Tuesday	Nov 19	3:30-6:30	Thespians Showcase
Wednesday	Nov 20	OFF	Leave for TX THESPIANS
Thursday	Nov 21	OFF	TX THESPIANS
Friday	Nov 22	OFF	TX THESPIANS
Saturday	Nov 23	OFF	TX THESPIANS

Sunday	Nov 24	OFF	
Monday	Nov 25	OFF	THANKSGIVING BREAK
Tuesday	Nov 26	OFF	THANKSGIVING BREAK
Wednesday	Nov 27	OFF	THANKSGIVING BREAK
Thursday	Nov 28	OFF	THANKSGIVING BREAK
Friday	Nov 29	OFF	THANKSGIVING BREAK
Saturday	Nov 30	BLOODY SATURDAY 9AM-9PM	Lunch and Dinner Provided
Sunday	Dec 1	OFF	
Monday	Dec 2	TBD	Week 6
Tuesday	Dec 3	TBD	
Wednesday	Dec 4	TBD	
Thursday	Dec 5	TBD	
Friday	Dec 6	Performance Call After School Curtain at 7pm	Dinner Provided
Saturday	Dec 7	Performance Call 4:30 PM Curtain at 7pm	
Sunday	Dec 8	OFF	
Monday	Dec 9	OFF	Week 7
Tuesday	Dec 10	TBD	
Wednesday	Dec 11	TBD	
Thursday	Dec 12	TBD	
Friday	Dec 13	Performance Call After School Curtain at 7pm	Dinner Provided
Saturday	Dec 14	Performance Call 4:30 PM Curtain at 7pm	
Sunday	Dec 15		
Monday	Dec 16	STRIKE - MANDATORY AFTER SCHOOL UNTIL COMPLETE	



- *The Elephant Man* is based on the life of John Merrick, who lived in London during the latter part of the nineteenth century. A horribly deformed young man – victim of rare skin and bone diseases – he becomes the star freak attraction in traveling sideshows. Found abandoned and helpless, he is admitted to London’s prestigious Whitechapel Hospital. Under the care of celebrated young physician Frederick Treves, Merrick is introduced to London society and slowly evolves from an object of pity to an urbane and witty favorite of the aristocracy and literati, only to be denied his ultimate dream – to become a man like any other.
- www.samueelfrench.com



- THE STORY: Ten explorers. Four boats. One Grand Canyon. MEN ON BOATS is the true(ish) history of an 1869 expedition, when a one-armed captain and a crew of insane yet loyal volunteers set out to chart the course of the Colorado River.
 - "...off-the-canyon-walls funny..." —Variety. "[MEN ON BOATS] is marvelously destabilizing both as history and theater. The stalwartness and selfishness of the adventurers—their cockiness and cluelessness—become biting satire when sent up by women." —New York Magazine. "...you will surely want to spend time with the hearty title characters of MEN ON BOATS...[a] rollicking history pageant...MEN ON BOATS makes canny use of the obvious distance between performers and their roles to help bridge the distance between then and now...The tone is comic, but never cute or camp. And ultimately, you feel, the play respects its bold if fallible pioneers, in all their natural bravery and fearfulness." —The New York Times.
- www.dramatists.com



- Despite finding success and fame as a writer, James M. Barrie is dissatisfied with his work and his life. He returns to his hometown in Scotland to visit his mother, who still blames him for the long-ago death of his older brother in a skating pond. Haunted by the tragic accident and his mother's harsh words, James slowly begins to confront his family's tragic past with the help of an unexpected friendship and his own gift for storytelling. This fictionalized account of the birth of Peter Pan will warm the hearts of audiences everywhere who remember the magic and mystery of The Boy Who Wouldn't Grow Up.
- www.playscripts.com