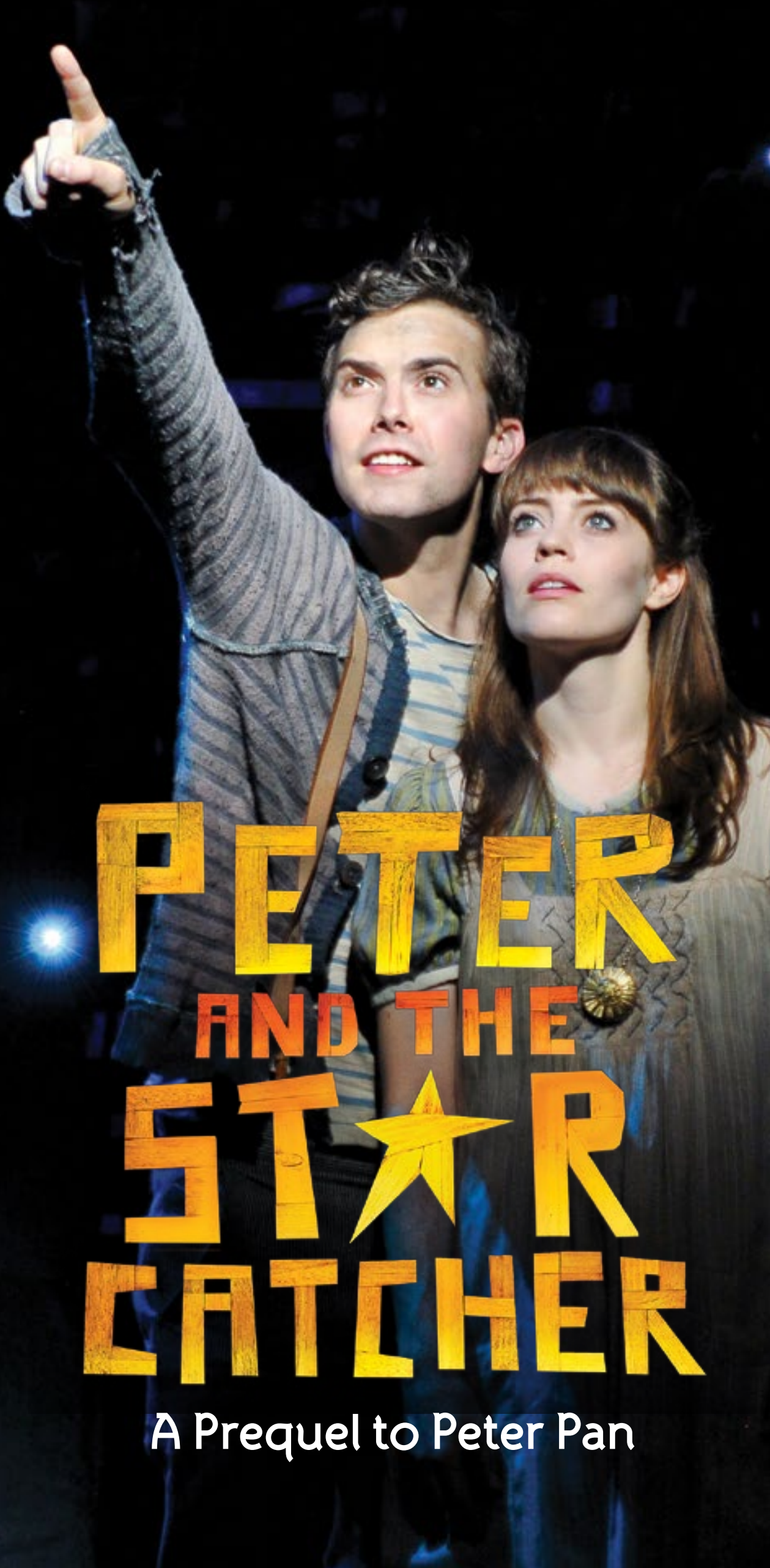




L.A.'s Theatre Company
A non-profit arts organization

Discovery Guide



PETER AND THE STAR CATCHER

A Prequel to Peter Pan

Dec 3, 2013 – Jan 12, 2014
Ahmanson Theatre



UCLA



Welcome to Center Theatre Group and *Peter and the Starcatcher*

by Rick Elice, based on the best-selling novel by Dave Barry and Ridley Pearson about how an ordinary boy became Peter Pan, the boy who never grew up. *Peter and the Starcatcher* imagines what happened before Peter Pan was Peter Pan. Take a moment and think about what you know about Peter Pan. How about Captain Hook? Tinker Bell? Do you remember these characters from a story or a movie?

Did you ever wonder what would it be like to never grow up? What would your life be like if you could fly? If you had to fight pirates or could swim with mermaids? What if it was up to you and your friends to save the world?

The artists who created the book and the play wondered the same things. Their story is set in a magical world and it is told through the magic of theatre. An ensemble of twelve actors bring to life hundreds of characters using their bodies, voices and imaginations. Rope, planks of wood and everyday objects are used to create ships, storms and Starstuff.

Turn the page to explore why we keep telling the story of Peter Pan. Discover the teamwork needed to bring this play to life. Read an interview with co-author Dave Barry to learn about writing a book and where he gets ideas for his stories.

Theatre raises questions and challenges audience members to discover their own answers and perhaps, additional questions. See what questions this information raises for you and what discoveries the performance provides. Thank you so much for joining us for *Peter and the Starcatcher*. We look forward to seeing you at the theatre!

"This is gonna be one
**AWFULLY BIG
ADVENTURE.**"

—*Peter and the Starcatcher*



“AND SO OUR STORY BEGINS...”

—Peter and the Starcatcher

An “early, gray and misty dawn in 1885.” A trio of orphans, an English lord and his daughter, and various seafaring types, set sail from the British coastal town of Portsmouth. We meet The Boy/Peter and his fellow orphans, Prentiss and Ted. They are being shipped from England to the faraway kingdom of Rundoon on an aging British merchant ship called the *Neverland*.

While being loaded onto the vessel, The Boy/Peter falls out of a shipping crate and comes within inches of crashing into Molly Aster, an “insatiably curious”^[1] and extremely bright 13-year-old girl. Molly and her father, Lord Leonard Aster, are also traveling to Rundoon. Lord Aster is on a mission to safely deliver a treasure trunk belonging to Britain’s Queen Victoria. The treasure trunk is to be carried on the *Wasp*, a brand new naval ship. Lord Aster will travel on the *Wasp*, along with the treasure; but he insists that Molly travel on the *Neverland* for her own safety.

Unbeknownst to Lord Aster, Slank, the sinister captain of the *Neverland*, switches the Queen’s treasure for another trunk filled with sand. Once they have set sail, Molly and the trio of orphans learn that the treasure trunk is actually on their ship. They also discover that the trunk contains no ordinary treasure; it is full of “Starstuff,” magical stardust that gives a person extraordinary power.

Molly and the boys realize that evildoers are plotting to steal the Queen’s treasure. Slank has a scheme, but our main villain is Black Stache, a wicked, yet surprisingly poetic, pirate captain. He and his band of pirates take over the *Wasp* and rename it the *Jolly Roger*. During a fierce sea storm, the four teenagers battle Stache and his crew and manage to temporarily save the treasure from falling into villainous hands.

The storm wrecks both ships, and the survivors make their way to a remote tropical island. It is inhabited by magical mermaids and native people known as the Mollusks, led by former English kitchen slave, Fighting Prawn. Now Peter, Molly, and the gang not only have to battle Black Stache and his crew, but they must also save themselves, and the treasure, from the fierce, British-hating Mollusks.

COLLABORATION

“It’s a better team with you on it.”

—Peter and the Starcatcher

COLLABORATE:

“to work with another person or group in order to achieve or do something.”

—Merriam Webster

Peter and the Starcatcher is a celebration of collaboration. Every aspect of the production is infused with teamwork — from the athletic ensemble work onstage, to the creative process that brought this show to life, to the themes of the story itself.

Ensemble acting is at the heart of *Peter and the Starcatcher*. Not only do twelve actors play 50 different roles, they also pretend to be parts of the scenery. The actors have to work together as a team to tell us the story.

The story of *Peter and the Starcatcher* was created through teamwork. It started as a collaboration between two novelists. Others were inspired to turn the book into a play. The theatrical team included producers, directors, a playwright, a dramaturg, set, costume, lighting, and sound designers, a musical director, and a choreographer. It took five years and the collaboration of many creative minds to bring this play to life.

ACT 1 THE NEVERLAND

Setting: Two Ships Onboard *The Neverland* We Meet

- ★ **The Boy/Peter:** A hero of our tale, the nameless Boy transforms from a friendless orphan into the famous Peter Pan.
- ★ **Molly Aster:** Another hero of our story, she is the “Starcatcher” of the title. Molly has been raised to believe that girls can do anything that boys can.
- ★ **Prentiss:** An orphan, he imagines himself the group’s leader, but can’t quite pull it off.
- ★ **Ted:** An orphan who loves food, writes poems about pie and faints at the mention of sticky pudding.
- ★ **Gremplin:** The “mean and malodorous schoolmaster of St. Norbert’s Orphanage for Lost Boys.”^[2] He has sold the boys into slavery on Rundoon.
- ★ **Slank:** Captain of the *Neverland*, a villainous weasel who plots to steal the treasure.
- ★ **Mrs. Bumbroke:** Molly’s nanny, filled with girlish charm and lover of alliteration.
- ★ **Alf:** An older sailor with a heart of gold, who romances Mrs. Bumbroke.
- ★ **Sailors**

Onboard *The Wasp* We Meet

- ★ **Lord Leonard Aster:** Recently knighted by Queen Victoria, his job is to protect the treasure trunk on its way to Rundoon. A devoted father, he has raised Molly to be courageous and adventurous.
- ★ **Captain Robert Falcon Scott:** Captain of the *Wasp*.
- ★ **Seaman Greggors:** Assistant to Captain Scott.
- ★ **Black Stache:** The major villain of our story, this “ruthless, heartless, and peerless”^[3] pirate comes from a long line of mustached ancestors. He is ferocious, but has a keen interest in poetry.
- ★ **Smee:** Black Stache’s first mate.
- ★ **Pirates**

ACT 2

Setting: Mollusk Island On The Island We Meet

- ★ **Fighting Prawn:** Leader of the Mollusk people. He was captured by the British and made to slave away in an English kitchen. Now back on Mollusk Island, he hates anyone who is British and has filled his people’s language with names for Italian food.
- ★ **Hawking Clam:** The son of Fighting Prawn.
- ★ **Teacher:** An enchanted salmon that has been transformed into an enlightened mermaid.
- ★ **Mr. Grin:** A vicious crocodile.
- ★ **Mermaids**

THE WASP

“The thing we did... Against impossible odds.”

—Peter and the Starcatcher

THEATRICAL STYLE

“A couple of red bowls, some rope, and a few pieces of cloth create a vicious giant crocodile! AMAZING!”

—Dave Barry

Peter and the Starcatcher is a mash-up of different theatrical styles, combining old-school Story Theatre with DIY (Do-It-Yourself) resourcefulness. In Story Theatre, players pantomime the action of the story while it is narrated, and the DIY approach encourages people not to waste resources, but to be inventive with them.

In *Peter and the Starcatcher*, twelve actors use their creativity to play a wide variety of roles: sailors, seafarers, orphans, pirates, mermaids, and Mollusk natives. They also act as narrators of the story. Actors not only portray characters, they often are the scenery! They walk through doorways and pretend to be doors. They become bows of ships and ocean waves.

Everyday objects are also used to help tell the story. Pieces of rope are transformed into windows. Green umbrellas become a tropical jungle. A bright yellow rubber dish glove becomes a bird.

Not only do the cast and creative team get to be resourceful and inventive, so do we. As audience members, we are invited to join in. The players urge us to use our imaginations “to hoist the sails and deck the ships,”^[4] and together, we create the world of the play.

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L.A.’s Theatre Company
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PETER PAN

a 100-year-old story

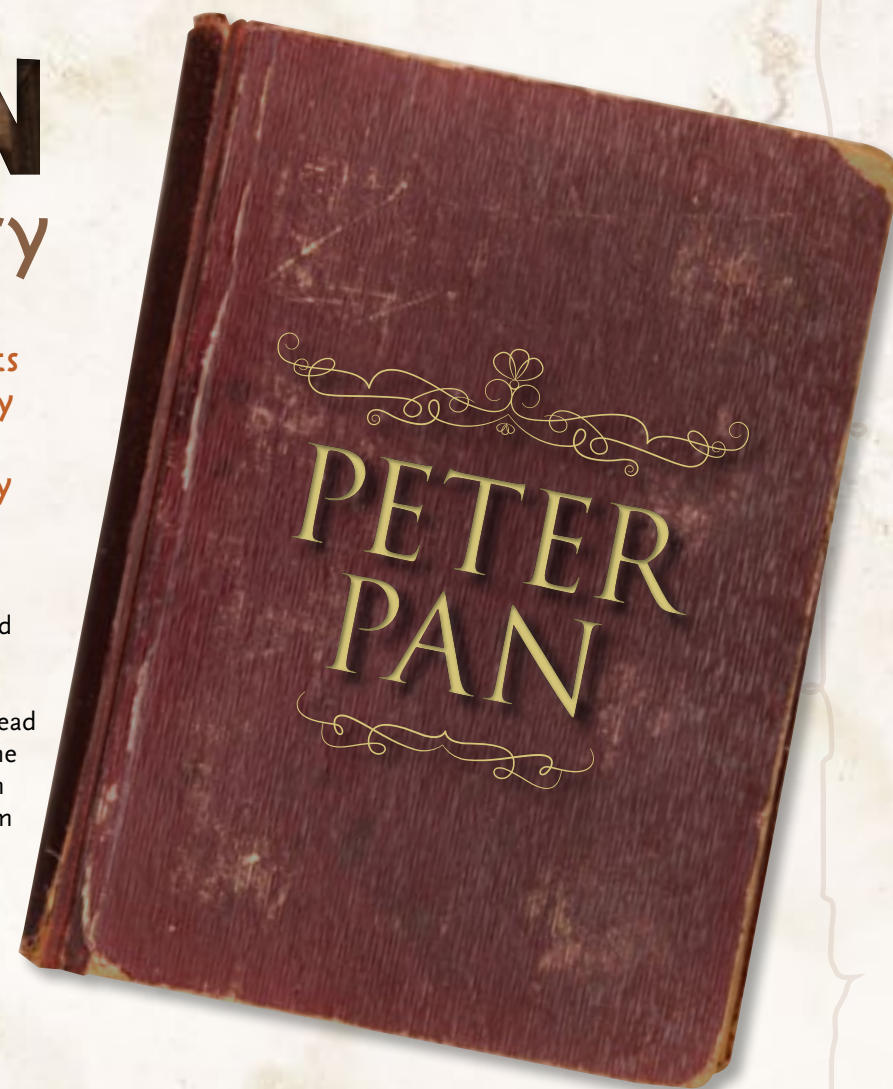
Peter Pan is about a boy who wants to be forever young, but the story itself is over 100 years old. It was first presented as a play in 1904 by Scottish author J.M. Barrie.

Peter Pan is the story of a mischievous flying boy who never wants to grow up. He lives on the fictional island of Neverland with the Lost Boys.

Peter has been eavesdropping on the bedtime stories being read by Mary Darling to her children Wendy, John and Michael. One evening, Peter is discovered by Wendy. He learns that she can tell stories, too. He convinces her and her brothers to join him on a magical flight to Neverland.

In Neverland, Peter takes Wendy and her brothers on many daring adventures. The most treacherous is a battle at Mermaids Lagoon with the evil pirate Captain Hook. Wendy and the boys are captured by Captain Hook. With the help of Tinker Bell, Peter's fairy friend, Peter outsmarts Hook and defeats him in a duel.

Wendy realizes it's time that she and her brothers go home. She convinces her parents to adopt Peter and the Lost Boys, and everyone joins the Darling household — except Peter. He is afraid they will "catch him and make him a man." Since he will not stay, Wendy vows to visit Peter every spring in Neverland.



HEROES AND VILLAINS

Not only has Peter Pan's legacy passed down a fantastic story, it has given us two characters who have traveled together through time: the forever-young Peter Pan and the sinister Captain Hook.

In their book, Ridley Pearson and Dave Barry re-imagined (and renamed) Captain Hook, calling him Black Stache, because of his notorious "lip brow." In the play, Rick Elice and his creative team decided that Peter should start out as an orphan with no name.

A great hero needs a great villain — and vice versa. In the play, Black Stache explains how this relationship works: "Yes, I'd hoped to be hip-deep in diamonds, but they're a poor substitute for what I really crave: A bonafide hero to help me feel whole. For without a hero, what am I? Half a villain; a pirate in part; ruthless, but toothless."

Just as Stache craves "a bonafide hero," we crave stories filled with the adventures of heroes and villains.

- ★ What is it about watching heroes and villains battle each other that grabs our attention?
- Why is it that sometimes we root for the villains? (Or are entertained by them, if we are not rooting for them?)
- Why do we need heroes in our lives and in our stories?

THE GIFT OF STORY

"I'm giving you ONE, it's a gift. Least I can do."

—Peter and the Starcatcher

We are surrounded by stories: books, movies, webisodes, advertisements, conversations, bedtime stories. Through stories, we can be entertained, informed, or inspired. Stories contain the power to create understanding and to help us make sense of the world we live in.

Our hero, Molly, knows that stories are gifts. In the play, she is shocked and saddened to realize that The Boy/Peter and the other orphans have never experienced a bedtime story.

MOLLY: Oh, ha ha, very amus — (realizing) Omigosh — you poor things. You've never had a bedtime story?
PRENTISS: This might sound kinda defensive —
TED: Hard to have a bedtime when you don't have a bed.

Molly's gift of story to the boys is one of the first times they have ever known care or compassion. They begin to create a family through the experience of sharing stories.

- ★ Why do human beings need stories?
- How do stories matter in your own life?
- Today, we often use technology to tell stories. What is the gift of live storytelling?

THE LEGACY of Peter Pan... a story that we love to tell and tell and tell...

A legacy is a gift handed down from the past. J.M. Barrie's original story, the play *Peter Pan*, is the gift that keeps on giving.

Many versions of Peter Pan have been created in a variety of styles, including books, films, television and musicals. It's even a ride at Disneyland. These stories have entertained and inspired us for over 100 years. Below are just a few examples:



1953
Walt Disney's animated musical, *Peter Pan*.

1954
Jerome Robbins' theatrical musical, *Peter Pan*, which included the songs "I'm Flying" and "I Won't Grow Up."

1987
Joel Schumacher's film, *The Lost Boys*, in which two Arizona brothers move to California and end up fighting a gang of teenage vampires.

1991
Steven Spielberg's live action movie, *Hook*, starring Robin Williams and Dustin Hoffman.

2008
Disney's computer-animated movie, *Tinker Bell*.

- ★ What is it about Peter Pan that captures our imagination?
- Why do you think people keep telling this story over and over again?

"ONCE UPON A TIME

THAT'S HOW THEY ALWAYS START."

—Peter and the Starcatcher

ADAPTATION

"something that is changed so it can be presented in another form."

—Merriam Webster

"How a flying boy met a certain pirate."

—Peter and the Starcatcher

And the legacy continues!

Peter and the Starcatcher is another version of the Peter Pan story. The novel began with a question from the curious mind of a five-year-old girl. One night Ridley Pearson was reading Peter Pan to his daughter Paige. Afterward, she wanted to know "how a flying boy met a certain pirate." Pearson replied, "Paige, that's its own book, and Daddy's going to write about it."

Pearson and Dave Barry decided to create a prequel to Peter Pan. (A prequel is the story that happens before a particular story takes place.) Published in 2004, the book unfolds like a treasure hunt where we make discoveries that connect to the original tale.

In writing the book, Barry and Pearson were able to make up answers to questions like:

- ★ How did Hook get his name and his fancy coat?
 - How did Tinker Bell come to be?
 - How did Peter Pan get his name and learn to fly?
 - How did these Lost Boys become friends?
 - Where does the name "Neverland" come from?
- While you are watching the play, keep an eye out for the answers!

And the storytelling doesn't stop.

The book *Peter and the Starcatcher* was eventually adapted into a play with music — the play we will see onstage at Center Theatre Group.

When a story is adapted, changes occur because of the different ways that books and plays tell stories.

How books tell stories

When we read books, the experience of the story is internal. Our imagination gets to paint the pictures of the various settings, and we invent what the characters look like. We can even know what the characters are thinking because the author gives us that information. Our minds work with the writer's words to create the world of the book. It is a very private, personal process.

How theatre tells stories

When we experience a play, it engages our senses. The story is happening onstage, with live actors pretending to be the characters. It is a collaborative activity because we are sharing it with a group of people. Because it's live, the actors are aware of the audience, and our reactions help to shape the story onstage. Sometimes the characters will tell us what they are thinking, but much of the time we discover that by what they say, what they do, and by how they make us feel.

And, unlike a book, a play is ephemeral, meaning it only lasts for a brief time. Once the play is done and the actors have taken their bows, the storytelling comes to an end. Instead of having a book to put back on the shelf, we walk away with the memories created by living with those characters for a few magical hours.

"Nothing is forever. That's the rule. Everything ends. And so our story begins."

—Peter and the Starcatcher

- ★ Would you rather hear a story, see a story, or read a story?
- Is there a book you love that you would like to see adapted into a play?
- Have you read the book *Peter and the Starcatcher*? If so, how did you feel when you noticed changes in the plot or when you recognized moments from the book in the play?

STARSTUFF

“What you want to be.”

—Peter and the Starcatcher

The precious treasure that Peter, Molly and the boys fight to protect is not money or jewels but something more powerful and magical: “Starstuff.” It is made of bits of stardust that fall from shooting stars. Molly explains to Peter that there is a small group of people on the planet entrusted with its care, and they are called “Starcatchers.” Molly’s father, Lord Aster, is one of them, and she is an apprentice Starcatcher.

We learn that Starstuff is very powerful and can make you whatever you want to be. While at first that seems great, we discover that it can be used for evil as well as good. Molly and her father are on a mission to get the Starstuff to Rundoon, to dispose of it properly, and keep the world safe.

- ★ If you were to come into contact with Starstuff, how would you use the power it gives you?
- ★ Starstuff enchants everyone who comes into contact with it. What enchants you in your own life?

LEADERSHIP

Molly: The leader can't go about saving only the people she likes.

Boy: The leader has to be a boy.

Molly: Only if the boy knows there's more important things in this world than saving his own neck.

Boy: Like what?

Molly: Like saving someone else's.

—Peter and the Starcatcher



LEADERSHIP, and what it takes to be a good leader, is a theme that runs throughout *Peter and the Starcatcher*.

- ★ Prentiss, one of the orphans, often proclaims himself the leader, but does not do much to back this up.
- ★ Black Stache, leader of the pirate gang, has a ferocious nature, and surprisingly, a sensitive, poetic side.
- ★ Lord Leonard Aster is a noble leader in the British community, knighted by Queen Victoria, and one of only six full-fledged Starcatchers.
- ★ Fighting Clam, leader of the Mollusks, is extremely protective of his people, and is determined that the British will never harm them again.

Our main characters, Molly and Peter, also become leaders. Molly has always had leadership qualities, but in the story she grows into an even better leader. She realizes that people are more important than treasure. She also learns how to trust her own judgment and make decisions for herself. And because she can celebrate other people's successes, she is willing to let others around her be leaders, too.

Peter is not a leader at the beginning of the story, but, over time, he becomes a true leader of the group. This happens because he acts in courageous ways during difficult moments. He uses good judgment, and shows he has a big heart by putting others before himself.

- ★ What makes a good leader?
- ★ Who are the leaders in your life? What kinds of leadership qualities do they have?
- ★ What kinds of leadership qualities do you have?



A conversation with Co-Author DAVE BARRY

and Center Theatre Group Teaching Artist Marcos Nájera.

“Ideas pop into your brain and it's really impossible to say why or where. But I find if you wait, sooner or later it happens. And you just have to remember to write it down.”

Once you determine that, once you figure out how, you can't change that. You can't suddenly have it be a different set of rules. The mermaids, you know, if they're a certain way — even though there are no real mermaids — but if you created a world with mermaids, the mermaids in that world have to obey the rules of that world. You have to be consistent.

Ridley and I would argue about that. (Laughs) You know, we had this magical stuff called Starstuff and we say it's magic and that kind of answers some of the questions. So Peter can fly. He doesn't grow old. But can it do everything? Can it do anything? You know, what can't it do? So when you write your story, you have to obey those rules even though you made them up.

MN: You've had this fantastic career as a journalist, a columnist, a writer. Was this the first time that you've had one of your stories turned into a live stage experience?

DB: Yeah! When we were writing the book, you'd think “well maybe it'll be a movie.” But I never thought about the stage. And when Ridley told me that Disney Theatricals was interested in it for the stage, I was really surprised because it takes, geographically, a big area. It's got ships in it, it's got flying in it, and my reaction was “I don't know how you do any of that on a stage.”

That's what's so brilliant about the play. I'm calling it brilliant because it really doesn't in any way reflect on me. Because it's [the show directors] Alex [Timbers] and Roger [Rees] and [the playwright] Rick Elice that make it brilliant and it's really different than what we wrote. But they were able to take all those elements: the ship, the flying, everything, and adapt them into this amazing, creative and clever way so that it all happens in front of you on this little piece of wood, the stage, with just 12 people. I could not have imagined that in a million years. I couldn't have done it in a million years.

MN: What was it like to write this book together with Ridley in a collaborative way?

DB: It was fascinating! Neither one of us had ever done anything like that.

MN: You live in two different states, right?

DB: He lives in St. Louis and I live in Miami. We are good buddies. That's the key. You've got to be good friends. The system we worked out is, we would outline the story first. We knew pretty much the entire plot before we started writing. You know, each chapter and the beats. And then we would divide them up based on the characters. If it was mostly young characters, Peter and the kids, I would write that chapter. And the older characters, like the pirates, Ridley would write that chapter. And when you were done with your chapter, you would send it to the other guy and our rule was he could do whatever he wanted to it. He didn't have to justify. He just rewrote it if he wanted to. Then send it back. This is where the trust comes in. You really have to like the other person and trust that if he's changing it, it's because he really thinks it's better. Not because he didn't like you.

MARCOS NÁJERA: The first question I have to ask — do you identify with Peter Pan?

DAVE BARRY: (Laughs) The Peter Pan story had always been a fun part of my childhood. But I can't say I was really into the story as a grown-up until Ridley and I got into writing this prequel, and then it all came rushing back. We discovered that people are really, really into this story. People feel ownership of the Peter Pan myth.

MN: If you could, would you fly?

DB: (Laughs) I'd love to fly! I think the biggest part of the appeal of the story is that [the characters] can fly. And you're living on an island with all these adventures and nobody is telling you what to do.

MN: Where is the island of Rundoon? I just can't find it on a map!

DB: (Laughs) We don't deal too much with geography. Never did really work out where Neverland is; we think it's somewhere in the South Atlantic, but we don't really know. Rundoon is Africa. Probably the closest country to it that we were thinking of when we were writing the book would be Morocco, the Mediterranean coast of Africa.

MN: Please describe your job.

DB: It's coming up with a good story, and especially coming up with a good ending to the story. With this kind of writing, you try to think of characters and put them in a situation where things are not going right. That's what makes a story work — things aren't going to go right. That actually is really fun and it's not so hard to get people into trouble!

But the really hard part about being a writer, if you are going to do it right, is to figure out how to get them out of the trouble. So people are happy with the way it ends. To get out of the trouble in a way that is believable, that makes some sense, and satisfies when it's over. That's the hardest part.

Then there's actually coming up with the words. Putting the words on paper — that requires a lot of practice, just writing. But that's true of any kind of writing. What makes storytelling different is coming up with a good problem and coming up with a good solution.

MN: I read an interview where you talked about setting up the rules of the world and how you and your co-writer Ridley Pearson had that conversation about Peter and the Starcatchers. What do you mean by “rules” and why are they important to you?

DB: In this case, in the world of Peter Pan on the island there are certain truths that are not true in the world a kid would see looking outside [the] window. There are mermaids. [Peter] can fly. He doesn't get older. So you have to come up with reasons why those things happen.

“to change [something] completely and usually in a good way”

—Merriam Webster

“And the faster he runs, the further he gets—

From the terrible beatings—

The boarded-up garrets —

The smell and the filth and the dark of the cave!

And the further he runs, the more that he smiles—

From saving the others—

And being a leader—

'til, panting and jumping and practically flying, Peter feels something entirely new—

Satisfaction!”

—Peter and the Starcatcher

In *Peter and the Starcatcher*, The Boy/Peter goes on an incredible journey that changes his life dramatically.

He goes from having no name (The Boy), to being given a full name, Peter Pan. He starts out quiet and fearful, and becomes bold and brave. He longs for a home, and by the end of the story has created one with his new friends.

Starstuff works some of this magic, but it is not the only thing that transforms The Boy/Peter. He is changed by finding purpose in protecting his friends and the treasure.

Much of The Boy/Peter's transformation is due to his friendship with Molly. Because she shows that she cares about him, he realizes that he matters, that his life is important. This inspires The Boy/Peter to open up, be courageous and allow his unique gifts to shine.

TRANSFORMATION: *Theater.* A seemingly miraculous change in the appearance of scenery or actors in view of the audience.⁸

Donyale Werle, the show's scenic designer, often creates theatrical sets with recycled materials. She takes ordinary objects that have been discarded, and transforms them into beautiful parts of the scenery. While you are watching *Peter and the Starcatcher*, keep an eye out for materials in the set that have been transformed by Werle, such as pencils, forks, spatulas, bottles, CDs, Q-tips and zippers!

At the start of the play, The Boy/Peter is like the objects Werle uses: items that have been seen as having no value and, therefore, tossed aside or abandoned. In the way that Werle transforms her found objects, Molly “finds” The Boy/Peter, and through her friendship, helps to change his life.

TRANSFORMATION



“When it’s night and I’m too scared to sleep... I see all those little stars that I can’t reach, and I think that in a hundred years...life will be so beautiful that nobody’ll ever say sorry again — cuz nobody’ll have to.”

—Peter and the Starcatcher

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Center Theatre Group’s mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group’s education and community partnership programs advance the organization’s mission in three key ways:

- Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives;
- Artists:** Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and
- Arts Education Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.



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FOOTNOTES

1) Elice, Rick (2012). *Peter and the Starcatcher*: The Annotated Script of the Broadway Play. New York: Disney Editions. 2) Elice, Rick (2012). *Peter and the Starcatcher*: The Annotated Script of the Broadway Play. New York: Disney Editions. 3) Elice, Rick (2012). *Peter and the Starcatcher*: The Annotated Script of the Broadway Play. New York: Disney Editions. 4) Elice, Rick (2012). *Peter and the Starcatcher*: The Annotated Script of the Broadway Play. New York: Disney Editions. 5) Elice, Rick (2012). *Peter and the Starcatcher*: The Annotated Script of the Broadway Play. New York: Disney Editions. 6) Barrie, J.M. (1956). *Peter Pan: A Fantasy in Five Acts*. New York: Samuel French, Inc. 7) <http://www.servinghousejournal.com/SchwartzPirates.aspx>. Accessed 8/30/13. 8) <http://Dictionary.reference.com/browse/transformation?s=t>

Additional References:

Elice, Rick (2012). *Peter and the Starcatcher*. New York: New World Stages.
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COVER: L-R: Joey deBettencourt and Megan Stern from the *Peter and the Starcatcher* Tour Company; PHOTO BY JENNY ANDERSON. Luke Smith and John Sanders from the *Peter and the Starcatcher* Tour Company; PHOTO BY JENNY ANDERSON. PG 2: Joey deBettencourt and the *Peter and the Starcatcher* Tour Company; PHOTO BY JENNY ANDERSON. PG 3 TOP: Joey deBettencourt from the *Peter and the Starcatcher* Tour Company; PHOTO BY TERRY SHAPIRO. PG 3 BOTTOM: L-R: Megan Stern, Benjamin Schrader and Harter Clingman from the *Peter and the Starcatcher* Tour Company; PHOTO BY JENNY ANDERSON. PG 6: The *Peter and the Starcatcher* Tour Company; PHOTO BY JENNY ANDERSON.