

# Cover Sheet

Studio Theatre Production Proposal, Fall 2013

Title/Author	<i>Peter Pan; or the Boy Who Wouldn't Grow Up</i> by J. M. Barrie	Production Type: <b>Studio</b>
Director	Whitney Trevillian	

## Production Staff:

Stage Manager	Allison Poms
ASMs	Dale Schreiber
Set Designer	Chelsea Clark
Lighting Designer	Kelly Rudolph
Costume Designer	Harper Franklin
Make-up Designer	Lindsey Cochran
Sound Designer	Evan Robinson
Props Manager	Alex Towers
Dramaturgy	Whitney Trevillian
Publicity	Frannie Nejako
Technical Director	Hannah Martin
Charge Artist	Thanh Nguyen
Master Electrician	Aja Anderson
Choreographer	Jessica Ice
Fight Choreography	Dan Grathwol

No. of roles available:	12 males/females (flexible)
Mature Audiences Only	<input type="checkbox"/> yes <input checked="" type="checkbox"/> no
(if yes, on what basis?)	

<b>Publisher:</b> Samuel French, Inc.
<b>Are Rights Available?</b> yes

## Fees:

Royalties: 6 performances @ \$75.00	\$450.00
Scripts: 16 scripts @ \$8.95	\$143.20

## Estimated Budget:

Lighting:	\$100.00
Costumes:	\$300.00
Publicity:	\$125.00
Props:	\$200.00
Scenery:	\$500.00

TOTAL: (fees + estimated budget)	\$1,818.20
Estimated Ticket Revenue: (140 seat maximum)	Break even at 54% ticket revenue (\$1,824.00)
@100%: 140 seats x 6 performances x \$4 ticket = \$3360	
@75%: 105 seats x 6 performances x \$4 ticket = \$2520	
@50%: 70 seats x 6 performances x \$4 ticket = \$1680	

## Publishable brief synopsis:

*Peter Pan* is a story known around the world. We indulge in an adventure that we take with the Darling children, who escape with Peter to Never Land. It is there we encounter indians, pirates, fairies, mermaids, and a world where childhood reigns free.

Faculty Advisor: Bill Buck	
signature indicating agreement to be advisor (required)	signature indicating written proposal has been reviewed

# *Peter Pan*

## *J. M. Barrie*

### **Concept and Relevance**

For many centuries, society has dictated that as soon as we are able, we must enter into adulthood and leave childhood behind. Many adults look back on their childhood years with fondness and a sense of longing for youth and innocence. Unfortunately, it is a time we are seldom allowed to or even able to revisit. That's where J.M. Barrie's most famous character comes into play, in more than one sense of the word. ***Peter Pan is a chance for every person to travel back to the time of childhood play - the adventures in fantasy that we created in our imaginations are rediscovered and explored in new ways. Peter and the Darling children give us a chance to escape to the blissful innocence of youth with them, even if only temporarily.***

### **Directing and Acting**

In this show, I want the actors to create a tight-knit ensemble that will work as a unit. Some members of the ensemble will play principal characters throughout the entirety of the show, while others will take on several different characters as the play progresses. Each person will work with the group to further define and specify the various locations in the world of the play, principal or otherwise. In this way, we will convey that the ensemble is a group of children at play, working together to create the world they want to play in. Most important to this production will be the collaboration of the actors, followed closely by individual character development. Actors will work with the director to define each character individually, and find not only the unique attributes for each persona they adopt, but a clean and clear way to transition between each of these. We will be exploring the innocence of childhood and how to embody that in an honest way, and we will work a lot with imagination- and improvisation-based exercises to help the actors find their way through a world where children can do what children do best.

In directing this show, my priority is to create an environment for both the actors and the audience to dive freely into a fantastical world. The audience will be invited to buy into this metaphorical world, and the hope is that they will take the journey alongside the actors, allowing their imagination to carry them through. This will manifest itself in many ways, but will be most essential to the scenes where flying is involved. The actors will simulate flying through the use of rope swings hanging from the batons of the Studio Theatre. Jessica Ice will be helping the actors to create a style of movement to make the moments of flying, and the transitions to and from flying, unique and clear in communication. John Burgess will oversee the installation of the rope swings, making sure safety is the top priority. Ropes will hang no higher than 2 feet from the ground, both for easy access and safety reasons.

### **Fight Choreography**

Dan Grathwol will be our fight choreographer. Dan has experience in stage combat that includes fencing and hand-to-hand combat in productions of *The Servant of Two Masters* and *R.U.R.* respectively; choreography design for *R.U.R.*; training, including a SAFD regional workshop, Wolf's Stage Combat class, informal training with world-class fencer Theo Bonaventure, and fight captaining for *Macbeth* and *Sweeney Todd: the Demon Barber of Fleet Street*. He is also applying to attend the National Stage Combat Workshop in North Carolina this summer to receive his Actor-Combatant certification. Wolf has offered to oversee Dan and help when needed. The choreography will be extensive, including several fight scenes between Peter and Hook, as well as an all-cast fight in the fifth act. These fight

combinations will include “weapons,” meaning that within the world of the play, the characters are fighting with swords, a hook, a dagger, and other various weapons they can get their hands on. In reality, these “swords” will be plastic swords, and other weapons will follow suit, in that they will be real and dangerous only to the characters in the play, but in reality are toys. The fighting styles of the different characters will differ, especially those of Hook and Peter, and Dan will work with each actor individually to develop his or her individual fighting style. Overall, with Dan’s experience, Wolf’s guidance, and a number one priority of safety, we will be more than capable of handling the extensive stage combat involved in this show.

### **Stage Management**

Allison Poms will be our stage manager for this production. She will be working with the director to handle schedules, rehearsal and production reports, and line and blocking notes. She will also be in charge of running rehearsals (time- and schedule-wise), and will be calling the show. Equity breaks will be observed (5 minute breaks every 55 minutes and 10 minute breaks every 80 minutes). Allison was the assistant stage manager for *They’re Playing Our Song* and *For Sale*, and I have had her respective stage managers for these productions assure me she is more than ready to take the reins as stage manager for her next production. Dale Schreiber will join us as assistant stage manager.

### **Scenic Design**

Hannah Martin will be our technical director. Hannah has taken technical theatre and advanced technical theatre, as well as the technical direction class. She tech directed *Awake and Sing!* and is currently assistant tech directing *Romeo and Juliet*. Hannah has also been a scene shop assistant since this past fall. Chelsea Clark is our scenic designer for this production. Chelsea Clark has taken the set design class with Richard Finkelstein, and has had ample experience with set painting for mainstage shows. Because of the aspect of childhood play and adventure, it seems fitting to make the set like a playground, with different levels and heights for the actors to climb on. Different parts of the playground, or play fort, will represent different locations for the characters to explore. For example, a rope climb net could be a part of a ship, a lower level of the fort could be a cave. The reality of the playground setting can help the audience understand the world and limits of the character's imaginations throughout the play. The set will also employ the use of flexible pieces, like acting blocks, to further define locations and structures.

### **Lighting Design**

Aja Anderson will be our master electrician. Kelly Rudolph will be our lighting designer. The main goal for lighting *Peter Pan* is to emphasize the playfulness of childhood that the show embodies. Much like the children playing dress-up, Never Land and the characters in it reach far beyond the realm of what is normal and move out into a new realm of possibility. The lights will reflect this fanciful world through saturate colors and template that help build each location in the play, not realistically, but spatially. The audience will know where they are by shadows lengthening or disappearing, colors darkening or growing brighter and more vibrant. Hook’s pirate ship will be articulated without needing the presence of an actual ship, by sharp shadows and deep colors, while scenes with the lost boys will be warmer and earthier, etc.

### **Dramaturgy**

I (Whitney Trevillian) will also act as dramaturge on this production. I have already done extensive research into J. M. Barrie’s life and works, as well as the time period he lived in and what that meant for his works contextually. I find it extremely important for the director to be as fully informed as

possible from the beginning of the process, and in this way, the actors and designers will both be educated in the historical context as well as what will be most relevant and most important to their part in the production. I worked alongside Meredith Conti as student dramaturge on *Sweeney Todd: the Demon Barber of Fleet Street*, and was dramaturge for *Awake and Sing!* in the Studio Theatre this past fall. I will be collaborating with Frannie Nejako to create the lobby display that both promotes the show and invites the audience into the world of the play before they enter the space.

### **Costume and Makeup Design**

The costumes, which will be designed by Harper Franklin, will bring the actors into the world that they see and believe is real. When children play dress up, they may throw on a frumpy old dress ten sizes too big, but when they look in the mirror, they see the magical dress that makes them a princess. This is the concept we wish to operate under. The actors will be wearing clothes that look the way the characters imagine they look, and will be more fantastical as a result. This will give the audience a chance to dive deeper into the world of the play with the characters - it gives them a greater sense of the environment they are in. The members of the ensemble who play multiple roles will have a base costume that they wear throughout the play, and will use various pieces of clothing or accessories (as well as props) to differentiate between the different characters they portray. The majority of the costumes will be pulled from stock, which has already been approved by Kathleen Conery. She and Pam Johnson will have final approval over each piece selected to be pulled. Costume pieces will also be purchased as needed, and built if needed. Harper Franklin has taken the costume design classes and the technical costuming classes. She has also served as a dresser on multiple shows and was the Assistant Costume Designer for *Spring Awakening*. Lindsey Cochran, has designed make-up for *Awake and Sing!*, *SubUrbia*, *Grey Gardens*, *Sylvia*, and is currently in Pam's advanced make-up class. She will be more than capable of handling the basic corrective makeup needed for all of the actors, as they will be presented as children - no age makeup or prosthetics will be used.

### **Sound Design**

Evan Robinson will be designing the sound for this production. Evan has been doing sound design and sound engineering work since middle school and has worked on a few shows here at JMU. He helped design *For Sale*, engineered *Grey Gardens*, and helped out with *Bat Boy*. He is a SMAD Major here with minors in Music Industry and Theater. Because of the nature of the set and ensemble of this production, the creation of each environment within the play will rely heavily on sound. Soundscapes will be used to define and distinguish each location the characters find themselves in, which includes the nursery, the Never Land forest - occupied by the braves, the pirates, or the lost boys; as well as the underground house and the pirate ship.

### **Publicity**

Frannie Nejako will be *Peter Pan*'s publicist. Frannie has done publicity for *They're Playing Our Song* and *25th Annual Putnam County Spelling Bee*. Publicity will reach out to local schools to try and bring in the Harrisonburg community and a younger audience. There will be notifications put in the dining hall brochures, chalking on the commons and quad tunnel, and posters put around JMU and hopefully the Harrisonburg community. In terms of online advertising, there will be a Facebook page and possibly a Twitter account.

### **Properties**

The Props for this show will be handled by Props Master Alex Towers. Props will be used in this production to help further define and clarify both the world of the play and the specificity of each

character. More than anything else, they will be designed to keep the world playful. As such, we plan on using numerous toys and household objects to create the world. Swords will be plastic, stuffed animals will stand in as creatures found in Never Land, and so on. The idea will be to create the feeling that the children in this world have found all of these objects, and has used their imagination to shape them into what they want to see. Towers has previously been a props master on *Bat Boy* (assistant), *Awake and Sing!*, and *Gruesome Playground Injuries*.

**Documentation proving availability of rights for *Peter Pan*:**

**From:** Matthew Akers  
**Sent:** Friday, February 22, 2013 4:40 PM  
**To:** 'Trevillian, Whitney Lee - trevilwl'  
**Subject:** RE: PETER PAN RL # 18542

Hello Whitney,

Thank you for your e-mail. I licensed your organization for PETER PAN. I just emailed Jonathan the contract for PETER PAN.

Very Sincerely,

Matthew P. Akers  
Amateur Leasing Associate  
Samuel French, Inc.  
45 W. 25th Street  
New York, NY 10010  
FAX: 212-206-1429  
Telephone 866-598-8449 EXT 152  
[makers@samuelfrench.com](mailto:makers@samuelfrench.com)

# Whitney Trevillian

## JMU Production Experience

<b>Production</b>	<b>Director/Supervisor</b>	<b>Position</b>	<b>Year</b>
R.U.R.	Katelyn Murray	Props Mistress	2012
Awake and Sing!	Amanda Herman	Dramaturge	2012
Two-Week Theatre	Joseph Lass	Costume Designer	2012
Sweeney Todd	Meredith Conti	Co-Dramaturge	2012
Our Country's Good	Kathleen Conery	Head Dresser	2011
Reckless	Kelly Wetherald	Assistant Stage Manager	2011

## Relevant Coursework

<b>Class</b>	<b>Instructor</b>	<b>Grade</b>	<b>Semester</b>
Basic Acting	Caroline Gaddy	B	Fall 2010
Performance Analysis	Dennis Beck	B	Spring 2011
Technical Costuming	Kathleen Conery	A-	Spring 2011
Performance Production	Emily Becher-McKeever, John Burgess, Erin West, Jonathan Stewart	B	Fall 2011
The European Theatre Tradition to 1800	Dennis Beck	B-	Fall 2011
Intermediate Acting	Wolf Sherrill	B+	Fall 2011
Costume Practicum	Kathleen Conery	B+	Fall 2011
Theatre for Young Audiences	Bill Buck	B-	Spring 2012
The European Theatre Tradition from 1800	Dennis Beck	B-	Spring 2012
Intermediate Acting	Kate Arcchi	A-	Spring 2012
Musical Theatre Performance	Kate Arcchi	B-	Spring 2012
Visual Aspects	Bill Buck	C+	Fall 2012
Meisner	Terry Brino-Dean	A	Fall 2012

Class	Instructor	Grade	Semester
TA - Intermediate Acting	Kate Arcchi	B+	Fall 2012
Contemporary Scene Study	Wolf Sherrill	A-	Fall 2012
Directing for Theatre	Kate Arcchi	Currently Enrolled	Spring 2013
Heightened Language	Wolf Sherrill	Currently Enrolled	Spring 2013
Management Practicum	Jonathan Stewart	Currently Enrolled	Spring 2013
Scenery Practicum	Morgan Yeates	Currently Enrolled	Spring 2013
Advanced Musical Theatre Performance	Kate Arcchi	Currently Enrolled	Spring 2013

### Seating Layout: End Stage

