

CULTURAL
Devonshire
CENTER

Devonshire
Playhouse
Auditions

March 12 / 6-9P & March 13 / 7-10P

Callbacks March 14 / 7-10

Ages 18+

Production fee if cast is \$97

Performances: Saturdays, June 3 & 10 / 7P plus

Sundays, June 4 & 11 / 3P

**Devonshire Cultural Center 4400 Greenwood Street –
Skokie, IL 60076**

**For appointment,
please email rhhorwitz@skokieparks.org or call
847-929-7420.**

The Devonshire Playhouse

Audition Notes

Catch Me If You Can

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Catch Me If You Can*. Recommended cast ages are 18+. Auditions are by appointment but walk-ins will be accepted as time allows. Auditions are from 6-9P, Sunday, March 12 and 7-10P on Monday, March 13.

Music Auditions

Prepare 1 minute of cut from music that is the same style as the show. An accompanist will be provided as well as a speaker with Bluetooth and auxiliary for those with their own tracks. If you are bringing sheet music, please make sure that it is in the correct key and prepared on card stock or in a binder.

Scenes

Actors will read sides contained in the packet. Sides may be read at auditions and could also be read for callbacks.

Dance Auditions

Dance auditions will be held for all auditionees. Please dress to move and bring character shoes or dance shoes if you have them.

Callbacks

Callbacks will be held Tuesday, March 14/7-10P. Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain actors together, in order to make final decisions on some characters. Actors being invited to callbacks will be asked to sing the character's song for which they are being called back. Callback musical pieces are included with this packet.

Rehearsal Schedule & Potential Conflicts

The tentative rehearsal schedule begins Sunday, March 19 / 5-9P. Most rehearsals run Mondays, Tuesdays & Thursdays / 7-10P (some rehearsals may begin at 6:30P) and Sundays / 5-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, May 18-June 1. (No rehearsal on Memorial Day, May 29) Tech week rehearsals include May 25-June 1. A more detailed schedule is released after casting is complete.

Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Role Offers

We will send role offers out starting Wednesday, March 15 and will complete the process by Saturday, March 18. Actors have 24 hours to accept emailed notices.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Performance Dates

Saturdays June 3 & 10 with Actors' call at 5:30P and performance beginning at 7P. Plus
Sundays, June 4 & 11 with Actors' at 1:30P and performance at 3P.

Strike

Those who are cast should plan to assist with strike following the final performance.

Production Heads

Production Supervisor	Robin Horwitz
Artistic Director	Eileen Hand
Musical Director	TBD
Choreographer	Tony Springs
Stage Manager & Props	Paul Pint
ASM	TBD
Sets	Evans Poulos & Paul Pint
Sound	Evans Poulos
Lights	TBD
Costumes	TBD
Assistant Costumes	TBD
Marketing	Jim Bottorff
House Maintenance	Alvin Sampath
Box Office	Caryn Watson

Staff can be contacted through message left with the Devonshire Cultural Center
main Number: 847-674-1500 ext. 2400 or by reaching out to Production Supervisor,
Robin Horwitz at 847-929-7420 or rhhorwitz@skokieparks.org

Production Fees

If cast, you should be prepared to pay a production fee of \$97. This fee helps to underwrite the total cost of costumes, sets, script/music purchase and/or rental, and props.

You would register as a cast member at our front desk by the first rehearsal and make the production fee payment that time. All cast members receive 2 complimentary tickets, a show poster and digital photographs of the show. If two members of a household are cast, then the 2nd family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due by the read through on Sunday, March 19.

Fees and Costs You Will/Might Incur

Production Fee	\$97
Replacement of Rental Script	\$25
Charge for removal of pencil markings in rented script	\$5
*Costumes	\$10-\$40
Tickets:	\$20 - Students/Seniors \$25 - Adults

*We make every effort to use costumes that we have in stock, but at times, actors may be asked to bring something in from home or to purchase items that are natural for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Our costumer works with the cast to produce the best look for the production at the lowest possible cost to the actor.

Character Breakdown for Catch Me If You Can

Frank Abagnale, Jr.

Our story's conniving protagonist, he is a handsome and youthful con artist. Grew up learning to disappear into another skin to avoid his problems. He eventually falls in love with Brenda and desperately tries to change his ways.

Gender: Male

Age: 20 to 30

Vocal range top: C5

Vocal range bottom: G2

Carl Hanratty

An FBI agent leading the investigation and search for Frank Jr. A knowledgeable and habitual workaholic who idolizes the moment he catches his perp. Lives a private life of loneliness and depression.

Gender: Male

Age: 35 to 45

Vocal range top: G4

Vocal range bottom: G2

Frank Abagnale, Sr.

Frank Jr.'s father. He is an inspiration when it comes to swindling. Upbeat and fast-talking, he undergoes a series of progressive failures that leaves him a miserable drunk.

Gender: Male

Age: 45 to 65

Paula Abagnale

Frank Jr.'s gorgeous mother. She met Frank Sr. in France, during the war, but has fallen out of love. Caring and loving, with an underlying resentment toward her husband and son.

Gender: Female

Age: 45 to 60

Vocal range top: C5

Vocal range bottom: A3

Brenda Strong

A young nurse and Frank Jr.'s eventual love interest. Hard-working and initially insecure, she meets Frank Jr. after running away from a wedding. Comes to trust him but his true identity clouds her feelings.

Gender: Female

Age: 20 to 30

Vocal range top: A5

Vocal range bottom: G3

Carol Strong

Brenda's traditional mother. She is talkative and boisterous.

Gender: Female

Age: 45 to 60

Vocal range top: A5

Vocal range bottom: Bb3

Roger Strong

Brenda's conservative father. He is stern and interrogatory, but reveals himself to be deeply romantic.

Gender: Male

Age: 50 to 60

Vocal range top: A4

Vocal range bottom: A2

Tod Branton, Bill Cod & Johnny Dollar

FBI Agents & part of ensemble. Can be male or female. Age and vocal range may vary.

Cheryl Ann

Modal & part of ensemble. Female, Age 20-30 and vocal range may vary.

Ensemble

Commuters; Assistants; Stewardesses (Mindy, Cindy, Lindy, Jane, Kellie, Shellie); Pilots; Agents; Targets; Party-Goers; Doctors; Nurses; Interns

Catch Me If You Can

Sides

Side #1	Paula & Frank Abagnale Jr.	pp. 18 & 19
Side #2	Tod Branton, Carl Hanratty, Bill Cod & Johnny Dollar	pp. 27-29
Side #3	Frank Abagnale Jr. & Cheryl Ann	pp. 37 & 38
Side #4	Frank Abagnale Sr. & Jr.	pp. 47-49
Side #5	Carl Hanratty & Frank Abagnale Jr.	pp. 57-59
Side #6	Brenda Strong & Frank Abagnale Jr.	pp. 74-77
Side #7	Frank Abagnale Jr., Carol, Brenda & Roger Strong	pp. 94-98

Paula
Frank Jr.

Scene 3

The Abagnale Apartment, Downtown New Rochelle

FRANK JUNIOR

Mom, Dad I met this girl—

(...and as Frank Junior dances in the door, his mother and father dance on opposite. But with a turn, in an instant, we see that it's not his father. It's JACK BARNES. And Frank Junior sees this, and they see him.

MUSIC STOPS suddenly.)

PAULA

Frankie! You remember your father's friend, Jack Barnes?

JACK BARNES

Frank. Good to see you. Paula, take care.

(He grabs his hat and goes. Frank Junior is silent.)

PAULA

Are you hungry, Frankie? I'll make you a sandwich.

(Frank Junior doesn't move.)

Frankie?

(No answer.)

You're not going to tell him.

FRANK JUNIOR

No.

PAULA

That's right. There's nothing to tell. I'm going out for a few hours to visit some old friends from the tennis club, and when I get home, we'll all have dinner together, right?

(Frank Junior rubs his eyes. Paula gets her pocketbook.)

Do you need some money, Frankie? To buy some comic books? Here, take two dollars.

(She holds out the money to him, but he just looks at it. Then at her. MUSIC.)

#3 - Someone Else's Skin

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BARNES.

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r together,

take two

USIC.)

FRANK JUNIOR

Two hundred soldiers in that tiny social hall, and you...you...

PAULA

I was sixteen years old when I met your father. I was your age. How could I know what I wanted? *Dites donc?*

FRANK JUNIOR

You wanted him.

PAULA

And I wanted to get out of France. And I wanted to have a child.

(She reaches for him, but he pulls away.)

(considers him, then)

It was a long time ago, Frankie. Believe me, one day you'll look at yourself, and you won't be who you were.

(He turns away from her and walks into his bedroom: piles of comic books, superhero posters, a "Flash" bedspread. He takes his jacket off and tosses it.)

FRANK JUNIOR

THERE'S NO PHONE BOOTH

THERE'S NO CAPE

THERE'S NO STEVE MCQUEEN

TO HELP ME MAKE MY GREAT ESCAPE

HOW CAN I FLY

LIKE A HERO IN THE SKY

BE A SHOOTING STAR OUT IN THE STRATOSPHERE

WHERE'S "THE SHADOW"?

HE MIGHT KNOW

WHERE'S THAT SEARCHLIGHT IN THE SKY

TO POINT THE WAY TO GO?

THROUGH SOME NEW CLOUD

TO DISAPPEAR INTO THE CROWD

THOUGH THE FUTURE'S DARK

THERE'S ONE THING CRYSTAL CLEAR

THAT THERE'S NO HOME HERE...

(MUSIC CONTINUES as we TRANSITION TO:)

FRANK JUNIOR

Thank you Diane.

INSTANT #3

#3c - Intro to F.B.I. Scene

UCH OF GLUE

Once my first fifty checks ran out, I bought a little printing press and made my own. I was producing more rubber than a tire factory. Mister Hanratty and his team were still trying to pick up my trail.

(Frank Junior sings as we TRANSITION:)

AND THOUGH I'M LIVE IN LIVING COLOR
AT THE FBI THE SHOW'S IN BLACK AND WHITE.

(A cluttered, down-on-its-heels FBI office with lots of filing cabinets, overflowing wastebaskets and too many pizza boxes. You wouldn't want to work there.)

Four men in suits and ties are present. They are BILL COD, TOD BRANTON, JOHNNY DOLLAR, a rookie, and CARL HANRATTY, whom we've already met and the only one who seems to be actually working at his desk. The others have their feet up on their desks and are doing what they generally do best: belly-aching.

The phone is ringing.)

BRANTON

So anyway, to make a long story short, we're having turkey for Christmas after all. "I was just trying to expand your taste buds," she tells me. "They don't need no expanding," I tell her. "Normal people don't eat goose."

(CARL HANRATTY answers the phone)

HANRATTY

FBI...

BRANTON

The lower depths.

HANRATTY

This is special agent Carl Hanratty. Merry Christmas.

COD

It's all that Julia Childs' fault. She puts 'em up to it. What was wrong with American food? Nothing, till she came along. You'd open a can of tuna, chop some onions and celery, add mayo, mix 'em all together and *voila!* Haute cuisine. I hate Public Television.

DOLLAR

Me, too. All they do is talk.

Branton
Hanratty
Cod
Dollar

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omers.

COD

Who asked you, Agent Dollar? Did I ask you? Did Agent Branton ask you? Did anyone in this building ask you?

DOLLAR

No, sir.

(HANRATTY has hung up the phone)

HANRATTY

Leave the kid alone.

BRANTON

We're only having some fun with him, Carl. We always give the rookies a hard time. Don't you remember how they razzed you?

HANRATTY

Yes, and it's an experience I see no reason to repeat. Now we've got at least three or four major-league paperhangers working the region, and we are going to sort this all out, even if it means we drop dead at our desks and our fossilized bones are discovered under some archeological dig in the twenty-first century.

COD

C'mon Hanratty it's 4:45. It's Christmas eve.

HANRATTY

Look—We do the job because it's the job and as long as I'm Interim Second Assistant Special Agent in Charge of the Bank Fraud and Forgery Subdivision—thank you very much—we damn well do the job until it's done. Christmas or no Christmas.

BRANTON

Easy for you to say, Hanratty. Some of us still have wives.

HANRATTY

Low blow, Agent Branton. And by the way, go home for lunch one of these days, unannounced, and see how that works out for you.

(The men laugh.)

Look, I know there are days this job lacks a certain excitement quotient.

COD

He means every day, kid.

HANRATTY

Days you can't get out from behind your desk, there's so much paper work. Weeks without a lead in a case. Months of dead ends. Years of coming up empty-handed. Time will seem to stop. Nobody knows you're down here. Except him, the one you're after. He knows. He's why you plod on. The day you catch him, and you will, the day you slap those cuffs on him —

#3d - F.B.I. Scene

(HANRATTY)

(he compares 2 checks)

—oh, now this is interesting. This is very, very interesting.

BRANTON

I know you think so, and that's the sad thing.

HANRATTY

Wait a minute! Look at these two. He's changing the MICR numbers on the checks.

DOLLAR

The what?

HANRATTY

M-I-C-R. Magnetic Ink Character Recognition. Jiminy Christmas, Frank Taylor must've got his hands on a MICR encoder.

(looks at the other check)

And so did William Franklin. Look here. If you change a zero-two to a one-two, a check that was cashed in New York gets rerouted all the way to San Francisco and it's weeks before the banks that cashed it knows it's bad.

DOLLAR

You mean those numbers at the bottom the check actually mean something?

HANRATTY

They mean Frank Taylor and Frank Williams and William Franklin are all the same person. Which means he can stay in one place and pass bad checks for weeks and weeks. Which means there must be thousands more of these out there — More bum checks than a Prague prison. Branton, send a field bulletin to the tri-state area. And you, mister whatever your name is, I'm on you like a hobo on a ham sandwich.

(Transition to...)

Frank Jr.
Cheryl

Scene 7**The Plaza Hotel, Manhattan**

(In the hotel corridor, Cheryl Ann senses Frank Junior and stops and turns.)

CHERYL ANN

Nice uniform.

FRANK JUNIOR

Um. Do I know you from somewhere?

CHERYL ANN

Maybe. I was on the cover of Seventeen...a few years ago.

FRANK JUNIOR

Oh, wow, yeah—you're that model! Cheryl Ann—something—in the Plaza. Gee, d'you think I could get an autograph?

CHERYL ANN

Do you have a pen...in your room?

FRANK JUNIOR

Um. I think I do.

CHERYL ANN

So. Captain.

FRANK JUNIOR

Oh—call me Frank.

CHERYL ANN

Frank. Are you going to make me an offer?

FRANK JUNIOR

I — I'm sorry — an offer for what?

CHERYL ANN

A man like you can buy anything he wants. What's a night worth? With me?

(She opens her fur coat to reveal to FRANK JR that she's naked underneath)

FRANK JUNIOR

I — gosh, I really don't know, Cheryl. Um. Three hundred?

(She closes her coat)

Five hundred?

(She starts down the hallway.)

A thousand?

er...
er as we

(She stops. Turns.)

CHERYL ANN

One thousand dollars.

FRANK JUNIOR

(he reaches in a pocket and grabs a wad of checks)

I have to cash a check.

CHERYL ANN

You think this hotel is going to cash a thousand dollar check at three a.m.?

FRANK JUNIOR

(rifling through the checks and pulling one out)

They've done it for me before. It's a cashier's check.

CHERYL ANN

(she takes it and inspects it)

Endorse it over to me.

FRANK JUNIOR

It's for fourteen hundred.

CHERYL ANN

You give me the check...

(pulling cash from her bust)

...and I'll give you four hundred dollars.

(She hands him the check and the cash and turns to go)

FRANK JUNIOR

Even better.

(MUSIC. He follows her off.)

#4b - Transition to Firing Range

Scene 9**The Latin Quarter, New York City****#6 - Latin Quarter Pinstripes**

ink Jr.

*(A floor show is just finishing, with the girls dressed in pinstripes.)***SHOWGIRLS**

UNDERNEATH IS MY UNIFORM
 ALL IN SILK, FROM PAREE
 A MAN CAN MAKE PASSES
 OR USE X-RAY GLASSES
 BUT! PINSTripES ARE ALL THAT HE'LL SEE!

(FRANK JR and FRANK SR are seated at a table at the elegant and legendary New York restaurant)

#6a - Swank Restaurant Source

flying all

FRANK SENIOR

This place...something else. They have a guy to give towels to the guy who gives you towels.

FRANK JUNIOR

I heard about it in Paris. I thought it might be just the place to take you when I got back to the States.

k out for

FRANK SENIOR

My son the birdman. Where're you flying that plane tonight?

FRANK JUNIOR

Well, I don't—I don't really fly. I'm sort of just a co-pilot.

FRANK SENIOR

Where?

FRANK JUNIOR

Los Angeles.

FRANK SENIOR

Hollywood.

FRANK JUNIOR

Yeah.

ary on

FRANK SENIOR

Look at us, Frankie. On top of the world.

FRANK JUNIOR

Dad. I went by the store today.

FRANK SENIOR

I had to close the store for a while. It's all about timing, Frank. The goddamn government knows that, they hit you when you're down. I wasn't going to let them take it from me. So I just shut the doors myself. Called their bluff. Sooner or later, they'll forget about me.

(Frank Junior slides a thick envelope across the table.)

What's this?

FRANK JUNIOR

Let's open the store up, Dad. Pay off the Feds. Get things back the way they were. I can help out now.

FRANK SENIOR

Keep it. You got your own worries.

FRANK JUNIOR

I'm fine. There's plenty more where this came from, believe me.

FRANK SENIOR

That's fine, Frankie. Take good care of yourself.

FRANK JUNIOR

But maybe if Mom sees —

FRANK SENIOR

Do I look like I need your help?

(A moment.

Frank Sr. to bartender.)

Double Bourbon.

(Back to Frank Junior.)

Don't worry about your mom and me. Frankie. She's stubborn, always has been. She's a formidable woman. But I won't let her go without a fight.

FRANK JUNIOR

If she saw you had the store back —

FRANK SENIOR

Two hundred GI's in that tiny social hall, watching her dance. I didn't speak a word of French. And six weeks later, she was my wife.

FRANK JUNIOR

She could be again.

FRANK SENIOR

I don't know, Frankie.

FRANK JUNIOR

Listen, Dad, everything's different now. I got this great job. I make lots of money. I can have breakfast in Rome, lunch in Miami, and dinner in San Francisco.

(MUSIC)

#7 - Butter Outta Cream

FRANK SENIOR

And here I thought you were just a copilot. I'm proud of you, son.

FRANK JUNIOR

REMEMBER THAT STORY I LEARNED AT YOUR FEET
WELL NOW IT'S MY TURN, TAKE A SEAT

TWO LITTLE MICE OF GREAT RENOWN
FELL IN SOME MILK AND ONE PROCEEDED TO DROWN
THE OTHER ONE'S STILL THE TOAST OF THE TOWN
CAUSE HE MADE BUTTER OUTTA CREAM

HE LOOKED AROUND, DEDUCED HIS PLIGHT
SAID "THIS IS NO WAY TO SPEND A SATURDAY NIGHT!"
BUT HE HAD THE STYLE TO MAKE THINGS RIGHT
SO HE MADE BUTTER OUTTA CREAM

HE KICKED HIS LEGS UP
HE TOSSED AND TURNED
SO NOT TO END UP A GHOST
HE DID THE HOKEY-POKEY
TILL THE CREAM WAS CHURNED
THEN BABY, HE WALKED RIGHT OUT
AND BUTTERED HIS TOAST

NOW HE'S ON TOP FOR GOODNESS SAKES
YEAH, HE'S THE BIG CHEESE UP AT "LAND O' LAKES"
HE'S LIVING PROOF THAT POP ALL IT TAKES
IS A SCHEME

Hanratty
Frank Jr.

(HANRATTY)

F.B.I.! Come out with your hands on your head.

(Frank Junior calmly emerges from the bathroom. Nods at Hanratty. He's in a different, black suit.)

FRANK JUNIOR

Guy's got a MICR encoder, can you believe that?

HANRATTY

Don't move. Put your hands on your head or I'll shoot.

(Frank Junior ignores the gun pointed at him and walks to the desk.)

FRANK JUNIOR

He's got about two hundred checks here—a gallon of India ink, drafting glue—he even makes little payroll envelopes addressed to himself from Pan Am.

HANRATTY

Keep your hands where I can see them.

FRANK JUNIOR

Relax, buddy, you're late. The name's Allen, Barry Allen, United States Secret Service. Your man just tried to climb out the window—my partner has him in custody downstairs.

HANRATTY

What are you talking about? Keep your hands up!

FRANK JUNIOR

You think the F.B.I. are the only ones tracking this guy? He's been dabbling in government checks. We've been following a paper trail for months. We almost had him in New York, then in a motel outside D.C. near Dulles airport. Would you mind taking that gun out of my face? It makes me nervous.

HANRATTY

Let me see some identification.

FRANK JUNIOR

Here, take my whole wallet.

(tosses him wallet)

You want my gun, too?

HANRATTY

I didn't expect Secret Service on this.

FRANK JUNIOR

Don't worry about it. What's your name, anyway?

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er

nd table

HANRATTY

Hanratty. Carl Hanratty.

FRANK JUNIOR

You mind if I see an ID, Carl? Can't be too careful these days.

HANRATTY

Sure.

(Hanratty shows him his badge)

FRANK JUNIOR

Tough luck, Carl. Five minutes earlier and you would have landed yourself a pretty good collar.

HANRATTY

That's okay, ten seconds later you would have been shot.

(They laugh, then stop laughing)

Hey, listen. Tell me something: What does he look like?

FRANK JUNIOR

He's a handsome son of a bitch.

HANRATTY

I had him figured for an older guy.

FRANK JUNIOR

He is pretty damn old. He must be your age at least.

HANRATTY

I asked for that one!

FRANK JUNIOR

Just do me a favor. Sit tight a minute while I get some of this evidence downstairs. I don't want people walking through my crime scene.

HANRATTY

Sure.

(Frank Junior picks up the MICR machine and heads for the door.)

FRANK JUNIOR

You know, some maid comes in here and starts making the bed. I hate when that happens.

HANRATTY

Wait.

FRANK JUNIOR

(freezes, turns)

What?

HANRATTY

Your wallet.

FRANK JUNIOR

Hang on to it till I come back for the rest of the stuff. I trust you.

HANRATTY

You shouldn't. That was a joke.

FRANK JUNIOR

You got me, Carl.

(Frank Junior smiles at him and goes.)

HANRATTY

Nice guy.

(unable to contain himself)

We got him! I love my job. I love it, I love it, I love it.

(He stops. Thinks a minute. Opens the wallet. Fingers through the ID cards within.)

Frank Taylor. Frank Black. Frank Williams. Frank Fuck!

(The other three agents rush in)

COD

Where is he?

HANRATTY

I had him. He was right there!

BRANTON

What are you talking about?

HANRATTY

I let him convince me he was someone else. Barry Allen from the Secret Service.

DOLLAR

Barry Allen? The Flash?

HANRATTY

What?

DOLLAR

Barry Allen is the alter ego of the Flash.

NURSES 1-4

ENSEMBLE

READY

READY

READY

READY

COME ON, LET'S ROCK

COME ON, LET'S ROCK

STEADY

STEADY

ALL

'CAUSE I'M READY ...
FOR DOCTOR'S ORDERS!

NURSE 4

WOO!

#12a - Doctor's Orders Playoff

Brenda
Frank Jr.

*(The doctors and nurses go to party. Frank Junior grabs some shut-eye on a gurney.
Brenda enters.)*

BRENDA

Doctor Conners? Doctor Conners?

FRANK JUNIOR

(wakes with a start)

Oh, I was...uh...I'm not getting a lot of sleep at the apartment these days.

BRENDA

Doctor Conners, do you know which patient gets the O-Negative?

*(She holds up a blood bag, dark red in translucent plastic. Frank Junior takes one look
and turns and clutches his stomach, groaning.)*

Doctor?

(A nurse strides through.)

NURSE

O-negative! O-negative! Where's that O-negative?

*(Brenda holds it up and the nurse grabs it. Maybe Frank Junior looks up just in time to
see it change hands, which sets him off again. Either way, after the Nurse is gone:)*

BRENDA

Are you okay?

LE

FRANK JUNIOR

Sorry...just some bad tuna...at the cafeteria.

BRENDA

Is there anything I can do?

FRANK JUNIOR

You could have coffee with me.

BRENDA

But their coffee's worse than their tuna. Oh!

FRANK JUNIOR

I've tried to make conversation with you four times a day for eleven days and you've barely even said hello.

BRENDA

I'm so sorry, Doctor Connors. Hello.

FRANK JUNIOR

Hello.

BRENDA

(half beat)

Goodbye.

(She moves to go.)

FRANK JUNIOR

Nurse Strong!

BRENDA

I'm sorry, sir. They don't like us to fraternize with the doctors.

FRANK JUNIOR

Pretend I'm not a doctor. Pretend I'm a Pan Am pilot.

BRENDA

Oh, I don't think I could see you as a pilot. A playboy maybe.

FRANK JUNIOR

I'm not really in to all that Riverbend madness. It's just, I don't know, a part I play.

BRENDA

So you're not really a skirt-chasing party animal, you just want people to think you are?

FRANK JUNIOR

Well, yeah. I mean, no. I mean—wait.

BRENDA

Good day, Doctor Conners.

FRANK JUNIOR

You're very serious.

BRENDA

I'm just trying to do a good job, sir.

FRANK JUNIOR

Well, I am too, I'm the youngest doctor here.

BRENDA

Aren't you awfully young to be a doctor?

FRANK JUNIOR

I get that a lot.

BRENDA

I'm the youngest nurse here...

FRANK JUNIOR

And the best nurse we have.

BRENDA

Oh, no one ever listens to me. They're all so confident and sure of themselves and...tall.

FRANK JUNIOR

If you want them to listen, you just have to sound like you know what you're talking about. Act like you have confidence, and pretty soon you will. Act like you're not afraid, and you won't be. Okay?

BRENDA

(smiles)

Okay.

FRANK JUNIOR

Hey — there's a smile.

(Two Interns enter at a run, with a gurney.)

INTERN #2

Doctor Conners, we've got a kitchen accident. Meat slicer. And they can't exactly find the hand...

(Frank Junior takes one look and starts to lose it. Brenda steps up.)

BRENDA

Trauma One. I'll call surgery. Go!

(The Interns hurry off.)

FRANK JUNIOR

See? Look at you.

BRENDA

Thank you. Doctor Connors.

FRANK JUNIOR

Call me Frank.

BRENDA

Okay. Frank.

(a moment, then she remembers:)

Oh! Surgery!

(She hurries off. Frank Junior watches her go.)

MUSIC. He sings.)

#12b - Live In Living Color Reprise

FRANK JUNIOR

LIVE IN LIVING COLOR
NOW THE PICTURE SEEMS SO CLEAR
SHE'S ALIVE IN LIVING COLOR
SO EXCUSE ME WHILE I DISAPPEAR...

(FRANK JR exits. Hanratty appears opposite, watching him.)

HANRATTY

Sooner or later, they always make a mistake. Sooner or later. Meanwhile, while he was busy with Brenda, we were cracking this thing pretty quickly.

#13 - Don't Be A Stranger

So maybe this is my part of the show ... Sort of a film noir kind of thing. It was hot, even for August. So hot my ass was sticking to the seat of the car like a fly on paper and my suit was my own personal sauna.

(Paula enters, a few years older, with three handsome dancing boys. Hanratty will become the fourth.)

But not as hot as the woman I was about to interview. She gave new meaning to the word *femme fatale*. Too bad she was some poor kid's mother.

Carol
Brenda
Roger
Frank Jr.

Scene 6: The Strong House, New Orleans

(As the Strong Family Dining/Living room forms around them, Frank Junior and Carol Strong have a moment. Brenda and her father, Roger Strong enter a few steps behind and take their seats at the dinner table)

#15b - Intro to Strong Family

CAROL STRONG

Family is important to us, Dr. Connors. You might say it's everything. Brenda's great grandmother, Anna Mae Lulu Jean Abernathy, was married in the front parlor to her great grandfather, Jean Paul David Abraham Fort, f-o-r-t, which is French for "strong". We're an old New Orleans family with just a dab of Jewish. How else do you explain the Abraham? Brenda is our only child. We are very particular about who she brings home.

BRENDA

So is Brenda, mother.

(Frank Jr and Carol are seated)

ROGER

So, before Atlanta, you were in California?

FRANK JUNIOR

Yes, sir. Death Valley Children's Hospital.

ROGER

They have a Children's Hospital in Death Valley?

FRANK JUNIOR

Yes, sir. Right behind the Macy's.

CAROL

Well goddamn and gumbo, Brenda, I think you landed one this time. Much better than that ratty little Delacroix boy. This one's a hunky hunk of you-betcha.

BRENDA

Mother.

ROGER

Doctor Connors. Do you come from a large family?

FRANK JUNIOR

Please, sir, call me Frank. I'm an only child, but I hope to have lots of kids. Family is the most important thing.

CAROL

Ding ding! Correct answer. But now the make-or-break round. Don't lie to me, now. Are you. A Lutheran?

FRANK JUNIOR

Why, yes, I am a Lutheran.

ROGER

Well then, Frank, would you like to say grace?

(off Frank Junior's hesitation:)

Unless you're not comfortable.

FRANK JUNIOR

Oh, no, absolutely.

(folds hands, bows head, thinks)

Two little mice fell into a bucket of cream. The first mouse quickly gave up and drowned but the second mouse, he struggled so hard that he eventually churned that cream into butter and he walked out. Amen.

ROGER & BRENDA

Amen.

CAROL

Amen and God damn! That was just beautiful. Where did you learn that, you pious piece of cutie-pie?

FRANK JUNIOR

The, ah, First Lutheran Church of Death Valley.

ROGER

Frank, have you decided which hospital you want to work at here in New Orleans?

FRANK JUNIOR

Well, to be quite honest, I'm thinking about getting back into law

ROGER

Are you a doctor or a lawyer?

FRANK JUNIOR

Before I went to medical school, I passed the bar in California. I practiced law for one year, then I decided, why not try my hand at pediatrics.

BRENDA

You're just full of surprises.

FRANK JUNIOR

(a look to us: he's surprised himself)

Yes I am

ROGER

Awfully young to be a lawyer, aren't you?

FRANK

I get that a lot.

CAROL

Sakes alive, the yummy Yankee is a doctor and a lawyer! Oh, Brenda, darlin', you hit the jackpot with this one!

ROGER

Where did you go to law school? Harvard, Yale, Columbia...?

FRANK JUNIOR

Berkeley.

BRENDA & CAROL

Berkeley!

BRENDA

That's where daddy went!

FRANK JUNIOR

Oh! Wow. Fantastic.

ROGER

So. Frank. Was that snake Hollingsworth still teaching there when you went through Berkeley?

FRANK JUNIOR

Hollingsworth...yes. Grumpy old Hollingsworth, right? I tell ya, meaner than ever.

ROGER

And that dog of his? Tell me Frank, what was the name of his little dog?

FRANK JUNIOR

(works the problem, then:)

I'm sorry. The dog was dead when I got there.

ROGER

How unfortunate. A doctor, a lawyer, a Lutheran. So what are you, Frank? 'Cause I think you're about to ask my daughter's hand in marriage, and I have a right to know.

FRANK JUNIOR

Know what, sir?

ROGER

The truth. What are you doing here? What is a man of your accomplishments doing with Brenda?

FRANK JUNIOR

Brenda's the best girl I've ever known, sir.

ROGER

But who are you Frank? If you want my blessing...If you want my daughter...I'd like to hear the truth from you now.

FRANK JUNIOR

The truth? The truth, sir...is...The truth is I'm not a lawyer. I'm not a doctor. I'm nothing, really. I'm just a kid who's in love with your daughter.

ROGER

No. I know what you are.

(pause)

You're a romantic.

FRANK JUNIOR

I am?

ROGER

Yes you are. Men like us are nothing without the women we love.

FRANK JUNIOR

Well goddamn and gumbo! May I hug you?

(All laugh.)

BRENDA

Oh, Frank!

(Brenda and Frank kiss, at length. Roger clears his throat to no avail. Finally, Carol jumps up.)

CAROL

Oh, Daddy!

ROGER

Oh, Mommy!

CAROL

Would you look at the time!

ROGER

Is it seven-thirty already?

BRENDA

Is it time for Mitch?

FRANK JUNIOR

Mitch, who's Mitch?

ROGER

Mitch Miller

#16 - (Our) Family Tree

CAROL, ROGER & BRENDA

And the Sing Along Gang!

(They all head for the couch and click the TV on.)

ROGER

Take it, Mother.

(PROJECTIONS of The Strong Family Singers "singing" along as Carol sings.)

CAROL

I FEEL A MIGHTY QUAKE
THE SOUTH BEGINS TO SHAKE
UNDER OUR FAMILY TREE

THE LEAVES BEGIN TO BLOW
GONE WITH THE WIND THEY GO
ALL THROUGH OUR FAMILY TREE

UP TOP MAGNOLIAS BLOOM
THEY SPREAD THEIR SWEET PERFUME
FOR THIS ANCESTRAL JUBILEE

NOW EVERY BOUGH MUST PULL ITS WEIGHT
ITS TIME TO PRUNE AND PROPAGATE
SO WELCOME TO OUR FAMILY TREE

Come on Daddy!

ROGER

Oh no I coul - alright then I will!

Catch Me If You Can

Song Sides for Callbacks

Side #1	Live in Living Color	Frank Abagnale Jr.	pp. 124-126
Side #2	Jet Set	Cindy, Mindy, Lindy, Jane, Kellie & Shellie	pp. 157 & 158
Side #3	Don't Be A Stranger	Paula Abagnale	p. 202
Side #4	The Man Inside The Clues	Carl Hanratty	pp. 183 & 184
Side #5	Our Family Tree	Carol & Roger Strong	pp. 218-220
Side #6	Fly, Fly Away	Brenda Strong	pp. 231-233

Frank Jr.
Ensemble

Live In Living Color

1

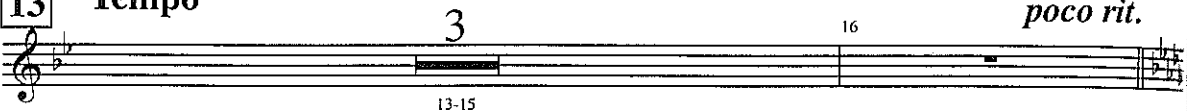
Rubato ♩ = 129



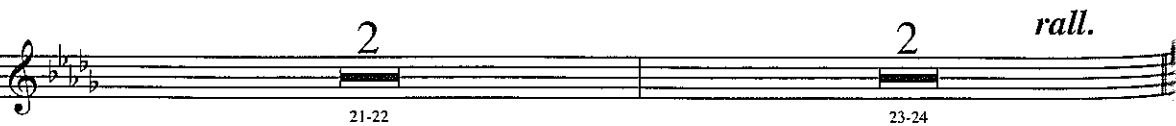
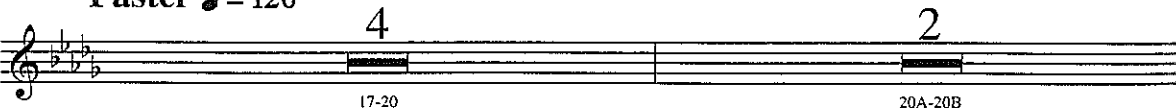
Maestoso 4



13 Tempo



Faster ♩ = 126

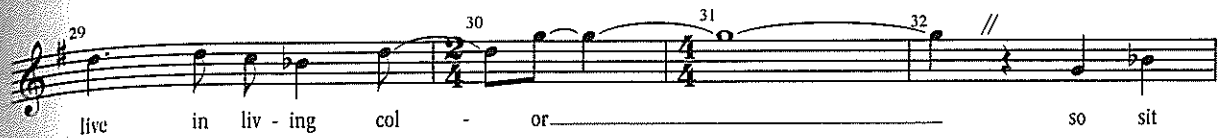
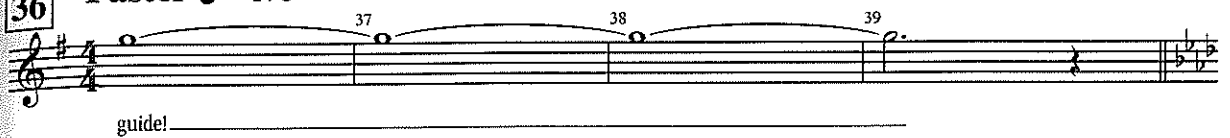
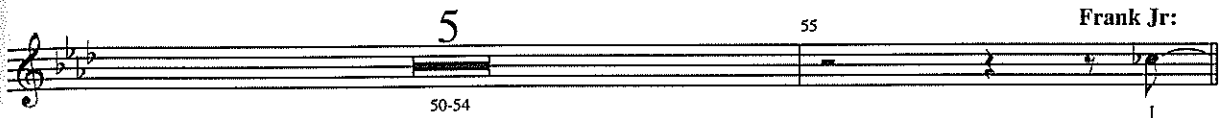


Faster ♩ = 130



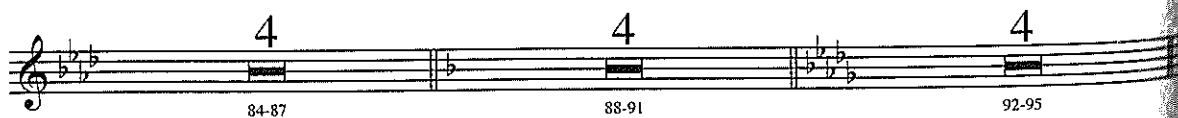
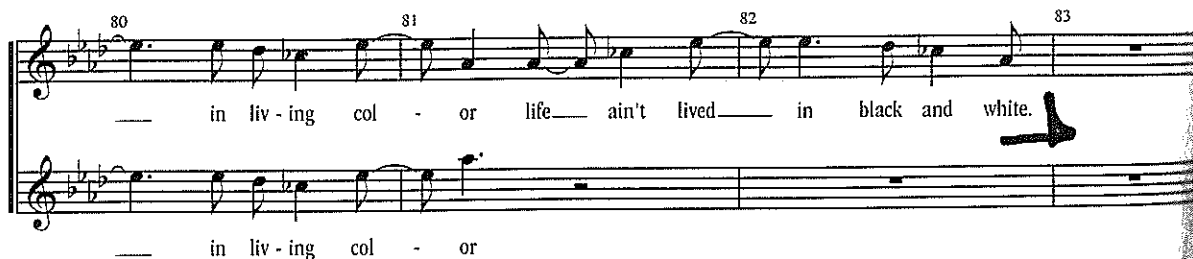
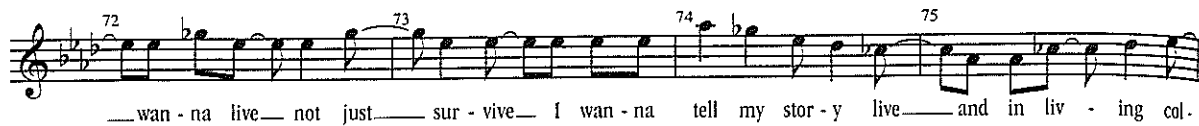
Live in liv - ing col - or let me take you for a ride yes, I'm

1

**Rubato****36** **Faster** ♩ = 175*poco rit.**rall.**ll.*

yes, I'm

#1 - Live In Living Color



#1 - Live In Living Color

#2

4

Cindy / Mindy

CATCH ME IF YOU CAN

- 157 -

Kellie / Nellie

Jane

54

8

54-61

62

Cindy:

63

64

65

Woke up in Brook - lyn with a frown up - on my face.

66

Mindy:

67

68

69

Just left Wis - con - sin where there's cheese e - nough to start this rat race.

70

Cindy:

71

Cindy & Mindy:

73

Cindy:

But thanks to the broth - ers Wright we don't know where we'll sleep to - night. Yeah,

74

75

76 Mindy:

77

Kellie:

I'm a bird — in the skies — and to - mor - row when I rise I'll

78

79

80

81

wake up in Par - is with a new love in my heart.

82

Shellie:

83

84

85

Or may - be Ger - ma - ny with that brand — new pet I met in Stutt - gart.

#4 - Jet Set

86 **Nellie:** 87 88 89 **Jane:**
 Sky's the lim - it, s'time to play, I'll put down roots some oth - er day. No

90 91 **All Stewardesses:** 93 **Jane:**
 need to be a lone - ly Joe. The jet set is the on - ly wa - ay

94 95 96 97
 to go.

98 8 8
 98-105 106-113

114 7 **All Stewardesses:** 121
 114-120 Would - 'ja like new

122 123 124 125
 mu - sic and mys - t'ry each and ev - 'ry day? Lose the same old

126 127 128 129
 mu - sic and his - t'ry, make a new friend then fly a - way. And

#4 - Jet Set

Paula, Frank Sr.

Paula

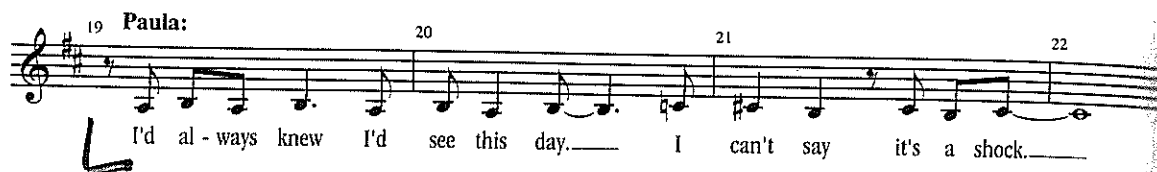
Don't Be A Stranger

13

Poco Rubato ♩ = 126



15 A Tempo - Bossa ♩ = 127



7a

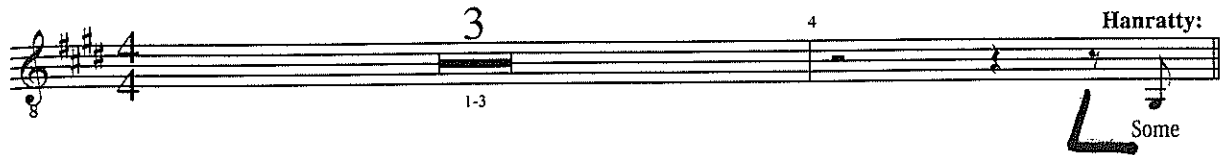
Hanratty

The Man Inside The Clues

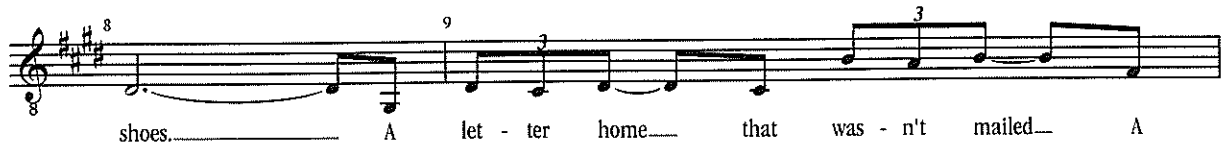
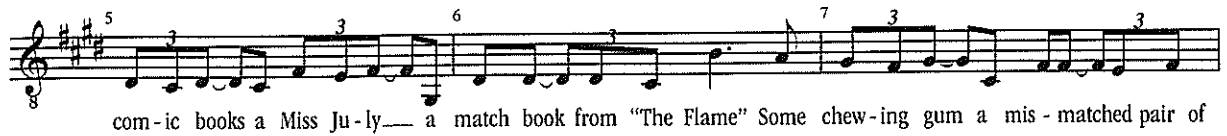
8

#4

Slow Ballad Intro

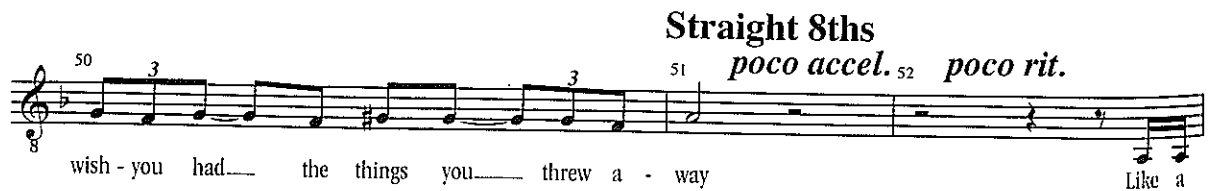
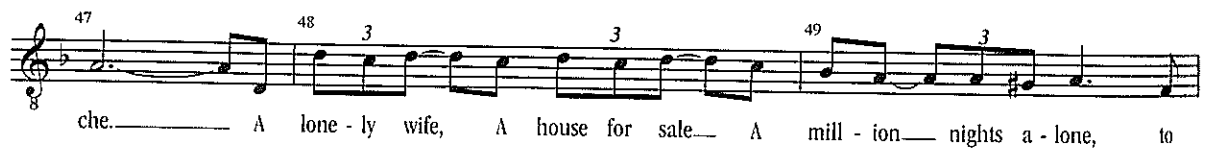
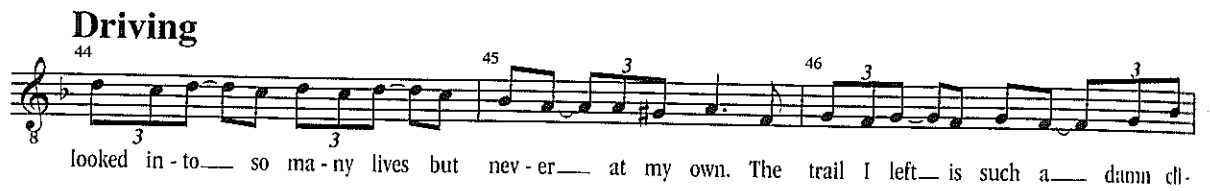
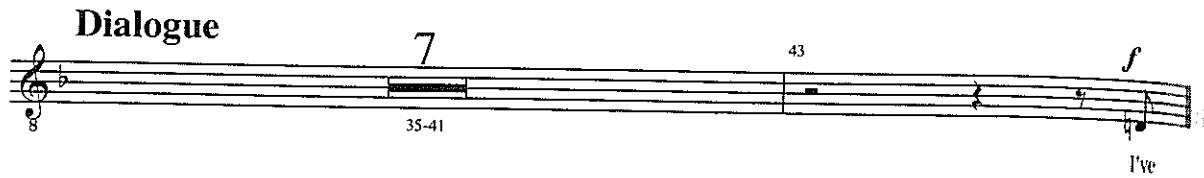
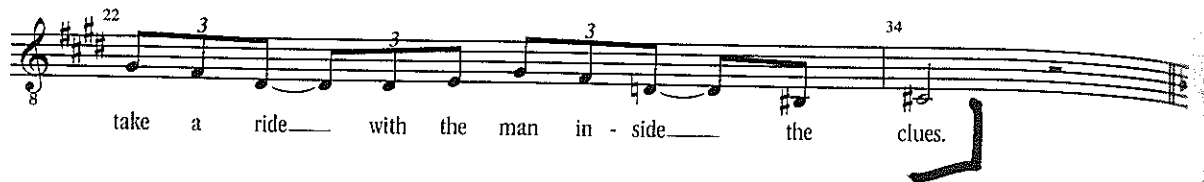
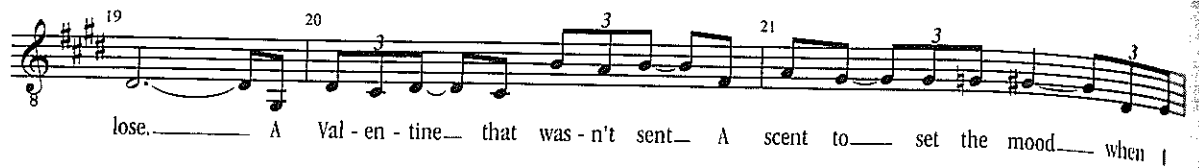


Colla Voce



A Tempo Slow Bluesy Swing ♩ = c. 60-63





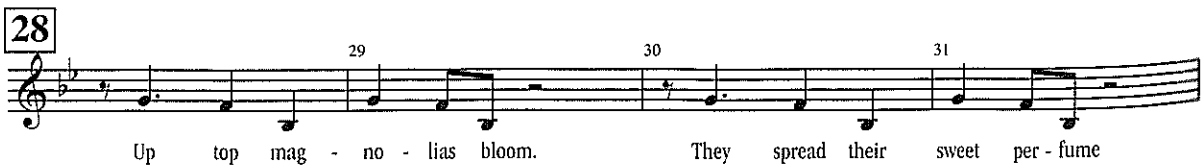
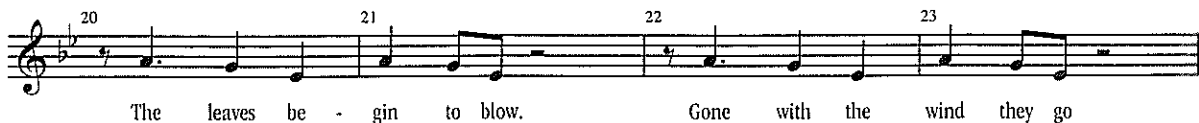
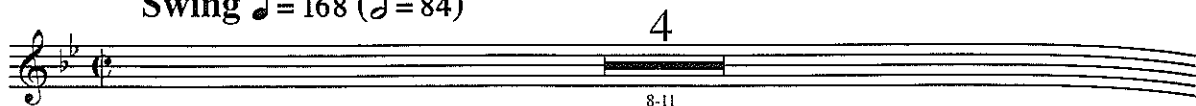
#5

Brenda
Carol
Roger
Frank Jr.
Ensemble

Carol / Roger (Our) Family Tree

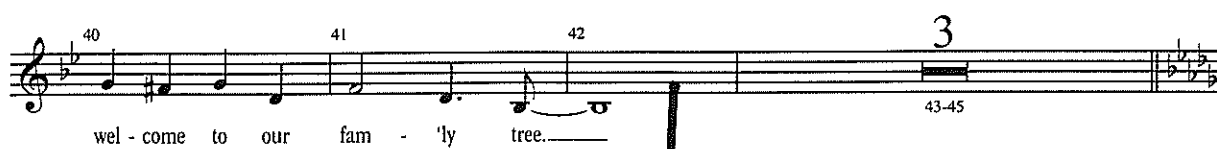
16

Swing $\text{♩} = 168$ ($\text{♩} = 84$)

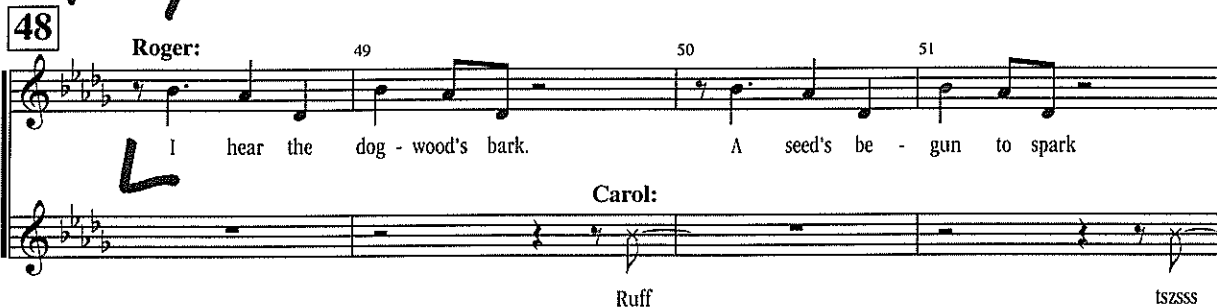


#16 - (Our) Family Tree

16



Roger



#16 - (Our) Family Tree

56 57 58 59

A twig be - gins to poke from out that might - y oak

mmm mmm

60 61 62 63

to join the jam - bo - ree.

Carol: Men:

jam - bo - ree. Save some of that gum - bo 'fuh' me.

64

65 66 67

And like a slide trom - bone he glides out ful - ly grown

Carol:

Uh - huh wa wa wa

68 69 70 71

a Dix - ie - land r . s . v . p. And

And

wah wop doo wop doo wop do - wow!

#16 - (Our) Family Tree

#6

Brenda

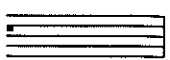
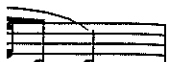


n - na see him



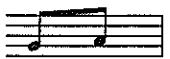
95 May - be it's be - cause you'll fly back home to me one day. 96 97 98

May - be it's be - cause 00



99 Ba - by when you're in the clouds please keep a look - out 100 101 102

ah ah 00 00 00



say good -



103 May - be dar - ling find a hide - a - way for you and I You and I Now I'll see him 104 105 106 *cresc.* 107 *poco rit.*

ah you and I 00



108 A Tempo 109 110 111

fly, fly... I'll be your al - i - bi my ba - by

fly fly

#17 - Fly, Fly Away

poco rit.

112 113 114 115

Fly, fly, fly a - way. we did - n't get to say good -

Fly. fly, fly a - way.

A Tempo

116 117 118 119

bye, good - bye no need to tell me why my ba - by.

good - bye

120 121 122 123

May - be it's be - cause you'll fly back home to me one day.

oo oo ah

124 125 126

May - be it's be - cause you'll fly back home to me one day.

#17 - Fly, Fly Away

Colla Voce

rit.

127 128 129

say good - May - be it's be - cause you'll fly back home to me one

ah 00

Rubato al fine**130 Slower**

131 132 133

day. And I'll be wait - ing for you there you will

00 00

rit.

134 135 136 137

fly back home to me one day.

ah

Dictated

Fly, fly, a - way.

D E V O N S H I R E



P L A Y H O U S E

Catch Me If You Can- Audition Application

Name_____

Address_____

Home Phone_____ Cell Phone_____

E-Mail_____ Do you prefer a particular role?_____

Date of Birth_____ Preferred Pronouns_____

Would you accept another role if offered? (circle one) Yes No

What vocal part are you?_____ vocal range if known_____

What song are you singing?_____

The tentative rehearsal schedule begins Sunday, March 19 / 5-9P. Most rehearsals run Mondays, Tuesdays & Thursdays / 7-10P (some rehearsals may begin at 6:30P) and Sundays / 5-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, May 18-June 1. Tech week rehearsals include May 25-June 1. A more detailed schedule is released after casting is complete.

Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Please state any conflicts that you may have within the proposed rehearsal schedule.

Please attach a resume and picture if you have one **OR** complete pages 2 and 3 of this application

Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume.

<u>Play/Performance</u>	<u>Role</u>	<u>Theatre</u>	<u>Year</u>
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Educational Performing Experience

Please list workshops and classes in theatre, vocal, and dance training

Class/Workshop

Studio/School

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