**PETER PAN**
A Musical Adventure
based on the novel by J.M. Barrie

Book by CRAIG SODARO
Music by ERIC ROCKWELL and Lyrics by JOANNE BOGART

**CAST OF CHARACTERS**

<table>
<thead>
<tr>
<th>Character</th>
<th># of lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>WENDY DARLING</td>
<td>119</td>
</tr>
<tr>
<td>JOHN DARLING</td>
<td>54</td>
</tr>
<tr>
<td>MICHAEL DARLING</td>
<td>50</td>
</tr>
<tr>
<td>MRS. DARLING</td>
<td>36</td>
</tr>
<tr>
<td>MR. DARLING’S VOICE</td>
<td>2</td>
</tr>
<tr>
<td>NANA</td>
<td>n/a</td>
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<tr>
<td>LIZA</td>
<td>23</td>
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<tr>
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<td>n/a</td>
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<td>n/a</td>
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<tr>
<td><strong>Lost Boys:</strong></td>
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<tr>
<td>PETER PAN</td>
<td>86</td>
</tr>
<tr>
<td>TOOTLES</td>
<td>32</td>
</tr>
<tr>
<td>NIBS</td>
<td>27</td>
</tr>
<tr>
<td>POTS</td>
<td>20</td>
</tr>
<tr>
<td>PANS</td>
<td>18</td>
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<td>SLIGHTLY</td>
<td>18</td>
</tr>
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<td>CURLEY</td>
<td>23</td>
</tr>
<tr>
<td><strong>Pirates:</strong></td>
<td></td>
</tr>
<tr>
<td>CAPTAIN HOOK</td>
<td>76</td>
</tr>
<tr>
<td>SMEE</td>
<td>36</td>
</tr>
<tr>
<td>STARKEY</td>
<td>33</td>
</tr>
<tr>
<td>COOKIE</td>
<td>16</td>
</tr>
<tr>
<td>SKYLIGHT</td>
<td>17</td>
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<tr>
<td>NOODLES</td>
<td>15</td>
</tr>
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<td><strong>Indians:</strong></td>
<td></td>
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<td>10</td>
</tr>
<tr>
<td>TIGER LILY</td>
<td>10</td>
</tr>
<tr>
<td>CHATTERING CHIPMUNK</td>
<td>6</td>
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</tbody>
</table>
TWO MOONS .................................................................................................................. 7
RAGING WATERS ........................................................................................................ 6
*TINKER BELL is represented by a light. See PRODUCTION NOTES.

SETTING
Time: Several days and nights during the summer of 1910.
Place: There are five settings: the nursery at the Darling residence in London, Neverland, the lagoon, the Lost Boys’ cave, and the pirate ship.

SYNOPSIS OF SCENES

ACT ONE
Scene One: The nursery, a summer evening in 1910.
Scene Two: Neverland, the same evening.
Scene Three: The lagoon, several days later.
Scene Four: The Lost Boys’ cave, several nights later.
Scene Five: Neverland, a short time later.

ACT TWO
Scene One: The Lost Boys’ cave, a short time later.
Scene Two: The pirate ship, a short time later.
Scene Three: The Darling nursery, late that night.
SEQUENCE OF MUSICAL NUMBERS

ACT ONE

MC1 Overture ...........................................Instrumental
MC2 The Boy Who Never Grew Up ..............Wendy, Michael, John
MC3 The Island of Dreams .........................Mrs. Darling
MC3a Tinker Bell’s Entrance .......................Instrumental
MC3b Tinker Bell Incidental .......................Instrumental
MC4 Fly with Me to Neverland ....................Peter Pan
MC4a Scene Change .................................Instrumental
MC5 Yo-Ho! ............................................Pirates
MC5a Tom-Tom ..........................................Instrumental
MC5b Tick-Tock ........................................Instrumental
MC6 Come Back, Peter Pan! .......................Lost Boys, Indians, Pirates, Captain Hook
MC6a Follow the Leader ............................Instrumental
MC6b Scene Change .................................Instrumental
MC7 Mothers Always Ruin the Fun ..............Captain Hook, Smee, Starkey
MC7a Tick-Tock ........................................Instrumental
MC7b Scene Change .................................Instrumental
MC7c Tinker Bell’s Question .......................Instrumental
MC8 Home, Sweet Home ............................Wendy, Peter Pan, Michael, John
MC8a Happy Tinker Bell ............................Instrumental
MC8b Fond Farewell ...................................Instrumental
MC8c Scene Change .................................Instrumental
MC8d Tinker Bell’s Warning .......................Instrumental
MC9 Manners ............................................Lost Boys, Wendy, John, Michael, Pirates
MC9a Tink’s Response ...............................Instrumental
MC10 Hook’s Plan .....................................Captain Hook
<table>
<thead>
<tr>
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<td>Instrumental</td>
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<tr>
<td>MC11</td>
<td>Decisions, Decisions</td>
<td>Captain Hook</td>
</tr>
<tr>
<td>MC11a</td>
<td>Tinker Bell Saves Peter</td>
<td>Instrumental</td>
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<tr>
<td>MC11b</td>
<td>Tinker Bell Is Revived</td>
<td>Instrumental</td>
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<tr>
<td>MC11c</td>
<td>Scene Change</td>
<td>Instrumental</td>
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<tr>
<td>MC11d</td>
<td>Yo-Ho!—Reprise</td>
<td>Pirates, Captain Hook</td>
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<tr>
<td>MC11e</td>
<td>Island of Dreams—Reprise</td>
<td>Wendy</td>
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<tr>
<td>MC11f</td>
<td>Manners—Reprise</td>
<td>Pirates, Wendy, Lost Boys</td>
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<td>MC11h</td>
<td>Come Back, Peter Pan!—Reprise</td>
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<tr>
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<td>The Duel</td>
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<td>MC11j</td>
<td>Tom-Tom</td>
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<td>MC11k</td>
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<td>MC11l</td>
<td>Tick-Tock</td>
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<td>MC12</td>
<td>Whatever You Want to Be</td>
<td>Peter, Lost Boys, Wendy, John, Michael</td>
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<td>Incidental</td>
<td>Instrumental</td>
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<tr>
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<td>Home, Sweet Home—Finale</td>
<td>Darlings, Lost Boys</td>
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PETER PAN

ACT ONE
Scene One

1 MUSIC CUE 1: “Overture.”

AT RISE: The nursery in the Darling residence in Bloomsbury, London, a summer evening in 1910. WENDY sits in her bed telling a story, with JOHN and MICHAEL sitting on either side of her. The window is open.

5 NANA lies CENTER STAGE, sleeping.

WENDY: (Speaks over the final notes of the Overture.) ...and the handsome Mr. George Darling— (MUSIC OUT.)

MICHAEL: That’s Father!

WENDY: —fell madly in love with her. They married and had three lovely children. The oldest was named Wendy.

JOHN: And then came John.

MICHAEL: And last, but not least, me! Michael!

WENDY: And we mustn’t forget Nana! (NANA wakes up, stands, shakes, then moves to the bed.)

JOHN: Tell us another story, Wendy!

WENDY: My dear brothers, Mother expects us all to be sound asleep by now.

MICHAEL: Pleeeeeease!?

WENDY: Well, I suppose we can have one more story. Nana, will you warn us if Mother is coming? (NANA nods. Shows the boys a drawing.) See this?

JOHN: Did you draw that, Wendy?

MICHAEL: Who is it?

WENDY: This is the boy who never grew up. (MUSIC CUE 2: “The Boy Who Never Grew Up.” Speaks.) He lives in a world far away from ours called Neverland.

MICHAEL: (Speaks.) Is it a magical place?

WENDY: (Sings.) There’s a secret land
That grown-ups don’t understand.

There’s pirates and Indians fighting
And scary crocodiles biting,
Where every day is exciting!

And there you’ll find the boy
Who never grew up.

MICHAEL: (Speaks.) Is he a real boy, Wendy?

WENDY: (Speaks.) Yes. His name is Peter Pan.
JOHN: (Speaks.) Is it a real place or just a silly dream?
WENDY: (Sings.) Neverland is not a dream. It’s real as can be.
   There are mermaids and fairies—as real as you and me.
   Ev’ry day is crowded with adventure, fun, and laughter.
   And when it’s over, everyone is happy ever after! (NANA barks.)
JOHN: (Speaks.) Someone’s coming! (Darts with MICHAEL under the
   covers of their bed(s) while WENDY snuggles under her own covers.)
MRS. DARLING: (ENTERS. Speaks.) You still awake, Nana? (Pets
   NANA.) And are your charges all sleeping quietly? I thought I
   heard voices. (NANA barks loudly.) Shhh! You mustn’t wake the
   children. (Finds the drawing on the floor beside Wendy’s bed.
   Looks at it.) And what’s this? (NANA looks at it and barks.) Do you
   know this young creature? It says, “The boy who never grew up.”
   He looks vaguely familiar.
WENDY: (Speaks.) That’s because he says he’s met you, Mother.
MRS. DARLING: (Speaks.) Wendy! Are you still awake?
MICHAEL/JOHN: (Speak.) So are we!
MRS. DARLING: (Speaks.) Why are you up past your bedtimes?
JOHN: (Sings.) Ev’ry night at bedtime Wendy tells a story.
MICHAEL: (Sings.) Sometimes it’s a happy one.
JOHN: (Sings.) Sometimes kind of gory.
WENDY: (Sings.) Stories where they fall in love!
JOHN: (Sings.) Stories that are creepy.
MICHAEL: (Sings.)
   Sometimes I don’t hear the end, because I get too sleepy!
MRS. DARLING: (Speaks.) Wendy, what have you been telling your
   brothers? A little imagination goes a long way with young boys!
WENDY: (Speaks.) Oh, I’m not making it up, Mother!
DARLING CHILDREN: (Sing.) There’s a secret land
   That grown-ups don’t understand.
   There’s pirates and Indians fighting
   And scary crocodiles biting,
   Where every day is exciting!
WENDY: (Sings.) And there you’ll find the boy…
JOHN: (Sings.) There you’ll find the boy…
MICHAEL: (Sings.) There you’ll find the boy…
DARLING CHILDREN: (Sing.) …who never grew up. (MUSIC OUT.)
MRS. DARLING: Well, you’ll have to leave battles ’til morning. Right
   now, snuggle under the covers and close your eyes! (As WENDY,
JOHN, and MICHAEL snuggle under their covers and try to go to sleep, LIZA ENTERS.)

LIZA: Mr. Darling is ready to go, ma’am. He sent me to fetch you.

MRS. DARLING: (Sighs.) Oh, Liza, I do so wish I didn’t have to go to that party tonight.

LIZA: Why ever not, ma’am?

MRS. DARLING: Just a funny feeling I have. I don’t know why, but I really would feel better staying home. But it’s for Mr. Darling’s business, and that comes first.

LIZA: Don’t you worry, ma’am. Nana and I will see to the children.

(NANA barks.)

MRS. DARLING: Oh, I know that! It’s just that last week I had the oddest dream. (Draws LIZA aside and speaks in hushed tones.) I had just put the children to bed and started to doze off myself. I dreamt that a boy came in through that window looking for something. When he saw me, he gave me the strangest smile and then just flew away. I woke up because Nana was barking so loudly. And she had this in her mouth. (Goes to the dresser drawer and pulls out Peter’s shadow. [See PRODUCTION NOTES.] Shows it to LIZA.) Now, what do you suppose it could be?

LIZA: I don’t know, ma’am. Maybe something the children are playing with. We’d best put it back. (She does so.)

MRS. DARLING: I suppose you’re right, Liza. I shouldn’t feel so uneasy. (The CHILDREN poke their heads out from under the covers one at a time.)

JOHN: And we aren’t going anywhere—

WENDY: Except to bed.

MICHAEL: We won’t even go to fight pirates or Indians!

LIZA: (Laughs.) Oh, gracious, now we wouldn’t want that!

MR. DARLING: (Voice from OFF RIGHT.) Mother! The carriage is waiting!

MRS. DARLING: I must say good night, my darlings. (MUSIC CUE 3: “The Island of Dreams.”)

WENDY: (Speaks.) Neverland is a real place, Mother! It’s an island with pirates and Indians and Peter Pan!

MRS. DARLING: (Speaks.) Maybe it is a real island—but it’s only real in your dreams. And that’s where you should go now. (Sings.) Sail away to the island of dreams, Shimmering up in the sky. Float on a sea made of moonbeams Gently drifting by.
Off to the island of dreams.
A twinkling star leads the way.
Then Mother will come and find you
At break of day.
The island of dreams is waiting.
Now sail away. (Speaks.) That’s right, close your eyes, my babies…
and sleep. (Looks at the picture on the paper.) And Peter Pan, the
boy who never grew up… I hope you’re safely tucked in where your
mother can keep her eye on you!

MR. DARLING: (Voice from OFF RIGHT. Speaks.) Mother! We can’t be
late!

MRS. DARLING: (Speaks.) Take care, my darlings! Good night, Liza.
Watch them safely. (EXITS RIGHT. MUSIC OUT.)

LIZA: I’ve got to finish in the kitchen, so you’re in charge, Nana. (NANA
barks. LIZA EXITS RIGHT.)

MICHAEL: We don’t have to go to sleep right away, do we, Wendy?
WENDY: Well, I’m not sure.
JOHN: It’s just dark. We’ve time for you to tell us a story.
MICHAEL: Yes! Tell us one with pirates!

WENDY: But pirates are so wicked.

MICHAEL: That’s why I like them!
JOHN: They tie your hands behind your back and make you walk the
plank! You drop into the sea, and then the sharks come and have
you for supper.

MICHAEL: Do they really do that, Wendy?

WENDY: They really do! And sometimes they tie you to a cannonball
and stuff you down the cannon and then blast you through the sky!

PETER: (From OFF, behind the window.) Never seen a pirate do that!

WENDY: Who… who’s there? (PETER APPEARS, stepping onto the
ledge. NANA begins to bark furiously. PETER steps back OFF so he
is unseen.)

JOHN: Nana! Stop it! You’ll make Liza mad!

MICHAEL: Hush, you big ball of fur!

LIZA: (ENTERS RIGHT with a leash. To NANA.) And just what’s going
on in here, Nana? (NANA barks and charges to LIZA, knocking
her over.)

WENDY: Oh, dear! Nana, look what you’ve done!
JOHN: (With MICHAEL, helps LIZA up.) Do you think you broke any bones?
LIZA: Takes more than a ball of fur to break Liza, laddie! And that’s it! Nurse or no nurse, you’re going outside! I can’t abide by that racket! (Hooks NANA to the leash and begins dragging the dog OFF RIGHT.) C’mon now and take your medicine! I know the children are safe as can be in their own beds! Come along, you big brute! (EXITS with NANA. PETER RE-APPEARS on the window ledge.)

WENDY: Well, that’s a fine how-do-you-do!
PETER: And how do you do, too?
WENDY: It’s Peter Pan!
PETER: And who might you be?
WENDY: Don’t you remember? It’s me. (Curtsies.) Wendy Moira Angela Darling.
PETER: Well, la-di-da! (Moves into the room and begins looking around.)
MICHAEL: Have you come to make us walk the plank?
PETER: I’m no pirate, but I’ve got a few pirates who are my best enemies!
JOHN: Where do you live, Peter Pan?
PETER: Second star to the right, and straight on ’til morning.
WENDY: That’s a silly address! How will the mailman be able to deliver your letters?
PETER: Don’t get any letters.
WENDY: But your mother must get letters—
PETER: Don’t got a mother! Never had one and don’t need one, so there!
JOHN: Who tucks you in at night?
PETER: Me, myself, and I!
MICHAEL: Who gets your porridge in the morning?
PETER: Me, myself, and I!
WENDY: Who makes you take your medicine when you’re sick?
PETER: Me, myself, and I!
WENDY: May I ask you something, Peter Pan?
PETER: You certainly are full of questions!
WENDY: What are you looking for?
PETER: My shadow!
WENDY: And just what would your shadow be doing in this room without you?
PETER: That bear you keep in here tore it off the other night!
JOHN: Nana’s not a bear!
MICHAEL: She’s just a very big doggie!
PETER: I don't care if she's a hippopotamus with three eyes! I want my shadow back!

WENDY: I haven't the foggiest idea where it is. (MUSIC CUE 3a: “Tinker Bell's Entrance.” TINK ENTERS. [See PRODUCTION NOTES.])

MICHAEL: Who's that?

PETER: Tinker Bell. She's a very beautiful fairy, but so tiny only I can see her. Do you know where my shadow is, Tink? (TINK replies.) You do? Of course I do! (TINK’S light falls on the drawer where the shadow was placed.) In there? (MUSIC OUT.)

WENDY: (Opens the drawer and takes out the shadow.) Is this it? (Holds up the shadow, measuring it against PETER.) Yes, I think it should do very nicely. I'll sew it back on, if you like.

PETER: I should like it very much. (Sits on window ledge.)

WENDY: (Gets sewing kit and sews during the next dialogue. [See PRODUCTION NOTES.]) I daresay this might hurt a bit.

PETER: I won't cry! Peter Pan never cries!

JOHN: I say, you are brave!

WENDY: Especially for someone so young!

MICHAEL: How old are you?

PETER: I won't lie. I am young. But I don't know how young. You see, I ran away the day I was born.

JOHN: How exciting!

WENDY: Why would you do that?

PETER: I heard my father telling my mother what I will become when I grow up to be a man. But I don't want to grow up to be a man! I don't want to grow up, period. I just want to be a boy and have fun, so I ran away to Kensington Gardens. And that's where I met Tinker Bell and the other fairies.

MICHAEL: Where do fairies come from?

PETER: You won't tell anyone?

MICHAEL: Cross my heart, hope to die!

PETER: Then I'll tell you. When the first baby laughed, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies.

JOHN: Do you still live with them in Kensington Gardens?

PETER: Only sometimes. Most of the time I live with the Lost Boys.

MICHAEL: Who are they?

PETER: The children who fall out of their baby carriages while the nannies look the other way. If they're not claimed in seven days, they're sent to Neverland.
WENDY: Neverland!
PETER: But sometimes they get tiresome.
JOHN: Why?
PETER: Because they want me to tell them stories, but I don’t know any stories. We don’t have anyone who can tell any stories to us.
MICHAEL: Wendy can tell stories!
WENDY: (Finished sewing.) There! Now, Peter, stand up and see if that suits you.
PETER: (Stands up and looks down at his shadow.) Why, it’s better than before! You certainly are a very handy person to have about, Wendy.
WENDY: Thank you, Peter. But I believe it’s time you went back to your Lost Boys, and these two went to sleep.
PETER: Can you really tell stories?
JOHN: Oh, wonderful stories! Stories about the sultans of Arabia and the pharaohs of Egypt!
MICHAEL: And Cinderella and Snow White, too. (MUSIC CUE 3b: “Tinker Bell Incidental.” TINK flies about.)
PETER: What’s that, Tink? (TINK responds.) Those stories don’t sound stupid at all! I think they sound wonderful!
WENDY: Tinker Bell doesn’t like stories? (TINK responds.)
PETER: (To WENDY.) She says she only hates stories you tell. (MUSIC OUT.)
JOHN: That isn’t very fair! They are splendid stories. Really!
PETER: Then come with me to Neverland and tell stories to the Lost Boys!
WENDY: But what about Mother and Father? Won’t they miss us? (MUSIC CUE 4: “Fly with Me to Neverland.”)
PETER: (Speaks.) You can come back whenever you say. Please, Wendy, come to Neverland.
(Sings.) While you are fast asleep and slumbering
Inside your silly bed,
You could be whistling a tune with the man in the moon,
Playing tag with the stars instead.
WENDY: (Speaks.) Oh, Peter! Could we?
PETER: (Sings.) Come along with me,
All of you,
I’ll show you a place where dreams come true.
Come and fly with me to Neverland.
I can show you how!
Wait and see,
You’ll pick up the knack so easily.
Come and fly with me to Neverland.

We’re gonna fly high
Away up in the air.
Wave bye-bye
To the grown-ups’ worry and care.
Why don’t we go now,
Right away!
Just follow my lead, I’ll show the way.
Come and fly with me to never, Neverland! (MUSIC continues under dialogue.)

JOHN: (Speaks.) How do we get to Neverland?

PETER: (Speaks.) There’s only one way. We fly! Tink! Sprinkle them with fairy dust! (TINK responds.) Tink, I’ll put your house on the pirate ship if you don’t do as I say! (TINK flies about as if sprinkling fairy dust. [NOTE: If possible, have a bit of glitter drop upon WENDY, JOHN, and MICHAEL.])

WENDY: (Speaks.) It’s wonderful!

JOHN: (Speaks.) I feel so light!

MICHAEL: (Speaks.) But... but... we’re three stories up!

PETER: (Speaks.) Don’t worry! Think happy thoughts, and you’ll fly like a bird!

WENDY: (Claps her hands and closes her eyes. Speaks.) I’ll think about a beautiful dress and a magnificent gold carriage!

JOHN: (Claps his hands and closes his eyes. Speaks.) I’m thinking about birthday cakes and ice cream and presents!

MICHAEL: (Claps his hands and closes his eyes. Speaks.) I’m thinking of... I’m thinking of...

PETER: (Speaks.) Hurry, Michael! Neverland awaits!

MICHAEL: (Speaks.) I’m thinking of Christmas and candles and candy!

PETER: (Speaks.) That’s it, Michael! (The DARLING CHILDREN stand still, eyes closed, deep in their happy thoughts as PETER sings.)

When you’re in the air,
Look below.
The city of London’s all aglow!
There’s a blinking star that’s warning,
“Make a right!” and straight on ’til morning,
And in no time, we’ll be there
In Neverland! (MUSIC OUT. PETER and THE DARLING CHILDREN turn UPSTAGE towards the window as if about to take off in flight as the CURTAIN FALLS. [See PRODUCTION NOTES.] MUSIC CUE 4a: “Scene Change.”)

End of Scene One

Optional staging may include PETER and the DARLING CHILDREN, led by TINK, pantomiming flying in front of the curtain while the set changes behind it. To enhance the illusion of flight, use creative movement, dance, projections, and lighting effects.

ACT ONE

Scene Two

CURTAIN UP: Neverland, the same evening. TOOTLES ENTERS LEFT, followed IN closely by NIBS, SLIGHTLY, CURLEY, POTS, and PANS. It is clear they are nervous. TOOTLES stops so suddenly about CENTER STAGE that POTS and PANS, who are looking back LEFT, bang into one another, causing those in front of them to crash into each other.

TOOTLES: Shhh! Can’t you be quiet?

NIBS: The twins make noise even in their sleep, Tootles! You know that!

POTS: You didn’t have to stop so sudden!

PANS: We were watchin’ for pirates behind us!

SLIGHTLY: That’s all well and good, but if they’re hiding, they sure know we’re here now!

CURLEY: (Frightened.) Oh, I wish Peter would get home! Where could he have gone to?

TOOTLES: He’ll be back! He said he had important business to attend to.

CURLEY: But what if the pirates attack?

NIBS: We’ll fight them to the death, right?

SLIGHTLY: ’Til our last breath!

POTS: I’ll take on two, no, three at a time!

PANS: And no one can live after being hit with this! (Flourishes the pot he’s wearing. MUSIC CUE 5: “Yo-Ho!”)

TOOTLES: (Speaks.) Oh, no! What’s that?

NIBS: (Speaks.) Pirates! (The terrified BOYS hide behind the bushes and trees, ducking down so they are barely seen. SMEE, STARKEY, COOKIE, SKYLIGHT, and NOODLES swagger ON LEFT, carrying swords in one hand and mugs in the other.)

PIRATES: (Sing as they ENTER.)
Cutthroats and pirates are we! (Shout.) Yo-ho! (Sing.) Scurvy as scurvy can be! (Shout.) Yo-ho!
(Sing.) Cheers to the old Jolly Roger
And all the ship’s company!
(Shout.) Yo-ho! Yo-ho! Yo-ho! (They halt at CENTER and laugh heartily.
MUSIC continues under following spoken dialogue.)

STARKEY: So where be the young’uns you saw, Smee?
SMEE: (Looks around.) Well, now, I did see them.
COOKIE: And I smell ’em!
SKYLIGHT: Aye! They be near here someplace!
NOODLES: Hidin’ behind bush or branch!

STARKEY: And what do we do if we find ’em?
SMEE: Oh, well, now, I suspect we’ll leave that to the Captain!
COOKIE: He’ll string ’em up to the yardarm!
SKYLIGHT: Maybe draw ’n’ quarter ’em!
NOODLES: Aye, that hurts darkly! (MUSIC OUT.)

CURLEY: (From behind the bushes and trees.) Oh, no!

STARKEY: You hear something?
COOKIE: They’re here, all right!
SKYLIGHT: Come out, come out, wherever you be!

NOODLES: We got a nice, big surprise for the likes of you young’uns!
(Noise OFF LEFT.)

SMEE: Well, now, did you hear that? (STARKEY puts his fingers to his lips, indicating silence, then gestures for the PIRATES to join him, moving LEFT. They tiptoe in exaggerated steps to LEFT, huddled together, ready to attack. CAPTAIN HOOK backs ON LEFT, his hand to his ear, listening to LEFT. Before they realize who it is, the PIRATES attack with great noise and fury.)

STARKEY: Get him, boys!

COOKIE: He’ll tell us where the young’uns are hidin’!
CAPTAIN HOOK: Stop it! Get your hands off me! What are you doing, you idiots?
NOODLES: (Calls LEFT, not realizing he’s got CAPTAIN HOOK.) Captain Hook! We’re over here! We got him!

CAPTAIN HOOK: (Throws the last of the PIRATES off.) And if you don’t get your hands off me, I’ll boil your gizzards for my supper!
SMEE: Oh, well, now, if it isn’t Captain Hook!
CAPTAIN HOOK: Yes, it’s Captain Hook! And just what are you idiots up to?
STARKEY: The Lost Boys are hidin’ about here someplace!

COOKIE: We thought you be one of ’em!

CAPTAIN HOOK: Do I, Captain James Hook, pirate extraordinaire, look like I’m lost?

SKYLIGHT: Well, for a minute there, we weren’t— (CAPTAIN HOOK draws his sword and aims it at him.) Absolutely not, Captain Hook, sir! (Salutes, nervous.)

NOODLES: But they’re close by, sir! The hairs in my nose are twitching! They always twitch when the Lost Boys is near!

CAPTAIN HOOK: Then Peter Pan must be nearby as well! Hmmm... perhaps this would be a good place to lay an ambush, and I could be rid of that bragging little horsewhip once and for all! (MUSIC CUE 5a: “Tom-Tom.” MUSIC continues under dialogue.) But wait! What’s that?

STARKEY: It’s the Indians, sir! They sound like they’re on the warpath!

SMEE: Oh, well, now maybe they’re looking for the Lost Boys, too!

COOKIE: They be lookin’ for us!

SKYLIGHT: Aye! We stole some of their blankets.

CAPTAIN HOOK: What did you do that for? (MUSIC OUT.)

NOODLES: Well, sir, the nights be gettin’ cold, and our pookies be freezing!

CAPTAIN HOOK: Then we stand and fight! They’ll make easy prey for us! (MUSIC CUE 5b: “Tick-Tock.” At each tick and tock, CAPTAIN HOOK jerks nervously and loses any sense of reality as fear overtakes him. MUSIC continues under dialogue.)

COOKIE: Captain! What’s wrong?

SMEE: Oh, dear! Oh, dear! It’s that crocodile!

CAPTAIN HOOK: No! No!

STARKEY: He sure puts in a lot of effort following you, Captain Hook!

CAPTAIN HOOK: (In terror.) He thought my hand was so tasty, he’s wanted the rest of me ever since!

SKYLIGHT: Good thing he swallowed that clock. At least that gives you a warning!

NOODLES: What’ll we do, Captain?

CAPTAIN HOOK: Retreat! Retreat! (Races OFF RIGHT as CROCODILE ENTERS LEFT, tick-tocking.)

COOKIE: Blimey! We’d better run for it, too!

SMEE: Oh, well, now, I don’t think he’s interested in anything but the Captain! (CROCODILE slinks across the stage.)
STARKEY: What’s the matter, you old crock? We aren’t good enough for you? (CROCODILE shakes its head and EXITS RIGHT. MUSIC OUT.)

NOODLES: I take that as a real insult! (A rubber-tipped arrow flies IN LEFT.)

SKYLIGHT: Say, now! What’s this? (A rubber tomahawk flies IN LEFT.)

COOKIE: Indians! (PIRATES scream and run OFF RIGHT as GREAT BIG LITTLE PANTHER, TIGER LILY, CHATTERING CHIPMUNK, TWO MOONS, and RAGING WATERS ENTER LEFT. PANTHER holds the bow from which the arrow was shot. OTHER INDIANS carry tomahawks.)

CHATTERING CHIPMUNK: Almost a great shot, Great Big Little Panther.

PANTHER: Almost only count in horseshoes, Chattering Chipmunk.

TIGER LILY: We can catch them, Father.

TWO MOONS: Princess Tiger Lily is right!

RAGING WATERS: We can capture the pirates once and for all!

CHATTERING CHIPMUNK: And stake them out in the hot sun!

TWO MOONS: They’ll dry up like animal hides.

RAGING WATERS: Then we can cover our teepees with them!

PANTHER: A noble idea! But we must be careful!

TIGER LILY: The Lost Boys are around here somewhere!

TWO MOONS: They might attack at any moment!

PANTHER: (Puts his fingers to his lips.) Shhh! (Each INDIAN passes the message along to the one behind him. Gestures for them to follow him OFF RIGHT. The LOST BOYS come out from hiding.)

TOOTLES: That was close!

NIBS: They’re itching for a fight!

CURLEY: I hope they didn’t hear my teeth chattering!

SLIGHTLY: Or my knees knocking!

POTS: Oh, gosh! We’re safe now!

PANS: They’ve gone the long way around the island!

POTS: We can sit back and relax! (MUSIC CUE 6: “Come Back, Peter Pan!” INDIANS run ON LEFT, screaming. PIRATES run ON, chasing them. LOST BOYS FREEZE in various positions, holding their breath. INDIANS and PIRATES wave weapons at one another and then run OFF LEFT.)

TOOTLES: (Speaks.) Oh, I wish Peter would get back! I really, really, really do! (Sings.) Whenever Peter leaves us, He leaves us in a mess.
PRODUCTION NOTES

PROPERTIES ONSTAGE

ACT ONE

Scene One: Nursery set consisting of a bed for Wendy, a shared bed for John and Michael, a rocking chair, a small dresser or bureau, and a window that opens and closes, with a ledge outside. A piece of paper is on the floor under Wendy’s bed. Peter’s shadow should likewise be concealed on the set. A sewing kit is stored in one of the dresser drawers. (See below.)

Scene Two: Neverland set consisting of bushes and trees.

Scene Three: Lagoon set consisting of bushes, trees, tree stumps and rocks. Water is simulated by the use of fabric. (See below.)

Scene Four: Lost Boys’ Cave set consisting of a chair, one bed, a table, a birdhouse, and a few crates and tree stumps.

Scene Five: Neverland set, with the addition of a sign that reads “Detour” with an arrow pointing up

ACT TWO

Scene One: Lost Boys’ Cave set. Bottle of medicine and a spoon on the table.

Scene Two: Pirate ship set consisting of wooden ship’s railings, a wooden mast, crates, and a ship’s wheel.

Scene Three: Nursery set.

PROPERTIES BROUGHT ON

ACT ONE

Scene One:
  Drawing (WENDY)
  Dog’s leash (LIZA)

Scene Two:
  Swords, mugs (PIRATES)
  Sword (CAPTAIN HOOK)
  Bow, arrow (GREAT BIG LITTLE PANTHER)
  Tomahawks (OTHER INDIANS)

Scene Three:
  Picnic basket (WENDY)
  Slates, sticks of chalk (LOST BOYS)
  Ropes (SMEE, STARKEY, TIGER LILY)
Scene Four:
   Medicine bottle (WENDY)

Scene Five:
   Tomahawks (INDIANS)
   Thread hanging from sock (MICHAEL)
   Swords, rope (PIRATES, CAPTAIN HOOK)

ACT TWO

Scene One:
   Sock thread, bottle of poison, sword (CAPTAIN HOOK)

Scene Two:
   Ropes (WENDY, JOHN, MICHAEL, LOST BOYS)
   Needle and thread, sail (SMEE)
   Mugs (STARKEY, COOKIE, SKYLIGHT, NOODLES)
   Wooden plank (PIRATES)
   Knives (STARKEY, COOKIE)
   Swords (PETER, CAPTAIN HOOK)
   Tomahawks (INDIANS)

Scene Three:
   Broom (LIZA)

FLEXIBLE CASTING

Even though they are called the LOST BOYS, there’s no reason why the parts can’t be played by girls. Likewise, the INDIANS and PIRATES can also be played by a combination of boys and girls.

TINKER BELL

Tinker Bell is not played by an actress, but rather is visually represented with special lighting. Use the smallest spot or a very strong flashlight to create the illusion of Tink flying about the set. Her speaking consists only of jingling bells.

SOUND EFFECTS

Thwack, splash.

COSTUMES

NANA: The actor playing Nana can wear a dog suit (available at costume shops) or a black or brown sweat suit decorated with large spots or splotches of color. Add a tail and make a hood with large, floppy ears. Use furry slippers and gloves to cover the feet and hands.

CROCODILE: Crocodile suits aren’t easy to come by but may be found on the web or through catalogs. However, an alternative is to dress
the actor in a green sweat suit decorated with yellow and brown “scales.” Add a tail stuffed with fabric that attaches to the waist of the actor. The tail should be four or five feet long and taper to a point and be the same color as the sweat suit. The actor should wear a hat that looks like the upper part of the crocodile’s head, complete with big, bright eyes. The hat can be constructed by starting with a green baseball cap, then adding a long, rounded bill with lots of teeth made of felt around the edges. The actor should wear green gloves and green socks to complete the costume. He or she should walk about on all fours, swinging the tail as much as possible.

WENDY, MICHAEL, and JOHN: All three should wear traditional pajamas: a nightgown for Wendy, footy pajamas for Michael, and a pajama set for John.

PETER PAN: Peter can wear the traditional Peter Pan costume. Costumes may be found on the web. For an alternative, Peter can wear green tights, green shorts with ragged edges, a green shirt, and a rope belt. An optional green hat with a small feather can be worn.

LOST BOYS: The Lost Boys dress in animal skins and some carry sticks and clubs. Pots and Pans are twins and should dress alike, wearing the respective pot and pan on their heads. Tootles carries a bow and arrow.

PIRATES: The Pirates should wear standard pirate fare: black pants and boots (or barefoot), oversized shirts or blouses, vests or bright red sashes, pirate hats or bandanas, large ear loops, scars, tattoos, and so on. Captain Hook should wear the most elaborate costume with the most accessories. He’s usually viewed wearing a coat with huge cuffs along with a frilly shirt. If the budget doesn’t support such an appearance, use an oversized shirt along with a vest of bright color and a sash. He should wear a large pirate hat with a feather or two. His hook can be made out of various materials, or a cheap plastic one can be purchased. Pirate costumes and accessories are available at any costume shop.

INDIANS: Traditional Native American dress: buckskin shirts (easily made of broadcloth or other inexpensive fabric) decorated with fringe, buckskin-colored pants, beaded or other decorated belts, headbands, feathers, and so on. Tiger Lily should wear a buckskin dress down to mid-calf, decorated with fringe and various Native American designs. Again, these costumes are available at costume shops and patterns can be viewed online.

MRS. DARLING and LIZA: They both should wear traditional long dresses. Mrs. Darling’s dress should look expensive, accessorized with jewels, while Liza should be in black with an apron and a small
white cap, as a servant would wear. In ACT TWO, MRS. DARLING wears a bathrobe.

SET DESCRIPTIONS

THE NURSERY
Two small beds set at STAGE RIGHT and an optional third at STAGE LEFT. One bed is Wendy’s, and John and Michael can each have his own bed or they can share a bed. If they have their own bed, Wendy’s can be the one at STAGE LEFT. A rocking chair can sit between the beds STAGE RIGHT. A large window is UP LEFT. The window opens from the inside, and while it’s open for the first scene in ACT ONE, it must be able to close for the last scene in ACT TWO. Because the window provides the only illusion of flying in the play, it should be constructed in the suggested corner of the room with the walls forming a solid angle (about 120 degrees). A low dresser (used as a step from the window ledge to the stage floor) sits below the window ledge. Extend the window ledge OFFSTAGE to a hidden platform behind the window that the actors can step onto when they EXIT or ENTER the window. Mask the platform with curtains or another part of the wall. The platform doesn’t have to be big; a few steps from it can lead to the stage floor. The dresser should have a drawer or door that opens so the “shadow” can be hidden inside. See Shadow Note.
NEVERLAND
A tree surrounded by bushes and rocks at CENTER. These can be three-dimensional or flat cutouts depending on the style adopted by the set designer. Paint the other side a different color to use for the Lagoon scene. The entire piece should be big enough so that the Lost Boys can hide behind it but not necessarily be totally unseen. Having the set on wheels or casters will help to make set changes easy.

THE LAGOON
Use the other side of the trees and bushes of Neverland for part of the lagoon scene. It should now sit DOWN RIGHT. A rock shaped like a skull should stand UP CENTER LEFT. The blue fabric water can extend from behind the tree and bush piece DOWN RIGHT to OFF LEFT. See Fabric Water Note.
THE LOST BOYS’ CAVE

Two flats angled together suggesting the interior of a cave stands at CENTER. A single bed (one of the nursery beds redressed) sits CENTER RIGHT with a small table near. A crude chair CENTER. A birdcage (Tinker Bell’s house) made of sticks and twigs hangs off one side of the flat and a lamp off the other flat. If desired, there can be an animal fur rug on the floor and crates or stumps for the Lost Boys to sit on.

THE PIRATE SHIP

The ship’s mast stands at CENTER. This can just be a flat piece painted to look round, about eighteen inches wide. It should rise at least seven feet, more if desired. The ship railing should run from CENTER RIGHT to UP CENTER. At one point it must be strong enough to support the plank, which is a large board about eight feet long. No one, however, needs to stand on it so it can be relatively thin. The ship’s wheel should stand CENTER LEFT. The optional forecastle is UP LEFT with one door that’s able to open.
FABRIC WATER
Secure a piece of cheap, blue fabric about three to four feet in width and long enough to stretch from the lagoon tree and bush piece STAGE RIGHT to OFF LEFT. Have one stagehand work the fabric from behind the tree and bushes piece and another working it from OFFSTAGE. The “water” should rise as indicated in the script.

ABOUT PETER’S SHADOW
To make Peter’s shadow, cut the silhouette of Peter out of thin, black fabric. In ACT ONE, Scene One, preset the shadow in an inconspicuous spot ONSTAGE so the audience won’t notice it. The actors playing Peter and Nana should be blocked so their movements lead them to the shadow. When Peter steps on the foot of the shadow, Nana should grab the shadow and race OFF with it. When Wendy sews the shadow back on, she can sit on a bed so that she’s facing somewhat UPSTAGE and Peter is facing DOWNSTAGE. She places the fabric shadow on the UPSTAGE side of the bed so the audience can’t see it and then pretends to stitch it onto Peter’s foot. In reality, the fabric shadow stays on the floor.
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