A two-act play adaptation of the novel by J. M. Barrie

Adapted by Craig Sodaro

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PETER PAN
A two-act play adaptation of the novel by J.M. Barrie
Adapted by CRAIG SODARO

CAST OF CHARACTERS

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<th>Character</th>
<th>Age/Role</th>
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<td>12 years old, Wendy's oldest daughter</td>
</tr>
<tr>
<td>MICHAEL DARLING</td>
<td>8, Wendy's youngest brother</td>
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<tr>
<td>JOHN DARLING</td>
<td>10, Wendy's other brother</td>
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<td>MRS. DARLING</td>
<td>their mother</td>
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<td>the Darlings’ St. Bernard nanny</td>
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<tr>
<td>LIZA</td>
<td>the Darlings’ maid</td>
</tr>
<tr>
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<td>n/a</td>
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<tr>
<td>CROCODILE</td>
<td>n/a</td>
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<td>GREAT BIG LITTLE PANTHER</td>
<td>Indian chief</td>
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<tr>
<td>TIGER LILY</td>
<td>chief’s daughter</td>
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<tr>
<td>CHATTERING CHIPMUNK</td>
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<tr>
<td>TWO MOONS</td>
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<tr>
<td>RAGING WATERS</td>
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</table>

Lamp
Birdcage (Tink's House)
Lost Boys Cave - Elevation

Lost Boys Cave
Forecastle (if desired)
Mast
Wheel
One door should open.
Setting

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

Synopsis of Scenes

Act One

Scene One: The nursery, one summer evening in 1910.
Scene Two: The nursery in the evening, several days later.
Scene Three: Neverland, the same evening.
Scene Four: The lagoon, several days later.
Scene Five: The Lost Boys' cave, several nights later.
Scene Six: 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 nursery, late that night.
PETER PAN

ACT ONE
Scene One

1 AT RISE: The nursery in the Darling residence in Bloomsbury, London, a summer evening in 1910. WENDY sits in her bed, with JOHN and MICHAEL sitting on either side of her. The window is open, and the room is dimly lit. NANA lies CENTER STAGE, sleeping.

5 WENDY: Once upon a time, there lived a lovely young lady who had long, golden curls and a pretty little mouth that reminded people of a pink butterfly. She lived in London, and her father was a very fine lawyer.

MICHAEL: I think I know her!

10 JOHN: You don’t know any such thing! Go on, Wendy. Tell us more!

WENDY: One day, an invitation came to the lovely young lady’s house.

MICHAEL: Was it to a party?

JOHN: It was to a fancy dress ball, I think.

WENDY: You are both right, of course, because a fancy dress ball is a party.

MICHAEL: There, you see?

JOHN: A party could have meant just a silly birthday party for a child.

WENDY: John, Michael, stop arguing or Mother will come in and that will be the end of the story.

15 MICHAEL: It’ll be all John’s fault!

WENDY: Michael!

MICHAEL: Well, it will!

JOHN: Oh, get on with it, Wendy. Did the beautiful young lady go to the ball?

WENDY: She did, and all the men adored her. She danced every dance, and three men asked to escort her home. One was a judge, one was a member of Parliament, and one was a dashing actor who was appearing in a new play.

MICHAEL: Which did she choose?

WENDY: She didn’t choose any of them.

JOHN: Then who escorted her home?

WENDY: While the judge, the Parliament member, and the actor were arguing over who was going to escort the beautiful young lady home, a banker named George Darling hailed a hansom carriage, and he slipped in beside the beautiful young lady, and by the time they arrived at her house, they had fallen madly in love.

MICHAEL: Did they get married?
1 JOHN: Of course they did, silly!

2 WENDY: They married and had three lovely children. The oldest was named Wendy.

3 JOHN: And then came John.

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

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

6 MICHAEL: Our dear, sweet nurse! (NANA moves to RIGHT, tail wagging.)

7 JOHN: Someone’s coming! (Darts with MICHAEL under the covers of their bed while WENDY snuggles under her own covers.)

8 MRS. DARLING: (ENTERS RIGHT, wearing a robe.) You still awake, Nana? (Pets NANA.) And are your charges all sleeping quietly? I thought I heard voices. (NANA barks loudly.) Shhhh! You mustn’t wake the children. (Tucks the boys in.) They had a very busy day today and were terribly wound up after dinner. (Tucks WENDY in.) I was afraid they weren’t going to sleep at all. (Finds a piece of paper on the floor beside WENDY’S bed. Looks at it.) And what’s this? (NANA comes to take a look, barks.) Do you know this young creature? It says, “The boy who never grew up.” He looks vaguely familiar.

9 WENDY: That’s because he says he’s met you, Mother.

10 MRS. DARLING: Wendy! Are you still awake?

11 MICHAEL: So are we!

12 JOHN: Blabbermouth! Now we’ll have cold porridge for breakfast.

13 MRS. DARLING: You’ll have no such thing... but do tell me who this is.

14 WENDY: His name is Peter Pan.

15 MRS. DARLING: (Thinks.) Peter Pan?

16 MICHAEL: And he lives in Neverland!

17 JOHN: Where there are Indians and pirates!

18 MICHAEL: They fight all the time and have the most wonderful battles.

19 MRS. DARLING: Wendy, what have you been telling your brothers? A little imagination goes a long way with young boys!

20 WENDY: Oh, I’m not making it up, Mother.

21 JOHN: Peter stops by every so often.

22 MRS. DARLING: Have you seen him?

23 JOHN: Well, no, but Wendy has.

24 MICHAEL: Haven’t you, Wendy?

25 WENDY: Of course! He flies in every so often just to check on us. Actually, he wants us to come play, but I have to tell him no.
MRS. DARLING: How does this Peter Pan get in? He doesn’t use the front door like a proper young man?

WENDY: He flies in the window.

MRS. DARLING: Oh, I see. Why haven’t we been told about an intruder?

WENDY: I didn’t think you’d believe me.

MRS. DARLING: A few too many sweets tonight, I’m afraid.

MICHAEL: But he’s real. Isn’t he, Wendy?

WENDY: Oh, he’s as real as any of us.

MICHAEL: And someday I’m going to go to battle with him!

JOHN: Don’t forget me! I can wield a bigger sword than you.

MRS. DARLING: You’ll have to leave battles ’til morning. Right now, snuggle under the covers and close your eyes! (WENDY, JOHN and MICHAEL snuggle under their covers and go to sleep.) That’s right… close your eyes, my babies… and sleep. (Sits in rocking chair and 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!

(TINK flies IN from the window, dashing here and there. SOUND EFFECT: TINKER BELL’S BELL [See PRODUCTION NOTES.]) Whatever is that?

PETER: (ENTERS, appears on the window ledge.) That’s not a whatever, it’s a who!

MRS. DARLING: (Rises, startled.) Oh! How did you get up here?

PETER: I flew, of course! Wouldn’t you? I mean, you’re three stories up!

MRS. DARLING: Oh, dear! I must have had too many sweets! (The bell rings.)

PETER: Tink says you’d better sit down. You look a bit pale.

MRS. DARLING: (Sits in the rocking chair.) And who is Tink?

PETER: Tinker Bell, my faithful little companion. (The bell rings.) And I like you, too, Tink.

MRS. DARLING: Just what is it you want, young man?

PETER: I’m no man, young or old! I’m a boy! Just a boy! See? I’ve got all my first teeth! And I shall be a boy forever and ever and ever!

MRS. DARLING: The boy who never grew up! (TINK’S light lands ON NANA and the bell rings.)

PETER: Tink, no! (NANA bolts awake and instantly begins barking loudly.)

MRS. DARLING: It’s all right, Nana! It’s all right! (NANA runs to PETER.)

PETER: Down, girl! Down, or I’ll have to send an arrow right into your heart!
MRS. DARLING: You wouldn’t dare!

PETER: And just why wouldn’t I?

MRS. DARLING: Nana wouldn’t hurt a fly! Shhhh! Down, Nana! Down!

(NANA grabs onto PETER’S shadow and pulls it off [See PRODUCTION NOTES].)

PETER: Why, did you see that? She’s got my shadow! Give it back! Give it right back!

MRS. DARLING: You’d best be on your way!

PETER: I want my shadow! (NANA barks more furiously now.) I’ll be back for it, I will! (Disappears OFF outside the window.)

MRS. DARLING: No! Boy, you’ll fall! (Runs to the window, NANA barking. Looks out.)

WENDY: (Awakes.) What is it, Mother? Why’s Nana barking?

MRS. DARLING: Oh, why, a bird lost its way and flew in through the window.

WENDY: Was it a beautiful bird?

MRS. DARLING: Yes. Yes, a very beautiful bird. But it’s gone now, so go back to sleep. (WENDY does so. Takes the shadow from NANA and holds it up. It is a silhouette of PETER. Smiles, then folds the shadow and puts it in a drawer of the small dresser. Looks out the window again as the LIGHTS FADE TO BLACK.)

End of Scene One

ACT ONE
Scene Two

LIGHTS UP: The nursery in the evening, several days later. NANA leads JOHN and MICHAEL ON RIGHT. The boys each carry a towel and are drying their hair. They wear nightclothes. NANA barks. MICHAEL bends down so NANA can look behind his ears. NANA licks MICHAEL.

MICHAEL: Oh, stop, Nana! That tickles! (Stands. To JOHN.) Your turn!

JOHN: I’m too big for all that! Nana knows I’ve washed behind my ears! (NANA barks. Shrugs, then bends down so NANA can check his ears. NANA licks his face.) Oh, go on! I’ll need another bath if you keep that up!

WENDY: (ENTERS RIGHT brushing her hair.) Oh, you should see Mother and Father! They look like they belong on the top of a wedding cake!

MICHAEL: I wish I could go to a party!

JOHN: You wouldn’t like it at all, you silly goose! It will be all “Good evening, and how are you tonight, Lady Carmichael?” (Bows and takes WENDY’S hand.)
WENDY: (Curtsies.) Why, Lord Ashbury, I'm flattered you remembered my name! I am very well indeed. (MRS. DARLING ENTERS RIGHT wearing a beautiful dress and a few splendid jewels.)

LIZA: (Follows ON RIGHT.) Looks like they be practicin’ to take over for you tonight, Mrs. Darling!

MRS. DARLING: Oh, they’re welcome to it. I don’t really want to go.

WENDY: Why not, Mother?

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

LIZA: Don’t you worry, Mrs. Darling, Nana and I will see to the children! (NANA barks.)

MRS. DARLING: Oh, I know that!

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 goodnight, my darlings.

JOHN: We are that, indeed, Mrs. Darling!

MRS. DARLING: Take care of your brothers, Wendy. (Kisses WENDY on top of the head.)

WENDY: Of course I shall.

MRS. DARLING: And John, keep an eye out for Michael. (Kisses JOHN on top of the head.)

JOHN: Must I?

MRS. DARLING: Yes! And Michael, obey your sister! (MICHAEL pulls a cover over his head so she can’t kiss him. She kisses the top of the cover instead.)

MICHAEL: I won’t, of course! (NANA barks.)

LIZA: Then you’ll have Nana to answer to!

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

MRS. DARLING: Take care, my darlings!

WENDY: And have a wonderful time! Remember what everyone is wearing so you can tell me tomorrow.

MICHAEL: And I want to know everything you have to eat! (MRS. DARLING EXITS RIGHT.)

LIZA: I’ve got to finish in the kitchen, so you’re in charge, Nana. (NANA barks. 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 ENTERS, steps 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. To NANA.) And just what’s going on in here, Nana? (NANA barks.) Everything looks normal as can be! Now shush or you’re going out into the doghouse! (EXITS RIGHT.)

MICHAEL: Did you see him?

JOHN: See who? I didn’t see anyone!

PETER: (ENTERS, steps onto the ledge so he is once again visible.) Just me! (NANA begins to bark and run about even more vigorously than before. Steps back OFF so he is unseen.)

WENDY: Nana! Stop it this instant!

MICHAEL: You don’t want to be stuck in the doghouse, do you? (NANA barks ferociously.)

JOHN: There’s nothing out there! Not a soul! (LIZA ENTERS with a leash. NANA 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 warned you good and proper and I know the children are safe as can be in their own beds! Come along, you big brute! (EXITS with NANA.)
WENDY: *(PETER ENTERS, steps onto window ledge.)* Well, that’s a fine how-do-you-do!

PETER: And how do you do, too?

WENDY: Who are you?

PETER: Just me, Peter Pan!

WENDY: Just I, you mean!

PETER: I? Me? Who might you be?

WENDY: Wendy Moira Angela Darling.

PETER: Well, ladeeda! *(ENTERS 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. *(TINK ENTERS and the bell rings.)*
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? You do? Of course I do! (TINK’S light falls on the drawer where the shadow was placed.) In there?

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.) 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 nanny’s looking the other way. If they’re not claimed in seven days, they’re sent to Neverland to defray the expense of keeping them.

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. *(TINK flies about. The bell rings.)*

PETER: What’s that, Tink? Those stories don’t sound stupid at all! I think they sound wonderful!

WENDY: Tinker Bell doesn’t like stories? *(The bell rings.)*

PETER: *(To WENDY.)* She says she only hates stories you tell.

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: Oh, but what about John and Michael?

PETER: They can come, too! *(The bell rings.)* Of course we have room, Tink! There’s always room in Neverland!

JOHN: Can we go, Wendy?

MICHAEL: Will we meet pirates and Indians?

PETER: Of course!

WENDY: But there won’t be any nasty fighting, will there? *(The bell rings wildly.)*

PETER: No, Tink, there won’t be any fighting. There’s never any fighting in Neverland.

MICHAEL: *(Disappointed.)* Well, in that case—

PETER: Well, maybe a little bit!

MICHAEL: All right, then, I’ll go!

WENDY: But what about Mother and Father? Won’t they miss us?

PETER: You can come back whenever you say. Please, Wendy, come to Neverland. You can be our mother and tell us stories and mend our socks.

WENDY: I suppose I’d better bring my sewing kit!
JOHN: How do we get to Neverland?

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

WENDY: It's wonderful!

JOHN: I feel so light!

MICHAEL: But... but... we're three stories up!

PETER: Don't worry! Think happy thoughts and you'll fly like a bird!

(Exits through window.)

WENDY: (Steps onto the ledge.) I'll think about a beautiful dress and a magnificent gold carriage! (Exits through the window.)

JOHN: (Steps onto the ledge.) I'm thinking about my birthday and cake and ice cream and presents! (Exits through window.)

MICHAEL: (Steps onto the ledge.) I'm thinking of... I'm thinking of...

WENDY: (From OFF, calling from behind the window.) Hurry, Michael! You won't know the way if you don't hurry!

MICHAEL: I'm thinking of Christmas and candy and candles! (Exits through the window. Blackout. The next lines are spoken in darkness.)

WENDY: Look at London! It's all aglow!

JOHN: I've never seen such a beautiful sight!

MICHAEL: I've never seen it from up here before!

WENDY: Peter! Peter! Don't fly so fast!

PETER: Sorry! If you lose me, just ask any bird to point out second to the right, and then straight on till morning! (Curtain Falls.)

End of Scene Two

ACT ONE

Scene Three

At rise: Neverland, the same evening. TOOTLES ENTERS LEFT, followed 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 and then those in front of them crash into each other.

TOOTLES: Shhhh! 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!

End of script sample.
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. (See below.)

Scene Two: Nursery set. A sewing kit is stored in one of the dresser drawers.

Scene Three: Neverland set consisting of bushes and trees.

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

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

Scene Six: Neverland set.

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:
Robe (MRS. DARLING)

Scene Two:
Towels, nightclothes (JOHN, MICHAEL)
Evening gown, jewels (MRS. DARLING)
Dog’s leash (LIZA)

Scene Three:
Pot (POTS)
Pan (Pans)
Bows, arrows (TOOTLES, GREAT BIG LITTLE PANTHER)
Sticks, clubs (LOST BOYS)
Swords, mugs (SMEE, STARKEY, COOKIE, SKYLIGHT, NOODLES)
Sword (CAPTAIN HOOK)
Tomahawks (GREAT BIG LITTLE PANTHER, TIGER LILY, CHATTERING CHIPMUNK, TWO MOONS, RAGING WATERS)
Arrow (WENDY)
Scene Four:
Picnic basket (WENDY)
Slates, sticks of chalk (LOST BOYS)
Ropes (SMEE, STARKEY, TIGER LILY)

Scene Five:
Ropes (CURLEY, SLIGHTLY, NIBS)
Medicine bottle (WENDY)

Scene Six:
Tomahawks (GREAT BIG LITTLE PANTHER, TIGER LILY, CHATTERING CHIPMUNK, TWO MOONS, RAGING WATERS)
Thread hanging from sock (MICHAEL)
Swords (PIRATES, CAPTAIN HOOK)

ACT TWO

Scene One:
Thread hanging from Michael’s sock, bottle of poison, sword (CAPTAIN HOOK)

Scene Two:
Ropes (WENDY, JOHN, MICHAEL, TOOTLES, NIBS, SLIGHTLY, CURLEY, POTS, PANS)
Needle and thread, sail (SMEE)
Mugs (STARKEY, COOKIE, SKYLIGHT, NOODLES)
Wooden plank (PIRATES)
Knives (STARKEY, COOKIE)
Swords (PETER, CAPTAIN HOOK)
Tomahawks (GREAT BIG LITTLE PANTHER, TIGER LILY, CHATTERING CHIPMUNK, TWO MOONS, RAGING WATERS)

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 Indian and Pirate parts can also be played by girls.

TINKER BELL

Even though Tinker Bell doesn’t have any lines, she actually needs to be played by two stagehands working together. One stagehand flashes the light around. Use the smallest spot or a very strong flashlight to create the illusion of Tink flying about the set. The other stagehand rings the bells as indicated in the script. (See below.)

SOUND EFFECTS

Tinker Bell’s bell, Indian tom-tom drums beating, tick-tock of the clock inside the Crocodile, an object falling, a clunk, a low whistle, a thwack,
a splash.
It's best if the Tinker bell(s) come from backstage and, if necessary, the bell(s) should be miked. The stagehand who does the bell(s) can also do the ticking clock for the Crocodile. The stagehand who does the bell(s) can also do the ticking clock for the Crocodile.

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 Internet 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. Wendy can wear a nightgown. Michael can wear footy pajamas. John can wear a pajama set.

PETER PAN: Peter can wear the traditional Peter Pan costume. Costumes may be found on the Internet. 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. They should wear the respective pot and pan on their head. 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 Indian 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 Indian designs. Again, these costumes are available at costume shops and patterns can be viewed on the Internet.

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

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 two scenes 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 one drawer that opens or doors that open 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 cut-outs depending on the style adopted by the set designer. Paint the other side a different color because it will be used 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 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. UP CENTER LEFT a rock shaped like a skull should stand. The blue fabric water can extend
from behind the tree and bush piece DOWN RIGHT to OFFSTAGE 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 LEFT. 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.

Pirate Ship - Elevation

FABRIC WATER
Secure a piece of cheap, blue fabric about three to four feet in width and long enough to stretch from the 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. In ACT ONE, Scene Two, 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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