

NEW STAGE THEATRE PRESENTS

PETER PAN

A MUSICAL BASED ON THE PLAY BY
SIR J.M. BARRIE

LYRICS BY
CAROLYN LEIGH
ADDITIONAL LYRICS BY
**BETTY COMDEN AND
ADOLPH GREEN**

MUSIC BY
**MORRIS "MOOSE"
CHARLAP**
ADDITIONAL MUSIC BY
JULE STYNE

ORIGINALLY DIRECTED, CHOREOGRAPHED AND ADAPTED BY
JEROME ROBBINS

DIRECTED BY
BRENT W. LEFAVOR
MUSICAL DIRECTOR
HARLAN ZACKERY, JR.

DECEMBER 4-6, 11-13, 18-20, JANUARY 9, 10, & 17 AT 7:30 PM
DECEMBER 7, 14, 21, JANUARY 11 AND 18 AT 2:00 PM

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Study Guide

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PLAY SYNOPSIS

ACT ONE

As the clock in the Darling family nursery strikes six, Nana (a sheepdog who acts as the family nanny) prepares the three beds for their occupants and then fetches the youngest Darling child, Michael. He protests that it's not time for bed, but Nana takes him to be bathed anyway.

Mrs. Darling comes in and Wendy and John demonstrate the game they've been playing, "being you and father." Mr. Darling rushes in, angry that he can't tie his tie properly and demanding that Mrs. Darling tie it for him. He dramatizes the situation by saying that if the tie isn't tied, they can't go to dinner, and if they can't go to dinner, he can't go to work. If he can't go to work, the family will starve. The children are worried, but Mrs. Darling successfully ties the tie, and everyone relaxes. Nana, meanwhile, comes in to get John for his bath. He at first refuses, but Mr. Darling commands that he go. John goes out. As Mr. and Mrs. Darling reflect on how happy they are with their children, Nana accidentally brushes Mr. Darling's trousers and gets hair all over them. Mr. Darling is about to lose his temper, but Mrs. Darling again calms him. Nana goes out. Mr. Darling expresses concern about having a dog for a nanny, but Mrs. Darling insists that Nana stay, telling him about the face she saw at the window, which she describes as belonging to a little boy, and adding that the children need Nana for protection. She says that one night she saw the boy in the nursery, and as he flew away, she caught his shadow in the window as she closed it. She shows the shadow, which she keeps in one of the children's drawers, to Mr. Darling, saying she believes the boy will come back to look for it. She goes on to say the boy wasn't alone. He was accompanied by a little ball of bouncing light. She asks Mr. Darling what it could all mean, and he has no idea.

Nana comes in with medicine for the children to take. When Michael and John refuse, Mr. Darling tells them the medicine he has to take is much worse. Wendy runs to fetch it and suggests that Mr. Darling take his as an example for the boys. At first Mr. Darling refuses, and with a childishness equal to Michael's, he argues about who is the bigger coward. Wendy gets Mr. Darling and Michael to agree to take their medicine at the same time, but just as they're about to swallow, Mr. Darling throws his into the fireplace. Michael howls with protest. Mr. Darling then stumbles over Nana, who cries in pain. Wendy comforts her. Mr. Darling cries out that nobody comforts him and huffily drags Nana out of the nursery to be tied up in the yard where he thinks she belongs. Mrs. Darling tries to comfort the upset children, who hear Nana barking loudly. John says she's unhappy, but Wendy says her bark is her danger bark, not her unhappy bark. Mrs. Darling looks worriedly out the window but sees nothing. Still uneasy, she tucks her children into bed, reassuring them (and perhaps herself as well) that once the night-lights are lit nothing can harm them. She then goes out to dinner.

In the stillness after Mrs. Darling's exit, the window flies open, and a ball of light, the fairy Tinker Bell, flies in and bounces about. A moment later, Peter Pan flies into the room, looking for Tinker Bell (Tink) and asking if she knows where the shadow is. She shows him the drawer from which Mrs. Darling took the shadow earlier. Peter takes the shadow out, and then when Wendy stirs in her sleep, he quickly shuts the drawer with Tink inside it. He tries to attach his shadow to his feet, but he can't do it and starts to cry. Wendy wakes up and asks why he's crying. They introduce themselves, and then in answer to a question from Wendy, Peter says he lives "second to the right and then straight on till morning!" When conversation reveals that Peter doesn't have a mother, Wendy tries to comfort him with a hug, but he backs away from her, saying he must never be touched. Conversation turns to the shadow, and Wendy offers to sew it on for him. Peter accepts, and Wendy sews. Then when the shadow is sewn on, Peter flies about the room happily, shouting about how clever he is. Wendy takes offense, but Peter assures her that girls are worth much more than boys. Wendy gratefully offers him a kiss, and Peter holds out a hand to take it. Wendy is too kind-hearted to embarrass him by telling him he made a mistake, and so she gives him her thimble instead. In return, Peter gives his version of a kiss - a button, which Wendy puts on a chain around her neck.

Wendy asks Peter how old he is. Peter says he doesn't know, but he adds that he's been young a long time. The day he was born, he heard his parents talking about the kind of man he was going to be, and as a result, he ran away to live with the fairies. When Wendy expresses her excitement that he actually knows fairies, Peter tells her that a fairy is born every time a child is born, but then a fairy dies every time a child says he doesn't believe in fairies. This, he says, is why there aren't many fairies left. He then remembers Tink and starts looking for her. Wendy exclaims happily when Peter lets Tink out of the drawer and the fairy flies about the room. Tink shouts angrily in the bell-like fairy language, and Peter says she's saying nasty things about Wendy.

Ignoring the angry Tinker Bell, Wendy asks Peter where he lives. He explains that he lives with the Lost Boys, little boys who fell out of their carriages and were sent far away to Neverland. He says he's the leader, but he adds that he and all the boys are lonely. They have no female companionship because, he says, girls are too clever to fall out of their carriages. He appears to be attempting to flatter Wendy into coming to Neverland with him, and it seems to be working. Wendy gives Peter permission to give her a kiss. Peter thinks she wants the "kiss" she gave him earlier back (that is, the thimble). Wendy, however, says he can keep it and puckers her lips to give him what she calls a "thimble." Tink, however, prevents Wendy from "thimble-ing" Peter by pulling her hair. Peter scolds her, and Tink withdraws. Wendy asks Peter why he kept coming to the window. He explains that he came to hear the stories Mrs. Darling told Wendy and her brothers at night. Neither he nor the Lost Boys know any stories, and their favorite of the stories is Cinderella. He's desperate to know the ending. When Wendy tells him, Peter prepares to fly back to Neverland and tell the Lost Boys. To get him to stay, Wendy tells him that she knows lots of stories. Peter offers to teach her to fly so she can come to Neverland and tell them to the Lost Boys. Wendy asks him to teach John and Michael as well, and Peter agrees. Wendy wakes up her brothers and tells them the plan, and they react with excitement.

Just as Wendy, John and Michael are about to begin their flying lesson, however, Nana barks her danger bark again. This time, she's not outside. She's in the next room, and she's coming closer. Liza brings Nana in, and tells her that everything's all right and takes her out again. The children emerge from their hiding places. Peter gives them a flying lesson, but none of them quite manage it. Then Peter remembers that he has to sprinkle them with fairy dust. He brushes some off his clothes and sprinkles the others with it. They fly happily about the room, and then Peter leads them off to Neverland.

We then are transported to Neverland. The Indians and Lost Boys skirmish over Tiger Lily's loot, with the Lost Boys winning. Their celebration is interrupted by the arrival of the pirates. After the boys all scurry into hiding, the pirates come on looking for them. They, like the Lost Boys, are described in detailed stage directions. The lengthiest description is of Captain Hook, the pirate leader. He is over-dressed, with over-styled hair and over-polite manners, and he has a hook where his left hand used to be.

One of the pirates spots one of the boys and is about to fire his pistol at him, but Hook stops him, saying that if they make too much noise, Tiger Lily's Indians will attack. He tells the pirates to scatter through the forest and look for all the boys, explaining to Smee, his first mate, that he wants to capture every one of them, particularly Peter. Peter was the one who cut off his right hand and fed it to a Crocodile, who liked the taste so much he's been pursuing Hook ever since in the hopes of eating the rest of him. The Crocodile also swallowed a clock, the ticking of which alerts Hook to the Crocodile's presence. Smee warns Hook that one day the clock will wind down and fall silent, and then Hook will be unable to hear the Crocodile coming. Hook confesses that that's his greatest fear. Suddenly he realizes that the giant mushroom he's sitting on is in fact covering a chimney, letting out the smoke from the fire in the Lost Boys' underground home. He quickly attempts to come up with a plan to catch them, and devises a plan to poison the Lost Boys with a cake. Hook and Smee celebrate the scheme, but stop suddenly when they hear the tick-tick-tick of the approaching Crocodile. They run off in terror, followed by the Crocodile.

After the pirates are gone, the Lost Boys re-emerge from their hiding places. As they wait for Peter to return, they argue which of them is braver, comment on how anxious they are to hear what happened to Cinderella and debate which of them has better memories of his mother. They are interrupted by the Indians return, and another skirmish ensues. As the two sides are engaged in a tug of war, they freeze when one of the boys describes a strange sight - a large white bird flying over the lagoon, heading in their direction and quietly moaning "Poor Wendy" to itself. This causes the Indians to flee. One of the boys spots Tink, chasing the Wendy. Tink calls down for the boys to shoot the Wendy, and Tootles does. Wendy falls to the ground, and the boys realize she's a lady that Peter was bringing to take care of them. At that moment, Peter himself appears, with John and Michael, wondering why they're not cheering him for bringing them a mother. They regretfully show him Wendy's body. Peter pulls the arrow from her chest and prepares to plunge it into the heart of Tootles, but Wendy, still unconscious, reaches up and blocks him. Peter realizes that the arrow struck the button kiss he gave her. The boys inform Peter that Tink told them to shoot Wendy. Peter tells Tink he never wants to see her again, but when he sees how sad she is, he says she can come back in a week. Tink goes off in a huff.

Peter and the boys argue over what to do with Wendy, finally deciding to build a small house around her to protect her. Peter and the boys finish the house and wait anxiously for Wendy to emerge from it, since they built the house around her. Wendy comes out and expresses her pleasure at the house. Peter and the Lost Boys beg her to be their mother. She lets herself be convinced after Peter agrees to be the father. The boys then discover a poisoned cake that the pirates have left them, but Wendy throws the cake out. She then tells Peter he must give a lesson like a good father, promising that if they obey she'll tell them the story of Cinderella. They then listen to Peter's lesson and take it to heart.

A moment later, Hook and Smee appear, gloomy with the news that Peter and the Lost Boys have found a mother. Hook suggests the pirates kidnap Wendy and make her their mother. After telling the rest of the pirates the plan, they all return to the Jolly Roger.

A mermaid sits combing her hair on a sunny rock, slipping into the water just as Peter and Wendy arrive. As she disappears, Wendy expresses her disappointment, but Peter assures her that catching a mermaid is very difficult. He then tells Wendy that the rock they're sitting on is called Marooners' Rock and that it's where sea captains abandon, or maroon, sailors who have done naughty things. Suddenly, he becomes aware that pirates are approaching.

Smee and another pirate appear in a small dinghy, bringing with them the captured and bound Tiger Lily. They leave her on Marooners' Rock as punishment for having been caught prowling around their ship with a knife. Peter imitates Hook's voice and orders them to free her. At first Smee is skeptical, but then when "Hook" insists, he loosens Tiger Lily's bonds. She slips away. A moment later, the real Hook appears, and asks where Tiger Lily is. Smee explains what happened, and Hook denies he ever gave the order. Peter again speaks in Hook's voice, taunting the suddenly fearful (and evidently cowardly) Hook. Hook and Smee play twenty questions with the "voice" to find out who he really is, leading the over-confident Peter to shout out that he's Peter Pan! Hook orders the pirates into the water to catch him. Peter fights with Hook, but neither wins. Hook hears the Crocodile coming and flees. The other pirates quickly follow him. Peter and Wendy emerge from the water, clamber up onto Marooners' Rock and realize that the tide is coming in. Soon they will be drowned. They realize they have to leave, but Peter has been wounded twice by Hook and can't fly. Peter sprinkles fairy dust on Wendy so she will fly away. She tries to convince him to come too, but he sends her away. After Wendy flies off, Peter stands on the rock, aware that the tide is coming in. He comments, "To die will be an awfully big adventure".

ACT TWO

As Act Two opens, Wendy is telling bedtime stories to the Lost Boys, John and Michael. Peter arrives with Tiger Lily and the Indians. The Lost Boys prepare to fight, but Peter tells them that they are friends now, as Tiger Lily repaid Peter for saving her life by saving his. The two sides come together for a peace ceremony. Tiger Lily and the Indians then go to stand guard outside, and Wendy tells the boys to wash up. After the boys have rushed off to change, a nervous Peter asks Wendy for reassurance that it's only pretend that he's their father. Wendy, disappointed that he doesn't want to play the game the same way she does, sadly reassures him that it is. Peter comments that she and Tiger Lily both want to be something to him other than his mother. Wendy says Tiger Lily is right, and Peter asks what it is they want. Wendy says it's not appropriate for a lady to say things like that. From Tink's house comes a nasty little laugh - she's apparently been listening. Peter takes this to mean that she too wants to be something other than his mother. Tink speaks angrily in fairy language, and Wendy just as angrily says that for the first time she and Tink agree.

The Lost Boys return in their nightclothes. Wendy sings the children a lullaby (Distant Melody), after which John and Michael immediately ask to go home. Wendy too feels fearful and asks Peter to make plans for them to go home. Peter, angry that Wendy wants to leave, says he'll do whatever she likes. Wendy tells the Lost Boys that if they come with her, she's sure her parents will adopt them. The boys eagerly ask Peter if they can go. Peter, apparently not caring whether they do or not, says they can. They rejoice, but they stop when Peter announces he's not going, saying he wants to stay a little boy forever and always have fun. He urges them to get going, saying pointedly that he hopes they like their mothers.

Before Wendy and the Lost Boys can leave, they hear the sound of an intense and bloody battle coming from above. The pirates are attacking the Indians. There are losses on both sides, but ultimately, the pirates win. Hook remains, listening at the chimney as Peter tells Wendy that the fight is over and that the Indians are sure to have won. If they did, they will beat their drum. Hook hears this, finds the drum and beats it. Peter and the boys cheer, and Hook motions to the other pirates to be ready.

Peter bids goodbye to Wendy and the boys. One by one, the boys, including John and Michael, climb up out of the house. Tink goes with them, but she is unable to help as they are grabbed by pirates, tied up and hauled off. Tink follows them to find out where they're being taken. Meanwhile, Wendy gives Peter some last minute instructions and leaves a glass with his "medicine" in it. It's only water, but to her, it's still an important part of their mother/father game. Before she goes, Wendy asks Peter what he is to her. Peter tells her that he's her son. Wendy angrily goes out, and she is captured gently by Hook and escorted away with menacing politeness. Peter, meanwhile, goes to bed.

While Peter sleeps, Hook returns, descends into the house, puts a few drops of poison into Peter's "medicine," climbs back upstairs and stalks into the night. Tink flies down into the house, panicking about what she's seen. She wakes Peter and tells him that the Indians have been defeated, that the Lost Boys have been captured and that they and Wendy have all been taken to Hook's ship. Peter immediately vows to rescue them and sharpens his dagger. Meanwhile, Tink has noticed something strange about Peter's medicine and warns Peter, who says it's fine, adding that he promised Wendy he'd take it. Just as he's reaching for the glass, Tink drinks down the medicine and immediately feels the effects of the poison. Her light becomes a little dimmer, and her movements become more erratic. She explains in fairy language to the suddenly frantic Peter what's happened and collapses. She's still able to speak, however, and Peter understands that if all children believed in fairies she might get well again. Peter cries out to all the children in the world and asks them to prove they believe in fairies by clapping their hands. He hears the clapping of the children, and Tink's light brightens. Her voice gets louder, and her movements again become strong and vibrant. Peter cries out his thanks, and he and Tink rush out to rescue Wendy and the boys.

Late at night on Hook's pirate ship, *The Jolly Roger*, a few sailors stand watch as Hook paces. He speaks to himself about how most children are safe asleep in their beds while the children he's keeping prisoner are about to be executed. After giving voice to more nasty thoughts about children, he calls for the Lost Boys to be brought out. When the terrified boys are all on deck, Hook says that two of them can save their lives by becoming cabin boys. The boys tell him that their mother wouldn't be happy if they became pirates. For a moment, Michael and John are tempted, but when they learn that they would have to be disrespectful to the king, they decline.

Hook orders that "their mother" be brought up. Wendy is shoved out onto the deck. Hook gives her an opportunity to speak to her "children" one last time. Hook orders that Wendy be tied up, and the boys prepare for their executions. Everything stops, however, when the tick-tick-tick of the Crocodile is heard. The pirates react with fear, but the boys react with hope, since they alone can see that the sound is in fact Peter imitating the Crocodile. Peter motions for the boys to be quiet and stops making the ticking noise. Smee comments that the Crocodile is gone. Peter disappears, and Hook sings and dances with awful happiness at the thought of the executions he's about to witness. Hook orders that the boys be subdued by a whipping and tells Bill Jukes to fetch the whip. Bill goes into Hook's cabin.

Hook dances some more but suddenly stops when he hears a shriek of horror from within the cabin followed by a triumphant crowing. The boys (and the audience) recognize the sound as coming from Peter. Cecco goes in to see what happened and reports that the first pirate is dead. Hook orders him to go in and capture the "doodle-do" that's killing the pirates and making the crowing noise, but Cecco at first refuses. Hook threatens him with his hook, and Cecco goes in. There's another screech and another crowing. Hook himself goes in, carrying a lantern. Everyone waits tensely ... and then Hook comes out, saying that something blew out his lantern. The pirates react with fear and appear about to mutiny, apparently blaming Hook's evil deeds for the presence of death on their ship. Meanwhile, the Lost Boys are cheering. Hook immediately sends them into the cabin. The boys, knowing it's Peter in the cabin, only pretend to be fearful as they're shoved through the door. Hook, meanwhile, realizes there's no more killing happening and suddenly remembers that it's bad luck to have a female on a pirate ship. He and the pirates prepare to throw Wendy overboard, saying there's no one who can save her. Peter cries out that there's one person who can - Peter Pan!

Peter throws off the cloak and calls forth the Lost Boys. The battle is on! The boys and the pirates fight, with the boys winning and eventually surrounding Hook. Peter tells the boys to back off and that Hook is his. Hook and Peter fight. They strike and parry with skill and speed, apparently equally matched, but then Peter knocks Hook's sword out of his hand. Hook reaches for it, and Peter steps on his hand. Hook cries out in anger, and then Peter steps back, picks up Hook's sword and in gentlemanly fashion hands it back. Hook, in frustration and despair, cries out for Peter to explain who and what he is! Peter also cries out: "I'm youth, I'm joy, I'm a little bird that has broken out of the egg!"

Hook resumes the fight and is almost beaten, but then Hook shouts that he's going to blow up the ship and runs out. The boys cry out to Peter to save them, but Peter too runs out. Hook returns, having set the explosion and ignoring the boys' cries for mercy. Peter reappears with Hook's bomb in his hand and tosses it into the water. Hook rushes at him and at the other boys, but they all evade him by flying into the ship's rigging. Hook, aware that he's completely beaten, gives up and jumps into the sea, where the ticking Crocodile awaits its dinner.

Mrs. Darling dozes by the open window, but she suddenly wakes from a dream in which the children came home. She realizes that she was only dreaming, and then she sadly thanks Nana for, as always, preparing their beds for them. Her words reveal that Mrs. Darling is there every night, waiting for the children. Conversation reveals that Mr. Darling, in remorse at having banished Nana from the nursery on the night the children disappeared, now sleeps and eats in Nana's kennel.

Mrs. Darling then starts to sing "Tender Shepherd" and the Darling children come in through the window and start to sing along. The children rush into her arms, and there's a joyful reunion. A few moments later, Mr. and Mrs. Darling greet the Lost Boys. After a brief discussion, they agree to adopt all of the Lost Boys. The scene then shifts to many years later. Peter returns to get Wendy for spring cleaning, but Wendy is now too old to fly. She has a daughter, Jane, who offers to go in her place. Peter teaches Jane to fly and they take off for Neverland, with Wendy watching after them at the window.

Character Descriptions: Peter Pan

Peter Pan: Peter is a young boy who ran away from home on the day he was born and is determined never to grow up. He lives in Neverland where time stands still and is the leader of the lost boys. He is selfish and mischievous and always searching for an adventure.

Tinker Bell: She is Peter's fairy companion. She appears as a ball of light no bigger than a person's fist. Her name refers to her skill of mending fairy pots and kettles. She is a very jealous girl, but fiercely loyal to Peter.

Mr. Darling: He is the father of Wendy, John, and Michael. He is a rather childish man, but overall very devoted to his wife and children.

Mrs. Darling: She is the mother of Wendy, John, and Michael. She is an example of a perfect, loving, and imaginative mother. She cares deeply for her husband and children, and does her best to protect them.

Nana: She is the children's nurse, completely capable and very protective, and happens to be a dog.

Wendy: She is the oldest of the Darling children. She is young and sweet, but on the verge of womanhood. She is resourceful, imaginative, and quite fond of Peter Pan.

John: He is the middle Darling child. He is intrigued by pirates but is a loyal subject of King George.

Michael: He is the youngest of the Darling children. He is fascinated by the Indians, and a curious and imaginative child.

Liza: She is the maid for the Darling family.

Captain Hook: Hook is the captain of the *Jolly Roger* and the band of pirates. He hates the lost boys, but hates Peter Pan most of all because Peter cut off Hook's hand and fed it to a crocodile. The Captain replaced his hand with a hook and is now terrified of that crocodile. He is determined to kill Peter and be the greatest villain of all time.

Mr. Smee: He is the pirate who is Captain Hook's right hand man. He is not very smart, and, despite his best efforts, quite lovable.

Pirates: The band of pirates is an odd group of misfits, cruel, loyal to Hook, and really a bit silly.

Tiger Lilly: She is the princess of the Indian tribe, a beautiful and proud warrior, and a fantastic dancer.

Indians: The tribe of Indians is fiercely loyal to their princess and always at odds with the lost boys who keep stealing their harvest.

The Lost Boys: They are young boys who fell out of their carriages when they were babies and live on the island of Neverland. They live underground with Peter Pan as their leader, and are always tricking the Indians, hiding from Indians, and getting into all kinds of adventures.

Jane: She is Wendy's daughter when Wendy is all grown up.

Sir James Matthew Barrie (1860-1937)



James Matthew Barrie was born May 9, 1860 in Kirriemuir Scotland. He received his M.A. from Edinburgh University in 1882. He had a close relationship with his mother, Margaret, which was often depicted into a fantasy world due to her bedridden condition. This mother-son relationship is thought to be the inspiration for the respect of mothers found in *Peter Pan*.

After graduation, Barrie began his career as a Nottingham journalist in 1883. He wrote articles about the theatre such as *Lear's Fool* and *Stage Tricks*. In 1891, he published his first bestseller, *The Little Minister*, which he turned into a play in 1897.

In 1902 Barrie wrote a play titled *The Admirable Crichton*, in which he combined fantastical elements with social commentary. This style was used in the creation of *Peter Pan*, which was first produced in 1904. The play also contained a lot of structure from one of his novels, *Little White Bird*. In 1906 he published a book called *Peter Pan in Kensington Gardens* which was a revised version of the *Little White Bird*. A more famous adaptation was a novel based on the play titled *Peter Pan and Wendy*, published in 1911.

Some of his other successes include *A Window in Thrums* (1889), *Margaret Ogilvy* (1896), *Sentimental Tommy* (1896), *Tommy Grizel* (1900), *Quality Street* (1901), and *Dear Brutus* (1917).

Barrie received the Order of Merit for his service during World War I. After the war, his last success was a play called *Mary Rose* that ran in London for about four hundred performances.

Barrie was said to be like Peter Pan, a man who had never grown up. He died on June 19, 1937 and left his profits from *Peter Pan* to The Great Ormond Street Hospital in London.

The Creators

Carolyn Leigh (lyrics) was born on August 21, 1926 in New York City. After starting her career as a writer in radio and in advertising, Leigh was signed as a lyricist to a publishing company. Her first success was her lyrics for “Young at Heart,” which was recorded by Frank Sinatra and hit the Top Ten in May 1954, selling a million copies. Some of her other famous popular songs include “Witchcraft,” “(How Little It Matters) How Little We Know,” and “The Best Is Yet to Come.” For the theatre, Leigh wrote lyrics for many shows including *Ziegfeld Follies of 1957*, *Wildcat* (starring Lucille Ball), *Little Me* (starring Sid Caesar), and *How Now, Dow Jones*. She was working on songs for a musical adaptation of the film *Smile* with Marvin Hamlisch when she died of a heart attack in 1983 at the age of 57.

Mark ("Moose") Charlap (music) was born on December 19, 1928 in Philadelphia. Although he was best known for his contributions to *Peter Pan*, he also wrote music for other shows like *The Conquering Hero*, *Whoop-Up*, and the infamous one-performance flop *Kelly*. Some of his popular songs include "You, Only You," "Wrong Joe," "Soft In the Heart," "Young Ideas," "When the Tall Man Talks," and "Love Eyes." He married singer Sandy Stewart. Their son Bill Charlap became a well known jazz pianist. For *Peter Pan*, Leigh and Charlap’s contributions include “I Gotta Crow,” “I’m Flying” and “I Won’t Grow Up.”

Betty Comden and Adolph Green (additional lyrics) Comden was born Elizabeth Cohen in Brooklyn, New York on May 3, 1919. Green was born in the Bronx, New York on December 2, 1915. As writing partners, their first success was the musical *On the Town*, which they followed up with *Billion Dollar Baby* in 1945. They returned to Broadway with *Wonderful Town* (1953) and then teamed up with Jule Styne to write *Two on the Aisle*, *Peter Pan*, *Say Darling*, *Do Re Mi*, *Subways Are for Sleeping*, *Fade Out – Fade In*, *Hallelujah, Baby!*, and *Bells Are Ringing*. Comden and Green are also known for writing for the film. Their most successful film was *Singin’ In the Rain* (1952). Over the years, many of their songs have become American standards. They have earned several Tony Awards, a Grammy, the Kennedy Center Honors, the ASCAP Richard Rodgers Lifetime Achievement Award and the Stage Directors and Choreographers President's Award for Outstanding Contribution to the Theatre. They were also elected to the Songwriters' Hall of Fame and the Theatre Hall of Fame. The partnership ended with the death of Adolph Green in October 2002. In November 2006, Betty Comden passed away from heart failure. By working together for over fifty years, Comden and Green would become the longest-lasting creative partnership in theatre history.



Moose Charlap & Carolyn Leigh



Adolph Green & Betty Comden



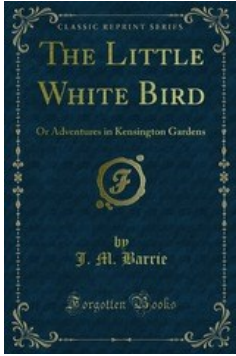
Jule Styne (additional music) was born Julius Kerwin Stein on December 31, 1905. After immigrating to America in 1912, Styne became a child prodigy, performing as a piano soloist with several symphony orchestras in the Midwest by the age of nine. In 1940, he got a job as a songwriter with Republic Pictures and spent the rest of his life as a composer for the stage, screen, and popular music. He teamed up with lyricist Sammy Cahn, forming one of the most successful songwriting partnerships of the 1940s. After being nominated eight times for an Academy Award, Styne won an Oscar for best song in 1954 for the title song from

Three Coins in the Fountain, sung by Frank Sinatra. With Cahn by his side, Styne was enlisted to write two stage musicals, *Glad to See You* (1944) and *High Button Shoes* (1947). Styne then teamed up with Leo Robin for the score of his next hit, *Gentlemen Prefer Blondes* (1949) and made a star of Carol Channing. Styne went on to have a career in the musical theatre that would last for decade after decade. His two most famous works were *Gypsy* (1959) and *Funny Girl* (1964). Jule Styne passed away on September 20, 1994.

Jerome Robbins was born on October 11, 1918 in New York City and came up through the ranks of show business through the ballet and dance world. After choreographing the hit musical *On the Town*, he became one of the most sought after artists in New York and would stay that way for around fifty years. His Broadway shows include *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. He has created over sixty ballets which can be seen at major dance companies around the world including New York City Ballet. In addition to two Academy Awards for the film *West Side Story*, Mr. Robbins has received four Tony Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. Mr. Robbins was a 1981 Kennedy Center Honors recipient. Mr. Robbins died in 1998, but his legacy lives on in revivals of his work and the artists he mentored.

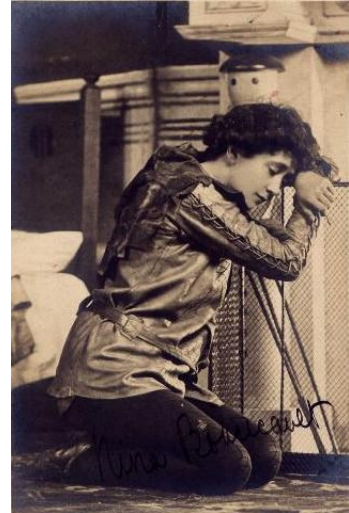


A PETER PAN TIMELINE



1902: Barrie writes the first Peter Pan story, *The Little White Bird*.

1904: *Peter Pan* opens in London starring **Nina Boucicault** as Peter Pan

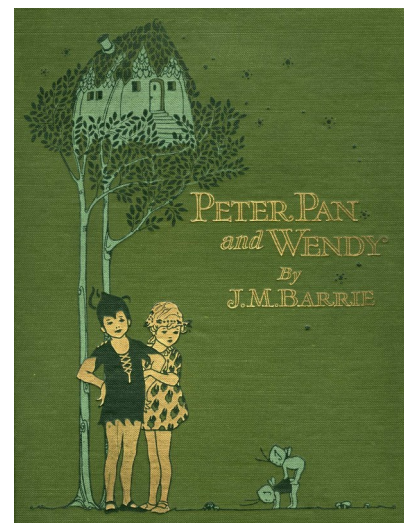


1905: *Peter Pan* opens in NYC starring **Maude Adams** as Peter Pan

1907: Barrie pens *Peter Pan in Kensington Gardens*

1911: Barrie pens a novelization called *Peter Pan and Wendy*

1924: Silent film version starring Betty Bronson as Peter Pan



1953: Disney produces a full-length animated feature film *Peter Pan*

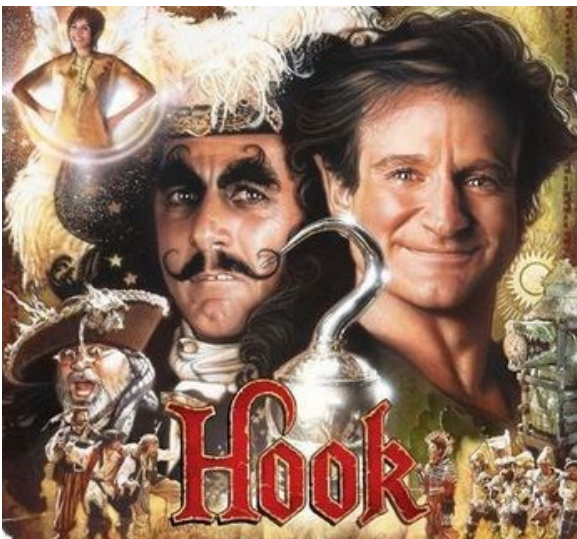


1954: **Mary Martin** stars as Peter Pan in a new musical version

1955: Disneyland opens the ride “Peter Pan’s Flight”

1976: Hallmark airs a new musical version of *Peter Pan* with Mia Farrow

1990: **Cathy Rigby** first stars as Peter Pan



1991: Steven Spielberg film *Hook* is released

2002: Disney releases the animated film sequel *Return to Neverland*



2003: The second feature film of *Peter Pan* is released

2004: The film *Finding Neverland* is released starring Johnny Depp as J.M. Barrie

2006: The book *Peter Pan in Scarlet* is released, and officially sanctioned sequel



2012: *Peter and the Starcatcher*, a prequel, opened on Broadway

2014: NBC produces *Peter Pan Live!* Starring Allison Williams and Christopher Walken



PETER PAN IN THE AIR

When the original non-musical version of *Peter Pan* was first produced in London, playwright James M. Barrie consulted with an authority on flying effects named George Kirby and altered his play to incorporate Kirby's suggestions. From then on, *Peter Pan* has had yearly productions in London and always with the flying effects by the firm now headed by the grandson of George Kirby, named Joseph. George Kirby was brought to America to supply the flying effects for the first American presentation of *Peter Pan* in with Maude Adams. In 1950, when plans were being made to star Jean Arthur in a production of *Peter Pan*, with monster movie star Boris Karloff as the snarling Captain Hook, the Kirby company sent one of their most knowledgeable staffmen, Peter Foy, to overseeing the flying elements of the show.

Four years later Jerome Robbins, who was directing the original musical theatre version starring Mary Martin, wanted to choreograph a flying ballet for the new song, "I'm Flying" and once again Peter Foy was brought over from London to work on the show. Robbins and Foy plotted the intricate aerial choreography that was to become the new standard for flying. Much as the original flying established an industry in England, the new flying did the same in the United States.

Peter Foy, who remained in America now heads the company known as "Flying by Foy" with headquarters in Las Vegas which is called upon whenever *Peter Pan* is being produced and for other shows as well including ice shows and circuses. When a musical comedy version of the Superman cartoon was produced on Broadway in the 1960's, Foy provided the special aerial effects for the man of steel. They also made Barbra Streisand fly in the film of *Funny Girl* and have created the illusion of weightlessness for many science fiction television programs and films. In the past two years, "Flying by Foy" flew more than 300 shows including 97 productions of *Peter Pan*, 24 productions of *The Wizard Of Oz*, 27 productions in England and numerous other productions in Japan and on Broadway.

ZFX Flying is the aerial effects company who created the fly system New Stage Theatre is using for our production of *Peter Pan*. Founded in 1994, ZFX has delivered a fresh perspective to the ancient craft of flying effects by using a dynamic style. ZFX quickly became an industry leader and the top flying effects company in the world, with offices on two continents. The name stands for Zealous Flying Effects, letting everyone know how they go about creating the effects—with zeal!



STAGE PRODUCTION

The Performance of a play is the result of many people's efforts. The production concept is a concentrated effort by the director, actors, and designers of sets, costumes, and lighting to present a unified and fresh perception of the playwright's work. A play may be presented differently each time it is staged. Shakespeare's play, for example, have been staged in many theatrical styles and time periods.

We take for granted that the actors and director work to help clarify the play's action and the character's relationships. But it is also true that the set, lighting, and costumes must do the same.

Again, a stage production would not be complete without an audience. The work of all the directors, designers, actors, and crews must blend together as the play begins to sweep up the viewer into the action and emotions of the play. The audience's response to this live performance provides feedback to the performers and helps create a theatrical experience which is never quite the same each time. This is the excitement and magic of live theatre, in which everyone involved, including the audience, is a vital and active participant.

In the following pages, you will see a description of the various people involved in putting on a stage production, as well as the drafts of what this set should look like for this year's set design of *Peter Pan* at New Stage Theatre.

THE ROLE OF THE AUDIENCE

Emphasize to your students that the audience plays an active role in a successful performance. Watching a play is very different from watching a TV program or a movie in a theatre. In our homes, we may tolerate a great deal of activity and noise around us as we watch a program. In a movie theatre, respect for others' enjoyment usually keeps us quiet and restrained. In live theatre there is a two-way communication between actors and the audience.

A live production is slightly different with each performance. The difference lies in the audience response, which can communicate appreciation, enjoyment, emotional involvement – or boredom – to the actors. Positive reactions, such as laughter and applause, show the actors that the audience is involved and responsive. On the other hand, noise, movement, and disruption distract other members of the audience and may indicate a lack of interest in the play, which can be disappointing to actors and cause them to feel less motivated to reach out to the audience. A performance, then, is essentially the sharing of a human experience in which a story is brought to life. This shared experience involves the words of the playwright, the ideas of the director and designers, the expression of the actors, and finally – and equally importantly – the attention of the audience. Through their presence, the audience serves as the final character of the show without which there would be no point in telling the story and the theatrical experience could not take place.

THE PEOPLE INVOLVED IN THE PRODUCTION

There are many people who work together to put on a play. The whole process takes about one year from deciding to produce the play to the play's opening night. Each production consists of the following people:

Playwright – a person who writes plays is called a playwright. A playwright writes lines (dialogue) for the actors.

Director – the person who interprets the play. He or she works with the designers to establish the concept of the play. After several meetings, the director will agree on the production elements to be used for the show including sets, costumes, props, lights, and sounds. The director also chooses the actors to play the different parts in the show. Once rehearsals begin the director conveys his ideas to the actors by giving them directions on their character development and staging their movements (blocking). Once the play opens for the public, the majority of the director's job is over.

Actors – actors pretend to be the characters in a play. Sometimes, a grown-up plays the part of a child. They might also play old people or animals. Sometimes, one actor plays many different characters. Watch the ways in which actors change their voices, movements, or costumes to become different characters.

Set Designer – the person who designs the set. He or she creates the world that is seen when you enter the theatre. The set designer decides whether there will be real or pretend furniture (such as cubes or chairs). The set designer also decides where all the different setting will be located on stage. The designer drafts diagrams so the carpenter can build the set, which will then be painted by the designer or the scenic artist.

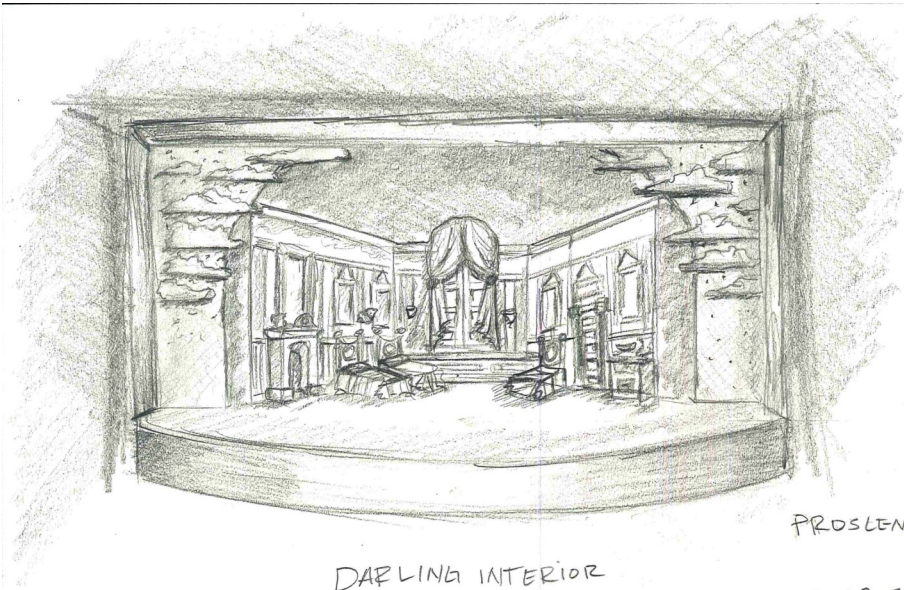
Costume Designer – the person who chooses what clothes the actors will wear. The costume designer decides how each actor should look to represent the character and time period. The designer will sometimes shop for clothing or may create some costumes from scratch.

Props Designer – the person who provides all of the objects used during the play. This person either buys or creates everything that the actors might need to convey the story.

Sound Designer – the person that creates all of the sound effects and music for the play. The sound designer creates the noises that are heard, such as when someone rings a doorbell or a telephone rings.

Lighting Designer – the person that provides the lighting for the play. The designer decides what colors the lights should be to complement the sets and the costumes.

SET DESIGN



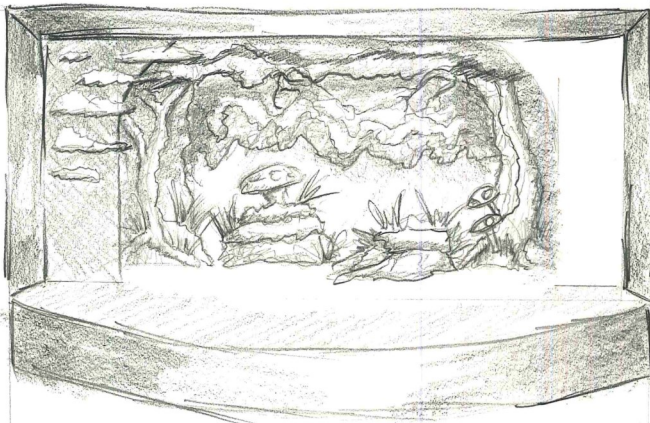
DARLING INTERIOR

PROSCENIUM - HARD LEGS
DS OF GROUND

WALLS SPLIT @ US JOINT
SE FIREPLACE
SL DOOR

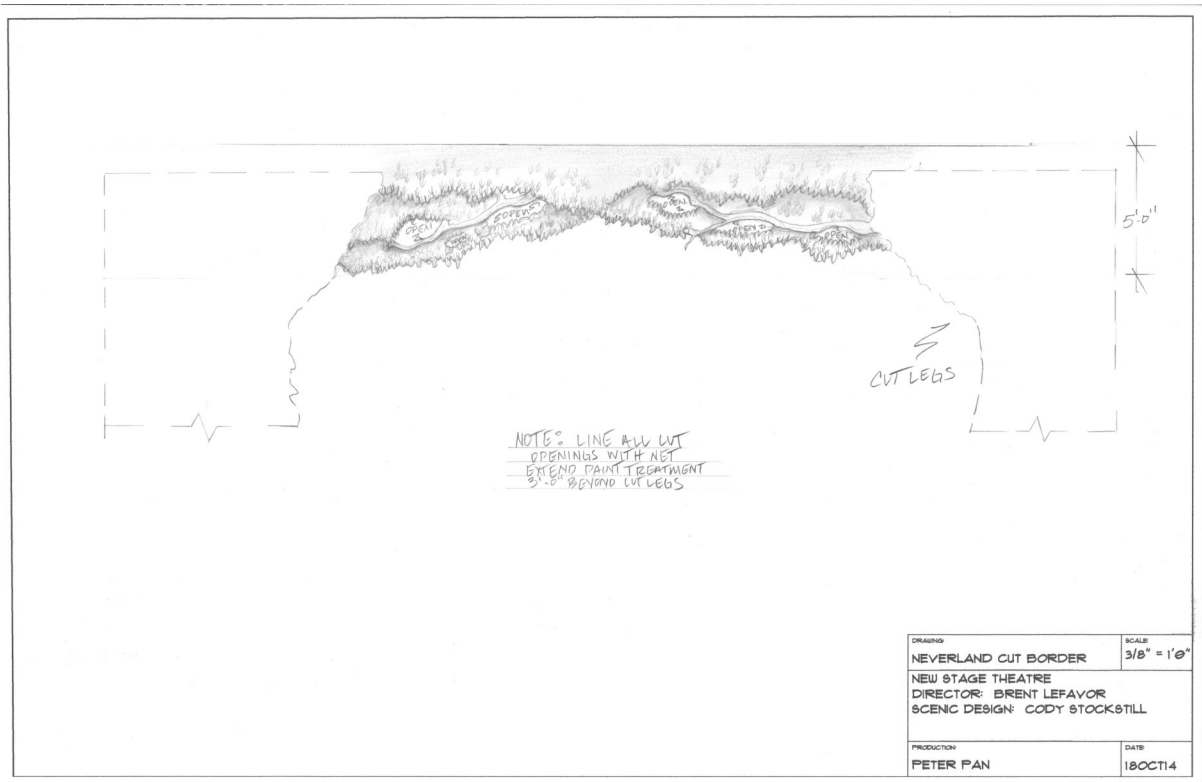
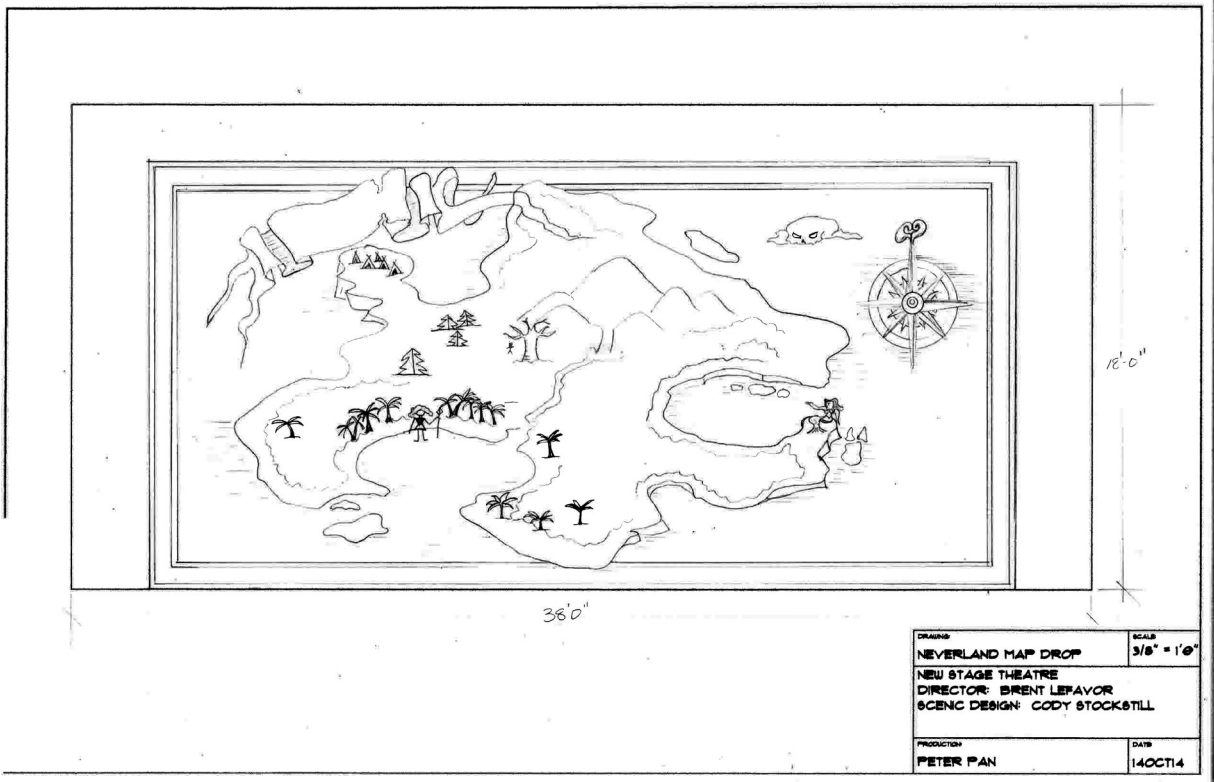
WHERE DOES DOG HOUSE GO?

Flying Ballet - same as previous version sans peritakti



FOREST

- LEGS 3 BORDER ARE MUSLIN OR HARD FLAT W/ LUT NET FOR SUPPORT
- 3D TEXTURE FOR LEAVES
- ON TRACK?
- 2 ROCK UNITS
- US LEAF DEEP?



Audience Etiquette

For many of your students, a visit to New Stage Theatre to see PETER PAN may be their first theatre experience. It may be helpful to discuss with them the expected behavior of an audience. New Stage asks that prior to the performance, students are made aware of the following:

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen to the New Stage staff member who will board your bus and escort your group to the lobby.
- Be sure to go to the bathroom before the performance begins. It is hard to leave once the performance begins.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around or put your feet on the seat in front of you.
- Absolutely no gum chewing, eating or drinking in the theatre.

Noise

Live theatre means live actors who can hear not only what is happening on the stage, but in the audience as well. While laughter and applause at appropriate time are appreciated by the actors, excessive noise and talking is not. Even whispering voices can be distracting to the actors and others in the audience.

- Do not talk during the performance.
- Cell phones are prohibited in the theatre. If you have one turn it off and put it away and do not bring it out during the performance.

Applause

Applause is used to acknowledge the performers and to voice appreciation or approval. Traditionally, applause comes before intermission and at the performance's conclusion. Dimming the lights on the stage and bringing up the house lights usually signals these intervals. A curtain call in which the cast returns to the stage for bows usually follows a performance.

ACTIVITIES FOR THE CLASSROOM

1. In one version of *Peter Pan*, J.M. Barrie described Neverland as a place that children go to in their sleep, which would look different to each child. What would your Neverland look like? Write an essay describing your personal Neverland, or draw a picture of it, or BOTH! Or the class could work together to create a mural of either the Neverland in *Peter Pan* or your own version.
2. Captain Hook is one of the most famous pirates of fiction. What are some other pirates that you've seen in plays, television or movies, or read about in books? Research a fictional or real pirate and write an essay about them, or draw a picture of them, or BOTH!
3. Compare Neverland to the fantasy worlds of literature, such as Narnia, Oz, Wonderland or Middle-Earth. How do these fantasy realms compare to the worlds that your students have seen in video games, films, TV or even current books like Harry Potter?



Peter Pan Word Search

T I G E R L I L Y I C D P N P
N K W O B R O B X D J N E A K
W T I G G T W D H Y S A T I S
K O O H N I A T P A C L E D K
L E A H C I M J H E X R R N T
Z L Y E J L M C L Y N E P I I
H F E O T B O I J O W V A N J
G X H B A A D S D P L E N A I
Y N V R R O R N T A B N N N A
X C R M C E O I D B Q Y D A Z
B I B O V L K Z P W O H G C A
E T R F L Y I N G C E Y X V U
X C E H Z T L E I J U N S B D
H X I W A L Z N G T G D D O C
F B N C Q R J T D W X C T Y L

CAPTAIN HOOK
FLYING
JM BARRIE
LONDON
MICHAEL
NEVERLAND
PIRATE

CROCODILE
INDIAN
JOHN
LOST BOYS
NANA
PETER PAN
TIGER LILY



DISCUSSION QUESTIONS

1. Would you want to be a kid forever? What are positives of never growing up? Negatives?
2. Many characters in *Peter Pan* can fly. Why do you think humans want to fly? What other books or movies have characters that fly or can travel through time and space in interesting ways?
3. In theatre, designers use production elements to enhance the storytelling. Discuss the production elements in *Peter Pan* (costumes, lighting, set design) and how they enhance the story and create different settings. How did these elements differ between the real world in London and the fantasy world in Neverland?
4. Captain Hook is the villain of the story. What makes him the villain? Does he always fight fair? Does Peter Pan always fight fair? Discuss other story villains and heroes.
5. Wendy makes believe that she is the mother of the lost boys. Is it an old-fashioned concept, that boys need a girl around to care for them? Is there a difference between what a mother does and what a father does, or do they share roles?
6. Discuss the ending of the play. What would have happened if Peter had stayed with the Darlings or if Wendy, John, and Michael had stayed in Neverland? What do you think happens when Jane goes to Neverland?



Student Evaluation Form
PETER PAN

Name: _____

School: _____

What was your overall reaction to the play?

What was your reaction to the production values of the play (costumes, scenery, acting, etc.)?

What was your favorite part of the play?

Did you learn anything from this production? If so, what?

What other stories would you enjoy seeing staged by live actors?

Please list other comments and observations?

Please help New Stage by sharing your thoughts with us! Return this form to:

Chris Roebuck/ Education Director/ New Stage Theatre/ 1100 Carlisle St/ Jackson, MS
39202 or fax to 601.948.3538

Teacher Evaluation Form *PETER PAN*

Name: _____ School: _____

What is your overall reaction to the production?

How do you feel about the production values of the performance (costumes, set, performers, etc?)

How did your students react to the production? (We would appreciate any written response from your students)

Please comment on the educational value of the program.

What is your overall reaction to the question and answer (talk-back) session?

How did you hear about the New Stage educational matinee?

What other plays would you like for your students to see?

Please list other comments and observations.

Please help New Stage by sharing your thoughts with us! Return form to:

Chris Roebuck, Education Director, New Stage Theatre, 1100 Carlisle St, Jackson, MS 39202
croebuck@newstagetheatre.com

Or fax to:

601.948.3538