

SCRIPT

ACT 1

OVERTURE

CD TRACK 13

To be played as the audience enters and is seated.

Keep the pace moving quickly throughout, so that exits and entrances almost overlap. Use the narration to cover scene changes wherever possible.

SCENE 1 THE NURSERY

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

As the music starts for Song 1, the stage needs to burst into life, so that the audience is instantly thrust into the general chaos of the Darling family home at bedtime. The Darling children run on and are immediately involved in their game of make-believe, acting out the scenes described in the song. Mr Darling (George) is angrily searching for something, helped by Mrs Darling (Mary). The following dialogue is spoken over the introduction of Song 1.

MR DARLING (Angrily) Whatever happened to children being seen and not heard?

MRS DARLING They're just having fun, George.

MR DARLING I can't think in all this chaos!

SONG 1. TELL ME A STORY

CD TRACK 1/14

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section, pages 10-13. 

At the end of the song, Nana enters and starts picking up props and folding clothes, etc. as the children continue to play.

NARRATOR Welcome to the rather unusual home of the Darling family, where Nana the nanny, who, as you can see, is actually a dog, is beginning the usual bedtime routine in the nursery. A few nights ago, her routine had been interrupted when she sensed a strange presence. She had sought out the intruder, but had managed only to capture his shadow. Since then, she has been on high alert!

Nana sniffs around and mimes checking behind curtains, furniture etc. Peter and Tinkerbell arrive at the side of the stage, outside the window. Mr Darling is now looking for something else.

MRS DARLING What have you lost now, George? We're going to be late!

MR DARLING My cufflinks! *(To children, sarcastically)* I don't suppose they've been magically turned into two golden dolphins and swum off across the sea?

The children laugh.

MRS DARLING That's a very inventive idea, George!

Nana is sniffing and starts moving towards the window. Peter and Tinkerbelle duck right down.

MR DARLING Well, I think... *(Noticing his hairy trousers in horror)* Aargh! Look at my trousers! They're covered in dog hair! I'm so hairy that people in the street will probably start calling me Rover and throwing me bones. Nana, come here now! *(Sarcastically to Nana)* I'm surprised you're not completely bald, the amount of hair you've transferred to me!

He calls to the maid, Liza, who enters looking flustered.

MR DARLING Liza! Liza! Take this moulting menace out of here! Put her in the kennel in the yard!

LIZA *(Sighing)* Come on, Nana.

Nana whimpers and looks towards the window.

MR DARLING *(Very theatrically)* I need to go and shave my trousers!

Mr Darling exits. Mrs Darling calls after him.

MRS DARLING Oh George, dear, let me help you. Goodnight children. Sleep well! *(She spots cufflinks on the floor)* Oh George, here are your cufflinks. The little imps had scuttled out of sight!

She waves at the children and then exits. The children continue Nana's tidying-up work.

PETER Hey, Tink, that man was really grumpy. He reminds me of Captain Hook!

WENDY Poor Nana! That was so unfair of Father. She works so hard. I even heard Mother say that Nana had captured Peter Pan's shadow the other night!

PETER *(Whispering)* So it is here, Tink!

MICHAEL I wish Mother would tell us another story about Peter Pan. Is he real, Wendy? We've never seen him.

WENDY I know, but sometimes you just *know* something's real. Now, time to sleep!

MICHAEL But we want to play.

WENDY You can play all you want in your dreams!

John clasps his top hat and the boys settle down to sleep.

WENDY *(Yawning)* I'm rather tired too. Perhaps I'll have a little nap and then go and check on Nana. *(She falls asleep)*

Peter and Tinkerbell enter through the window.

PETER Come on, Tink. We need to search quickly.

They search hurriedly. Peter searches under beds, behind furniture etc. Tink searches off stage and then re-enters with the shadow fabric on a hanger.

TINKERBELL Here it is, Peter! Look, it's been ironed and hung up! Although it's a bit hairy. *(Brushes it)* Now, let's go.

PETER No, wait! I need to re-attach it.

Peter places the shadow feet under his own feet and freezes.

NARRATOR But despite his best efforts, the shadow would just not cooperate!

Peter unfreezes and lets out a loud cry of exasperation, which wakes Wendy up.

PETER *(In tantrum style)* Aargh!

WENDY *(Sitting up)* Oh my goodness! What's happening? Oh! *(Studying him closely)* Peter Pan! Is... is it you? Is it really you?

PETER *(Sensing an admirer and feeling better)* Cock-a-doodle-doo!

WENDY It is you! You're really here!

TINKERBELL *(Imitating Wendy)* Oh my goodness! *(Sarcastically)* You're so observant!

PETER Cock-a-doodle-doo! Peter Pan at your service! *(Holding up shadow fabric despondently)* Without my shadow, though. It won't go back on. I've tried everything.

WENDY *(Curtseying)* Wendy Moira Angela Darling at your service! So, Nana really did trap your shadow.

TINKERBELL *(Mimicking)* 'Wendy Moira Angela Darling'! Huh! Nobody needs a name that long. I wouldn't like to have to sew the labels on to your clothes.

WENDY Hey, that's it! Peter, I can sew your shadow back on. I bet that'll work. You sit there while I get my box of tricks.

She fetches a sewing box. Peter sits in the chair and Wendy sits and freezes in a 'sewing' position with her back to the audience.

NARRATOR And Wendy, as always, was as good as her word.

Shadow is hidden behind the chair. Wendy hides the shadow fabric under the chair.

WENDY There. All done.

Peter and Shadow stand together (with Shadow behind Peter) and dance around the room in a synchronized way.

PETER Thank you, Wendy! *(He has a bright idea)* Hey, let me give you something.
(He takes an acorn necklace from his pocket)

WENDY *(Very pleased)* An acorn necklace! Thank you, Peter.

Sarcastically, Tinkerbell silently mouths Wendy's words, putting on an exaggerated facial expression.

PETER There, Tink! Good as new.

Shadow waves at Peter and exits. Tinkerbell looks bored.

TINKERBELL *(Sarcastically)* A-ma-zing! Can we go back to Neverland now?

PETER Good idea! How about it, Wendy? You could come too and... and be our mother.

TINKERBELL What?!

WENDY Whose mother?

PETER Mine, and also the Lost Boys' mother.

WENDY The Lost Boys? Who are they?

PETER Come back with us and find out.

WENDY I'm not sure I want to be anybody's mother.

PETER You won't know until you try. Aren't you game for an adventure?

In the background, Tinkerbell vigorously shakes her head, then on Wendy's reply makes an 'Oh no!' face.

WENDY *(With a determined air)* Always!

PETER Well, come on then!

WENDY But how will we get there?

PETER We'll fly, of course!

WENDY *(Laughing)* But I can't fly!

PETER I'll teach you; it's easy.

WENDY Oh, this is too exciting. I must wake Michael and John. Can they come too?

Peter shrugs.

TINKERBELL Just when I thought it couldn't get any worse!

WENDY Boys, wake up! Peter Pan is here and he's going to teach us to fly!

Both boys yawn and get out of bed.

MICHAEL Are we in a dream, Wendy?

JOHN Pinch me, Michael, and we'll find out. *(He does)* Ow! You didn't need to be that enthusiastic.

PETER Right, everyone. Think really happy thoughts and just imagine yourself floating up, up, up. *(He demonstrates)*

They all try, screwing up their eyes and holding out their arms.

WENDY *(After a few moments)* Peter, it's not working!

TINKERBELL What a shame. We'll just have to go without you. Byeee!

PETER Tink! Of course, I nearly forgot. Fairy dust!

Peter takes a little bag and sprinkles it over the children.

SFX: FAIRY DUST

CD TRACK 27

PETER Try now.

JOHN I think it's beginning to work!

MICHAEL *(Feeling unsteady)* Ooh!

PETER Keep thinking happy thoughts. Don't look down!

SONG 2. DONT LOOK DOWN

CD TRACK 2/15

For staging ideas for this song, please see 'Choreography' in the Director's Assistant Section (pages 10-13), and see the Out of the Ark website (www.outoftheark.com/PPextras).

PETER *(Pointing downwards)* Neverland, here we come!

They all exit, 'flying'. Change the scene as the following narration is being spoken. Scenery could be added by additional Neverland characters.

SCENE 2 NEVERLAND FOREST

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

NARRATOR Neverland. Where minds can romp unchecked and mischievous stories roam free. *(Fairies run across the stage)* If you look carefully enough, you may be able to spot some Wild Warriors with Tiger Lily, the Chief's daughter, whose cheeks glow with the pride of her ancestors and whose wit is so sharp you can practically see the edge of it glimmer in the moonlight.

The Wild Warriors come on from both sides and down a central aisle if possible, led by Tiger Lily. Tiger Lily stands centre stage and the others arrange themselves in a semicircle behind her.

TIGER LILY *(Holding her arms in the air)* By the spirit of Clattersnap, the great Thunderbird, let us slither through the forest and stealthily take out the pirates – one by one by one by one by one by one...

On the first 'one', the Wild Warriors all begin to step on the spot in a rhythmic way in time with each 'one', as though to a drumbeat.

ALL WARRIORS One by one by one by one!

TIGER LILY Come, my warriors, let us hunt them down.

ALL WARRIORS We will follow you to the ends of the island, our princess.

They exit, single file, moving in a snake-like fashion, possibly down a central aisle, as Hook, Cecco, Bill Jukes, Starkey, Mr Smee, Cookson and any additional pirates enter. Mr Smee needs to be behind Starkey.

NARRATOR And off they slither, like a giant hungry snake, silent and deadly. But in Neverland, where the page is never blank, there are always more intriguing creations around every corner, or crawling out from under every rock.

PIRATES Yo-ho-ho, yo-ho-ho, it's the pirate life for me!

HOOK Loo rolls and limpets! Those pesky Wild Warriors are nearby. I can feel it in my hook.

BILL JUKES *(Nodding)* There's definitely something fishy going on. I can smell it.

COOKSON That's because you've got a sardine in your pocket.

BILL JUKES Oh yeah! I brought that in case I got a bit peckish.

MR SMEE Stick together, boys. Cutlasses at the ready!

Mr Smee thrusts his cutlass and accidentally prods Starkey in the bottom.

STARKEY Oi, Smee! Mind what you're doing with that!

He turns and they are about to clash.

MR SMEE *(Indignantly)* I don't think you should talk to the first mate like that!

STARKEY Thanks to you, I've already got a perforated bottom. And you've just done it again, Mr Smee!

CECCO Lads, lads! Save it for those scurvy warriors. We'll need every man jack of us to see them off.

HOOK Split my infinitives! This is no time to fight amongst ourselves. Get in line or you'll feel my hook in your gizzards.

The two pirates move apart, but Starkey does an 'I'm watching you' gesture at Mr Smee and then walks backwards for a few steps before turning back around.

COOKSON Yo-ho, lads, let's sneak up and take 'em by surprise!

They start to tip-toe off, repeating 'Yo-ho-ho, yo-ho-ho, it's the pirate life for me!' very quietly.

HOOK *(As they exit)* Keep your eyes peeled, me hearties, or I'll peel 'em for you!
(Taking implement out of his pocket and holding it up) With this nifty peeler attachment I had made for my hook!

*The pirates look horrified and hurry off, looking around in an exaggerated way. Hook laughs. All exit.
The narration can continue as they exit.*

NARRATOR Captain James Hook, Peter Pan's arch enemy. He has Peter to thank for his hook as it was Peter who cut off his hand and threw it to a hungry crocodile, who liked it so much he now stalks Hook in the hope of getting seconds and thirds and fourths. Luckily for Hook, the croc also ate an alarm clock, so whenever Hook hears it, he is warned that the croc is nearby, and that really shivers his timbers! It sounds just like...

SFX: TICKING

CD TRACK 28

Fade the ticking at the appropriate time and put Song 3 on straightaway as the Narrator says the following, so that the ticking 'morphs' into the song's introduction:

NARRATOR ... that!

SONG 3. TICK-TOCK

CD TRACK 3/16

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

Croc exits (having come on during the song) and the Lost Boys run on. They are carrying bows and arrows, which they put to one side. (These could be imaginary.)

SLIGHTLY I think we've lost the wolves *and* the pirates!

LOST BOYS Whoop, whoop!

CURLY I wish Peter was here. I get scared when he's away.

TWINS *(Dancing round Curly)* Cowardy, cowardly custard! Curly's a cowardly custard!

CURLY *(Walking away from them)* Stop it! You don't even know what custard is!

SLIGHTLY Stop arguing! Let's play. *(Tapping Nibs)* Nibs, you're 'it'!

They are stopped in their tracks by Tinkerbell arriving.

TINKERBELL Quick boys, quick! There's a giant bird chasing Peter and he wants you to kill it. It's a... a... Wendy bird.

NIBS Oh, I've heard of Wendy birds. They're fierce!

TOOTLES Bows and arrows everyone!

They grab their bows and arrows, move to the side of the stage and look up.

CURLY There it is! Let 'em fly, boys!

SFX: ARROW

CD TRACK 29

A cry is heard off stage. Wendy staggers on, twirling as though falling through the sky, and gently falls to the ground with an arrow tucked under her arm. Tootles pushes to the front.

TOOTLES Got it!

SLIGHTLY Three cheers for Tootles! Hip, hip, hoo... *(Looking more closely)* That doesn't look much like a bird.

NIBS It's got no feathers.

TWINS It looks like a lady.

CURLY And Tootles has killed her!

SLIGHTLY *(Slowly, thinking out loud)* I bet Peter brought her here to look after us and now...

They all look at Tootles and move towards him shaking their heads, as Peter, John and Michael arrive on stage. The Lost Boys quickly gather in front of Wendy. Tinkerbell sneaks off.

PETER Hey boys, good news! I have brought a mother for you.

SLIGHTLY Oops! *(They all hang their heads)*

PETER What is it? What's the matter?

They move aside, revealing Wendy.

JOHN & MICHAEL *(Kneeling by Wendy)* Wendy! Oh no!

TOOTLES *(Falling to his knees and crying)* It was me, Peter. I killed her.

NIBS *(Sympathetically)* It could have been any one of us.

CURLY *(Not wanting to take any blame)* But it was actually Tootles!

LOST BOYS *(All nodding)* That's true.

PETER But why were you shooting at her?

SLIGHTLY Tinkerbell told us she was a bird and that you wanted us to kill it.

PETER Tinkerbell! Tinkerbell!

Tinkerbell enters reluctantly, looking defiant.

TINKERBELL (Grumpily) What?

PETER You are banished forever!

TINKERBELL (Tearful) No! You can't do that, I'm your fairy!

PETER Well, for a week then.

Tinkerbell slopes off in a huff.

JOHN Peter! Wendy's not dead! She's still breathing!

Peter looks closely.

PETER Look, the arrow hit this, the acorn necklace that I gave her. It saved her!

Wendy sits up and looks around.

NIBS Now can she be our mother?

PETER (Having a grand idea) First, I think we should build her a house to live in!

CURLY (Looking around) But what shall we build it out of, Peter?

PETER Maybe Wendy should tell us what sort of house she would like.

SONG 4. WENDY HOUSE

CD TRACK 4/17

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

WENDY How exciting! I'm going to call it my Wendy House, as I designed it myself!

Pirate sounds ('Aargh's etc.) are heard off stage. Wendy stops and listens.

WENDY What's that?

PETER Oh, that's just some pirates out on the lagoon.

JOHN & MICHAEL (Excitedly) Pirates! Yes!

They all exit, taking with them the boxes that make up Wendy's house.

SCENE 3 THE PIRATE SHIP

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

NARRATOR Over on the Jolly Roger, James Hook is in a melancholy frame of mind, haunted, as always, by the very existence of Peter Pan.

All the pirates, except the ship's cook, are on deck, miming rigging or executing tasks such as scrubbing the deck, practising sword fighting, moving bags of treasure from one side of the stage to the other. Hook is at

the front of the stage. Mr Smee enters, from the direction of the galley (opposite side of the stage to the Captain's cabin), wearing an apron and patting flour from his hands.

MR SMEE I've just popped a batch of your favourites in the oven, Captain – crab scones with a hint of sea salt. *(Noticing Hook's expression)* Oh dear, Captain, you don't look very happy. You're not thinking about Peter Pan again, are you?

HOOK Peter Pan! Peter Pan! That stupid boy with a pesky, pisky, pexy pixie for a friend. I, Captain Hook, am the lord of Neverland! When I get hold of Peter Pan, I'll let him *feel* the steel. He'll get a closer shave than he's ever had!

MR SMEE Beggin' your pardon, Captain, but he's just a boy. In fact, that's kind of the whole point of him, so I don't think he shaves at all.

Hook turns very slowly and looks at Mr Smee.

HOOK *(Quietly)* Mr Smee, you astound me!

MR SMEE Aw, thank you Captain.

HOOK *(Loudly)* I didn't think anything could be sillier than a wonky carrot, but you are! I will pay Peter Pan back for what he did to me, cutting off my hand and feeding it to that tick-tock croc. Now that he's had a taste of me, he wants the rest of me!

MR SMEE You could take that as a kind of compliment, Captain.

HOOK Blithering barnacles, man! I need a plan to capture Peter Pan and his wimpy Lost Boys! We are **p**irates! *(Emphasizing the 'p')* **P**lundering, **p**owerful...

MR SMEE Pongy?

HOOK ... **p**redatory **p**irates! They should be no match for us, those **s**illy, **s**impering...

MR SMEE Sausages?

HOOK ... **s**impletons! Who are we?

MR SMEE Is that individually, Captain, or as a group?

HOOK Mr Smee! I didn't think you could sink any lower in my estimation. But you have. You've done it *again*, Mr Smee!

MR SMEE *(Pleased with himself)* I do try my best, Captain.

HOOK *(To pirates)* We're better than those pathetic Lost Boys, aren't we lads?

PIRATES Aye, aye, Captain!

HOOK They're **n**othing, **n**obodies...

MR SMEE N..., n... *(He can't think of anything)*

HOOK ... non-entities!

PIRATES *(Impressed)* Ooh!

HOOK Who are we?

PIRATES The pirates of the sea!

HOOK *(Louder)* Who are we?

PIRATES *(Very enthusiastically)* The pirates of the sea! The pirates of the sea!

SONG 5. PIRATES OF THE SEA

CD TRACK 5/18

For choreography ideas, please see the Out of the Ark website (www.outoftheark.com/PPextras).

At the end of the song, Cecco and Bill Jukes exit.

HOOK Batten down me hatches! You're a crew to be proud of!

Cecco and Bill Jukes re-enter, holding Tiger Lily by the arms.

CECCO Captain! Captain! Look who we found climbing on to the ship!

HOOK Well, well, if it isn't our wonderfully wild princess.

BILL JUKES On a mission to feed you to Mr Croc, no doubt!

Tiger Lily holds up her head nobly.

HOOK *(Patting up and down his body)* And oh dear, here I am and I seem to be totally undigested. Mission not accomplished then! *(Thinking hard)* But this could be a timely thing to happen. *(He pauses)* I think I have it, Smee!

MR SMEE Well, please don't give it to me, Captain. I have a rather delicate constitution... for a pirate.

HOOK I mean I have a plan, Smee. You and Starkey will take our little princess to Marooner's Rock and tie her up. If Peter Pan hears about it, he'll try to rescue her, fancying himself the hero, but we'll be waiting to take him by surprise! And if he doesn't come, we can simply enjoy watching her *(pointing to Tiger Lily)* slowly disappear beneath the water. It's win-win really.

TIGER LILY *(Holding her head up high)* I will die with honour!

HOOK Take her away. I'll follow on. Have a splashing time! Toodle-oo!

MR SMEE Yes, it's always a good idea to go to the loo before you take a trip. Especially on water!

Bill Jukes and Cecco lead Tiger Lily off and Hook and all the other pirates exit, taking the props with them. Then the ship's cook runs on to the empty stage from the direction of the galley, with his apron covered in soot, looking very angry.

SHIP'S COOK Smee! Smee! Where are you? Haven't I told you never to leave the oven unattended? And you've gone and done it again! You and your crab scones nearly burnt down my galley! Smee! Smee!

The ship's cook exits. The pirate ship set is cleared and Mermaid Lagoon is set up.

SCENE 4 MERMAID LAGOON

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

There are various mermaids in the water splashing about. One mermaid is lying on Marooner's Rock and a couple of others on additional rocks. As the narrator speaks, Peter, Wendy and the Lost Boys sneak up behind and around Marooner's Rock, some in the water. Towards the end of the narration, they reach up and try to grab the mermaid, who escapes by slipping into the blue-fabric water.

NARRATOR As chance would have it, this happens to be about the same time that Peter has decided to take Wendy and the boys to try to catch a mermaid.

The mermaids slip off the rocks into the water. The mermaids continue to 'swim' about in the water, perhaps with some throwing a ball.

WENDY Oh, I did so want to catch a mermaid.

PETER It is really difficult. And you have to be careful that they don't try to drown you.

WENDY Look at those shimmering scales. They're so beautiful!

PETER *(Shrugging)* I've never noticed.

WENDY Why has this rock got a post in it?

CURLY It's Marooner's Rock.

TOOTLES If you tie someone up to that post...

NIBS *(With exaggerated relish)* ... really tightly so they can't get away, no matter how hard they try...

TOOTLES *(With a sense of panic)* ... then, when the water rises higher and higher and higher...

TWINS *(In a matter-of-fact way, shrugging)* ... they drown.

WENDY *(Shivering)* Ooh!

Five mermaids come to the front of the stage while Wendy, Peter and the Lost Boys go to hide behind rocks. They need to be seen by the audience, but the mermaids should be unaware of their presence. Wendy needs to react to their conversation.

MICHELLE Rochelle! Have you seen that plain girl that Peter's brought to the island?

ROCHELLE She really lowers the tone, Michelle.

SEASHELL No shimmer, Bombshell!

BOMBSHELL And absolutely no shine, Seashell. None at all.

SHELLEY She needs to look at us and watch and learn!

SONG 6. LOOK AT ME!

CD TRACK 6/19

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13).



WENDY (*Embarrassed and angry*) Oh my goodness! For creatures who live in the depths, they are so shallow!

NARRATOR Suddenly, there is a cold shiver across the water, which sends the mermaids down to their coral recesses. (*The mermaids 'swim' off hurriedly and exit*) The sun has gone, but the moon has not come and there is a sense of evil lurking across the lagoon. Soon, a familiar chant is heard.

SMEE & STARKEY Yo-ho-ho, yo-ho-ho, it's the pirate life for me!

MR SMEE (*In a singing style*) The life for me!

Mr Smee, Starkey and Tiger Lily arrive at Marooner's Rock in a canoe. They climb out and leave the canoe by the rock.

MR SMEE Here at last. Let's get her on to the rock and then we can lie in wait for Peter Pan.

STARKEY Come on, missy. Let's just tie your hands to the post so you can't swim away. Don't forget to blow bubbles when the water comes over your head. The mermaids like to chase them, you know!

He ties her to the post.

PETER Those scoundrels! They've got Tiger Lily!

WENDY Be careful, Peter! They look like dangerous men.

PETER Huh! Dangerous, eh? Well, I have an idea. (*Imitating Hook's voice*) Ahoy there, me hearties!

MR SMEE It's the Captain! He must be swimming out to us.

STARKEY We've tied up the princess, Captain! Nice and tight.

PETER (*As Hook*) Untie her, you scurvies. Let her go!

MR SMEE But Captain!

PETER (As Hook) Blazing barnacles! You dare to question me? I'll have my hook in you!

MR SMEE Best do as he says.

They untie Tiger Lily and she slips away. Hook enters, 'swimming' in the water.

HOOK Ahoy there!

Hook 'swims' across to the rock. The others help him up. He looks around.

HOOK Where is she, then? Not drowned already? I hope I haven't missed the fun.

STARKEY We let her go, Captain.

MR SMEE Just like you said.

HOOK Blazing barnacles! I said no such thing.

MR SMEE You did, Captain.

HOOK No I didn't!

MR SMEE Yes you did!

PETER (As Hook) Yes I did!

STARKEY That's clever, Captain. You said that without moving your lips.

HOOK It wasn't me, you fool!

PETER (Jumping up) Cock-a-doodle-doo!

HOOK (Crossing swords with Peter) Pan!

Peter jumps up and faces Hook. Tootles and Curly engage with Starkey; Nibs and Slightly with Mr Smee. The Twins and Wendy move to one side and throw occasional 'rocks' at the pirates.

*A short fight ensues between Peter and Hook and also the Lost Boys and the pirates. The Lost Boys need their swords at this point; the pirates should already have theirs with them. **It will need careful choreography!** (Please see the **Out of the Ark** website for some ideas – www.outoftheark.com/PPextras). Peter and Hook need to end up on Marooner's Rock.*

HOOK You're done for this time, Pan!

Hook lunges at Peter, who steps to one side just in time so that Hook slips off the rock into the water. Peter remains at the edge of the rock, watching triumphantly.

SFX: TICKING

CD TRACK 28

Croc enters carrying salt and pepper pots.

CROC Did somebody say 'just eat'?

During the Tick-Tock Instrumental, Hook clambers into the canoe and rows off with Croc following closely behind.

HOOK (As he exits) I'm coming for you, Peter Pan! I'll find your hideout and I'll get you! (As Croc gets closer) Aargh!

The blue fabric 'water' starts to get higher. The Tick-Tock Instrumental can be faded as Hook and Croc exit.

WENDY (Stepping on to the rock and grabbing Peter) Peter, come on, you need to get off this rock before the water comes right up.

As she pushes Peter in front of her off the rock, a mermaid appears beside it and tries to grab Wendy and pull her in, but Wendy mimes pulling her hair (this effect is achieved by Wendy taking hold of some hair and the mermaid using two hands to hold on to Wendy's hand, giving the impression that the hair is being pulled). Wendy then pushes the mermaid away with her foot. Again, this can look more impressive if the mermaid jumps slightly as Wendy's foot touches her lightly, giving the impression of force being used.

WENDY Get off me! You may have lovely hair, but I bet you can't do that with your scaly tail!

They all exit, taking rocks etc. with them.

SCENE 5 THE WARRIOR CAMP

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

Wendy stands aloof at one side of the stage and Tinkerbell at the other. Peter, Chief and Tiger Lily are centre stage. The Lost Boys stand behind Peter. The Wild Warriors enter as Song 7 starts.

NARRATOR After Peter's heroic rescue of Tiger Lily from the evil clutches of the pirates on Marooner's Rock, the Wild Warriors swear to protect Peter and the Lost Boys forever from the dastardly crew. As a disgruntled Wendy and Tinkerbell look on jealously, Tiger Lily and the warriors conduct a special ceremony for Peter and swear loyalty to him.

CHIEF Let the ceremony begin!

SONG 7. LOYAL TO YOU WE STAND

CD TRACK 7/20

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

PETER (Standing) Thank you. I thank you all.

The Chief signals for Peter to sit again as Wild Warrior (WW) 1 and Wild Warrior 2 carry on an imaginary headdress. They mime putting it on Peter's head.

WW 1/2 We present our great leader with a headdress worthy of his feats.

WW 3 It's made from the feathers of the Salamungoo bird.

WW 4 The rarest bird on the island.

WW 5 And precious stones mined from the Mountain of Great Height.

ALL WARRIORS *(With great admiration)* Ooh!

WENDY & TINK *(On their separate sides of the stage)* Ugh!

Wild Warriors 6, 7, 8 & 9 get the imaginary weapons to present to Peter.

WW 6 Oh magnificent one! Your greatest assets will always be your bravery...

WW 7 ... and your cunning.

WW 8 But take these ancient weapons, known only to the Wild Warriors.

WW 9 Use them wisely and well.

CHIEF And now, let our great leader be honoured throughout the land!

ALL WARRIORS Cock-a-doodle-doo! Cock-a-doodle-doo!

Peter stands and bows, being careful to hold on to his imaginary headdress.

PETER Thank you! It was my great honour to rescue Tiger Lily and I will try to be worthy of her respect.

All the Wild Warriors clap.

WENDY *(To herself)* I'm sure I don't know what all the fuss is about! And what sort of a warrior princess needs rescuing? Anyway, I have books to read. I don't have time for all this silliness. *(Calling)* Boys, come on, it's time for bed.

LOST BOYS Oh! Do we have to? We like it here.

PETER Yeah, Wendy. Don't spoil the fun.

WENDY Boys! Home! You'll never grow up big and strong if you don't get enough sleep.

PETER *(Happily)* Then just don't grow up at all!

WENDY Well, I'm going home. If you don't come now, there'll be no story.

LOST BOYS Oh all right, we're coming / If we have to / It'd better be a good story *(etc.)*

Peter shrugs as they exit and turns to rejoin the warriors. Tinkerbell tries to get his attention.

TINKERBELL Peter, Peter!

PETER Not now, Tink! I'm busy. Besides, you're banished, remember? Because of what you did to Wendy, nearly getting her killed. *(Heading back to Tiger Lily)* Cock-a-doodle-doo!

Tinkerbell goes off in a huff. Peter shakes hands with the Chief and Tiger Lily.

NARRATOR Finally, the celebrations draw to an end and the great leader proudly takes his new possessions back to Hangman's Tree.

They all exit, with Peter miming carrying his weapons and wearing his headdress. Cecco, Starkey, Bill Jukes and Cookson sneak silently on to the stage, looking all around.

NARRATOR But, as is the way in Neverland, as one chapter is closing, another will be opening close by. And so we find some pirates, cutlasses drawn, once again prowling the island looking for Peter's hideout.

PIRATES *(Quietly)* Yo-ho-ho, yo-ho-ho, it's the pirate life for me!

As Tinkerbelle starts to speak, off stage, Cecco signals to the others that they should be quiet and hide, so they all crouch down around the edge of the stage before Tinkerbelle enters.

TINKERBELL *(Loudly, off stage to begin with)* Banished! Huh! Banished indeed! And all because of that prissy little madam.

Tinkerbelle moves to the front of the stage.

TINKERBELL How could Peter take her side? It's just not fair! Acting like she's the Queen of Hangman's Tree, just because she's pretending to be their mother. Huh! One of these days I'll show her.

Tinkerbelle exits and the pirates come forward.

COOKSON So, it's Hangman's Tree, is it? That's where his little hidey-hole is. Hangman's Tree! Splice me mainbrace, let's go quickly and tell the Captain. 'Twill be sweet music to his ears.

They all exit.

ACT 2

SCENE 6 HANGMAN'S TREE (INTERIOR/EXTERIOR)

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

NARRATOR Inside Hangman's Tree, the boys are waiting for the great hunter to return. And here he comes, sack in hand. What booty has he bagged tonight?

The boys look excited. Wendy has the bottle of tonic with her and a 'glass'. Peter enters carrying a sack.

JOHN What's in the bag, Peter?

PETER Oh, just a wolf who thought he might eat me. I had other ideas, of course.

WENDY *(Getting up and looking in the sack)* What a beauty! That must have been quite a battle. Here, take some of my very own home-made tonic to renew your strength.

She gives him a small 'glass' with some clear liquid in, which he drinks. Peter puts the sack to one side. Michael feels it and lifts it, noticing how light it is and then shrugs at John.

JOHN Now can we have our story? Make one up for us, Wendy.

SLIGHTLY *(In a loud whisper to John)* You mean Mother!

ALL Stor-y! Stor-y! Stor-y!

WENDY All right. There was once a man...

CURLY I wish it had been a lady.

NIBS I wish it had been a white rat!

WENDY Quiet! There was a lady as well. The man's name was Mr Darling and the lady's name was Mrs Darling.

JOHN I knew them!

MICHAEL *(Unsure)* I think I knew them.

WENDY And what do you think they had?

NIBS White rats?

WENDY No. They had three children. And these children had a faithful nanny called Nana, who was a dog. One night, Mr Darling put poor, poor Nana outside in the yard and so the children flew away to Neverland, where the Lost Boys are.

CURLY I thought they did! I don't know how, but I thought they did!

TOOTLES Oh Wendy, was one of the boys called Tootles?

WENDY Yes, he was.

TOOTLES *(Very excited)* Nibs! Am I in a story? I am! I'm in a story!

They high-five each other. During the following speech, Mr Darling, Mrs Darling and Nana enter on the opposite side of the stage.

WENDY *(Getting quite emotional)* When the parents came home from their evening out, all the beds were empty. *(She pauses)* All the children gone. Imagine those poor parents! Discovering all their children flown away. Oh, how worried they must have been. *(She pauses)* I can hardly bear to think about it.

SONG 8. HOW DID WE END UP HERE, NANA?

CD TRACK 8/21

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

Mr & Mrs Darling and Nana exit as the pirates creep on and position themselves around the edges of the stage, ready to grab the children as they exit the tree. Hook is closest to the tree. He inclines his ear to listen.

TWINS (Cheerfully) It's awfully sad!

JOHN Wendy, let's go back.

SLIGHTLY (Worried) You're not going to leave us, Wendy?

WENDY I think we must. Our parents must be so very sad.

CURLY We won't let you go!

WENDY (Suddenly inspired) Why don't you all come with us? I'm sure Mother and Father would be happy to adopt you.

NIBS Can we go, Peter?

PETER (Shrugging) If you want.

WENDY You all need your coats.

They run off to fetch their coats, except for Peter.

WENDY Hurry, Peter!

PETER I'm not coming.

WENDY (Shocked) Not coming?

PETER No.

The Lost Boys, John and Michael re-enter in their coats, followed by Tinkerbell who looks worried that Peter is leaving.

JOHN Hurry up, Peter.

WENDY Peter's not coming.

TOOTLES But why, Peter?

PETER (In a matter-of-fact way) I just always want to stay young and have fun.

WENDY (Pausing, sadly) Well then, goodbye Peter.

She offers him the tonic bottle containing the clear liquid, which he takes and puts to one side, within reach of Hook. Tinkerbell is delighted that Peter has decided to stay in Neverland.

WENDY Here's the rest of the tonic. Don't forget to take it.

PETER Don't worry. I won't.

Tinkerbell waves sarcastically at Wendy and exits. Peter turns away and begins to play his pipes. As the children and Lost Boys exit, the pirates creep up, snatch them and take them off.

CECCO *(Grabbing John)* Gotcha! Stop wriggling, you little worm!

PIRATE 1 *(Grabbing Wendy)* Come here, missy! *(She stamps on his foot)* Ow! That hurt!

PIRATE 2 *(Grabbing Tootles)* Fancy a nice little swim? With the sharks?

They all exit except for Hook, who remains outside the tree, pacing excitedly.

HOOK At last! Split my bananas, I have him at my mercy. So, the boy just wants to have fun, does he? Well, I'm sure that death will be an awfully big adventure for him! Now, James Hook, how will you dispatch him? No fair fight to the finish. Too much alliteration. Let me think. This is a moment to savour.

He sits and ponders. Back inside the tree, Peter stops playing his pipes and puts the two chairs together to act as a bed.

PETER Tink! Tinkerbell! Go and check that they've got off all right, would you?

Tinkerbell enters as Peter yawns and lies down.

TINKERBELL That would be my pleasure!

She exits.

HOOK Let me take a little peek.

He moves across to the treehouse, but can't quite squeeze into any of the entrances.

HOOK Slice me onions, it's made for children! But I can just reach that little bottle there. *(He picks up the tonic bottle)* Aha! James Hook, you are a genius. I know what I'll do. I'll drop a little of the deadly poison I always carry with me into that glass. There'll be a moment of Peter Pan-ic, and then he'll die a lonely and unheroic death. Perfect!

He drops a little bit of red food colouring into the bottle and puts it back.

HOOK Now, back to my ship to watch those children go from plank to plankton!

He exits. Tink re-enters just in time to see Hook exit.

TINKERBELL What was he doing here? *(Realizing)* Oh no! Maybe that's why I couldn't find them! *(She hurries inside)* Peter! Peter! Wake up! I couldn't find them.

PETER So, where could they be?

TINKERBELL I just saw Captain Hook outside here. Maybe he had something to do with it.

PETER *(Jumping up)* I bet he's kidnapped Wendy and the boys! I must rescue them. I'll need all the strength I can get! My tonic. Where's my tonic?

Tinkerbell looks at the tonic, then stands in front of it.

TINKERBELL No, Peter! Don't drink it. Look at it, it's red! Something's wrong!

PETER Out of my way, Tink. You're just jealous because Wendy made it for me.
(He goes to pick it up)

TINKERBELL No Peter! *(She quickly grabs it and drinks it)* I, I...

She collapses gently to the floor. If possible, her light goes out.

PETER Oh no! It was poisoned! Dear Tink, you drank it to save me! What am I going to do? Tink! *(She starts to speak very quietly and Peter leans over to hear her)* She says she could get well again if everyone believed in fairies. *(To audience)* Do you believe in fairies? Please say you do!

The fairies come on to sing the following song with Peter and to dance.

SONG 9. DO YOU BELIEVE IN FAIRIES?

CD TRACK 9/22

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13).

PETER Come on, Tink. We have to go to the Jolly Roger. This time it's final.
It's Hook or me!

SCENE 7 THE PIRATE SHIP

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9).



NARRATOR Over on that ship, whose name alone strikes fear into the hearts of men, Captain Hook and his gleeful crew are in celebratory mood. They are anticipating some planky pranks and jolly pirate japes. Mr Smee has even baked some of his irresistible signature macaroons.

Cecco, Starkey, Bill Jukes, Cookson and Pirates 3 & 4 are 'leaning' over the side of the ship. They mime throwing someone overboard. If desired, a stuffed dummy could be thrown off.

PIRATE 3/4 One, two, three!

SFX: SPLASH

CD TRACK 30

BILL JUKES That'll teach you to swipe one of Mr Smee's macaroons without asking. Now you've got plenty of drink to go with it!

STARKEY What's next, Captain?

HOOK I think it's time for Johnny Plank to join us. Ah! Johnny Plank. It's a while since we've seen him. Go and fetch him, Mr Smee. Bicarbonate of soda! This is a happy night. I'll go and check on those macaroons.

He exits in the direction of the galley. Mr Smee paces absentmindedly, thinking.

CECCO Do you need a hand with Johnny Plank, Mr Smee?

PIRATE 5 It's the Captain who needs a hand!

COOKSON Shh! You'd better not let him hear you say that.

MR SMEE I'm just trying to recall where he is. Oh, I know! He was lying around and I tripped over him. And then I thought how he would be so much more useful as a shelf.

STARKEY A what?

MR SMEE A shelf. Somewhere to keep my stuff, like the 'Baker of the Week' award that the Captain gave me for my macaroons.

PIRATES *(All nod)* That was well deserved / Very tasty! *(etc.)*

BILL JUKES Well, you're just going to have to move your stuff off him pretty quickly.

MR SMEE Oh, if I must. *(He pauses)* Do you think the Captain will notice that I've painted him pink?

STARKEY *(In disbelief)* Pink? You painted Johnny Plank pink? You know the Captain hates pink! Oh Smee, you've just gone and done it again!

SONG 10. YOU'VE DONE IT AGAIN, MR SMEE!

CD TRACK 10/23

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13).



CECCO Come on, we'll have to go and get him and hope the Captain's in a good enough mood not to throw you overboard!

Cecco and Mr Smee exit. Hook re-enters from the direction of the galley.

HOOK Bring up the prisoners! Soon we'll be underway, sailing the seven seas. I'll go and chart a course, put on my best apparel, then we shall have some entertainment before we set off. Sit them there so they can have a while to contemplate their fate. I will return shortly.

Hook exits and moves to his cabin, where he puts on a more ornate hat and the fancy ruff, then looks in an imaginary mirror, practising various poses. Wendy and the Lost Boys are brought on, their hands tied. They are sat down with their backs facing inwards to one side of the stage.

PIRATES Yo-ho-ho, yo-ho-ho,
You can walk the plank like this.
On the way down, point your toes and smile
And be sure to blow a kiss!

During the pirate chant, Mr Smee and Cecco sneak on with a pink plank and position it on the edge of the stage.

HOOK

Stack me shelves, I never thought I'd see the day. No more Pan-demonium!
I will be the undisputed King of Neverland. *(He continues posing)*

SFX: TICKING**CD TRACK 28**

The ticking SFX should continue until the asterisks on the following page.

Mr Smee and Cecco are stopped in their tracks by the sound of ticking. Cecco pushes Mr Smee towards the cabin. The other pirates all look on, fearfully.

MR SMEE

(Knocking at the cabin door) Beggin' your pardon, Captain, but there seems to be some, er, ticking around the ship. *(Entering tentatively)* I thought you'd want to know.

He turns to sneak off, but is stopped in his tracks by Hook's dramatic outburst.

HOOK

(In a moment of horrific realization) The crocodile! *(Tearfully, OTT)* The crocodile! How could I forget the hungry crocodile? *(Seizing Mr Smee by the lapels, angrily)* How could you let me forget about the crocodile? Call yourself a first mate? Just when I think everything's looking up, I find I've been surrounded by idiots all along! *(Still holding Mr Smee by the lapels)*

Starkey calls from on deck, in an attempt to distract him.

STARKEY

What do you want us to do with the captives, Captain?

HOOK

(Letting Mr Smee go) The captives? The captives? Of course! *(Desperately)* Quickly, make 'em walk the plank! Perhaps they will satisfy the fiendish croc's appetite and give us enough time to sail away into our next adventure.

They all go on deck. Peter enters Hook's cabin from the 'sea' side, carrying a large alarm clock. He smiles broadly as he places it on the floor. He then exits the same way he came in. On deck, Wendy is the first to walk the plank.

HOOK

It must be my nerves, my eyes are playing tricks on me. Johnny Plank looks pink!

MR SMEE

(Wiping the sweat from his brow) It's probably the sunset reflecting on 'im, Sir.

WENDY

(Getting on to the plank, but facing the audience) Goodbye, world. Goodbye sweet boys.

MR SMEE

No time for all that. Hurry along, little missy.

WENDY

Little missy? Don't you 'little missy' me! I have learnt to fly, designed a house, made up my own recipe for tonic, fought off a mermaid AND made up some of the best stories EVER! I'm no little missy. I am strong, I am invincible. I am Wendy!

The Lost Boys all cheer. She jumps, but there is no splash.

CECCO *(Listening)* No splash, Cap'n. That's not right!

PIRATE 1 You know the old saying... 'When the splash be not heard, you'd best be prepared!'

HOOK Woggle me toggle! What are we, boy scouts? *(Covering his ears)* Ah, that infernal ticking! I can't concentrate!

MR SMEE Now, Captain, take a moment to breathe deeply. Just concentrate on...

***** *The ticking stops* *****

MR SMEE ... the moment. Close your eyes. Listen to the sounds around you.

HOOK *(Dreamily)* Listen to the sounds... aargh! What am I doing? *(Grabbing Mr Smee)* Smee! I... I can't hear it any more. The ticking, it's stopped!

Peter appears on deck. During the following exchange, Wendy and Tinkerbell join the others, untie them and give them swords.

PETER Well, that would be because the clock needs winding up. Just like you!

HOOK Pan! But you're, you're...

PETER Dead? Then you should be even more afraid. I might be a ghost! Whooooooooo!

PIRATES Aargh!

PETER Ready boys? Have at 'em!

A fight ensues (for some suggested sword moves, please see the Out of the Ark website (www.outoftheark.com/PPextras). The Lost Boys quickly get the pirates under control. Peter and Hook are left. Hook drops his sword. Peter signals to one of the boys to give it to him, but Hook climbs on the plank instead.

HOOK I'm off, Pan. I'll swim away and live to fight another day! *(Looking down at the plank)* He really does look very pink.

He 'jumps' and exits.

MR SMEE Oh dear, no splash.

HOOK *(Off stage)* Smee! Help me, I've landed on the crocodile. Quick, Smee! Throw him some macaroons!

MR SMEE *(Running off)* Hang on, Captain, I'm coming. Launch the lifeboat, lads.

All pirates exit in a hurry. Peter goes to the steering wheel.

PETER Sprinkle plenty of fairy dust, Tink. This will be a big ship to fly.

Tinkerbell sprinkles the fairy dust.

WENDY Where are we going, Peter?

PETER To London, of course!

SONG 11. DONT LOOK DOWN (REPRISE)

CD TRACK 11/24

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

The reprise comprises just the first verse (instrumental) and a chorus that they all sing. During the instrumental first verse, the following dialogue is spoken and the flag is changed. The passengers need to be a little unsteady as though the ship is rocking a little. They gather towards the front of the stage, looking into the distance to enable the nursery set to be brought on near the back.

PETER OK everyone, let's change the flag. From skull and crossbones to golden cockerel! Cock-a-doodle-doo!

The flag is changed.

ALL Cock-a-doodle-doo!

At the end of the song, they all exit, taking any ship props with them.

SCENE 8 THE NURSERY

For stage-setting ideas for each scene, please see the Director's Assistant Section (pages 8-9). 

The nursery should be set up as before, but with the addition of a kennel large enough to accommodate Mr Darling. Mrs Darling and Nana are sitting and Mr Darling paces.

NARRATOR Back at the Darling house, Nana, despite still being a hairy thing, has been allowed back into the nursery by a Mr Darling who feels very guilty.

MR DARLING If only I hadn't thrown you out that night, Nana. You might have stopped Peter Pan tempting our children away to Neverland. If only I'd known about him and his shadow. But for now, it is I who must live in the kennel, as a sign of my regret.

MRS DARLING George, there's really no need.

NANA *(Agreeing, she heads for her kennel)* Woof, woof!

MR DARLING *(Blocking her way)* I can't do things by halves, Mary. You know that. So, the kennel it will be until they come home.

Mr Darling gets into the kennel and Nana whines.

MRS DARLING *(Miming opening the window)* Let's leave the window open, as always, and try to get some sleep.

Nana and Mrs Darling sleep in chairs, Nana taking a while to get settled. The three Darling children, Tinkerbelle and Peter enter through the window.

WENDY Oh, they're in here! And they look like they've been waiting for us.

MICHAEL Oh my goodness, is that Father in the kennel?

JOHN I think maybe we've come back just in time.

WENDY It's been fun meeting a real fairy, Tinkerbelle. Look after Peter, won't you?

TINKERBELL I will. Here, have this. *(She gives Wendy a bag of fairy dust)*

WENDY Thank you!

MRS DARLING *(Waking up)* I thought I heard Wendy's voice. It must have been a dream.

WENDY Mother, we're home!

The three children go and hug their mother. Peter and Tinkerbelle move to the side of the stage to watch the action.

MRS DARLING George! Nana! They're home! They're really home!

Mr Darling and Nana come and hug the children. They all dance around happily.

MRS DARLING At last! Our little family all back together!

JOHN *(Suddenly remembering)* Oh, Wendy! What about the Lost Boys?

WENDY Oh my goodness, I'd almost forgotten!

MR DARLING *(Bemused)* Lost Boys? What Lost Boys?

MICHAEL From Neverland, Father. We said they could come and live with us.

WENDY You don't mind, do you? There are only six of them.

Mr and Mrs Darling look at each other, shrug and smile.

MR DARLING What do you think, Nana?

NANA *(As if saying 'It's fine by me')* Woof, woof!

MRS DARLING Then let's invite them in!

During the following narration, Mr Darling exits and comes back with the Lost Boys, who immediately start picking up the props and playing make-believe games with them, together with the Darling children. Liza enters and she and Nana go round to them one at a time and give them a dose of tonic. Mr and Mrs Darling look on fondly.

NARRATOR And so, all in a moment, the Darling household practically doubled and the nursery was once again filled with dragons and castles and all the wonderful stuff of imagination.

Mrs Darling notices Peter and summons him forward. Tinkerbelle stays aloof, worried that Peter might be persuaded to stay. Mrs Darling feels that she knows Peter.

MRS DARLING It's Peter, isn't it? Peter Pan. Are you not staying, Peter?

PETER *(Looking around, tempted)* Would you make me go to school, then work in an office?

MRS DARLING Yes, Peter. That's all part of growing up.

PETER Then I'll go back to Neverland!

Tinkerbell reacts happily.

MRS DARLING Will you ever go back, Wendy?

WENDY I don't know, Mother. But something of Neverland will always be with me. Who knows? *(Holding up her fairy dust)* Now I've learnt to fly, I imagine I'll never forget how. Oops, sorry Nana.

She accidentally sprinkles some fairy dust on Nana, who is now able to speak.

SFX: FAIRY DUST

CD TRACK 27

NANA Can I please have my kennel back now?

ALL *(Pleasantly surprised)* Nana!

SONG 12. IT'S A GOOD LIFE!

CD TRACK 12/25

For staging ideas for this song, see 'Choreography' in the Director's Assistant Section (pages 10-13). 

SFX: TICKING

CD TRACK 28

At the end of the song, during which the whole cast has assembled on stage, ticking is heard and Croc appears, perhaps with an inflatable champagne bottle or similar.

HOOK Oh no! Here we go again!

He runs off, pursued by Croc, preferably down a central aisle.

PETER Hip, hip...

ALL ... hooray!

PETER Hip, hip...

ALL ... hooray!

PETER Hip, hip...

ALL ... hooray!

We suggest that you reprise Song 12, It's A Good Life!, as a curtain call.

THE END

J M BARRIE AND GREAT ORMOND STREET



In 1929, with the popularity of both the play and the novel firmly established, Barrie unexpectedly and generously gifted his copyright of *Peter Pan* to Great Ormond Street (GOSH).

Barrie had already supported GOSH over many years and in 1929 he was approached to sit on a committee to help buy land, so that the Hospital could build a much-needed new wing. Barrie declined, but said that he 'hoped to find another way to help'. Two months later, the Hospital board was stunned to learn that Barrie had donated all his rights for *Peter Pan* to GOSH. At a Guildhall dinner later that year, Barrie explained the impetus for his gift: 'At one time, Peter Pan was an invalid in the Hospital... and it was he who put me up to the little thing I did.'

Through this gift, Peter Pan's magic made an unprecedented leap from the realm of fiction into reality and the Hospital began to receive royalties every time a production of the play was on, as well as from the sale of *Peter Pan* books and other products. Barrie requested that the amount raised for the Hospital from *Peter Pan* never be revealed, and GOSH has always honoured his wishes.

In recognition of J M Barrie's unprecedented generosity, and the exceptional work of the Hospital itself, the House of Lords sprinkled more fairy dust over GOSH in 1988, by voting overwhelmingly for a special clause in the UK's Copyright Designs & Patents Act. This amendment gives the Hospital the right to a royalty from *Peter Pan* in perpetuity.

Thus, for over 80 years, the story of Peter Pan and his battle against arch-enemy Captain Hook has enchanted children and adults alike, and continues to benefit the seriously ill children who come to GOSH for life-saving treatment every day.

IMAGINATION
IS MORE IMPORTANT
THAN KNOWLEDGE.
FOR
KNOWLEDGE
IS LIMITED.
WHEREAS
IMAGINATION
EMBRACES
the ENTIRE
WORLD.
ALBERT EINSTEIN