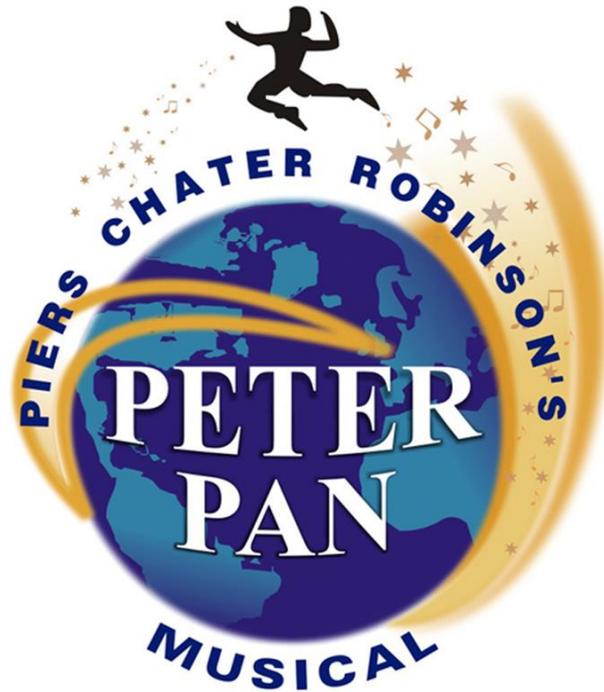


PETER PAN THE BRITISH MUSICAL



Book, music and lyrics by
Piers Chater-Robinson

Based on the novel by
J.M. Barrie

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PETER PAN The British Musical

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CAST OF CHARACTERS

Suggested doubling in the cast

Mr Darling/Captain Hook (this is traditional)
Nana/Crocodile (unless a mechanical crocodile is used)
Liza/Tiger Lily
Cecco/Indian Chief
Bill Jukes/Running Dog
Cookson/Stalking Deer
Starkey/Cunning Fox
Skylights/Bald Eagle
Noodler/Grizzley Bear
Mullins/Singing Bull

PETER PAN

Androgynous youth, pre-adolescent but with an ageless quality.
Strong, good looking features. Can be played by a small male or female, slim.
Pref. max height 5'5" (1.63metres).
Vocally strong belt voice, (female – mezzo soprano / male – high tenor)
Athletic, strong, nimble dancer, stage fighting skills required and not afraid of flying.
Possible aerial acrobatics using harness and wires.

CAPTAIN HOOK

Doubles as Mr Darling. Playing age late 40s / early 50s.
Tall: 6ft plus (at least 1.80metres), thin, gaunt, dark features.
Good comedic skills as well as able to portray a dangerous disposition.
Stage fighting skills required. Vocally - excellent bass baritone.
Needs to be fit and move well.

WENDY

Playing age 13/14, on the verge of adolescence, would suit young actress who can successfully play down. Long blonde hair, blue eyes, positive attractive features, graceful.
Of similar height to Peter.
The perfect English Rose. Dance skills.
Vocally – strong soprano.
Also 'flies' but is not required to perform any aerial acrobatics.

JOHN DARLING

Playing age 12, would suit 15/16 year-old, small actor who can play down.

Strong singer.

A good looking boy, bespectacled, also flies.

MICHAEL DARLING

Child actor. Playing age 7/8.

Sweet, bubbly, a likeable boy, full of fun.

Must be able to sing well. Also flies.

MRS DARLING

Playing age late 30s.

Tallish; pref 5'8" plus (1.7 meters).

Excellent figure, beautiful, graceful, warm, motherly.

Exactly as we would presume Wendy's mother to be.

Vocally – soprano

LIZA – The Darlings' Servant

Can double as Tiger Lily.

Small; max 5'4" (1.60 metres), attractive/sexy, darkish/American Indian skin type, slim, athletic.

Very good dancer.

Vocally - good belt mezzo soprano.

NANA

Smallish pirate who is also prepared to play in the theatre dog's skin in Acts 1 & 3.

Strong, athletic, good singer.

Vocally - Tenor/Baritone.

Can also play one of the Indians in the Indian ensemble.

THE LOST BOYS:

The Lost Boys can be played by older children (teenage actors, or small figured actresses). They should be dressed in animal skins and should look like an unkempt, dirty group with mud-stained faces; all with fine singing voices and abilities to dance.

They should also be disciplined young actors with a strong "ensemble" feel.

TOOTLES

The leader in Peter's absence, so probably taller than the rest and may even be slightly taller than Peter himself. Rather simple but he has a good heart.

NIBS

Extremely jovial, everything is a laugh and he has a great time.

SLIGHTLY

Conceited, knows very little but considers himself knowledgeable about most things.

CURLY

Curly haired (hence name). Rather timid but loyal.

THE TWINS

The classical twins; we should not be able to tell them apart.

Pirates who double as Indians:**CECCO / INDIAN CHIEF**

Tall, manly, splendid physique. Vocally - Rich bass baritone voice. Good dancer.

BILL JUKES / RUNNING DOG

Medium height, tough guy, tattooed, don't meet him in a dark alley. Singer, good dancer.

SKYLIGHTS / BALD EAGLE

Good singer/good dancer, good physique.

NOODLER / STALKING DEER

Good singer/good dancer, good physique.

MULLINS / GRIZZLY BEAR

Good singer/good dancer, good physique.

ASM / SINGING BULL

An extra Indian to swell the Indian ensemble, who can be played by an Assistant Stage Manager.

Pirates who do not double as Indians:**SMEE**

An oddly genial oldish pirate, slightly cartoonish, grey haired and a little pair of spectacles at the end of his nose. A caricature, good comedic skills. Smallish, perhaps rather tubby.

STARKEY

A restoration fop, quite eccentric and not overly 'masculine'. Something of a coward, who doesn't enjoy fighting or getting his hands dirty. Tall, skinny, little muscle. Good singer and mover.

THE CROCODILE

This should be a wonderful theatrical skin, in no way comedic. The Croc should look dangerous and evil. Usually played by a spare Assistant Stage Manager during its brief appearances.

SYNOPSIS

PETER PAN – THE BRITISH MUSICAL opens in the Victorian London home of the slightly eccentric Mr. and Mrs. Darling. (*“The Darlings”*)

They have three children; Wendy, John and little Michael. Wendy often dreams of a boy named Peter Pan who visits her in her slumbers but who is he? Her mother reassures her he must be a figment of her imagination, appearing to her only in dreams.

One evening, Mrs. Darling is dozing by the fire in the Nursery when the window blows open of its own accord. Startled, she awakens to find an unkempt boy before her. Mrs. Darling’s cry alerts the family dog, Nana, who barges into the room and endeavours to slam the window shut, before the boy can escape. The boy narrowly does escape, however, but not before his shadow is cut clean off by the closing window and it remains trapped in the Nursery.

Nervously, the boy returns for his shadow a few days’ later and this time awakens and meets Wendy (*“Peter”*), who recognizes him from her dreams and sews his shadow back on for him.

Wendy learns Peter’s most ardent wish is to remain a boy forever (*“What happens when you’re grown up?”*). The cocky but lovable Peter Pan invites Wendy and her brothers to “Neverland”, teaching them to fly (*“Come Away, Come Away!”*) and guiding them over the oceans to his fantastical realm of fairies, mermaids and “Neverland” Indians.

There, Wendy enthusiastically takes up the role of Mother to Peter (*“Wendy’s Song”*) and his gang of Lost Boys in their secret underground home. But not everything is perfect in “Neverland”. Evil Captain James Hook, an educated but dastardly pirate, is Peter Pan’s arch nemesis (*“Rich Damp Cake”*) and is set on his destruction.

While Mr. and Mrs. Darling remain inconsolable and heartbroken in London, their children become so ensconced in their “Neverland” adventures that they begin to forget their real family. And Wendy begins to wish more than anything that Peter would consider growing up to become a man (*“Why?”*).

Wendy realises reluctantly Peter is indeed to stay forever young and knows it is long past time for her and her brothers to return home to her Mother and Father. And much to Peter’s horror, she persuades the Lost Boys to join them on the journey.

Eventually Hook succeeds in defeating the tribe of Neverland Indians (*“Braves To War”*) who have pledged to guard the Lost Boys. The Pirates then capture all the children as they leave their underground hide-out - except their ever-young leader, who then sleeps exhausted, believing his Lost Boys have safely left to fly away.

Hook makes his way into the hideout and sees Peter alone asleep. Hook then poisons the ‘medicine’ Wendy has left for Peter. Luckily Peter’s loyal Fairy Tinkerbell wakes Peter after Hook’s departure and explains the medicine has been poisoned, and not to touch it. Peter does not believe her – but before he can drink the medicine, Tinkerbell quickly drinks it first, and begins to die. Peter realises the only way Tinkerbell can be saved is to ask the Children of The World to believe in Fairies (*“You Gotta Believe”*). With the help of the children in the audience, Tinkerbell begins to recover and she is soon back to her old self again.

Now it is up to Peter Pan to rescue his friends, dispatch the pirates and settle things once and for all with Captain James Hook. Through cunning he steals onto the Pirates Ship and effects a daring rescue – which culminates in a battle between the Lost Boys and all the Pirates. Wendy, her brothers, the Lost Boys and Peter Pan are victorious – the Pirates are vanquished and Captain Hook disappears overboard into the jaws of the waiting crocodile.

Now it is truly time for Wendy, her brothers and the Lost Boys to journey home (***“We’re Going Home”***). There they are adopted by a jubilant Mr & Mrs Darling who are so relieved and delighted to see their children again.

And it is only Peter Pan who continues his ever-youthful adventures in Neverland with his beloved fairy, Tinker Bell. But not before he makes one more journey to the children’s nursery in England to see Wendy.

Wendy is initially overjoyed to see Peter again, as she believes he may have changed his mind and will be staying with her family. However all too soon she realises Peter has come to see her just once more. Very sadly Wendy is about to wish Peter ‘Farewell’ one last time before he flies away – but then.... Peter stops her, explaining the memory of the adventures they had together will live on forever and that Goodbyes would suggest some sort of ending –

And there is no ending to Peter Pan. He will just stay young and carefree forever (***“Don’t Say Goodbye”***).

FURNITURE AND PROPERTY LIST

ACT I

On stage: Gas lamps
Three beds
Chest of drawers. *On it:* top hat, sewing basket containing needle, Thread, thimble. *In a drawer:* shadow
Mantelpiece. *On it:* jug
Beside table. *On it:* medicine in a glass, teddy
Dog's bowl
Dog's kennel
Dressing as described

Off stage: Medicine in a glass (**Wendy**)
A chocolate (**Mrs Darling**)
Bar of soap (**Peter Pan**)

Personal: **Mr Darling:** white bow tie
Peter Pan: acorn button, fairy dust

ACT II

SCENE 1

On stage: In the forest clearing — materials for building the Wendy house
Cluster of red-spotted mushrooms with one large and prominent

Personal: **Tootles and Nibs:** bows and arrows
Tootles: detachable sole of shoe
The other boys: knives in their belts
Starkey and some of the Pirates: pistols
Smee: spectacles
Hook: double cigar-holder, iron hook, sedan chair
Wendy: acorn button
John: top hat

SCENE 2

On stage : Dinghy

Personal: **Tiger Lily:** bonds
Peter: sword
Smee: cutlass, lantern
Starkey: lantern
Hook: sword

SCENE 3

On stage: As before

SCENE 4

On stage: Totem pole
Dressing as desired
Personal: **Indians:** pipes

SCENE 5

On stage: In the underground hideout — curtained chamber for **Tinker Bell**,
material, needle, thread, medicine and half a coconut shell, knap-sacks on sticks
Off stage: Tom-tom (**Pirate**)
Personal: **Hook:** phial of liquid

ACT II

SCENE 1

On stage: Sewing machine
Torn sail
Lantern

Off stage: Knives, swords, bows and arrows (**Lost Boys**)
Iron hook (**Stage Management**)

Personal: **Peter:** alarm clock
Pirates: swords, cutlasses
Wendy: large cloak

SCENE 2

On stage: In the underground hideout — as before

SCENE 3

On stage: **Mr Darling:** bowler hat, umbrella
Nana: the children's night-clothes

FLYING TIPS

Here are some more straightforward suggestions all of which have come from successful past productions – we hope they help you:

- Place the characters on stage risers, flood the stage with dry ice and create the illusion of movement with a spot-lit mirror ball leaving the music to do the rest.
- Create some life-size silhouette puppets which can be held up against a London skyline.
- Get your characters to use scooters on stage in amongst lots of dry ice / fog.
- Use UV light on a totally darkened stage – only the fluorescent costumes of Peter and the children are picked up and glow as they are carried across the stage by figures dressed in black.
- A black star cloth on an empty UV-lit stage can create the illusion of the characters suspended in mid-air against the night sky.
- Simply blow some fog onto the stage and use rotating gobos in moving lights to create a cloud-like sky for your characters to “fly” over.
- Employ a couple of see-saws between the nursery beds (with one end of the beam controlled by crew members from behind a black cloth). Use a spotlight to light the characters just from the knees up. Even though the characters only rise a few feet the effect on the audience can be delightfully deceptive.
- Place the characters on a black staircase in black out and spotlight them with a projector behind showing moving images of the London skyline.

If you intend to fly your characters using wires and harnesses we recommend the following professional companies:

www.FlyingByFoy.com
www.ZFXFlying.com
www.freedom-flying.co.uk
www.flyingfx.com

ORCHESTRATIONS / BAND PARTS

Peter Pan may be accompanied by a solo keyboard or with a variety of orchestrations. See below for details of our popular Backing Track CD.

4-piece Band Parts

Keyboard; Guitar; Bass; Drums

7-piece Band Parts

Keyboard; Guitar; Bass; Drums; Reeds; Brass; 2nd keyboard

22-piece Orchestral Arrangement

Violin 1; violin 2; viola; cello; double bass;
2 Flutes (1 doubling piccolo); oboe; 2 clarinets; alto sax; French horn;
2 trumpets/flugel horns; 2 trombones; percussion;
keyboard 1; guitar; bass; drums; keyboard 2.

BACKING TRACK CD - without vocals

You may prefer to use our popular, top-quality Backing Track which features 58 tracks that are indexed against the music cues in the script and the vocal score. The main musical numbers are backed by a professional 36-piece band.

Many licensees like to use the backing track in rehearsal even if they intend to back their performances with a live band whilst others use a combination of the two.

We can supply the backing tracks as MP3 audio files, uploaded via the internet, or we can send you a CD.

WEST END CAST RECORDING CD - with vocals

Recorded in 1994 on EMI Records

The cast of the Cambridge Theatre Production in the West End.

Starring **Ron Moody** as Captain Hook

Nicola Stapleton as Peter Pan

Debbie Wall as Wendy

Available to purchase - please email info@itmshows.com for more details.

All of the tracks can be heard on the Peter Pan Songs page and they are also available on **YouTube** - search for "ITM Shows Peter Pan the British Musical".

Individual songs may be purchased from **iTunes** - search for "Peter Pan the British Musical".

PETER PAN LOGOS & GRAPHIC

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Your Peter Pan logos pack will contain a variety of logos and graphics in JPG format – see samples below. Contact info@itmshows.com for details and prices.

