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**PETER PAN**

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# Peter Pan

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

adapted by  
Craig Sodaro



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**Contemporary Drama Service**

PO Box 7710 • Colorado Springs, CO 80933-7710

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## *CAST OF CHARACTERS*

Wendy Darling — 12  
Michael Darling — 8, Wendy's brother  
John Darling — 10, Wendy's other brother  
Mrs. Darling — their mother  
Mr. Darling — their father, a voice from Off-stage  
Nana — the Darling's St. Bernard nanny  
Liza — the Darling's maid  
Tinker Bell  
Crocodile

### Lost Boys:

Peter Pan  
Tootles  
Nibs  
Pots  
Pans  
Slightly  
Curley

### Pirates:

Captain Hook  
Smee  
Starkey  
Cookie  
Skylight  
Noodles

### Indians:

Great Big Little Panther — Indian chief  
Tiger Lily — chief's daughter  
Chattering Chipmunk  
Two Moons  
Raging Waters

## ***PRODUCTION NOTES***

Even though they are called the Lost Boys, there's no reason why the parts can't be played by girls. Likewise, the Indian and Pirate parts can also be played by girls.

Even though Tinker Bell doesn't have any lines, she actually needs to be played by two stagehands working together. One stagehand flashes the light around. Use the smallest spot or a very strong flashlight to create the illusion of Tink flying about the set. The other stagehand rings the bells as indicated in the script. It's best if the bell(s) come from backstage and, if necessary, the bell(s) should be miked. The stagehand who does the bell(s) can also do the ticking clock for the Crocodile.

### **Costumes**

#### *Nana*

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

#### *Crocodile*

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

#### *Wendy, Michael, and John*

All three should wear traditional pajamas. Wendy can wear a nightgown. Michael can wear footy pajamas. John can wear a pajama set.

### *Peter Pan*

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

### *Lost Boys*

The Lost Boys dress in animal skins and some carry sticks and clubs. Pots and Pans are twins and should dress alike. They should wear the respective pot and pan on their head. Tootles carries a bow and arrow.

### *Pirates*

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

### *Indians*

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

### *Mrs. Darling and Liza*

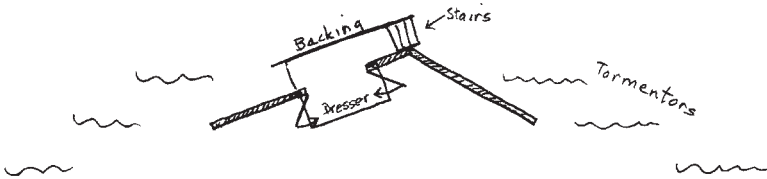
They both should wear traditional long dresses. Mrs. Darling's dress should look expensive while Liza should be in black with an apron and a small white cap, as a servant would wear.

## Set

There are five settings required. Putting the components on wheels will make scene changes quick and easy.

### 1. The Nursery

Two small beds set at Stage Right and an optional third at Stage Left. One bed is Wendy's, and John and Michael can each have his own bed or they can share a bed. If they have their own bed, Wendy's can be the one at Stage Left. A rocking chair can sit between the beds Stage Right. A large window is Up Left. The window opens from the inside, and while it's open for the first two scenes in Act I, it must be able to close for the last scene in Act II. Because the window provides the only illusion of flying in the play, it should be constructed in the suggested corner of the room with the walls forming a solid angle (about 120 degrees). A low dresser (used as a step from the window ledge to the stage floor) sits below the window ledge. Extend the window ledge Off-stage to a hidden platform behind the window that the actors can step onto when they exit or enter the window. Mask the platform with curtains or another part of the wall. The platform doesn't have to be big; a few steps from it can lead to the stage floor. The dresser should have one drawer that opens or doors that open so the "shadow" can be hidden inside. See Shadow Note.



NURSERY WINDOW



NURSERY  
elevation

## 2. Neverland

A tree surrounded by bushes and rocks at center. These can be three-dimensional or flat cut-outs depending on the style adopted by the set designer. Paint the other side a different color because it will be used for the Lagoon scene. The entire piece should be big enough so that the Lost Boys can hide behind it but not necessarily be totally unseen. Having the set on wheels will help to make set changes easy.



Paint both sides - use different colors for each side

NEVERLAND

## 3. The Lagoon

Use the other side of the trees and bushes of Neverland for part of the lagoon scene. It should now sit Down Right. Up Center Left a rock shaped like a skull should stand. The blue fabric water can extend from behind the tree and bush piece down right to Off-stage left. See Fabric Water Note.



NEVERLAND  
elevation

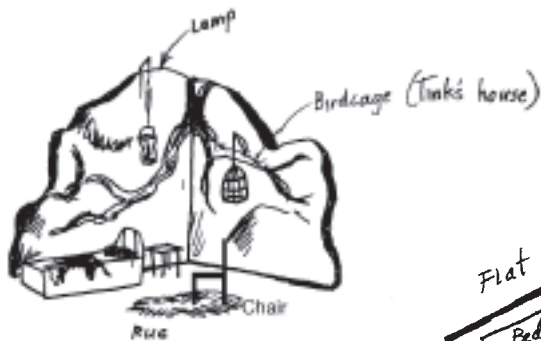


LAGOON PIECES  
Elevations

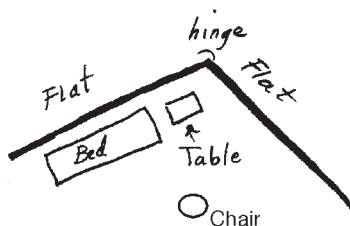


#### 4. The Lost Boys' Cave

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



LOST BOYS CAVE  
elevation



LOST BOYS CAVE

#### 5. The Pirate Ship

The ship's mast stands at center. This can just be a flat piece painted to look round, about eighteen inches wide. It should rise at least seven feet, more if desired. The ship railing should run from center right to up left. At one point it must be strong enough to support the plank, which is a large board about eight feet long. No one, however, needs to stand on it so it can be relatively thin. The ship's wheel should stand center left. The optional forecastle is up left with one door that's able to open.



PIRATE SHIP



*PIRATE SHIP  
Elevation*

**Fabric Water Note:**

Secure a piece of cheap, blue fabric about three to four feet in width and long enough to stretch from the tree and bush piece stage right to off left. Have one stagehand work the fabric from behind the tree and bushes piece and another working it from Off-stage. The “water” should rise as indicated in the script.

**Shadow Note:**

To make Peter’s shadow, cut the silhouette of Peter out of thin, black fabric. In Act I, Scene one, preset the shadow in an inconspicuous spot On-stage so the audience won’t notice it. The actors playing Peter and Nana should be blocked so their movements lead them to the shadow. When Peter steps on the foot of the shadow, Nana should grab the shadow and race off with it. In Act I, Scene Two, when Wendy sews the shadow back on, she can sit on a bed so that she’s facing somewhat Upstage and Peter is facing Downstage. She places the fabric shadow on the Upstage side of the bed so the audience can’t see it and then pretends to stitch it onto Peter’s foot. In reality, the fabric shadow stays on the floor.

Act I  
Scene One

The nursery, a summer evening, 1910.

*(At rise, WENDY sits in her bed, with JOHN and MICHAEL sitting on either side of her. The window is open, and the room is dimly lit. NANA lies Center Stage, sleeping.)*

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

MICHAEL: I think I know her!

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

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

MICHAEL: Was it to a party?

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

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

MICHAEL: There, you see!

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

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

MICHAEL: It'll be all John's fault!

WENDY: Michael!

MICHAEL: Well, it will!

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

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

MICHAEL: Which did she choose?

WENDY: She didn't choose any of them.

JOHN: Then who escorted her home?

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

MICHAEL: Did they get married?

JOHN: Of course they did, silly!

1     **WENDY:** They married and had three lovely children. The oldest  
2             was named Wendy.  
3     **JOHN:** And then came John.  
4     **MICHAEL:** And last, but not least, Michael!  
5     **WENDY:** We mustn't forget Nana! (*NANA wakes up, stands, shakes,*  
6             *then moves to the bed.*)  
7     **MICHAEL:** Our dear, sweet nurse! (*NANA moves to right, tail*  
8             *wagging.*)  
9     **JOHN:** Someone's coming! (*JOHN and MICHAEL dart under the*  
10            *covers of their bed while WENDY snuggles under her own covers.*  
11            *MRS. DARLING enters right. She wears a robe.*)  
12     **MRS. DARLING:** You still awake, Nana? (*Pets NANA.*) And are your  
13            charges all sleeping quietly? I thought I heard voices. (*NANA*  
14            *barks loudly.*) Shhhh! You mustn't wake the children. (*MRS.*  
15            *DARLING tucks the boys in.*) They had a very busy day today  
16            and were terribly wound up after dinner. (*Tucks WENDY in.*)  
17            I was afraid they weren't going to sleep at all. (*Finds a piece of*  
18            *paper on the floor beside WENDY's bed. She looks at it.*) And what's  
19            this? (*NANA comes to take a look. She barks.*) Do you know this  
20            young creature? It says, "The boy who never grew up." He  
21            looks vaguely familiar.  
22     **WENDY:** That's because he says he's met you, Mother.  
23     **MRS. DARLING:** Wendy! Are you still awake?  
24     **MICHAEL:** So are we!  
25     **JOHN:** Blabbermouth! Now we'll have cold porridge for  
26            breakfast.  
27     **MRS. DARLING:** You'll have no such thing ... but do tell me who  
28            this is.  
29     **WENDY:** His name is Peter Pan.  
30     **MRS. DARLING:** (*Thinking*) Peter Pan?  
31     **MICHAEL:** And he lives in Neverland!  
32     **JOHN:** Where there are Indians and pirates!  
33     **MICHAEL:** They fight all the time and have the most wonderful  
34            battles.  
35     **MRS. DARLING:** Wendy, what have you been telling your  
36            brothers? A little imagination goes a long way with young  
37            boys!  
38     **WENDY:** Oh, I'm not making it up, Mother.  
39     **JOHN:** Peter stops by every so often.  
40     **MRS. DARLING:** Have you seen him?  
41     **JOHN:** Well, no, but Wendy has.  
42     **MICHAEL:** Haven't you, Wendy?  
43     **WENDY:** Of course! He flies in every so often just to check on us.  
44            Actually, he wants us to come play, but I have to tell him no.  
45     **MRS. DARLING:** How does this Peter Pan get in? He doesn't use

1           the front door like a proper young man?  
2   **WENDY:** He flies in the window.  
3   **MRS. DARLING:** Oh, I see. Why haven't we been told about an  
4           intruder?  
5   **WENDY:** I didn't think you'd believe me.  
6   **MRS. DARLING:** A few too many sweets tonight, I'm afraid.  
7   **MICHAEL:** But he's real. Isn't he, Wendy?  
8   **WENDY:** Oh, he's as real as any of us.  
9   **MICHAEL:** And someday I'm going to go to battle with him!  
10   **JOHN:** Don't forget me! I can wield a bigger sword than you!  
11   **MRS. DARLING:** You'll have to leave battles 'til morning. Right  
12           now, snuggle under the covers and close your eyes! (*WENDY,*  
13           *JOHN, and MICHAEL snuggle under their covers and go to sleep.*)  
14           That's right ... close your eyes, my babies ... and sleep. (*MRS.*  
15           *DARLING sits in rocking chair and looks at the picture.*) And Peter  
16           Pan, the boy who never grew up ... I hope you're safely  
17           tucked in where your mother can keep her eye on you! (*TINK*  
18           *flies in from the window, dashing here and there, her bell ringing.*)  
19           Whatever is that! (*PETER appears on the window ledge.*)  
20   **PETER:** That's not a whatever, it's a who!  
21   **MRS. DARLING:** (*Rising, startled*) Oh! How did you get up here?  
22   **PETER:** I flew, of course! Wouldn't you? I mean, you're three  
23           stories up!  
24   **MRS. DARLING:** Oh, dear! I must have had too many sweets! (*The*  
25           *bell rings.*)  
26   **PETER:** Tink says you'd better sit down. You look a bit pale.  
27   **MRS. DARLING:** (*Sitting in the rocking chair*) And who is Tink?  
28   **PETER:** Tinker Bell, my faithful little companion. (*The bell rings.*)  
29           And I like you, too, Tink.  
30   **MRS. DARLING:** Just what is it you want, young man?  
31   **PETER:** I'm no man, young or old! I'm a boy! Just a boy! See? I've  
32           got all my first teeth! And I shall be a boy forever and ever  
33           and ever!  
34   **MRS. DARLING:** The boy who never grew up! (*The light lands on*  
35           *NANA and the bell rings.*)  
36   **PETER:** Tink, no! (*NANA bolts awake and instantly begins barking*  
37           *loudly.*)  
38   **MRS. DARLING:** It's all right, Nana! It's all right! (*NANA runs to*  
39           *PETER.*)  
40   **PETER:** Down, girl! Down, or I'll have to send an arrow right into  
41           your heart!  
42   **MRS. DARLING:** You wouldn't dare!  
43   **PETER:** And just why wouldn't I?  
44   **MRS. DARLING:** Nana wouldn't hurt a fly! Shhhh! Down, Nana!  
45           Down! (*NANA grabs onto PETER's shadow and pulls it off.*)

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