

# PAN!

**An adaptation of the novel by J.M. Barrie  
Adapted by Craig Sodaro**

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# PAN!

An adaptation of the novel by J.M. Barrie

Adapted by CRAIG SODARO

## CAST OF CHARACTERS

	<u># of lines</u>
WENDY DARLING.....12 years old	78
MICHAEL DARLING .....8, Wendy's youngest brother	29
JOHN DARLING.....10, Wendy's other brother	30
MRS. DARLING.....their mother	17
MR. DARLING'S VOICE.....their father, offstage	1
NANA .....the Darlings' St. Bernard nanny	n/a
LIZA .....the Darlings' maid	6
TINKER BELL.....	n/a
CROCODILE.....	n/a
<u>LOST BOYS:</u>	
PETER PAN.....	56
TOOTLES.....	20
NIBS.....	16
POTS.....	14
PANS.....	12
SLIGHTLY.....	11
CURLEY.....	13
<u>PIRATES:</u>	
CAPTAIN HOOK.....	32
SMEE.....	17
STARKEY.....	13
COOKIE.....	8
SKYLIGHT.....	6
NOODLES.....	7
<u>INDIANS:</u>	
GREAT BIG	
LITTLE PANTHER.....Indian chief	8
TIGER LILY.....chief's daughter	7
CHATTERING CHIPMUNK.....	6
TWO MOONS.....	4
RAGING WATERS.....	3

## SETTING

Time: Several days and nights during the summer of 1910.

Place: There are five settings: the nursery at the Darling residence in Bloomsbury, London; Neverland; the lagoon; the Lost Boys' cave; and the pirate ship.

**PAN!**

Scene One

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

5 **WENDY:** Once upon a time, there lived a lovely young lady who had long, golden curls. 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!

10 **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.

**MICHAEL:** Someone's coming! *(They dive under their covers.)*

15 **MRS. DARLING:** *(ENTERS RIGHT.)* Oh, Nana are you still awake? *(Pets NANA.)* I thought I heard voices. *(Finds a piece of paper on the floor beside WENDY'S bed. Looks at it.)* And what's this? *(NANA barks.)* Do you know this young creature? It says, "The boy who never grew up." He looks vaguely familiar

20 **WENDY:** That's because he says he's met you, Mother. His name is Peter Pan.

**MICHAEL:** And he lives in Neverland!

**JOHN:** Where there are Indians and pirates!

**MICHAEL:** And they have the most wonderful battles.

25 **MRS. DARLING:** Wendy, what have you been telling these boys? Well... The battles will have to wait 'til morning. Come now, close your eyes! That's right sleep. *(The CHILDREN lie down.)*

**MR. DARLING:** *(From OFFSTAGE.)* Mother! The carriage is ready!

**MRS. DARLING:** I must say good night, my darlings. *(LIZA ENTERS.)* Wendy, take care of your brothers.

30 **WENDY:** Of course, I shall.

**MRS. DARLING:** John, Michael, obey your sister!

**MICHAEL:** I won't, of course!

35 **LIZA:** Then you'll have Nana to answer to! I've got to finish in the kitchen, so you're in charge, Nana. *(NANA barks. LIZA and MRS. DARLING EXIT RIGHT.)*

**MICHAEL:** We don't have to go to sleep right away, do we, Wendy?

**JOHN:** It's just dark. We've time for one story.

1 **MICHAEL:** Yes! Tell us one with pirates!  
**WENDY:** But pirates are so wicked.  
**JOHN:** They tie you up and make you walk the plank!  
**MICHAEL:** Do they really do that, Wendy?

5 **WENDY:** They really do, and sometimes they tie you to a cannonball  
and blast you through the sky!  
**PETER:** *(From OFF.)* Never seen a pirate do that!  
**WENDY:** What?! Who's there? *(PETER appears on the window ledge.  
NANA barks furiously. PETER steps back OFF so he is unseen.)*

10 **LIZA:** *(ENTERS RIGHT. To NANA.)* And just what's going on in here, Nana?  
*(NANA barks.)* Shush or it's the doghouse for you! *(EXITS RIGHT.)*  
**MICHAEL:** Did you see him?  
**JOHN:** See who?  
**PETER:** *(ENTERS, steps onto the ledge so he is once again visible.)* See

15 me! *(NANA begins to bark again. PETER steps back OFF.)*  
**WENDY:** Nana! Stop it this instant!  
**LIZA:** *(ENTERS RIGHT.)* Now you've done it! Nurse or no nurse, it's  
outside you go! *(Hooks NANA to the leash and drags NANA OFF  
RIGHT. PETER steps onto the window ledge.)*

20 **WENDY:** Well, that's a fine how-do-you-do! Who are you?  
**PETER:** Just me. Peter Pan! And who might you be?  
**WENDY:** Wendy Moira Angela Darling.  
**PETER:** Well, ladeeda! *(ENTERS and begins looking around.)*  
**MICHAEL:** Have you come to make us walk the plank?

25 **PETER:** I'm no pirate! But I do know some!  
**JOHN:** Where do you live, Peter Pan?  
**PETER:** Second star to the right, and straight on 'til morning.  
**WENDY:** Peter Pan? Just what are you looking for?  
**PETER:** My shadow! That dog you keep in here tore it off! *(TINK flies IN  
from the window, dashing here and there. SOUND EFFECT: TINKER  
30 BELL'S BELL [See PRODUCTION NOTES.]*)

**MICHAEL:** What's that?  
**PETER:** Tinker Bell. She's a very beautiful fairy, but only I can see her.  
Do you know where my shadow is, Tink? You do? *(TINK'S light falls  
35 on the dresser.)* In there?  
**WENDY:** *(Opens the drawer and takes out the shadow.)* Is this it? I'll  
sew it back on if you'd like.  
**PETER:** I should like it very much. *(Sits on window ledge.)*  
**MICHAEL:** How old are you?



1 **PETER:** I am young, but I don't know how young. I ran away the day I was born. You see, I heard my father talking about me becoming a man, but I don't want to grow up. So I away to Kensington Gardens to live with the fairies. That's where I met Tinker Bell!

5 **JOHN:** Do you still live there?

**PETER:** Only sometimes. Most of the time I live with the Lost Boys in Neverland!

**WENDY:** Neverland!

**PETER:** Yes! But sometimes they get tiresome because they have no one to tell them stories.

10 **WENDY:** (*Finished sewing.*) There! Now see if that suits you.

**PETER:** (*Stands up and looks down at his shadow.*) Well, that's better than before!

**WENDY:** Thank you, Peter. I believe it's time you went back to your

15 Lost Boys so that these two can sleep!

**PETER:** Can you really tell stories?

**JOHN:** Oh, the most wonderful stories about the sultans of Arabia and Egypt!

**MICHAEL:** And Cinderella and Snow White, too. (*TINK flies about. The*

20 *bell rings.*)

**PETER:** What? Those stories don't sound stupid at all!

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

**PETER:** (*To WENDY.*) No, she says she only hates stories you tell.

**JOHN:** That isn't fair! They're splendid stories, really!

25 **PETER:** Then come with me to Neverland!

**JOHN:** Can we, Wendy?

**MICHAEL:** Are there pirates and Indians?

**PETER:** Of course!

**WENDY:** But what about Mother and Father?

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

**WENDY:** I suppose I should bring my sewing kit then.

**JOHN:** How do we get there?

35 **PETER:** We fly! Tink, sprinkle them with fairy dust... (*The bell rings.*) Tink, if you don't do as I say, I'll give you to the pirates! (*TINK flies about and the bell rings.*) Now think happy thoughts, and you'll fly like a bird!

**WENDY:** I'll think about a beautiful dress and a magnificent gold

40 carriage! (*EXITS through the window.*)

1 **JOHN:** I'll think about a birthday cake and ice cream and presents!  
(*EXITS through window.*)

**MICHAEL:** I'll think of Christmas and candy and candles! (*EXITS through the window.*)

5 **PETER:** (*Calls OFF.*) If you lose me, just ask any bird to point out second to the right, then fly until morning! (*Leaps OFF through the window. CURTAIN FALLS.*)

End of Scene One

Scene Two

CURTAIN UP: Neverland. LOST BOYS ENTER with sticks and clubs, nervous. TOOTLES, in front, stops suddenly, causing those behind him  
10 to crash into each other.

**TOOTLES:** Shhhh! be quiet!

**POTS:** You didn't have to stop so sudden!

**PANS:** We were looking for pirates!

**SLIGHTLY:** Well... if they're hiding, they know we are here now.

15 **CURLEY:** (*Frightened.*) Oh, I wish Peter were here!

**TOOTLES:** He'll be back.

**CURLEY:** But what if the pirates attack?

**NIBS:** We fight to the death, right?

**SLIGHTLY:** 'Til our last breath!

20 **POTS:** (*Waves his pot.*) I'll take on two at a time.

**PANS:** No one will live after a whack with this! (*Flourishes the pan he carries . A noise OFF LEFT.*)

**NIBS:** Pirates! (*The LOST BOYS hide behind the bushes and trees. SMEE, STARKEY, COOKIE, SKYLIGHT, and NOODLES swagger ON LEFT, carrying swords.*)

25 **STARKEY:** So where be the young'uns you saw, Smee?

**SMEE:** (*Looks around.*) Well, now, I did see them, but...

**NOODLES:** I smell 'em.

**SKYLIGHT:** Aye! They be here someplace!

30 **COOKIE:** And if we find them, we string them up with yarn!

**SKYLIGHT:** Or draw 'n' quarter them!

**CURLEY:** (*From hiding.*) Oh, no! (*LOST BOYS shush him.*)

**STARKEY:** Ah! They are here somewhere!

**SKYLIGHT:** Come out, wherever you are!

35 **NOODLES:** We have a nice surprise! (*Noise from OFF LEFT. HOOK backs ON LEFT, hand to his ear, listening. Before they realize who it is, the PIRATES attack.*)

1 **STARKEY:** Get 'im!  
**COOKIE:** He'll tell us where the rest of them are hiding!  
**HOOK:** Stop it! Get your hands off of me, you idiots!  
**SMEE:** Well, now, if it isn't Captain Hook!

5 **HOOK:** Yes, and just what are you idiots up to?  
**NOODLES:** The Lost Boys are hidin' here somewhere!  
**COOKIE:** We thought you was one of 'em!  
**HOOK:** Do I, Captain James Hook, look lost to you? (*SOUND EFFECT: TOM-TOM.*) What's that?

10 **STARKEY:** Sounds like Indians.  
**SMEE:** Well, maybe they're looking for Peter, too!  
**COOKIE:** They be lookin' for us!  
**SKYLIGHT:** Aye! We stole their blankets!  
**HOOK:** Then, we stand and fight! They be easy prey! (*SOUND EFFECT: TICK-TOCK OF CLOCK. HOOK jerks nervously as fear overtakes him.*)

15 **SMEE:** Oh, dear! It's the crocodile! (*CROCODILE ENTERS LEFT.*)  
**HOOK:** No! No!  
**NOODLES:** He sure puts a lot of effort into following you!  
**HOOK:** (*In terror.*) The first hand was so tasty, he wants the second

20 one! Retreat! (*Races OFF RIGHT.*)  
**STARKEY:** What's the matter with you, old crock? We not good enough for you? (*CROCODILE shakes its head and EXITS RIGHT.*)  
**SKYLIGHT:** (*An arrow flies IN.*) What was that?  
**COOKIE:** Indians! (*PIRATES scream and run OFF RIGHT as INDIANS ENTER LEFT. PANTHER holds a bow from which the arrow was shot.*)

25 **CHIPMUNK:** Almost a great shot, Great Big Little Panther.  
**PANTHER:** Almost not count, Chattering Chipmunk.  
**TIGER LILY:** We can catch them.  
**TWO MOONS:** Princess Tiger Lily is right!

30 **WATERS:** We can capture pirates once and for all!  
**CHIPMUNK:** And stake them out!  
**TIGER LILY:** The Lost Boys are around here somewhere!  
**TWO MOONS:** They might attack at any moment!  
**PANTHER:** Shhh! (*INDIANS pass the "Shhh" amongst themselves. PANTHER gestures for them to follow him OFF RIGHT. The LOST BOYS come out from hiding.*)

35 **TOOTLES:** That was close!  
**POTS:** We can sit back and relax! (*INDIANS run ON RIGHT, chased by PIRATES and then run OFF LEFT.*)

1 **TOOTLES:** Oh, I wish Peter would get back! (*HOOK screams from OFF RIGHT. HOOK races ON RIGHT, pauses at CENTER to look at the LOST BOYS. SOUND EFFECT: TICK-TOCK. HOOK screams and runs OFF LEFT. CROCODILE slinks ON RIGHT and crosses to LEFT, tick-*  
5 *tocking the whole way.*)  
**CURLEY:** Oh, Peter, where are you?  
**NIBS:** Oh, you're such a baby! (*TINK'S light appears.*)  
**PANS:** Look! It's Tinker Bell!  
**NIBS:** Where's Peter, Tink? (*The bell rings.*)  
10 **SLIGHTLY:** He's being chased by a huge bird? (*The bell rings again.*)  
**POTS:** She says to shoot down the bird!  
**NIBS:** That doesn't look like a bird!  
**SLIGHTLY:** Why, that looks like— (*TOOTLES shoots an arrow OFF LEFT.*)  
**POTS/PANS:** A lady! (*The LOST BOYS run OFF LEFT. A moment later*  
15 *they RE-ENTER carrying WENDY.*)  
**CURLEY:** It is a lady!  
**PETER:** (*ENTERS LEFT with MICHAEL and JOHN.*) Greetings, boys! (*The LOST BOYS move to hide WENDY.*) I'm back! Why aren't you cheering?  
20 (*No response from the terrified LOST BOYS.*) Great news! I've brought a mother! Haven't you seen her? She was flying this way.  
**NIBS:** We saw her, Peter.  
**SLIGHTLY:** And Tink said... she said...  
**TOOTLES:** She told me to shoot her, so I did! (*The LOST BOYS step aside so PETER can see WENDY.*)  
25 **PETER:** (*Angrily.*) Tink... Tink! Where are you? (*TINK flies in. The bell rings.*) It isn't funny, Tink! (*Again, the bell rings.*) You wake her up this instant! (*The bell rings. [If possible, have a bit of glitter drop on WENDY, who immediately wakes up.]*)  
**JOHN:** Oh, Wendy! We thought you were a goner!  
30 **WENDY:** What happened?  
**MICHAEL:** (*Pointing to TOOTLES.*) He shot you down!  
**TOOTLES:** And I'm very sorry, ma'am.  
**WENDY:** (*Rising.*) Well, nothing is bruised or broken.  
**CURLEY:** Are you really going to be our mother?  
35 **NIBS:** Can you bake a cake?  
**POTS:** Can you sew up my stockings?  
**PANS:** Can you tuck us in at night?  
**WENDY:** I would love to! (*The LOST BOYS cheer.*)  
**TOOTLES:** We'll show you our cave!



1 **NIBS:** It's the only place safe from the pirates and Indians!

**MICHAEL:** Smashing! There really are pirates and Indians! (*TOOTLES leads WENDY and the LOST BOYS OFF RIGHT.*)

5 **PETER:** Tinker Bell... (*The bell rings.*) That wasn't very nice. (*Again, the bell rings.*) Wendy is too a nice girl! (*Again, the bell rings.*) Of course, I don't like her more than you! Don't ever do anything like that again! Do you hear me, Tink? And don't sit there pouting either! (*EXITS RIGHT. We hear the bell ring and see TINK fly OFF LEFT.*)

10 **STARKEY:** (*Rises from behind the bushes.*) So they've found a mother! Arrrrgg, wait until Captain hears this! (*Laughs and runs OFF LEFT as the CURTAIN FALLS.*)

End of Scene Two

### Scene Three

CURTAIN UP: The lagoon. A strip of fabric spans the stage to suggest the water. WENDY sits on a tree stump under the tree at RIGHT. A picnic basket sits next to her. The LOST BOYS sit around her, each with a slate and a piece of chalk in hand. PETER lounges DOWN LEFT.

15 **WENDY:** All right, then, for today's lesson—

**TOOTLES:** I thought we were going to have a picnic?

**WENDY:** I have it right here.

**SLIGHTLY:** Oh, good! I'm ever so hungry!

20 **WENDY:** But we must finish your lessons before having fun.

**JOHN:** I don't like lessons.

**WENDY:** All right, everyone... question number one. What color were your mother's eyes? (*LOST BOYS look at one another in despair.*)

**TOOTLES:** What if we don't know the answer?

25 **WENDY:** Just put a check mark. (*LOST BOYS write.*) Question two: Which is taller, Father or Mother? (*LOST BOYS write.*) What song did Mother sing at bedtime? (*LOST BOYS write.*) What did Father always say when he couldn't tie his tie? (*LOST BOYS write.*) Let me see what you've got. (*Stands and moves to check their work.*)

30 All check marks! John...Michael...you, too! You haven't answered one question.

**JOHN:** I can't remember.

**MICHAEL:** Can't we please have something to eat?

**PANS:** I'm starving! (*Falls over in mock agony.*)

35 **WENDY:** All right, set up the picnic over there. (*Points RIGHT. TOOTLES grabs the basket. The LOST BOYS EXIT RIGHT.*) Aren't you hungry, Peter?

**PETER:** I think you make a fine mother to the Lost Boys, Wendy.

## **PRODUCTION NOTES**

### **PROPERTIES ONSTAGE**

Scene One: Nursery set consisting of a bed for Wendy, a shared bed for John and Michael, a small dresser with a sewing kit and Peter's shadow (see below), and a window that opens and closes, with a ledge outside. A piece of paper is on the floor under Wendy's bed.

Scene Two: Neverland set consisting of bushes and trees.

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

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

Scene Five: Neverland set. "Detour" sign.

Scene Six: Lost Boys' Cave set. Bottle of medicine and a spoon on the table.

Scene Seven: Pirate Ship set consisting of wooden ship's railings, a wooden mast, crates, and a ship's wheel.

Scene Eight: Nursery set.

### **PROPERTIES BROUGHT ON**

Scene Two:

Pot (POTS)

Pan (PANS)

Bows, arrows (TOOTLES, PANTHER)

Sticks, clubs (LOST BOYS)

Swords (PIRATES)

Tomahawks (INDIANS)

Scene Three:

Picnic basket (WENDY)

Slates, sticks of chalk (LOST BOYS)

Ropes (SMEE, STARKEY, TIGER LILY)

Scene Four:

Ropes (CURLEY, SLIGHTLY, NIBS)

Medicine bottle (WENDY)

Scene Five:

Tomahawks (INDIANS)

Thread hanging from sock (MICHAEL)

Swords (PIRATES)

Scene Six:

Thread hanging from Michael's sock, bottle of poison, sword (HOOK)

Scene Seven:

Ropes (WENDY, JOHN, MICHAEL, LOST BOYS)

Needle and thread, sail (SMEE)

Swords (PETER, HOOK, PIRATES)

Tomahawks (INDIANS)

Scene Eight:

Broom (LIZA)

### FLEXIBLE CASTING

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

### TINKER BELL

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

### SOUND EFFECTS

Tinker Bell's bell, Indian tom-tom drums beating, tick-tock of the clock inside the Crocodile, a low whistle, a thwack, a splash.

It's best if the Tinker bell(s) come from backstage and, if necessary, the bell(s) should be miked. The stagehand who does the bell(s) can also do the ticking clock for the Crocodile.

### COSTUMES

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

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

the costume. He or she should walk about on all fours swinging the tail as much as possible.

WENDY, MICHAEL, and JOHN: All three should wear traditional pajamas. Wendy can wear a nightgown. Michael can wear footy pajamas. John can wear a pajama set.

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

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

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

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

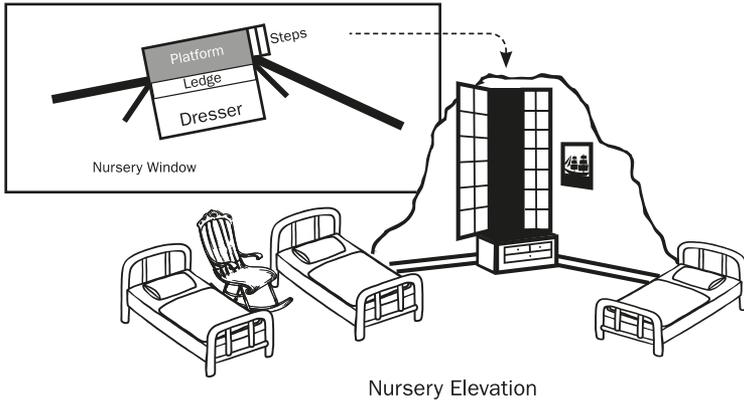
MRS. DARLING and LIZA: They both should wear traditional long dresses. Mrs. Darling's dress should look expensive while Liza should be in black with an apron and a small white cap, as a servant would wear.



## SET DESCRIPTIONS

### THE NURSERY

Two small beds set at STAGE RIGHT and an optional third at STAGE LEFT. One bed is WENDY'S, and JOHN and MICHAEL can each have his own bed or they can share a bed. If they have their own bed, Wendy's can be the one at STAGE LEFT.

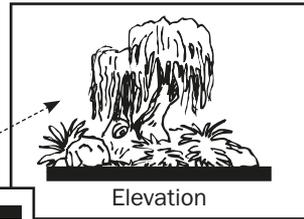
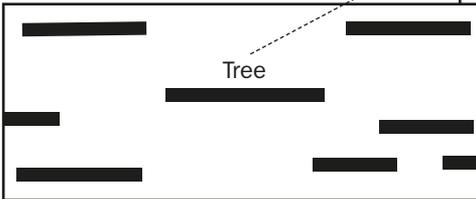


A rocking chair can sit between the beds STAGE RIGHT. A large window is UP LEFT. The window opens from the inside, and while it's open for the first two scenes, it must be able to close for Scene Nine. Because the window provides the only illusion of flying in the play, it should be constructed in the suggested corner of the room with the walls forming a solid angle (about 120 degrees). A low dresser (used as a step from the window ledge to the stage floor) sits below the window ledge. Extend the window ledge OFFSTAGE to a hidden platform behind the window that the actors can step onto when they EXIT or ENTER the window. Mask the platform with curtains or another part of the wall. The platform doesn't have to be big; a few steps from it can lead to the stage floor. The dresser should have one drawer that opens or doors that open so the "shadow" can be hidden inside. See Shadow Note.

## NEVERLAND

### Neverland - Platform on Wheels

■ = bushes or rocks



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.

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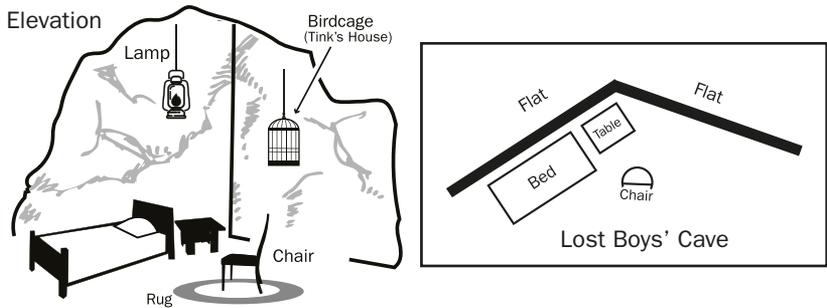
## THE LAGOON



Lagoon Platforms - Elevations

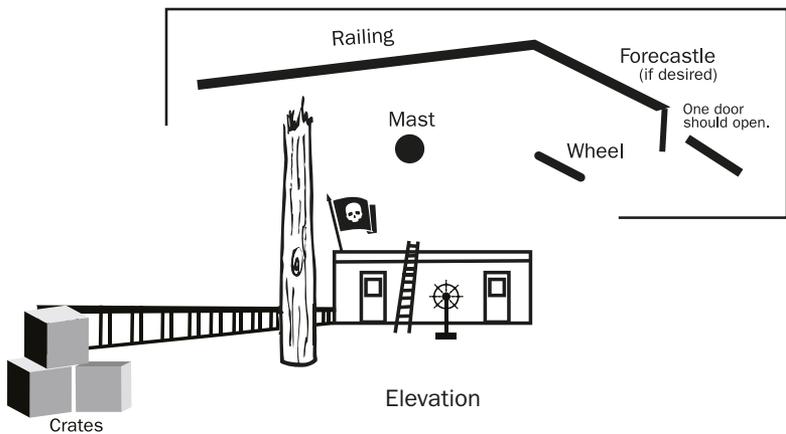
Use the other side of the trees and bushes of Neverland for part of the lagoon scene. It should now sit DOWN RIGHT. UP CENTER LEFT a rock shaped like a skull should stand. The blue fabric water can extend from behind the tree and bush piece DOWN RIGHT to OFFSTAGE LEFT. See Fabric Water Note.

## THE LOST BOYS' CAVE



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

## THE PIRATE SHIP



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

## We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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