



Peter Pan

by John Morley

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PantoScripts Sample

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PETER PAN

CAST

PETER PAN

TINKER BELL, A SPRITE

CAPTAIN HOOK, THE PIRATE

SMEE

GENTLEMAN STARKEY

CHECKO

SKYLIGHTS

)
)
)
)

SOME OF THE PIRATE CREW

MRS DARLING

WENDY, HER DAUGHTER

JOHN, HER SON

YOUNG MICHAEL, HER OTHER SON

NANA, THEIR DOG WHO IS A NURSEMAID

LAUGHING WATER, THE INDIAN SQUAW

TIGER LILY, HER DAUGHTER

SLIGHTLY

NIBS

TOOTLES

CURLY

)
)
)
)

THE LOST BOYS

SNAP, THE HUNGRY CROCODILE (THIS MAY WELL BE A PROP)

CHORUS OF: PIRATES, RED INDIAN SQUAWS AND WARRIORS.

PART OF THE TIME **SOME** OF THE RED INDIANS ARE PIRATES.

OPTIONAL: JUVENILES AS RED INDIAN CHILDREN AND LATER, ANIMALS IN THE NEVER LAND.

SCENES

1. IN THE NEVER LAND
2. A PATH THROUGH THE NEVER LAND FOREST
3. THE NURSERY IN LONDON
4. NEAR THE REDSKINS' CAMP
5. THE NEVER LAND

INTERVAL

1. THE LOST BOYS' HOME IN THE SECRET CAVE
2. ON THE WAY TO THE SHIP
3. THE PIRATE SHIP
4. THE PATH THROUGH THE FOREST
5. THE NURSERY IN LONDON

THE NEVER LAND AND THE NURSERY SCENES ARE USED TWICE; AND IF WE ALLOW THE FRONTCLOTHS TO BE TABS, THEN **FOUR SCENES ONLY ARE NEEDED**: NEVER LAND, NURSERY, CAVE AND SHIP.

PLEASE ALSO NOTE THAT THE FOUR FRONTCLOTH SCENES CAN EASILY BE THE **SAME** FRONTCLOTH IF A "WOODLAND/FOREST" CLOTH IS USED.

DESCRIPTION OF CHARACTERS

You will appreciate that Peter Pan can be cast in almost the same way as a pantomime - it could be this casting:

PETER PAN (principal boy in the cheeky Aladdin style) WENDY (principal girl); TINKER BELL (non-speaking fairy, perhaps dancer); CAPTAIN HOOK (pantomime villain); TIGER LILY (dancer with some dialogue); LAUGHING WATER (panto dame); SMEE (the comic "Panto King" or "Panto Baron" style of character); STARKEY (another panto villain); MRS. DARLING (in the fairy godmother mould); NANA THE DOG (panto dog).

John and Young Michael Darling and the Four Lost Boys are played in the "panto juvenile" style, consequently they can easily be played by girls. The Red Indian Squaws are of course female. The Warrior Braves, plus some extra pirates to swell Captain Hook's horde - especially on the ship - can if necessary **all be played by females**. There is ample time to change from Redskins to Pirates and the few thick horizontal **very bold** lines of war paint make up on the cheeks.

Remember that this is a musical-cum-pantomime, so these war paint lines must be strong and bold, not apologetic and feeble.

Similarly, black eye patches can be worn by **all** the female pirates as this makes the disguise complete, making even the prettiest female face look piratical, and big bright coloured headscarves with huge ear-rings sewn on help. See costume notes at end of script, as **almost all** the chorus parts and small parts can be played by extravert females if the above points are noted.

PETER PAN. By tradition, played by a girl. He is cheeky, supremely confident, is very much in charge of everything, and can be quite abrupt. He is also, sometimes, mysterious and decidedly unpredictable and these characteristics give the part an "edge", give it a strangeness, for Peter isn't a human, he's an "immortal".

CAPTAIN HOOK. He is a sophisticated version of a pantomime villain - for instance his clothes and wig are always immaculate, in fact he looks almost exactly like Charles the Second. If wished, he can be played with a posh sneering accent as this pirate happens to be an Old Etonian. He is a vain and hardhearted villain and is secretly a coward - any mention of the crocodile terrifies him. Sometimes his villainy is comical, sometimes it's sadistic. He is not just a figure of fun - if he is played that way (and he sometimes is) then the Conflict and Worry and

Drama have gone from the story, which absolutely must have Menace in it. He sometimes has in his mouth a two pronged cigarette holder so that he can smoke two cigars at the same time, but this prop gets in the way and seems not needed, and not really noticed, though possibly it is fun for Hook's first "big time" opening scene which sets up his character and his evil schemes.

TINKER BELL. She has no dialogue, but clearly mimes what she wishes she could say. She's an imp or elf who is jealous and bad tempered in a comical way, and when miming she is accompanied by tinkling bells from percussion. She's perky and attractive and isn't one bit twee or fey, and although she has no dialogue it's an excellent part with sympathy and comedy and **jealousy** -this jealousy is important to the story. Preferably she is short, though this isn't essential - it's her clear cut characteristics that count, she is **not** a vague fairy creature, she is spiteful and an interesting character who causes trouble for Peter Pan and his friends.

MRS.DARLING. Warm hearted, kind, very much "The Mother" as this fact works the story. We sympathise with her when Peter Pan takes her children away to the Never Land, but also she is fun for part of the first nursery scene, and the second Nursery scene is in fact a **high comedy scene** for her. So she is a fun person, motherly but not sentimental or soppy.

WENDY DARLING. She is Cinderella/Snow White style, she lives in wonder at all the adventures. She's naive but also, she has guts, and is endearing. As has been said about her mother, Mrs.Darling, beware of her being soppy for soppiness is boring for the audience. Her energy and enthusiasm prevent soppiness; she is keen for adventure, she is lively.

JOHN DARLING. Can be played by girl or boy. He wears thick framed glasses all through the story, and so looks what he is - he is serious and earnest and intense. He spends much of his time wearing a top hat and carrying an umbrella and his personality harmonises with these things, as one day he'll be Someone In The City, a business man. Also, he is delighted when Peter explains that the umbrella will help him to fly, and his odd appearance of top hat plus umbrella plus Victorian nightgown make him unusual, an easily recognised character.

YOUNG MICHAEL DARLING. Can be played by girl or boy, and as young as it is wished. He is trusting and friendly, the fact that he clings on to his teddy bear in all scenes shows his gentle character, and he need have almost no dialogue - or even edit out **all** his dialogue if this helps with casting, should you wish him to be very young indeed.

NANA THE DOG is their nursemaid, though we haven't time to show much of this fact in the story. By tradition, a big sheepdog though this isn't essential, and she watches over the Darling children as much as she can. The dialogue for Mrs. Darling and others is written so that it very much involves Nana and allows her to **react** to dialogue - this mime part being mainly comedy, because the Darling Family treat her as though she is a human being.

LAUGHING WATER. A male or female part, preferably a male for she is more or less a pantomime Dame. She's a jolly and a somewhat battered Indian Squaw with a heart of gold and can laugh at herself. She has a passion for Smee the timid pirate and their relationship has echoes of Katisha and Ko Ko in *The Mikado*. Laughing Water and Smee are the comedy leads.

TIGER LILY. Her fierce and attractive Redskin daughter. She's **perhaps** a dancer, and her dialogue is peppered with genuine Redskin words (the Crow Tribe's language is almost the only Redskin language that remains intact so this has been used). But there's not too much of this genuine Red Indian dialogue, see glossary at end of script, just enough to give some character. She's intelligent and practical - she needs to be with a mother like Laughing Water! She realises her mother is a bit potty, but loves her. This firebrand girl is always aware that the Pirates are after the Redskins, so she is continually on her guard, defiant, snarling and struggling when trapped, worried for her Red Indian people, urgently asking questions, and always anxious, restless, wild - she's a bit frightening.

SMEE. Loveable and eccentric, glasses with steel frames on the end of his nose, perhaps he walks with his toes turned in, he's the same age as Laughing Water so that makes him over forty, and he is kindly. One wonders how ever he got mixed up with all the ferocious piracy, as he is comically scared of Captain Hook. Incidentally, he is comically scared of Laughing Water as well for he needs an overpowering woman in his life - and that's exactly what she is! Instead of rugged buccaneer pirate boots, he wears sandals due to flat feet troubles. Timid Smee and boisterous Laughing Water are the comedy leads.

STARKEY. He has been a schoolteacher once, an "usher in a school" to use the Barrie phrase, so he's a pirate tough villain who is on his dignity, and wears an eye patch just as most of the Pirates do. The easiest description is that the relationship of Smee and Starkey is somewhat like the Good Robber and the Bad Robber in "Babes in the Wood".

TWO MORE PIRATES. **Checko** is Spanish with a flashing smile (two front teeth blacked out) and with much arm gestures like an exciteable Spanish waiter. **Skylights** is a surly frowning crafty villain, straight from any pirate film or book. These two parts can easily be played by girls - especially if they wear black eye patches - and they also have ample time to become Redskins in some scenes.

THE LOST BOYS. **Nibs** is honest and direct, **Slightly** is a comically precocious Know All (when Noel Coward was twelve he played this part to perfection), **Tootles** is shy and humble, **Curly** is the baby of the group who need never speak. For some reason, James Barrie made the parts of Curly and Young Michael Darling identically the same - this is hidden by the fact that Curly is one of the gang of the Lost Boys so is dressed like a junior Robinson Crusoe, whereas Young Michael is in pyjamas and holding a teddy bear throughout the story. As these Lost Boys are aged 12-15, you may well find that girls are better to play them than boys, though either sex would be fine. They are not "chorus", they are small parts, and as explained, each has a distinctive personality - see their dialogue.

THE HUNGRY CROCODILE. "He" is in the cast list, but it is easiest if this character is a cut-out pulled across stage at the upstage area, or a three dimensional prop. See production notes at end of the script. A good idea is to **include him in the cast list** and give him a fictitious actor's name - "The Hungry Crocodile ... Steven Horsley" sort of idea, as the audience enjoys this, even though "he" is a prop.

THE CHORUS are Indian Squaws and a few Indian Braves for most of the time. But to swell the pirate ranks, a few of the Redskin men and women become Pirates in some scenes - there is ample time to change.

THE JUVENILES (Optional). They are Redskin children who are also Redskin prisoners in Act Two. They have one scene where they are the exotic animals in the Never Land, such as monkeys, birds, bears, rabbits, pandas, etc.

If your Society doesn't use Juveniles, but you find the "Animals dancing" scene is needed, it will involve adult dancers as animals.

NOTES ON FLYING, COSTUMES AND SCENERY ARE AT THE END OF THE SCRIPT.

PRODUCTION NOTE

As you know, Peter Pan is a superb story with superb characters. I hope I've managed to edit out the notorious over-sentimental scenes which were fine when this musical play was first presented in 1904, but are now almost impossible to play. The former length of over three hours is reduced to roughly two hours so it is now a family show - an adventure story with plenty of comedy in it -for the present day.

All the characters need **great internal energy** in their playing - even Mrs. Darling or Wendy or Smee -and it's best to play almost all the dialogue "out front". Don't let the characters talk **to** each other as they would in a film or on television, let them talk to the audience as much as possible. To use a Broadway expression, the cast have to "Grab the audience, not each other" in every scene.

Remember that James Barrie, even in 1904, didn't like the famous statue of Peter Pan in Kensington Gardens because [quote] "It doesn't show **THE DEVIL** in Peter Pan", and remember that George du Maurier, the first Captain Hook, had [quote] "His hated flourishes, his poses, his dreaded diabolical smile. His sardonic laugh, the appalling courtesy of his polite gestures, even the occasional maniacal scream. How he was hated by even the twelve year olds!"

As for Wendy, most people think hers is a genuine name, probably Victorian. In fact it comes from a four year old girl who used to call Barry "My **Friendly**". She couldn't pronounce her "R's" at that age, so the word came out as "Fwendy" or sometimes as "Wendy". Hence the famous name.

John Morley

SUGGESTED SONGS

- | | | |
|------|--|--|
| 1. | I AM A PIRATE KING
(PARODY FROM "THE
PIRATES OF PENZANCE") | CAPTAIN HOOK & PIRATES |
| 2. | NEVER SMILE AT A
CROCODILE(DISNEY) | CAPTAIN HOOK & PIRATES |
| 3. | I'M AN INDIAN TOO (FROM
"ANNIE GET YOUR GUN") | LAUGHING WATER, TIGER
LILY & RED INDIANS |
| 4(A) | STEP INTO MY ARMS,
CINDERELLA | LAUGHING WATER, TIGER
LILY & RED INDIANS |
| 4(B) | SHORT REPRISE OF STEP
INTO MY ARMS,
CINDERELLA AT MINUET
TEMPO | THE DARLING FAMILY |
| | MUSIC ONLY OF FLY ME TO
THE MOON or UP AND
AWAY IN MY BEAUTIFUL
BALLOON | PLAYED WHILE JOHN &
YOUNG MICHAEL LEARN
TO FLY |
| 5. | THE WIFFENPOOF SONG
(PARODY, BARBER'S SHOP
QUARTETTE HARMONY
STYLE: THIS SONG IS IN
"AMERICAN COLLEGE
SONG BOOK") | LAUGHING WATER, TIGER
LILY, REDSKINS, THE FOUR
LOST BOYS |
| | CHASE MUSIC: WILLIAM
TELL OVERTURE or THE
FAST TEMPO MUSIC THAT
ENDS ACT ONE OF
"PIRATES OF PENZANCE" | HOOK & THE PIRATES
CHASE PETER ROUND THE
AUDITORIUM |
| 6. | "BUILD A HOUSE FOR
WENDY", this being a parody of
"GONNA BUILD A
MOUNTAIN" FROM "STOP
THE WORLD" | ALL, EXCEPT THE
PRINCIPAL PIRATES |

INTERVAL

- | | | |
|-------|--|---|
| 7. | PARODY OF "ODE TO JOY"
IN BEETHOVEN'S NINTH
SYMPHONY INTO (SEQUE)
TOTEM TOM TOM (FROM
"ROSEMARIE") or MEXICAN
HAT DANCE | LAUGHING WATER, TIGER
LILY & REDSKINS |
| | MUSIC ONLY, REPRISE OF
"I AM A PIRATE KING" | PLAYED WHILE THE LOST
BOYS ARE KIDNAPPED |
| 8. | MUSIC ONLY OF TALK TO
THE ANIMALS (OPTIONAL) | ANIMAL DANCE
(OPTIONAL) |
| 9. | HORNPIPE DANCE ROUTINE
SET TO "WE SAIL THE
OCEAN BLUE" (FROM
"PINAFORE") | THE PIRATES |
| 10. | AGADOOOO DOO DOO or
SHE'LL BE COMING ROUND
THE MOUNTAIN | SONGSHEET - SMEE &
LAUGHING WATER |
| 11(A) | CONSIDER YOURSELF ONE
OF FAMILY (FROM
"OLIVER") | MRS DARLING, HER
CHILDREN & LOST BOYS |
| 11(B) | REPRISE : CONSIDER
YOURSELF | FINALE |

MUSICAL NOTE

This is a present day musical-cum-pantomime, so PACE is needed in the production. You will find that two minutes is **ample** time for the length of a song - even a production number. This is due to the influence of television and shorter songs do help with the all-important "Pace" in the production, especially if the musical/pantomime is to be about two hours running time. Please remember that the last note of each song often has to be altered to a long final note that will get applause for the singers.

The songs suggested in the script are based on audience research, for pantomime audiences like to hear the songs they know. They like "standards"! You are, of course, welcome to alter the choice of songs but if using known songs, such as the ones suggested, be sure to obtain permission from :-

The Performing Rights Society
29/33 Berners Street
London, W1A 4AA
(020 7580 5544)

**SHEET MUSIC FOR THIS SCRIPT CAN BE PURCHASED FROM
NODA PANTOMIMES LTD.**

PETER PAN

ACT ONE

FLYING NOTE

YOU WILL BE CHOOSING WHICH OF THE FLYING IDEAS SUITS YOUR PRODUCTION. IN MOST CASES, U.V. LIGHTING AND SOMETIMES STROBE LIGHTING IS SUGGESTED BUT IN THIS SCRIPT IT IS SIMPLEST IF STAGE DIRECTIONS JUST SAY "WHATEVER IDEA IS CHOSEN". PLEASE SEE FLYING AND PRODUCTION NOTES AT THE END OF THIS SCRIPT, AND THESE GIVE YOU AMPLE "FLYING IDEAS" TO CHOOSE FROM.

SHORT OVERTURE CONSISTING OF A FEW OF THE UP TEMPO SONGS IN THE MUSICAL/PANTOMIME.

*Applause for the Overture and then we hear a very loud series of grand fanfares (recorded ones are best) and:-
CURTAIN UP*

SCENE 1.

IN THE NEVER LAND

An exotic forest scene, trees and rocks, see scenery notes, no special requirements.

The grand fanfares play and CHECKO (a terrified Spanish pirate) runs in and down to the footlights area, shouting:

CHECKO:

*[Calling out to part of the audience] I am Checko ze Spanish pirate but **he's** a-coming! [to another section of the audience] Yes, he's a-coming! Ze Captain Hook! [to another part of the audience - he is rushing about along the footlights area, in a great*

dither] It's Captain Hook, so take a look! [*He runs upstage again, calling out loudly and bows to offstage as though a Sultan is arriving*] Make-a-way!
Make-a-way! Ze Captain comes! Captain Hook!
Captain Hook!

The small procession is entering. The grand fanfares are continuing as Smee [daft with spectacles] enters, grandly holding up a pole with a cut-out of a really big skull and crossbones at it's top. He's followed by a couple more pirates holding swords up in the air, waving them about above their heads threateningly.

They all stride down to the footlights area and part, two to each side, for already Starkey and Skylights have entered holding a chair with poles through it, a sort of sedan chair.

STARKEY: [*Calling out loudly over the fanfares*] Captain Hook
- The Terror of the Seven Seas!

SKYLIGHTS: [*Calling out loudly over fanfares*] Captain Hook -
the Curse of the Caribbean!

CHECKO: [*Also loudly over fanfares*] Captain Hook -the
Scourge of the Spanish Main!

SMEE: [*Also loudly over fanfares*] Captain Hook -the
Horror of ... [*some daft sounding place near the theatre*]!

The "chair" is already coming downstage and sitting on the chair is Captain Hook looking very like Charles the Second. His left hand is in fact a hook, but he waves his right hand grandly as though Royalty and he is shouting from the moment he enters:

HOOK: [*Shouting out with relish*] Yo ho, yo ho for a pirate's
life! With the flag of skull and bones! [*Holds up left hand now*]
With me horrible hook and me pirate's knife
And Long Live Davy Jones!
Ha ha ha ha ha!

They have soon reached downstage centre.

[*Roars*] Put me down you miserable dogs - I can
feel a song coming on!

Scared, the two pirates do, and Captain Hook steps forward from the chair and with much relish loudly "talks the song" with Smee, Starkey, Checko and Skylights -and maybe other Pirates have entered in the procession.

SONG 1. PARODY OF "I AM A PIRATE KING" FROM "PIRATES OF PENZANCE"

*Very short intro: as the pirates run to each side of Hook who now **speaks** with dramatic gestures his lyric over the music:*

HOOK:

[over music] OH I SHALL LIVE AND I SHALL DIE
A PIRATE KING AND I'LL TELL YOU WHY
I LIKE SWASHBUCKLING AND ALL THAT TOSH
YES, MANY'S THE TIME I'VE BUCKLED MY SWASH!
SO IF I'M WANTING A DANGEROUS LIFE
WITH A FLASHING SWORD AND A GREAT BIG KNIFE
THEN I JUST CURSE AND SHOUT AND SHRIEK
AND I SINK A COUPLE OF SHIPS A WEEK!
[Laughs as the Pirates start to sing] HA HA!

*The Pirates face the audience and **sing** loudly and boisterously the whole of the chorus - no solo sections for Hook.*

PIRATES:

[sing] OH...
HE IS OUR PIRATE KING
HOORAH FOR OUR PIRATE KING
AND IT IS, IT IS A GLORIOUS THING
TO BE A PIRATE KING
YES, HE IS OUR PIRATE KING
HE IS, HOORAH FOR OUR PIRATE KING
AND IT IS, IT IS A GLORIOUS THING
TO BE A PIRATE KING
HOORAH - HOORAH FOR OUR PIRATE KING
HOORAH FOR OUR PIRATE KING!

*Hook again **speaks** loudly with dramatic actions, over the music:*

HOOK:

[*speaks over music*] MY PIRATES CLIMB ALL
OVER THE SAIL
WHEN THE WIND IS BLOWING A FORCE
TEN GALE!
AND IF THEY HEAR THE THUNDER
CRASH
THEY'RE UP IN THE RIGGING QUICK AS
A FLASH!
WHEN LIGHTNING ZIG-ZAGS ACROSS
THE SKY THEY CLIMB UP THE MAST
TWO HUNDRED FEET HIGH! [*He points
upwards*]
BUT WHEN THIS HAPPENS I RUN DOWN
QUICK [*He points downwards*]
AND IN MY CABIN I'M HORRIBLY SICK

*The Pirates boisterously **sing** the chorus, waving their swords, cutlasses and the skull and crossbones on the sticks:*

PIRATES:

[*sing*] OOOOOOOH
HE IS OUR PIRATE KING
HOORAH HOORAH FOR OUR PIRATE
KING
AND IT IS, IT IS A GLORIOUS THING
TO BE A PIRATE KING
YES, HE IS OUR PIRATE KING
HE IS, HOORAH FOR OUR PIRATE KING
AND IT IS, IT IS A GLORIOUS THING
TO BE A PIRATE KING
HOORAH HOORAH FOR OUR PIRATE
KING
HOORAH-FOR-OUR-PIRATE-KING!

At the end of the last chorus, the Pirates hold the long note on the "ate" of the word "pirate" in the last line, and point swords, cutlasses etc. upwards on the last note.

HOOK:

[*After the song, calling out evilly*] What a beautiful day! A day for a beautiful MURDER!!!

PIRATES

[*Sycophantically they call out to audience*] Aye, aye, Cap'n! A day for a beautiful murder!

HOOK: [Shocked] Good grief! You've got to sound more horrible than **that!** You must learn to **leer** - like this! [*He demonstrates with a hideous grin, both hands on hips, a swaggering pose, and a terrifying laugh*] Ha ha ha ha ha!

PIRATES: [*A decidedly feeble imitation of his laugh and pose*] Ho ho ho!

HOOK: [*Shattered*] "Ho ho ho"? You sound like Father Christmas! You've got to sound **terrifying** - you've got to behave like Attila the Hun - or Ghengis Kan - or best of all, like those ghastly kids at Grange Hill! [*topical television programme or perhaps the local school*]

PIRATES: [*Amused now, laughing at this*] Ha ha ha!

HOOK: [*Roars at them*] Stow yer tackle! [*They stop laughing at once - he calls out again*] Well come on, come on, where's me mirror?

SMEE: [*Remembering, scared*] His mirror!

He rushes off and exits.

HOOK: [*To audience*] I need me mirror 'cos I'm no ordinary pirate you know! I'm not [*dismissively*] Blackbeard or Captain Kidd - **I'm** the one that looks like King Charles the Second on a bad night! **I'm** the one that was educated at Eton College and more important than that, when I was young I lived at [*local snobbish place*]!

Smee has rushed back again holding a two foot high mirror. He holds it up with violently trembling hands, and kneels down, back to audience, in front of Hook, saying:

SMEE: Here it is cuc - cuc - cuc - captain!

HOOK: Hold it still, you stupid nincompoop!

The other Pirates gather at each side of him and call out sycophantic comments (see below) while Hook gazes into the mirror and tidies his wig and hat with his hook, and then his right hand straightens moustache and cravat - all the while singing unaccompanied "I feel pretty, oh so pretty, I feel pretty and witty and bright" from "West Side Story" musical.

CHECKO: [*Sycophantic, during Hook's "toilette", calling out over Hook's singing*] Bellissimo! Molto magnifico!

STARKEY: [*Also sycophantic, over Hook's singing*] Such style! Such flair! He's so handsome!

At this, Hook poses conceitedly as if to say "Yes I do look good, don't I?" and all the Pirates applaud him.

STARKEY: [*Also sycophantic, over Hook's singing*] Such style! Such flair! He's so handsome!

ALL PIRATES: [*Clapping hands, cheering*] Hoorah! Wonderful! Great! Superb! Beautiful! Elegant!

HOOK: [*Looks up from the mirror and says to the audience*] They're quite right - I'm perfect, aren't I?

AUDIENCE: No! [*The audience is bound to say this!*]

HOOK: [*Impatiently*] I **said** "I'm perfect, aren't I?!"

AUDIENCE: NO!

HOOK: [*Holds up his hook, threatening audience*] Any more of **that** and I'll comb yer hair with **this**! [*More threats now aimed at Smee, he holds his hook out at him*] What do you think **this** is for?

SMEE: [*Turns round to audience and calls out*] To open a sardine tin?

HOOK: [*Roars at him*] Silence! [*Annoyed*] Doh! I've finished admiring meself- so now get out of me sight!

SMEE: [*Standing up*] Yes Captain, thank you Captain, certainly Captain. [*He starts to exit*]

HOOK: [*To the others*] And you, you pathetic pirates, keep a watch out! The Redskins are on the warpath so d'you want to get **scalped**?

PIRATES: No Cap'n! Of course not, Cap'n!

One half of the pirate group run to stage wings [left] where they gaze to offstage, hand over their eyes, peering into the distance. The other half of the pirate group run to stage wings [right] where they peer to offstage in the same way. Smee has handed the mirror to offstage and now peers into the wings also.

HOOK: [To left side group] Any sign of the Redskins?

"LEFT" PIRATES: [At left wing, gazing offstage] No Cap'n - all clear Cap'n!

HOOK: [To right side group] Any sign of the Redskins?

"RIGHT" PIRATES: [At right wing, gazing to offstage] Not a sign of 'em, Cap'n!
No one about Cap'n!

HOOK: **Good.** [Holds up left arm and flicks dust off with right hand, flicking some dust specks off with finger and thumb - and he sees the audience again] Aha!

He addresses the audience while the Pirates gaze to offstage.

HOOK: Now just you listen to me, 'cos I'm the most famous pirate of them all aren't I?

AUDIENCE: No!

HOOK: Don't you answer back, you mouldy lot! Because this is where I tell you the story! [Explaining] I've got two worries - the Red Indians and the Lost Boys. So today, I'm going to find the Lost Boys - and **LIQUIDATE** them! But most important of all, I'm going to liquidate their captain, **Peter Pan**. How I hate that boastful bragging beastly boy. I've waited a long time to shake his hand with **this**. [Holds up his hooked hand] When I get him I'll tear him to bits! [A great evil laugh] Ha ha ha!

The audience will probably boo -the band does anyway.

You can boo as much as you like but this is the story of the Great Captain Hook versus that revolting little wretch called Peter Pan - and how **CAPTAIN HOOK WINS!** Ha ha ha!

[*Remembers*] I don't know why I'm laughing. It was Peter Pan that cut me arm off in a duel - and he flung it to a crocodile that happened to be passing by. The animal liked me arm so much that he's followed me ever since -all round this island, licking his lips for the rest of me! He'd have had me before now, but by a lucky chance the idiotic animal swallowed an **alarm clock**, and it goes tick, tock, tick, tock, inside him! So before he can reach me I hear the tick and then I **bolt!**

[*His laugh*] Ha ha ha! [*Stops the laugh, remembering*] Some day that clock will run down, and then the crocodile will get me. That is the fear that haunts me, so I want to give you some advice.

None of the Pirates react, as they are gazing into the wings.

[*Very loudly*]

I **said** "THIS IS THE FEAR THAT HAUNTS ME SO I WANT TO GIVE YOU SOME ADVICE!"

The Pirates turn to him, all mumble apologies - "Sorry Cap'n, didn't hear you sir, apologies Cap'n Hook" and run to him, forming a group each side of him.

Hook first recites dramatically the lyric which is difficult to sing - the audience can't hear the words clearly. So with only chords on the piano accompanying him, he first calls out his dramatic recital to the audience:

SONG 2. NEVER SMILE AT A CROCODILE

HOOK: [SPOKEN] NEVER SMILE AT A CROCODILE
NO YOU CAN'T GET FRIENDLY WITH A
CROCODILE
DON'T BE TAKEN IN

BY HIS WELCOME GRIN
HE'S IMAGINING HOW WELL YOU'LL FIT
WITHIN HIS SKIN

NEVER SMILE AT A CROCODILE
NEVER TIP YOUR HAT AND STOP TO
TALK AWHILE
DON'T YOU STOP AND SAY
"WHAT A LOVELY DAY"
ON THIS ISLAND NEVER SMILE AT
MISTER CROCODILE!

YOU MAY VERY WELL BE WELL BRED-
LOTS OF ETIQUETTE IN YOUR HEAD
BUT:

NEVER SMILE AT A CROCODILE
HE'S HORRIBLE HIDEOUS AND REALLY
VILE
YOU MAY SAY THE BRUTE'S
LOOKING RATHER CUTE
BUT DO YOU WANT TO LIVE INSIDE A
LIZARD'S SUIT?
SO NEVER SMILE AT A CROCODILE!

*Now Hook and the Pirates pace to and fro along the footlights area and **sing** the song lustily, and this time there is loud gusty accompaniment.*

NOTE: The "middle eight" has been made more easy to sing than the original (the lyric is edited) and please add a few bars for the last line - and the last note in particular must be an applause getting note, with arms held out wide to get the applause.

HOOK:

[After the song, to audience, very smooth and casual]
Luckily it's a long time since I heard that clock tick-tocking away inside the crocodile, so I can relax and enjoy the life of a pirate who -

Very loud tick-tock sound effects have started at the offstage microphone.

[Now hearing the sounds and at once terrified]
AAAAAAH! It's him! It's the Hungry Crocodile!
Help!

He registers terror on his face and then exits fast, followed by the Pirates who laugh loudly, two of them taking off the "chair".

Starkey exits last - Smee has remained on stage, and terrified, biting his nails, jumping up and down, he sees the prop crocodile either stick it's head and moveable jaws out from the wings at the moment when Hook yelled "AAAAH", or else Smee sees it at upstage, being pulled across by nylon wire behind the ground row. Dramatic music, and we hear animal roars at the offstage microphone until the crocodile has exit.

- SMEE:** [Calls] Mister Sharkey! Mister Sharkey!
- STARKEY:** [Returning, aggressive] Yus? Scared of the crocodile are we?
- SMEE:** Yes Mr Starkey - but it's gone now.
- STARKEY:** Then what d'you want, you silly little man?
- SMEE:** I don't want to be just a pirate any more. I want to be a **boatswain** on the pirate ship.
- STARKEY:** [Superior] It's not pronounced "boatswain" you bumbling little buccaneer. It's pronounced "bosun" - when you're a really tough pirate you always cut out the "W's".
- SMEE:** So "I want a glass of wine in the winter" becomes "I ont a glass of ine in the inter"?
- STARKEY:** [Threatening] Don't you try and be a smart little smuggler with me. [Hits him]
- SMEE:** I'm not! I just want to be a boatswai - a bosun!
- STARKEY:** Well... do you have the diplomas?
- SMEE:** What'!
- STARKEY:** [Emphasising] Do you have the diplomas?
- SMEE:** No I always walk like this.
- STARKEY:** Any references?

SMEE: Nothing you couldn't get off with a J cloth.

STARKEY: We all change our names when we become pirates. So what's your real name?

SMEE: Smee.

STARKEY: Yes I know it's you but what's your **name**?

SMEE: Smee.

STARKEY: Yus I realise that. My name is Starkey and it's me, as well.

SMEE: No it **isn't** Smee as well - it's just Starkey.

STARKEY: [*Hits him again*] You're a nincompoop! I'd better test you to see if you're sea worthy.

Smee suddenly becomes alert and efficient.

SMEE: [*Confident*] Right sir!

STARKEY: [*Dramatically*] You are facing the bows.

SMEE: [*Pleased with himself*] I know - the pointed end sir!

STARKEY: A storm blows up on the port side! What do you do?

SMEE: I'd throw out an anchor sir!

STARKEY: And if a storm blew up on the starboard side?

SMEE: I'd throw out another anchor sir!

STARKEY: And if a storm blew up a-stern?

SMEE: I'd throw out **another** anchor sir!

STARKEY: Just a minute, where are you getting all your anchors from?

SMEE: Same place you're getting all your storms from sir!

STARKEY: [*Grimly and evilly*] So you want to be a bosun, do you.... I'll give you one more test. I've got some bottles of Jamaica Rum in my cabin. Just how many bottles are there?

SMEE: If I get the answer right can I have a bottle?

STARKEY: [*Magnaminously*] Certainly. If you can guess the amount of bottles in my cabin, I'll give you **both** of them.

SMEE: Right! Er six!

The furious Starkey again hits him with his hat, saying:

STARKEY: [*Shouting*] D'you know what your trouble is? You're stupid!

SMEE: Stupid?

STARKEY: Yes! [*Spells it out*] S.....P.....T.....U..... no, that's wrong.

SMEE: [*Beaming, proudly*] I know how to spell it. [*As he calls out each letter he slaps Starkey's face*] S.....T..... U.....P.....I.....D stupid.

STARKEY: [*Enraged*] You know what your other problem is? You're **incoherent**, spelt [*he slaps Smee's face as he calls out each letter*] I....N....K....K....no, I'll rub that out. [*He rubs Smee's face as though rubbing out a word on a blackboard, and then does the face slaps again as he calls out*] I....N....C....K.... [*gives up*] Oh, forget it!

SMEE: [*Beaming proudly*] I know how to spell it! [*He starts to clap the flabbergasted Starkey and he calls out*] I.....N.....

STARKEY: [*Shouts*] Just what do you think you're doing?

SMEE: [*Amiably*] **This**. [*Slaps Starkey yet again and calls out letter*] I.....

Starkey loses control and really bashes him hard with his hat.

STARKEY: [*Furious, shouting*] Get back to the ship you potty little pirate! Get back to the ship!

To a few bars of vaudeville music he chases Smee off and both exit. As they exit the one side, so the Lost Boys enter the other side -no "empty stage" moment - and they creep in on tip toe, scared.

They are Tootles (humble and shy) Slightly (the superior intellectual) Nibs (debonair and bright) and Curly the baby one who almost never speaks. They look like four sort of Robinson Crusoes in their odd animal skins and tatters.

NIBS: [Pointing to where the Pirates are exiting] The Pirates!

TOOTLES: [Also pointing] They're on the prow!

SLIGHTLY: [Stoutly] I'm not afraid of pirates. Nothing frightens **me!**

NIBS: Then why did you say you couldn't sleep last night?

SLIGHTLY: That was nothing to do with pirates - I had a dream.

THE OTHER THREE: [Interested and impressed] A **dream?**

SLIGHTLY: Yes, it was all about Cinderella.

TOOTLES: [Solemnly] I'm awfully anxious about Cinderella.

THE OTHER THREE: Why?

TOOTLES: Well I don't know anything about my mother, but I'm fond of thinking that she must have been like Cinderella

At this the others laugh with derision and jump up and down.

SLIGHTLY: [In his usual conceited style] My mother was fonder of me than your mothers were of you.

TOOTLES: [Angry] You're being big headed!

NIBS: [Angry] You're lying again!

Curly registers anger as well.

SLIGHTLY: Oh but she **was!** Peter Pan had to make up names for **you**, but **my** mother had written my name on the clothes I was lost in. [Very superior, he addresses the audience] "Slightly Soiled" -that's my name, "Slightly".

NIBS: If we had a mother for **all** of us, she could tell us stories! That's what mothers are for!

TOOTLES: I wonder if Peter Pan **could** find us a mother...

NIBS: He can do anything!

SLIGHTLY: [*Points upwards*] And here he is! Look!

ALL FOUR: Peter Pan! Peter Pan! Peter Pan! Peter Pan!

As they shout this, the four excitedly point upwards towards the wings. They are at centre stage. A loud fanfare and glissando music and perhaps BLACKOUT and U.V. and/or strobe lighting.

WHATEVER FLYING IDEA IS CHOSEN.

Peter Pan enters "flying".

[*Still excitedly jumping about*] Peter Pan! Peter Pan! Peter Pan!

Peter waves to them and at the same time opens his hands - as though by magic, there is glitter dust in the air as he waves. (He enters with a handful of glitter dust in each closed hand)

PETER PAN: [*Same time as the glitter dust*] Greetings, Lost Boys! [*Excitedly, now to the audience*] I've been watching everything, and the Never Land is never still! [*laughs, makes gestures with his hands as he explains the situation*] **The Pirates** are looking for the Lost Boys, **the Lost Boys** are looking for Peter Pan, **Peter Pan** is looking for the Redskins, **the Redskins** are looking for the Pirates, **the Pirates** are looking for the Lost Boys, **the Lost Boys** are looking for Peter Pan, **Peter Pan** is looking for the Redskins, **the Redskins** - [*he breaks off, laughing*] I think I've been here before! [*To the Lost Boys*] Isn't that right?

(NOTE: The above could be "I've been watching everything, and the Never Land is never still! I've made a list - listen!" and he reads out the list of incidents).

Either way, there is no response from the Four Lost Boys.

[Puzzled] What's wrong? Is someone missing? [A command] You'd better line up and call out your names!

They stand in a line and loudly shout out their names, saluting as they do, Curly being at the end of the line up.

SLIGHTLY: Slightly!

NIBS: Nibs!

TOOTLES: Tootles!

CURLY: [Very small voice and very small salute] And Curly.

PETER: Well you're all present so what's the matter?

TOOTLES: [Shy] We want you to help us Peter.

PETER: Of course I will - but how?

NIBS: We think we need a mother!

PETER: [Frowns, completely puzzled] A **mother**? Whatever for?

SLIGHTLY: Mothers are the people that tell good stories, you see.

PETER: [Solemn nod] I slightly agree with you, Slightly.

TOOTLES: Then find us a mother please Peter!

PETER: But I don't know what a mother looks like!

NIBS: She looks like Cinderella.

SLIGHTLY: [Nods agreement] She looks like Cinderella and she can tell us stories **about** Cinderella.

PETER: [Frowns, thinking] I'm sure there aren't any mothers in the Never Land that would do, but I suppose I could check with London.

NIBS: Who's "London"? [To the others] What a funny name!

THE FOUR: Isn't it!)
"Mister London"!)
Hullo Mrs London!) [Spoken together]
My name's London!)

PETER: [*Fed up*] Quiet! London isn't a person, it's a place!

SLIGHTLY: [*Intense, nodding*] Something like the Indian Village with tents and a camp fire?

PETER: I think it's a bit bigger than that. [*The Lost Boys gasp in wonder*] I haven't been there for at least a week so I can't remember. [*Knowledgeably*] There **are** lots of children in London, and I think some of them **might** have mothers. I'm not sure

TOOTLES: Then.....can you fly to London for us and find out?

PETER: It's a long way - it's right past the stars and then I think I swoop down and there it is. I can't remember. [*Realises*] Why -Tinker Bell knows how to get there! [*Calls upwards through cupped hands*] Tinker Bell! [*No reply*] I'll try again. [*Calls upwards*] Tink! Tinker Bell!

THE FOUR: [*Cupping hands like their leader did and shouting the same way*] Tinker Bell! [*All four look about, upwards, trying to see her*].

PETER: She must be up in the tree tops. [*To audience*] Up in the tree tops is a long way so you'll have to help us! Shout so that Tink can hear! [*He conducts audience*]

FOUR BOYS & AUDIENCE: TINKER BELL! [*They gaze upwards*]

PETER: Once more! [*Conducts audience and the Boys*]
Tinker Bell!

During the shouts we have started to hear tinkling bell sounds either from percussion or from piano. Tinker Bell, her wings held out under her arms (see costume notes) runs in laughing. She is cheeky, small and mischievous - when she stops at centre stage she throws Magic Dust in the air, having held a handful of it as she entered. The bell effects fit her mime as she clearly mouths the words "I heard you first time".

PETER:

[*Indignant*] You were up there playing with the birds? [*She nods mischievously, eyes flashing - more tinkles as she laughs*] You should have come first time we called! The Lost Boys and I want you to help us! You know the way to London, don't you?

Tinker Bell nods, bell effects, and she mimes flying - wings flapping - and then with her right hand she mimes "travelling along in the sky and then the swoop down to London."

[*Watching, delighted*] That's when you swoop down to London from the sky! [*Some violent miming from Tinker Bell so he addresses the Boys*] She says "Watch out for Big Ben and the Post Office Tower". [*He addresses her*] I knew you could help me!

FOUR BOYS:

[*Excitedly*] Go to London! Go to London Peter!

Tinker Bell nods eagerly -the percussion bells are heard.

PETER:

Alright I don't want a mother, but if you want one then Tink and I will do our best.

THE FOUR BOYS:

[*Great excitement*]

Peter!

Thank you Peter!

A mother!

A mother for us!

Tinker Bell is also excited and points intensely to offstage -bell effects again.

PETER:

Why, that's **right** Tink! Best place for us to take off from is the big rock in the lagoon - so follow us! I'll find you a mother! [*Beckons*] Come Tinker Bell - come Lost Boys! I'm going to find you a mother!

He holds out his arms wide as though wings. Maybe he holds out the material attached to his costume that suggests wings. With small steps he prepares himself for flight, and then runs off stage and exits. Tinker Bell does exactly the same flying actions and holding out of wings. She exits after Peter, the Four Boys happily following, calling out as they go:-

FOUR BOYS:

Peter's our leader!
He'll find us a mother!
A mother to tell us stories!
Hooray! Hooray! A mother! A mother!

Peter, Tinker Bell and the Lost Boys have exit to some glissando music and a fanfare. Young Curly toddles after them and all exit.

As they go, the glissando music at once becomes Red Indian drum beats and even before Young Curly has exit, the Redskins enter from the same place that the Lost Boys had entered from earlier.

Laughing Water, Tiger Lily her daughter, and as many other Redskins as needed - if necessary, they are all played by females. Some are Brave warriors, most as Squaws. All wear the two or three horizontal lines of warpaint on their faces except for Laughing Water.

As they enter, all look around each way, anxious and melodramatic, eyes darting about. The drum beats fade.

NOTE: There's a glossary of the Redskin words and small amounts of dialogue at the end of the script. The pronunciation is easy as long as the words are spelt phonetically - when in doubt, the sound should be staccato, so "wey" is pronounced as a short "weh"

REDSKINS:

[Chanting as they enter] Ug! Ug! Ug! Ug! Ug! Ug!

Laughing Water comes downstage, and the "Ugs" fade away.

LAUGHING WATER:

[To audience] No one about - that's heap big relief! [She becomes jolly, wanting to have a confidential chat] Well, my name is Laughing Water, **this** is my daughter Tiger Lily [the girl puts up her hand in the Indian salute, palm facing audience] **this** is our Tribe [all do Indian salute] and I'm **exhausted**. I wonder what my war paint's like. [Takes hand mirror from her leather fringed bag/holdall as she chats] Big Chief Red Eagle says my war paint's really **scarey**. [Checks in mirror] Why the cheeky devil, I haven't got any on!

All the Redskins laugh.

- TIGER LILY:** [*Also downstage now, gazing round and listening*] Listen oh my mother! Dee - lye - uckyay - way!
- LAUGHING WATER:** [*To audience*] That's Red Indian for listen. It is - I'm quite serious.
- TIGER LILY:** [*Listens*] Me hear mighty footsteps. [*Scared*] Perhaps Pirates!
- ALL INDIANS:** [*Scared*] Pirates!
- LAUGHING WATER:** [*Pleased*] Pirates? Oh I do hope so! [*To audience*] Captain Hook gives me heap big goose pimples, but I do like the little cuddly one with glasses on - he's called Smee. He looks like Rupert Bear! Yes, he's cuddly and...
- TIGER LILY:** Sssssh! Kuzat - seese!
- LAUGHING WATER:** [*To audience*] That's Red Indian for "keep still", You learn something every day, don't you. I mean, sometimes...
- TIGER LILY:** Quiet oh my mother! [*Listening*] **Soft** footsteps. [*Still not sure*] Ug - ug - ug - [*sure now*] It is the Lost Boys with their soft shoes. Pirates have heap big boots.
- LAUGHING WATER:** Heap big muscles as well. [*Wriggling*] The gorgeous brutes.
- The other Indians are prowling about looking to offstage right and left anxiously. One of them who is upstage suddenly points to something on the ground upstage*
- BRAVE or SQUAW:** [*Calls out*] Be still! Kuzat - seesa!
All freeze, scared.
- BRAVE or SQUAW:** [*Holds up high a big dagger*] Ack - back - key- bitsia!
- LAUGHING WATER:** [*To audience*] That means "enemy knife" - it's the nearest to "pirate dagger" that we Indians can get.
- TIGER LILY:** [*Scared*] Pirate dagger? Then pirates must be near! We must pow-wow! [*Beckons to all*] Come. We pow - wow deep in forest! Bats - bara - yuwock! Hu!

The Redskins cross to her, except Laughing Water. The others take knives and prop tomahawks from their belts, and alert, they start to exit.

LAUGHING WATER: [*Calls to Tiger Lily*] Oh I can't dear. I've spent all day shuffling along behind. [*Holds up her foot*] I need plenty big new pair of moccasins. Ever since I bought these in the sale at [*local shop*] I've had plenty big bunion trouble.

TIGER LILY: Then you stay - but be on guard, oh my mother. Peter Pan gone from here and he our friend. So Beware! Donga ditsira!

LAUGHING WATER: [*To audience*] That means be on your guard. Soon they'll all be gone, chasing up the pirates, then you and me can have heap big chin wag.

Indian tom tom percussion effects and they exit with Tiger Lily, all looking round anxiously, knives etc. held out ready. Meanwhile:

[*Proudly to audience*] That's my daughter, Tiger Lily. People think we must be sisters because I'm just as attractive as she is, aren't I?

AUDIENCE: No!

LAUGHING WATER: Shut yer faces. [*Expansively*] Oh but we must get to know each other! I must give you the greeting in Redskin language and I don't think any of you will ever have heard this before so pay attention. [*Hand held up, palm towards audience*] How, Paleface!

A few will shout back "How".

LAUGHING WATER: [*Great disappointment*] Oh dear, that's no good at all. I know you're only Paleface Rubbish, but when an Indian Squaw like me says [*hand held up*] "How Paleface!" you shout back "How" and make the gesture! [*Shocked, to imaginary person in the audience*] Not **that** gesture, you rude little twerp! Let's try again.... [*she holds up hand as before*] "How, Paleface!"

AUDIENCE: [*Some with the gesture now*] How!

LAUGHING WATER: Some of you still aren't making the gesture. We Redskins hold up the hand like this to show that we aren't holding a knife or a tomahawk and that we're **friends!** How do I know whether **you're** holding tomahawks or not if you don't do the gesture! Once more.. ."How Paleface!"

AUDIENCE: [*The salute gesture*] How!

LAUGHING WATER: Beautiful! Well, my name is Laughing Water and I'm Tiger Lily's mum and I'm one of the **Elders** of the Tribe. [*Indignant, to imaginary person in audience*] What d'you mean, you can see I am! Of course, I'm a lonely old Redskin widow now... [*The audience will go "Aaaaaaah"*] I'm more of a lonely old Redskin widow than that, so... [*she conducts and the audience gives a louder Aaaaaaah*] That's better. And I must tell you about my late husband who became so famous that his name is in every hotel room throughout the world - yes, he was Big Chief Cold Running Water. Of course, now he's gone up there [*points up*] to the great happy hunting ground in the sky, so now I'm the Squaw of the tribe [*To imaginary person*] What's the Squaw? Wolverhampton Six, Leeds United Two. No, seriously, I'll tell you what a Squaw is for. It's a bit of a bore to tell you what a Squaw is for, but a Squaw sits on the floor at the door before the corps of the tribe snore and furthermore if you're sure four or more of the Pirates are on the foreshore then you roar "It's war! Excelsior!" and everyone wakes up and doesn't snore any more but they **explore** even if there's a downpour [*triumphantly*] and **thats** what a Squaw is for!

The Band cheer and applaud.

[*She laughs*] I'm not only Red Indian, I'm barmy as well! And I don't know why I'm laughing, because when those horrible Pirates come creeping round our wigwams, the excitement is in tents. [*Triumphantly*] In tents -intense - get it? [*Sees no reaction to this*] Oh alright, please

yerselves. And if a Pirate attack gets **really** dangerous you have to let out the Indian War Cry. I'm not much cop at doing this. [*She puts hand over mouth, then away from it, then over it, then away from it, etc. etc.*] Ow - wow - wow - wow -wow - wow - wow - wow - wow - ! [*Looks offstage*] I want to call them all back but they'll never hear me, so I tell you what, **you** can call! [*Points to one side of the audience*] You on that side can be the Apaches and you on **that** side [*points*] can be the Sioux. Right, let's hear the Apache War Cry first.

Conducted by her, one half of the audience put hands over their mouths then take hands away (etc.) and let out a war cry.

Lovely! Now the Sioux War Cry.

Conducted by her, the other half do the "wa-wa-wa-wa-wa-" War Cry.

Now Apache and Sioux **together!** [*All join in and do the war cry with hands to mouth*] That was brilliant! Much better than on my own. You see, some of the Indians criticise me and say my war cry and my clothes aren't good enough.

Sometimes they even call me Paleface! That's because I've got a face like a pail. One of them said, "Where do you **wash** your face?" so I said, "In the spring", so he said "I didn't say **when**, I said **where**"! And the other day the medicine man recited a lovely Red Indian poem to me:

"The rain makes all things beautiful
The flowers and grasses too
If the rain makes all things beautiful
Why don't it rain on you?"

So I said, "Now just a minute, I'm a Red Indian too, you know!" [*She sings the comedy song*]

SONG 3: "I'M AN INDIAN TOO"

As soon as she starts to sing, Tiger Lily and the Braves and Squaws all enter. After a chorus, the song becomes music only, the singers go to each side of the stage and clap in time to the Red Indian beat, and watch Tiger Lily and the Squaws [who are dancers] perform:

DANCE ROUTINE

Maybe a solo Redskin Dance for Tiger Lily or some girl dancer, then all the onlookers sing the second chorus and:

PRODUCTION NUMBER

*Laughing Water, Tiger Lily, and the Redskin Men and Women end their song by lining the footlights area and behind them the **TABS** close or the **FRONTCLOTH** is flown in as they sing.*

SCENE 2.

THE PATH THROUGH THE NEVER LAND FOREST

Woodland Frontcloth or Tabs.

The song and dance end with all doing the salute and calling out "HOW!"

TIGER LILY: [After the song] Me worried! Peter Pan fly away [points upwards] from Never Land. Me see him and Tinker Bell take off from big rock in lagoon, so he's gone!

LAUGHING WATER: [Annoyed] Gone? And to think he's just borrowed a book of mine!

TIGER LILY: What is book?

LAUGHING WATER: It's called Haiwatha. [With confidence] You all know it don't you?

ALL REDSKINS: [Shaking heads] Bawa - ratsi? Baret -watseekock - Haiwatha!

LAUGHING WATER: [Flabbergasted, to audience] That means they don't know the book called Haiwatha! [To them] You call yourselves Redskins and you don't know Haiwatha?

A STERN BRAVE: [Standing near her, hand held up] Hiya Watha!

LAUGHING WATER: [To him or her] Now don't you start.

A STERN BRAVE: You go on! You speak to us of this "Haiwatha"!

LAUGHING WATER: [Cheerfully] I'm going to, don't you worry! [To audience] You have to say "How" during this. [To the others] But it's easy to pick up, isn't it?

ALL: Yes, Laughing Water!

Faint drumbeats that don't drown her voice, and Laughing Water steps forward and recites with crazy actions, the drumbeats continuing all through:

LAUGHING WATER: I am Chief Red Eagle's daughter
I weigh sixteen stone I think
When I take canoe on water
Very soon canoe will sink.

**INDIANS &
AUDIENCE:** [*Right hand held up*] How!

LAUGHING WATER: Stop everything. Stop! [*To audience*] You
must say "How" properly! If you don't, the
Medicine Man'll turn you into stone! [*Laughs*]
Looking at you, that might be an improvement!

She starts again:

LAUGHING WATER: I am Chief Red Eagle's daughter
I weigh sixteen stone I think
When I take canoe on water
Very soon canoe will sink.

**INDIANS &
AUDIENCE:** [*The gesture and call*] How!

LAUGHING WATER: Lovely! [*She continues*]
When I swim I come a cropper
I am Big Red Indian Squaw
I dive in with belly flopper
So my tom tom mighty sore.

**INDIANS &
AUDIENCE:** [*Plus hand gesture*] How!

LAUGHING WATER: In the wigwam of my Auntie's ("*Anty*")
What is it catches my eye?
It is my Red Indian panties
Hanging on the line to dry.

**INDIANS &
AUDIENCE:** [*Plus gesture*] How!

LAUGHING WATER: I can hear Red Indian choir
I can hear Red Indian drum
Grandad sit on big camp fire
He has burnt his great big bum.

**INDIANS &
AUDIENCE:** [*Plus gesture*] How!

LAUGHING WATER: [*She chants with various "Redskin" gestures*]:
From the waterfall he named her
-Minnee - ha - ha, Laughing Water - [*shouts*]
How!

ALL: [*They repeat her chant with the same "Redskin" gestures*]
From the waterfall he named her -Minnee - ha -
ha, Laughing Water - [*shouts*] How!

LAUGHING WATER: [*Chant and gestures*] Um - dum, um -
dum, chatta - nooga!

ALL: [*Chant and gestures*] Um dum, um dum, chatta
nooga!

LAUGHING WATER: [*Chant and gesture*] And marawa -
barakam!

ALL: [*Chant and gesture*] And marawa - barakam!

LAUGHING WATER: Those words are Red Indian curses
But me think you soon get bored
'Cos there's eighty five more verses
So I stop - and you applaud!

ALL: [*The hand gesture*] How!

LAUGHING WATER: [*Fed up*] **How?** [*Showing them by doing it*]
You bang your two hands together, you Red
Indian nitwits!

ALL: [*Clapping now*] How! How! [*all smiling and
beaming, persuading the audience to clap*].

LAUGHING WATER: [*To audience*] Beautiful! All you need now
is some war paint and a tomahawk and you'd be
one of us! Or why not set fire to your hair?
That'll keep your wig warm!!! [*Laughs a lot,
staggering about*] Keep your **wig warm!!!** [*She
gives up in despair*] Oh please yerselves.

The Four Lost Boys enter chattering loudly.

SLIGHTLY: [*Very loud, and conceited*] I'll have you know my
mother was tall and beautiful and she had -

TOOTLES: [*Very loud, and annoyed*] You were brought to the
Never Land when you were **two** so how d'you
know that, you liar!

TOOTLES: [*Very loud, and annoyed*] You were brought to the Never Land when you were **two** so how d'you know that, you liar!

SLIGHTLY: [*Shouts back*] I'm **not** a liar!

NIBS: [*He has seen the Indians*] Stop it fellers! Not in front of our friends!

ALL INDIANS: [*Hand gestures in greeting*] How!

THE FOUR BOYS: [*Hand gesture back to the Indians*] How!

LAUGHING WATER: [*Pleased to see them*] Oh hullo boys!

TIGER LILY: [*Anxious for them*] Peter Pan your Big White Chief, but he fly away! Why?

NIBS: He's flown to London!

SLIGHTLY: He says London is even bigger than your Indian Village!

TOOTLES: He says there are lots of **mothers** in London!

TIGER LILY: [*To the Boys*] I have a mother -

LAUGHING WATER: [*Emotional and coy and smiling tenderly*] Oh Tiger Lily, you shouldn't mention me.... no, really, you shouldn't

TIGER LILY: So what on earth you want a mother for?

LAUGHING WATER: [*Stops smiling*] What cheek!

All the Indians and the Boys laugh.

TOOTLES: Mothers tell stories better than anyone else - **that's** what mothers are for.

LAUGHING WATER: Look. You boys come back to the Village with me, have a nice cup of Red Indian tea, and I'll tell you the old Red Indian story of the buffalo that had a tap [*she gestures*] just here, on it's head, instead of a horn. It's a very interesting Red Indian story.

TOOTLES: What's the story called?

LAUGHING WATER: The Hot Water Bison. Come on, back to the Village!

NIBS: The one we want to hear is called Cinderella.

TIGER LILY: We Redskins have stories of our own - we don't know Cinderella story.

LAUGHING WATER: [*To the other Redskins*] Oh but the other day we heard a sappy Pirate **singing** about her didn't we?

ALL REDSKINS: [*Nod heads in agreement*] Ug!

LAUGHING WATER: [*To the Four Boys*] Like to hear the Cinderella song?

THREE BOYS: [*Great enthusiasm*] Yes please! The Cinderella Song! Fabulous!

SLIGHTLY: [*Shakes head in a superior way*] I **don't** want to hear it.

LAUGHING WATER: [*Makes out she's going to hit him*] Well you can shut up for a start, because you're **going** to.

The other three Boys laugh, so do the Red Indians.

LAUGHING WATER: [*Cheerfully*] I don't know what the Red Indian is for "Altogether Now" but anyway, off we go! [*She sings and conducts the singing Indians*]

All the Indians sing and sway in time. The Four Lost Boys sway but of course listen and don't sing.

**SONG 4(A) STEP INTO MY ARMS,
CINDERELLA.**

On the last note, all raise their right hands slowly.

LAUGHING WATER: [*As all hold the last high note, she calls out*] Come on, back to the village! [*Remembers audience*] How, Paleface!

AUDIENCE: How!

On the last note of their singing:

BLACKOUT

NOTE: For the rest of Act One the Chorus remain as Red Indians.

In the **BLACKOUT**, the Cinderella music continues but now in a definite minuet tempo and we hear the Darling Family attempting to sing it - and maybe not very well!

Tab's open, or the Frontcloth is flown to show

SCENE 3.

THE NURSERY IN LONDON

See scenery notes for details. Stage right, a practical door or just a doorway that apparently has the door open. Upstage centre, a small bed which is in fact a four foot long rostrum and by it's side is a table or cupboard, with a practical drawer.

There's a simple armchair (perhaps wickerwork style) at stage right, and on the floor by it is an unrolled but "closed" umbrella.

At stage left is the big practical window. It's really just a gap with curtains at each side, thus allowing for whatever your flying arrangements are. See scenery and flying notes at end of script.

There's plenty of noise! For Mrs Darling (in subdued 1900 clothes) is jokily dancing with young Michael who is in pyjamas and holding his teddy bear (as always;) even though he's attempting to sing and dance a sort of minuet with his Mother.

John (in Edwardian striped nightgown and a top hat on) is dancing opposite his sister Wendy (who wears what is obviously her mother's huge Edwardian hat with feathers etc.)

It's at once clear that they are a very happy family group for they are laughing as they dance and boisterously sing (minuet tempo) the reprise of the just heard song.

During it, ad libs like Wendy saying "Oh mother's hat's falling off - just a minute!" It falls off and she puts it on again back to front, all laugh. John calls out "Help, I don't know how to dance a minuet" and young Michael waves his teddy bear about, and Nana the dog sways in time to music. Their singing of the song has already started in the blackout:-

**SONG 4 (B) REPRISE WITH BUSINESS OF
THE SONG THAT HAS JUST ENDED SCENE
2. SAME LYRIC. "CINDERELLA" (REPRISE)**

As they end the loudly sung boisterous song and the crazy minuet dance, they jokily bow and curtsy to each other, and young Michael attempts a crazy curtsy and falls to the floor - they all laugh at this.

- MRS DARLING:** [*After the song, laughing, helping young Michael to his feet*] Whoops - a - daisy!
- WENDY:** [*Also after the song, laughing to Mrs Darling*] First you told us the Cinderella story, and then we had the Cinderella dance! What would we do without you, mother!
- JOHN:** [*Laughing*] I wonder why it is that mothers tell the best fairy stories?
- MICHAEL:** [*Waving teddy bear about*] Cinderella! Cinderella!
- The three children say their lines to their mother, but immediately after the jokey bow and curtsy, Mrs Darling has looked at the window and frowned anxiously -she hasn't heard anything her children say.*
- MRS DARLING:** [*Frowning, puzzled, looking at the window*] What dear?
- WENDY:** You aren't listening to us!
- JOHN:** You're worried about something!
- MICHAEL:** **Worried!**
- MRS DARLING:** [*Paces about*] No, no it's alright. It's just that when I came in here to turn down your bed ten minutes ago, I - no, it's ridiculous.
- WENDY& JOHN:** [*Agog*] What is?
- MRS DARLING:** Well, you mustn't laugh at me, but I saw the face of a strange boy looking through that window. [*Points*] Nana saw it, didn't you? [*The dog shakes it's head*] Oh of course, you were bathing the children in the bathroom, weren't you? [*The dog nods its head several times*].

WENDY: [*Incredulously*] You saw a face at the window, **three floors up?** [*John is also surprised*]

MRS DARLING: [*Nods*] I **first** saw him earlier today, when Nana had just come back from a walk. [*To the dog*] Was that about two o'clock? [*The Dog nods*] I was tidying up in here, when suddenly I heard the window open, I looked round - and I saw the boy here, in this room!

WENDY& JOHN [*Still incredulous*] In this room?

MRS DARLING: [*Nods*] I was so scared I screamed. Just then Nana came back and she sprang at him at once - didn't you? [*The Dog nods*] But the boy leapt for the window! So Nana quickly closed it, but she was too late to catch him.

WENDY: [*Excitedly*] What happened then?

MRS DARLING: The boy escaped, but his shadow hadn't time to get out. So when the window was closed it cut his shadow clean off.

JOHN, WENDY & MICHAEL: [*Groaning, not believing*] Oh **Mother!**

MRS.DARLING: I know you don't believe me, but... [*she goes to the bedside table*]... I rolled it up, put it in here - and here it is!

She has opened the drawer and now holds up the flimsy gauze style material - it's shaped like a body as it unrolls.

JOHN, WENDY & MICHAEL: [*Gasps*] Great Scott!

JOHN: [*Solemnly staring at it*] Well it's nobody I know.

MRS DARLING: John, I think the boy may come back to collect his shadow.

JOHN: [*Still studying it solemnly*] It's interesting. I'll take it to the British Museum tomorrow and get some money for it.

MRS DARLING: [*She is rolling it up again*] In that case, put it safely back in the drawer.

She hands it to him and he puts it in the drawer while she continues:

All this talk about a strange boy - I hope I'm not scaring my dear ones?

THE THREE:

[To them it's an adventure] Oh no!!!

WENDY:

[Emphatically] I shall sleep in this chair tonight. He might come back and I wouldn't miss that for anything!

MRS DARLING:

No dearest, you must be comfortable when you sleep!

WENDY:

But you're going next door to have dinner with the Lenton's, so who else could be on guard if it isn't me?

MICHAEL:

[Small voice] Me.

They all laugh.

MRS. DARLING:

What have I done to deserve such a funny family!

JOHN:

I'm not funny.

MRS DARLING:

[Laughs again] **What!** The things you want to take to the British Museum! That shadow, and your Uncle Brian's top hat, and this umbrella over there! *[Points to it on the floor by Wendy's armchair]*

The three children laugh, John takes off "his" top hat, puts it down on the floor by the umbrella, then gets into bed - while he does this he is saying;

JOHN:

I'll go to the museum early, so now it's time for bed!

MRS DARLING:

[Collects shawl draped over the back of armchair]
And it's time for me to go. Dinner for me and they've promised a **scrumptious** dinner for Nana as well, haven't they?

Nana nods happily and jumps about at this thought. Young Michael points to her and laughs.

Until we get back, you must be on guard -do you understand?

WENDY: [Nods] I'll get the bed cover from my room! Come on Nana.

She runs out with the Dog.

MRS DARLING: [Looks across at the window] All is quiet and still out there. [To Michael] And besides you've got your teddy bear to guard you! [Michael holds it up and makes it bow, or raises it's one paw in agreement] **And** I'll come back during the evening to make sure you're alright!

MICHAEL: Then I'll go to sleep now.

He gets into the bed by the side of John and Wendy re-enters with the bed cover.

WENDY: I'll be quite comfortable with this. Nana is on the stairs waiting for you. [Sits in armchair, puts cover over her]

MRS DARLING: Good - and I'll say goodnight. [Tucking up the sheet on the bed and kisses him] Good-night John.

JOHN: Goodnight mother. [Lies down]

MRS DARLING: [Bustling round the bed] And goodnight Michael. [No reply] He's fast asleep. [Kisses him]

We hear Nana bark several times offstage.

[To Wendy, now tucking her up in the armchair-suddenly anxious] Listen to Nana! D'you think she's unhappy about something?

WENDY: That's not Nana's unhappy bark. **That's her bark when she smells danger.**

MRS DARLING: [Stands still now] Danger? Are you sure?

WENDY: [Firmly] Oh yes.

MRS DARLING: I really don't think I should go next door.....

WENDY: [Dismissing this] **Mother!** If you come back later it'll be alright!

MRS DARLING: Then goodnight dear.

She gives Wendy a final kiss, tucks in the coverlet again and exits - at the door she turns round.

MRS DARLING: Goodnight my little ones! [*Silence - she is amused*]
They're asleep already! [*Calls to offstage*] Coming
Nana!

The Dog barks offstage and Mrs Darling has exit.

The three Children are asleep- at once, simmering music on the same note and the faint sound of bells and this gets louder.

*Tinker Bell appears on the window sill, stops for the pose there, then jumps down into the room - quick, darting elfin look round, then she beckons to beyond the window.
[Bells effect]*

Glissando music. Perhaps BLACKOUT and U.V. and/or strobe lighting.

WHATEVER FLYING IDEA IS CHOSEN Peter enters "flying", then looks around.

PETER PAN: [*Loud whispers*] Yes Tink, this is the place! See if you can find my shadow! [*Tink starts to look round the room*] I wonder if anyone down in the street saw us?

He runs back to the window and can exit behind the curtains at the window where a stagehand quickly unhooks the rope from his harness if this is required. Peter re-enters and the strobe plus U.V. that was for both Tinker Bell and Peter stops.

Meanwhile Tinker Bell has been darting about like a pixie/elf as she searches the bed area, the table, the far wings. Peter has now returned and is also looking round the room, searching. It is now almost full lighting and we see Tinker Bell in her travels is by the sleeping Wendy - she looks down at her, pulls a hideous face and with her hands she makes a "cutting off and dismissive feature" meaning Wendy is hateful and must instantly be ignored.

Peter continues to search, and Tink has now found the drawer which she takes out from the bedside table. She deliberately turns it upside down, laughing, and the contents - socks, folded shirt, a few envelopes, a comic, a bottle, a book and the shadow -clatter to the floor. She throws the drawer down too, like a spoilt child.

PETER PAN:

Sssssh! D'you want to wake the pretty girl?

Tinker Bell very emphatically nods "Yes" several times - the tinkling bells effect.

What's the matter? Don't you like the pretty girl?
And she is pretty, isn't she?

He is egging her on, and she does what he hopes! She clenches her hands, and shakes them up and down and stamps both feet several times quickly - a bad tempered tantrum.

Temper! Temper! Tink, you can be useful to me
- will you go and explore the rest of the place?

Tink holds up one forefinger [meaning "Yes boss"], nods head and points to the door.

Yes - see who else is in the house.

Tink nods again and then exits, her bell sounds fading away. Peter runs across to the drawer's contents on the floor.

My shadow.....my shadow.....found it!

He picks up the gauze/chiffon shadow and holds it open to it's full size and sits on the floor at centre stage holding the shadow material confidently to his feet -he presses the foot of the shadow to the sole of his foot.

[Great disappointment] My shadow won't stick to me! Maybe soap will do it..... soap..... soap..... [gazing round] Ah!

He scrambles over to the contents of the drawer that are on the floor, snatches up the soap, rubs it on the sole of his foot, picks up the "shadow" piece of gauze and quickly presses it to the soaped sole of his foot -it falls off again.

PETER:

[Annoyed, and also calling out too loudly] Drat! No good!

He stands up and rubs the soap on his seat, presses the shadow to his seat - it falls to the floor.