



PETER PAN AND WENDY

DEAR FIRST STAGE FRIENDS,

J.M. Barrie's classic story comes to life as never seen before in this thrilling new production. Through the magic of stage wizardry and the power of your imagination, you will find yourself transported along with Wendy and her brothers to Neverland – a place of magic and wonder, of danger and suspense, but above all a place where you will believe in the seemingly unbelievable! Marvel as the Darling children are swept into Peter's deadly battle with Captain Hook and his mostly-fearsome pirate crew. With so much excitement, why ever go home again...?

Enjoy the show,

A handwritten signature in black ink that reads "Brinn Hill". The script is fluid and cursive, with the first letters of "Brinn" and "Hill" being capitalized and prominent.

Brinn Hill
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CONTENT ADVISORY

**Recommended for families with young people ages 6-14
and magical dreamers of all ages!**

Every young person is different and may or may not be ready for certain elements of each production. Read more about this show's age recommendation below.

Audiences will be captivated by this playful tale filled with friendship, bravery, and magic!

The performance is expected to run approximately 90 minutes including a brief intermission – very young audiences may have difficulty staying connected for the full length of the show.

The show contains mystical creatures, children living without an adult, and stylized fighting between the pirates and the other inhabitants of Neverland; audiences may feel anxious as Peter, Wendy, and the others experience these difficult situations, but will learn how to empathize and understand others along the way.

There will be moving lights, stylized fighting, magic, puppets, and loud sounds that may be overwhelming for those with sensory sensitivities. We offer sensory friendly performances and sensory kits for patrons who may need them.

PLOT SUMMARY

All children grow up... all except one. In the nursery of the Darling home, Nana the dog chases young Michael as he runs around the room resisting taking his bath. Michael's older sister and brother, Wendy and John, are playing house and pretending to be the mother and father. This evening, Mr. and Mrs. Darling are going out, and the children will be left at home with Nana. As the parents get ready, Mrs. Darling tells Mr. Darling she believes an uninvited visitor has been entering the nursery window while the children sleep. She knows this because she caught the boy's shadow. While the parents discuss what to do, the children enter the dressing room and add their parents into their imaginary play. As Mr. and Mrs. Darling leave for their night out, Mr. Darling decides to put Nana outside for the evening.

With the nursery no longer guarded, Peter Pan and the fairy Tinkerbell burst through the window and leap into the nursery. While the children sleep, Peter and Tink search the nursery for Peter's shadow, but they can't seem to find it anywhere. Wendy is awoken by Peter crying. Wendy is curious as to who this boy is, and Peter is fascinated by Wendy. Wendy finds Peter's shadow and sews it back on him. To thank Wendy, Peter gives her a kiss in the form of a thimble, since he doesn't really know what a kiss is. Peter tells Wendy about where he lives—in Neverland – there are fairies and mermaids and pirates there, and all children in Neverland never grow up. Wendy is very excited to meet a fairy, but Tinkerbell does not share the same enthusiasm about meeting Wendy. Wendy asks Peter why he visited the nursery in the first place, and Peter tells her that he would come to their window every night to listen to stories. Peter and the Lost Ones do not have a mother and, therefore, do not know any stories. He would listen to Wendy and Mrs. Darling's stories and bring them back to Neverland to share with the Lost Ones. Peter asks Wendy to come to Neverland with him, to share lots of stories with the Lost Ones. Wendy is excited to learn to fly, and she wants her brothers to learn to fly and come to Neverland too. The boys wake up, and Peter teaches all three children how to fly by thinking wonderful thoughts.

While the Darling children and Peter fly for days to Neverland, Peter tells the boys about Captain Hook and the pirates. John and Michael get separated from Peter and Wendy and make their way to Neverland by themselves. In Neverland, the Lost Ones miss Peter and anxiously await his return. As they wait, Captain Hook and his pirates come through the forest, looking for Peter Pan. Hook holds a deep grudge for Peter Pan, because it was Peter who cut Hook's arm off and fed it to the crocodile, who has been chasing him ever since. Hook sits on a large mushroom top, which burns his bottom! He finally realizes the mushroom is really a chimney to Peter and the Lost Ones's underground house, and he overhears the Lost Ones saying Peter Pan is away from home. Before being seen by the Lost Ones, Hook and his pirates return to their ship to cook up a secret plan of eliminating the Lost Ones and Peter Pan. As the pirates leave, the Lost Ones come up from their house and in the air, they see what they think is a great white bird. Tink soon approaches the Lost Ones and tells them that Peter wishes for them to shoot the Wendy bird down. The Lost Ones, wishing to please Peter, quickly shoot down Wendy with their bows and arrows. When Wendy falls to the ground, the Lost Ones realize that she is not a bird but a girl—Peter was bringing her to them to take care of them, and now they shot her! When Peter lands and asks the Lost Ones if they have seen Wendy, the Lost Ones sadly tell him that she is dead. They all mourn this death until they hear Wendy speak. Wendy did not die because the arrow hit the kiss she strung around her neck that Peter gave her.

When Wendy wakes, and John and Michael join the Lost Ones, they all ask for Wendy to be their mother. Wendy accepts this request, and as her first motherly duty she tells the Lost Ones the ending to the story of Cinderella. Life in Neverland continues with Wendy pretending to be the Lost One's mother, and Peter pretending to be the father. One day the pirates get the attention of Peter by capturing Slightly and placing him on Marooners Rock.

PLOT SUMMARY

This is a trap the pirates are setting to get Peter, however, Peter tricks the pirates first by disguising his voice to sound like Captain Hook's and demanding the pirates free Slightly. The pirates are confused by these orders but not wanting to disobey their Captain's orders, they do as they are told. When the real Hook meets up with his pirates, they tell him how they did as he ordered and let Slightly go. Hook is confused by this because he never gave such orders. Then, from across the lagoon, they hear another Captain Hook voice. Hook is fearful of this other Hook, and he asks this voice if he has another voice and another name. With this question, Peter reveals himself to the pirates and they get into a brawl. The battle continues until the tick tick of the crocodile (who swallowed a clock) is heard coming to find Hook. The Lost Ones and Wendy watch the battle from the shore.

Once the battle is over, Wendy joins Peter on the rock, which is growing smaller because of the rising tide. As the rock grows smaller, Wendy discovers Peter is injured and can't get them off the quickly disappearing rock. Peter resolves to save Wendy, and she escapes the small rock by flying off on Michael's kite. Peter is left for the night on the rock. The Lost Ones and Wendy are worried about Peter. When Peter finally returns, they all have a dance. As Peter and Wendy pretend to be mother and father, Peter becomes increasingly uncomfortable. He asks Wendy if this is only make-believe. Wendy assures him that it is, but wanting it to be something else, she asks him what his exact feeling for her are. Peter responds by telling her his feelings are those of a devoted son. Wendy is disappointed by this answer, and Peter is confused.

That night, Wendy tells the Lost Ones the story of a lady named Mrs. Darling, and a gentleman named Mr. Darling. Mrs. and Mr. Darling miss their children greatly when they fly off to a place called Neverland, but Mrs. Darling always leaves the nursery window open for her children. At the end of the story, Michael and John beg Wendy to go home to their mother.

The Lost Ones beg for Wendy to stay, and Wendy suggests that they come with her and her brothers—they can all be the children of Mr. and Mrs. Darling! The Lost Ones ask Peter if they can go with Wendy, and he agrees to this, but he tells them that he does not intend on joining them. This saddens the Lost Ones and Wendy greatly; however, they decide they still must go back to their real mother.

As they are saying their final goodbyes, Captain Hook and his pirates hide outside the house and wait for the Lost Ones. One by one, the Lost Ones and Wendy are plucked by the pirates as they leave the house. Peter is asleep inside the house and, therefore, does not realize what is going on. Before leaving, Hook sneaks into the house and adds a few deadly drops of poison to Peter's medicine. Peter is awoken by Tink, who tells him the Lost Ones and Wendy have been captured by the pirates. Peter quickly gets up to rescue the Lost Ones and Wendy but first wants to take his medicine—to please Wendy. Tinkerbell sharply insists that Peter not take the medicine because it is poisoned. Peter does not believe her and so Tink drinks the medicine to save Peter. The poison immediately begins to work on Tinkerbell. Peter tries to save her, but the poison is too strong, and it looks like Tink will undoubtedly die. Finally, Peter comes up with a plan to save Tink and he asks all the children who may be dreaming of Neverland at this very moment to clap their hands if they believe in fairies. This belief in fairies could be the only thing to save Tinkerbell! The clapping is strong, so strong that Tink is saved and Peter and Tink race off to find the Lost Ones and Wendy.

On Captain Hook's ship, the Jolly Roger, the Lost Ones and Wendy are held prisoners. Hook tells the Lost Ones that he has room in his crew for two new pirates, but the Lost Ones refuse to join the ranks of Hook and his pirates. So, Hook informs the Lost Ones that they will all be walking the plank tonight! As the pirates set up the plank, they hear the crocodile in the distance. But just as quickly as the tick-tock from the crocodile approached the ship, the ticking was gone.

PLOT SUMMARY

The pirates continue preparing the plank and suddenly they hear crowing coming from the cabin. Hook sends in a crew member to check out the strange noise, but this pirate does not come back out—he is dead. Then, they hear the crowing again. This time another crew member goes to check it out, and again, he does not come back out. Hook decides to throw the Lost Ones into the cabin to get eaten up by whatever is crowing. Once inside, the Lost Ones see Peter Pan and they pretend to struggle against the “doodle-do.” Hook decides it is the girl aboard the ship that is causing the ship to be haunted. Just as the pirates are about to throw Wendy overboard, Peter Pan appears to save her. The Lost Ones fight the pirates, as Peter takes on Hook. The fight concludes when the crocodile enters the scene and Hook is thrown to the croc, who devours him in one gulp.

Back in the nursery, Mr. and Mrs. Darling grieve over the loss of their children. Peter arrives back at the nursery before Wendy and the Lost Ones so he can close the nursery window to make Wendy think her mother has forgotten about her. But when Peter sees Mrs. Darling crying because she misses Wendy so badly, he opens the window back up. Soon after, Michael, John, and Wendy arrive at the nursery. When Mr. and Mrs. Darling see their children back in their beds, they can hardly believe their eyes! They are so happy to see their children safe and back home with their parents, where they belong. Then the Lost Ones come into the nursery. Wendy begs her parents to let them stay, and Mr. and Mrs. Darling gladly open their house to the Lost Ones. Mrs. Darling sees Peter resisting, and she approaches him and asks him to stay too, but he refuses. Mrs. Darling makes a deal with Peter that Wendy can visit him for one week every year, to help him with spring cleaning. Peter comes to get Wendy every year for spring cleaning, but all too soon Wendy grows up and has a daughter, Jane. Now, Jane goes with Peter back to Neverland every year for spring cleaning.



PRESHOW QUESTIONS



1. Peter Pan wants to live as a child forever and never grow up. What do you think would be fun about living like this? What would you miss if you never grew up?

2. Peter Pan teaches Wendy, Michael, and John how to fly. Would you like to fly if you were given the chance? Describe how you think it would feel to fly like Peter Pan. Make sure you try to use all five senses in your description of the experience!

PRESHOW QUESTIONS



3. Peter Pan and the Lost Ones don't know any stories. They are thrilled when Wendy comes to live with them because she tells them new stories every night. What is one of your favorite bedtime stories, and what makes that story so exciting and memorable?

4. Neverland is an enchanted place where dreams are made, filled with pirates, mermaids, and fairies. Imagine your own magical land. What would it look like, who would inhabit this place, and what mystical powers would it possess?

ADAPTING PETER PAN

AN ELA ACTIVITY

J.M. Barrie's story Peter Pan has been adapted into many different versions; novels, plays, musicals, movies, songs, and even our own play Peter Pan and Wendy! In this activity you will create your own Peter Pan comic!

Materials

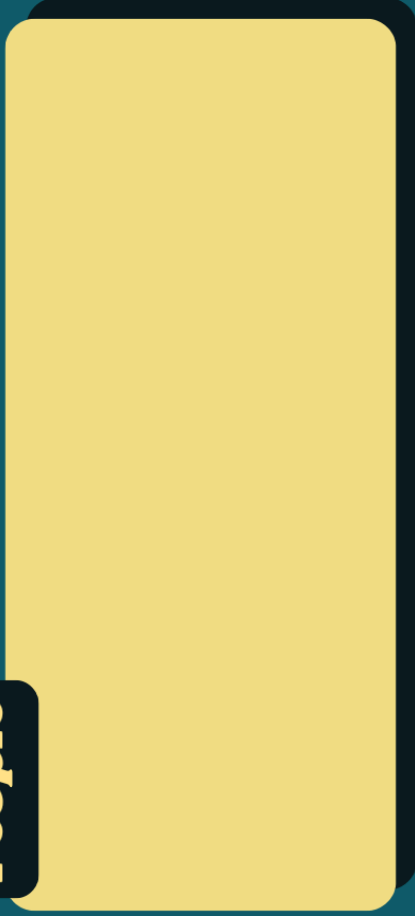
- Graphic organizer
- Comic outline
- Writing utensils
- Coloring utensils (optional)
- Your imagination!



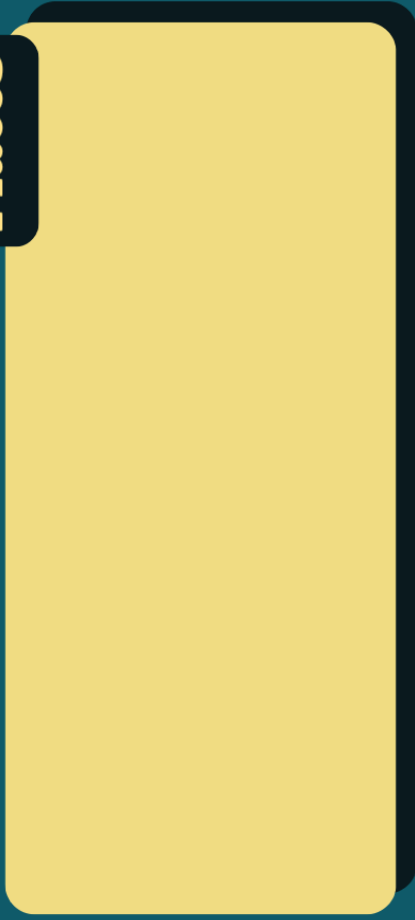
Directions:

1. Complete the graphic organizer on the next page. This will help you to decide what parts of Peter Pan you want to include in your adaptation, and help you to organize your ideas.
2. Start creating! Use the planning you did in your graphic organizer to write and draw your Peter Pan comic. You can use the provided outline, or create your own!
3. Add color to your comic if you'd like.
4. Share your story with a family member or friend, or email it to us at education@firststage.org!

People



Places



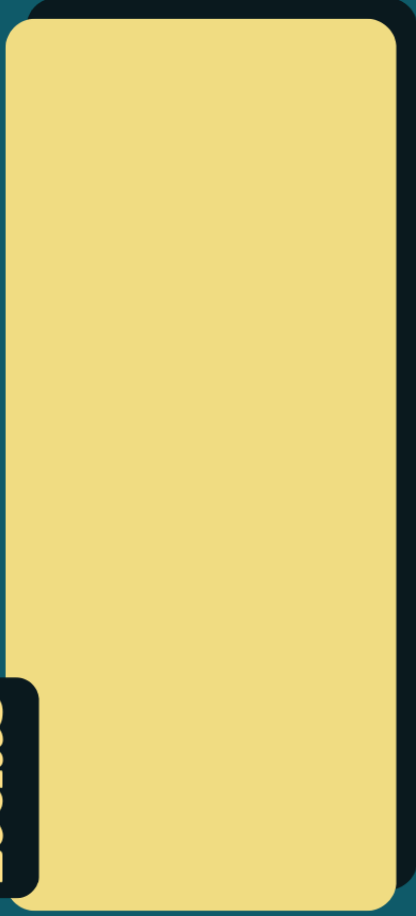
Adapting

Peter Pan

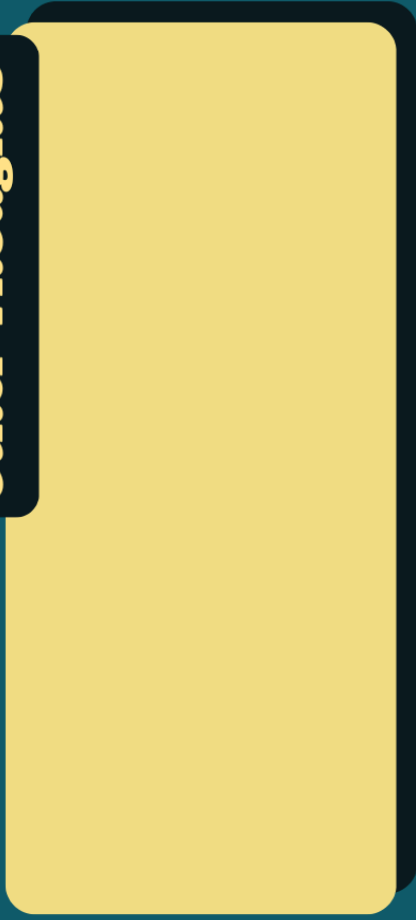
Use the boxes on this graphic organizer to plan your Peter Pan comic.



Events



Other Thoughts





CREATE YOUR OWN PETER PAN COMIC



Beginning

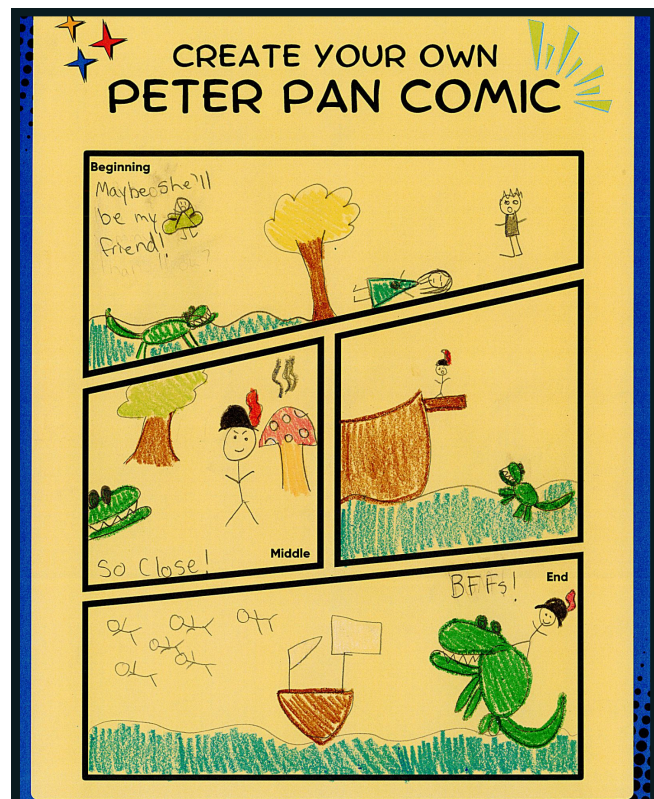
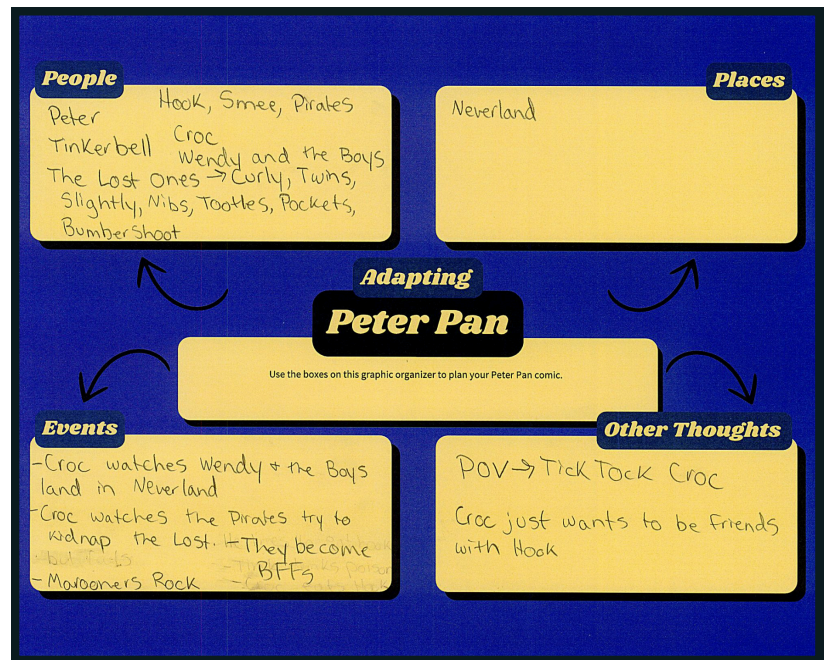
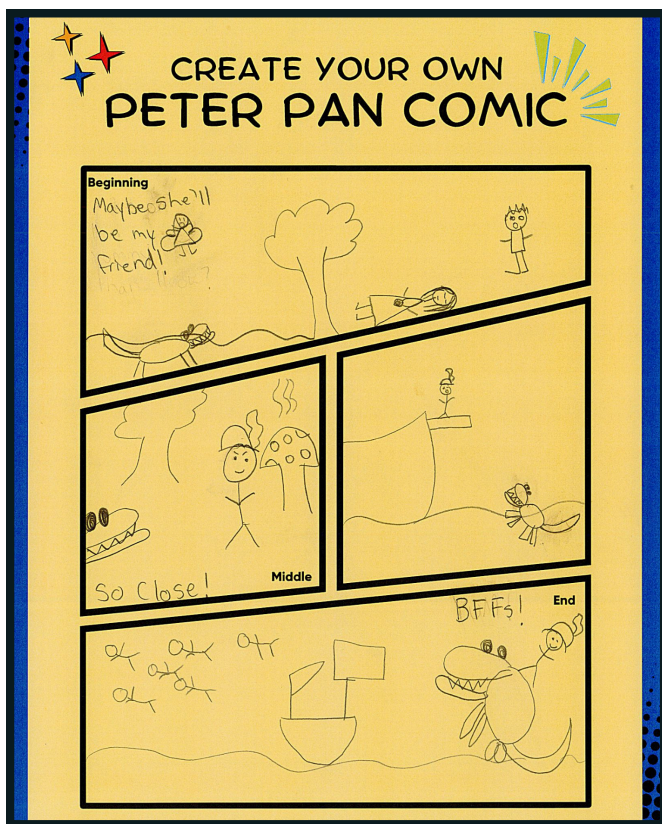
Middle

End

ADAPTING PETER PAN

AN ELA ACTIVITY: EXAMPLES

Check out
these
examples!



THE JOLLY ROGER CHALLENGE

A STEM ACTIVITY

In Peter Pan and Wendy Captain Hook, Smee, and the other pirates live on a pirate ship called the Jolly Roger. In this activity you will build your own pirate ship using recycled materials and set sail in a body of water!

Materials

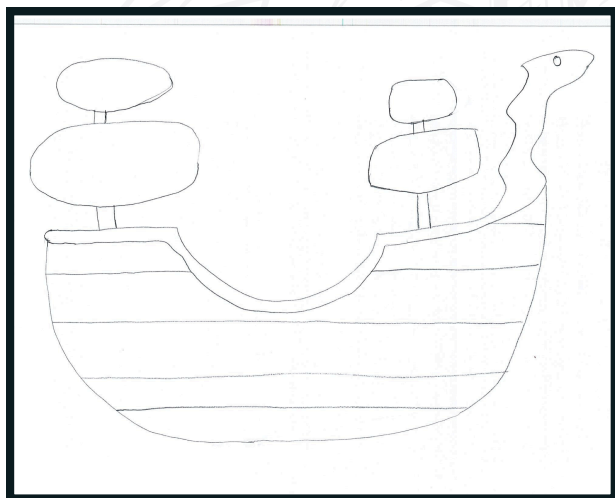
- Cardboard
- Tape
- Crayons
- Pipe cleaners
- Coffee filters
- Any other recycled materials you want to use
- Paper pirate

Directions:

1. Print out the paper pirate.
This pirate will be the captain of your ship. Your goal is to build a ship that can float without sinking, and without the captain getting wet.

2. Color your paper pirate, and cut them out. If you'd like, glue them onto some cardboard so that they can stand up on their own.

3. Sketch your ship.



THE JOLLY ROGER CHALLENGE

A STEM ACTIVITY: CONTINUED

Directions Continued:

4. Build your ship. Make sure you build a place for your captain, and don't forget to decorate it!



5. Sail your ship. Fill a kiddie pool, bathtub, bucket, or even a sink with water. See if your ship can float, and if your captain can stay dry!

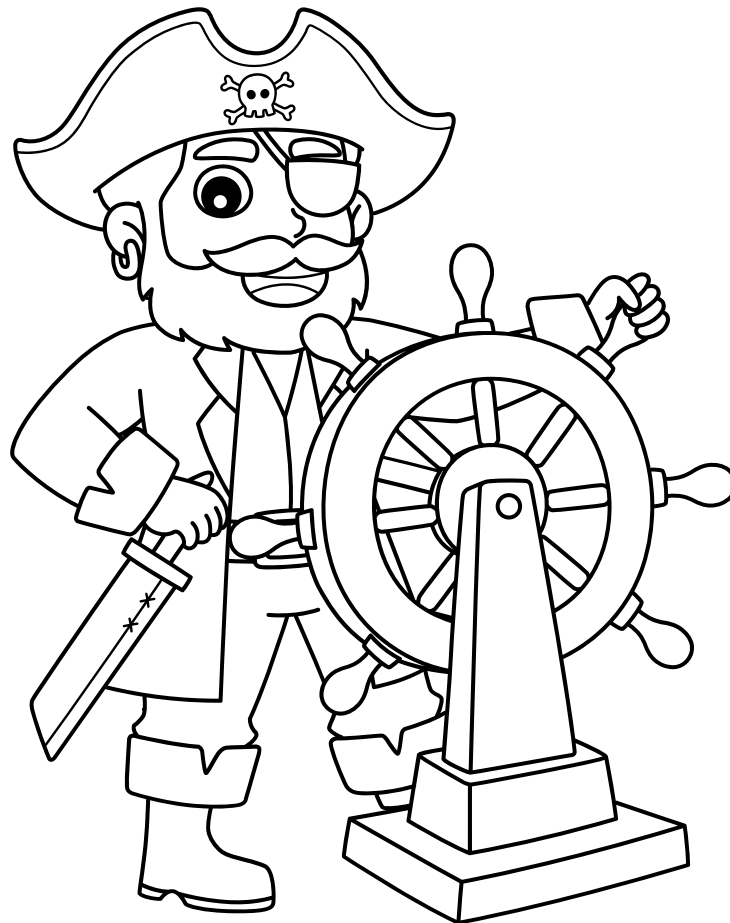
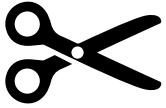


If your ship sinks, or if your captain gets wet, think about what went wrong, and how you can prevent that from happening next time. Try again!

THE JOLLY ROGER CHALLENGE

PRINT THE PIRATE

Print this page and cut out the pirate for your ship!



DRAW YOUR FAMILY

AN ART ACTIVITY

In 'Peter Pan and Wendy' we see different types of families, both biological families like the Darlings and chosen families like the Lost Boys and the Pirates aboard the Jolly Roger. Use the below space to draw a picture of YOUR family!

Draw Your Family Here!

How many
members of
my family do I
have?

Are any of my
friends a part
of my family?

FLYING HIGH

A TECH/THEATER ACTIVITY

In J.M. Barrie's book *Peter Pan*, one of the most memorable moments of magic is when we see Peter Pan and the Darling children fly off to Neverland together. When we read this moment, we can see perfectly the moment the fairy dust lifts the kids into the air. This moment has been retold time and time again—through animation, in books that retell the story, and in stage adaptations like Doug Rand's play *Peter Pan and Wendy*. Once this story hit the stage, though, actors and directors had to ask themselves: how in the world do we get Peter Pan to fly? In this activity, you and your friends are going to find out for yourselves using some faith, trust, and pixie dust... And some ideas that professional theatre artists might use to make the magic happen!

Take a look at the different ways theatre artists can make Peter Pan and the Darling children fly. Then, get together with your friends to create how you would make them fly, using any combination of these ideas!

Fly System



Perhaps the first idea that comes to many theatre artists' minds is to use something called a fly system. Fly systems are a fancy theatrical technology that uses a series of ropes, cords, pulleys, and counterweights to hoist set pieces, curtains, and—yes—even people high into the air. When these systems are used, it creates an astonishing spectacle that wows audiences. When it comes to creating moments of flight, there's no other option that impresses audiences quite like a fly system.

FLYING HIGH

A TECH/THEATER ACTIVITY: CONTINUED

Fly System Continued

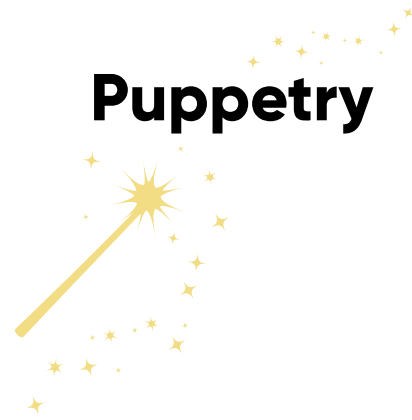


Unfortunately, fly systems can only be used in certain spaces. Not every theater is big enough to give these moments of flight. Plus, fly systems are incredibly expensive and complicated to install and they require trained professionals to operate. As you think on how you want to create Peter Pan's flight, you can take inspiration from fly systems and try something much smaller, cheaper, and more handheld: puppetry.

Puppets are anything that portrays a character or animal that's controlled by an actor. Puppets can take many shapes and sizes. Some are big and furry and may even look life-sized. Others are small and intricate. Sometimes, shadow puppetry is the best way to tell the story!

If you're thinking of making Peter and the Darling children fly using puppets, it's important to consider what kind of magic you want to create. Do you want to make it look dainty and realistic? Maybe a small, poseable puppet that is controlled using strings is the way to go! Do you want the magic to seem mysterious and larger than life? Perhaps shadow puppetry is the right move! Do you want the flight to be as realistic as possible, even if you can't use a fly system? You could try building a few human-sized puppets... Or you could try borrowing from the world of dance!

Puppetry




FLYING HIGH

A TECH/THEATER ACTIVITY: CONTINUED




Choreography and Movement



In some circumstances, a director may choose not to use puppets or fly systems at all. To still have that same magical feeling, they may use movement and choreography to achieve that effect. Dancing isn't just for musicals!

Movement blends the magic of puppetry with the realism of a fly system. It's like creating a big painting with big artistic brush strokes... but through choreography! When creating big flying movements, directors, choreographers, and/or movement directors will consider the abilities and comfortability levels of their actors to see what kind of movements are available to them. Do they have actors who are skilled in tumbling? Do they have actors who are strong enough to lift other actors into the air? What other special physical skills might the actors have that could be useful?



They will also consider what styles of movements are best to tell the story. Is the flight hectic and chaotic? Perhaps they will have the actors move in a sharp, jolty, rigid, or explosive way. Is the flight calm and easy? Maybe smooth, rounded, and airy movements are best. What about if the flight is full of joy and bubbly? Then they might use movements that are more child-like and silly.

Movement can take many shapes and forms—like flips, lifts, and dancing—and it's important for a director to consider all the possibilities above when creating these movements.



FLYING HIGH

A TECH/THEATER ACTIVITY: CONTINUED



Staging

If a director doesn't want to use any of the above options, they might choose to have the audience's imagination be in charge instead. In this circumstance, a director may want to consider how they stage the actors using levels, proximities, and planes.

Levels

are how tall or high in the air an actor is from the stage floor. Perhaps as Peter Pan starts to fly into the air, the Darling children crouch down closer to the ground. Or maybe as they all take flight, each character steps onto a higher platform.

Proximities

are how close or far two actors are to each other. When using proximities for flight, maybe Peter Pan jumps into the air and runs to a different part of the stage that is away from the Darling children.

This could create a part of the stage that could be called the "flight zone". Then, once the other characters start flying, too, maybe they recreate the same running jump pattern that Peter Pan did and join him in the "flight zone".

Planes

are how far or close an actor is to the audience. Planes are great for creating perspective—where the thing closest to us is the largest. Maybe, if you choose to use planes to create their flight, you could have the Darling children stand further upstage. Then, when a character takes flight, they run towards the edge of the stage and pretend like they're high in the air.

POSTSHOW QUESTIONS



1. At first Tinkerbell is not very kind to Wendy. Why do you think this might be? How can we resolve problems if we are jealous of other people becoming friends with our friends?

2. At the end of the show, the Lost Ones decide to go home with Wendy, to live with her, Michael and John, and their parents. If you were a Lost One and were given the choice to stay in Neverland or move in with Wendy and her family, which would you choose and why?

POSTSHOW QUESTIONS



3. First Stage handled the challenge of flying actors across the stage by having “puppeteers” hoist the actors up to give the allusion of flying. This is just one unique method of dealing with this theatrical obstacle. What are some other ideas of how else First Stage could have “flown” actors across the stage?

4. Wendy, Michael, and John left their nursery to follow Peter Pan, a boy they barely knew, to the far-off land of Neverland. Why do you think they decided to leave their house without permission from their parents to follow Peter on this dangerous journey? What would you have done if Peter asked you to join him to Neverland?

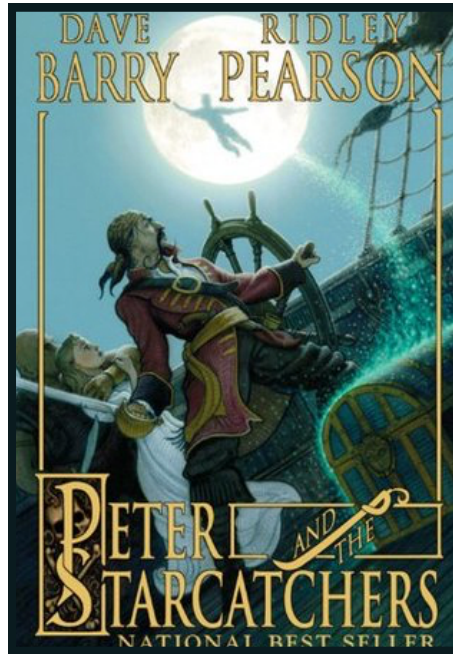
WHO SAID IT?

1. "I shall wear your kiss on this chain around my neck."
2. "I'll teach you how to jump on the wind's back and then away we go."
3. "Listen, Tinker Bell: I am your friend no more. Begone from me forever."
4. "We will seize the children and carry them to the boat: the boys we will make walk the plank, and Wendy shall be our mother."
5. "If you are Hook, come tell me, who am I?"
6. "To die will be an awfully big adventure!"
7. "I was just thinking ... it is only make-believe, isn't it, that I am their father?"
8. "Oh, children! All who might be dreaming of the Neverland – do you believe? If you believe, clap your hands; don't let Tink die!"
9. "You see, sir, I don't think my mother would like me to be a pirate. Would your mother like you to be a pirate, Slightly?"
10. "Oh, my dear ones – I have seen you in your beds so often in my dreams, and I must be dreaming still."
11. "You won't forget me, Peter, will you, before spring cleaning time comes?"

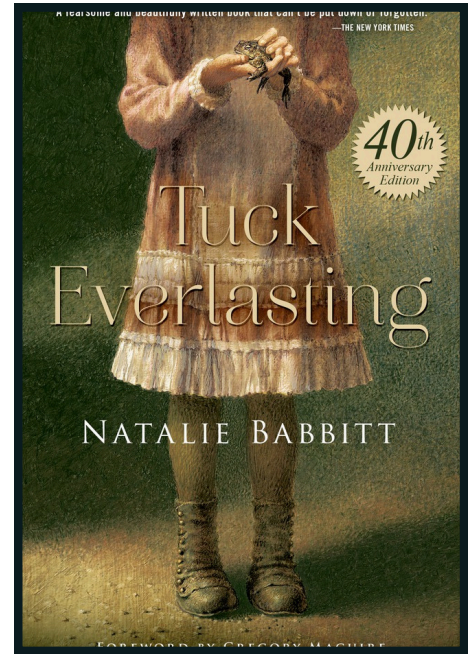
RECOMMENDED READING



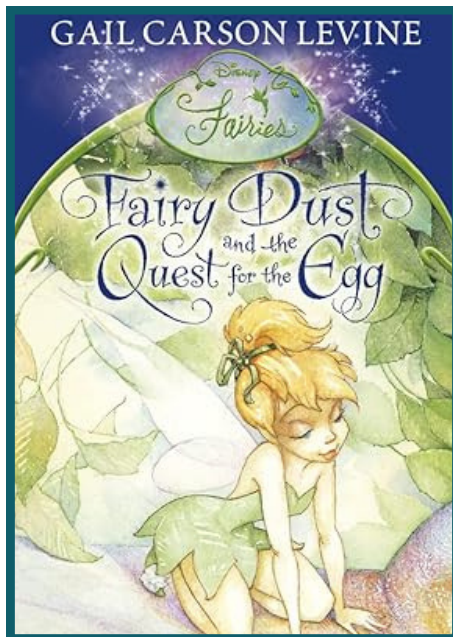
PETER PAN
by J.M. Barrie



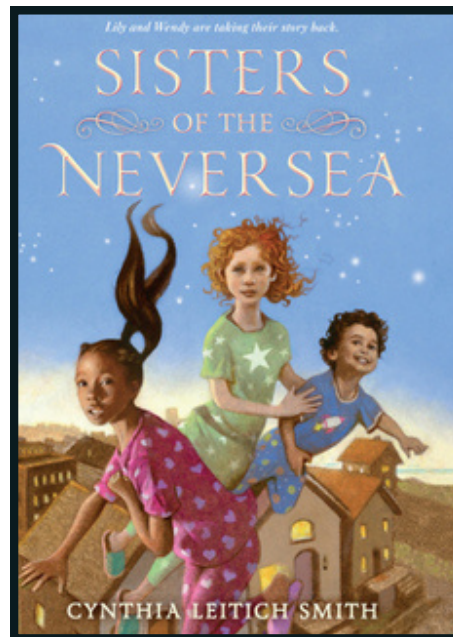
THE "STARCATCHERS" SERIES
by Dave Barry and Ridley Pearson



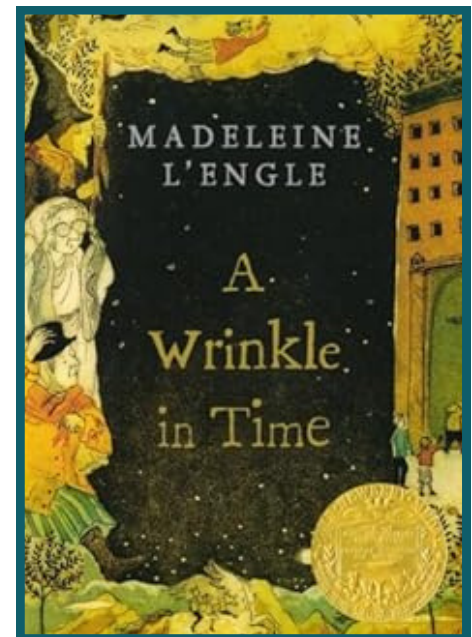
TUCK EVERLASTING
by Natalie Babbitt



FAIRY DUST AND THE QUEST FOR THE EGG
by Gail Carson Levine



SISTERS OF THE NEVERSEA
by Cynthia L. Smith



A WRINKLE IN TIME
by Madeleine L'Engle