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PETER PAN: A JOURNEY OF IMAGINATION

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A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Theatre Arts

---

by  
Daniel Mark Monroe  
September 2009

PETER PAN: A JOURNEY OF IMAGINATION

---

A Project  
Presented to the  
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San Bernardino

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by  
Daniel Mark Monroe  
September 2009

Approved by:

  
Kathryn M. Ervin, Chair, Theatre Arts

7/29/09  
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## ABSTRACT

Peter Pan: A Journey of Imagination is an account of the project thesis of directing the musical Peter Pan, capturing specific designs and character visions of J. M. Barrie's famous novel. The project explored ways in which a group of artists can encourage an audience to actively engage their imagination while producing a classic play based on a classic story.

This paper discusses the techniques and approaches used to achieve my conceptual goals as a director. The first goal was to accurately portray the main character and his adventures in the way Barrie describes them in the novel Peter Pan. Secondly, I set out to create a Neverland that would allow the entire audience to engage their imagination and capture the joy of their youth.

This project explores such innovative approaches as banraku puppetry, kabuki dance, and an opening tableaux. These three different types of theatre, combined with the conceptual and interpretive styles of direction, were able to convey the original world created by Barrie. The audience was taken on a journey into Neverland that ultimately brought Barrie's novel to life.

Ten weeks were allotted for the auditions, rehearsals, and production of the show. The cast consisted of 52 community theatre actors. The budget for the production and availability of the actors and volunteers were limited. It was the dedication to imagination and the passion of the artistic team, cast, crew, and volunteers, which made the show a success.

## ACKNOWLEDGEMENTS

It is with heartfelt thanks and sincere gratitude to the following people for their support during this journey:

The Theatre Arts Graduate Committee, consisting of Professors Kathryn M. Ervin, Michelle Ebert Freire, and Johanna Smith.

Christian Arts and Theatre of Corona for giving me this opportunity.

The entire cast, crew, artistic team, and volunteers of Peter Pan for their hard work and dedication.

My family and my amazing wife for their support.

My Heavenly Father who teaches me daily to not worry about growing up, but to have faith like a child.

## DEDICATION

To my best friend and wife, Erin. Without you, life would have no imagination with which to splash colors.

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## CHAPTER ONE

### INTRODUCTION

#### Background

In order to tell a good story, one must incorporate several elements including plot, character development, setting, climax, action, and imagination. J. M. Barrie is able to capture all of these elements, particularly the imaginative aspect, in his novel, Peter Pan. Over the years this novel has been the inspiration for a variety of musical productions.

The stories of the original Peter Pan created by Barrie have drastically changed over time. In Kavey and Friedman's Second Star to the Right: Peter Pan in the Popular Imagination, it is described how his character has been idolized and transformed throughout the decades.

From pop culture to gay culture to the military machine, the Peter Pan narrative has been indelibly stamped upon significant aspects of twentieth century Western Culture. Peter is alternatively a charming figure of fun, an enchanting image of everlasting youth, a runaway,

an irresponsible adolescent, a lost child, a sexual object, and an action hero. (11)

These original stories have become movies, children's books and stage adaptations filled with romance, adventure, and good conquering evil.

Barrie originally created a much different character in his novels, one whom I wanted the audience to get to know. Therefore, I set out to design, stage, and direct the visual scenes, and characters in the musical Peter Pan by capturing Barrie's original ideas and portraying them all through the use of different theatrical aspects.

Theatre is a vessel that can be used to bring classic novels to life on stage while actively engaging the imagination of the audience. Hodge describes this idea in his book Play Directing: Analysis, Communication, and Style.

All the people who work on a play- the playwright, the actors, the designer, the director- are image makers. Because a play is an artificial device, an imitation of life and not life itself, its poetic power resides in its capacity to arouse the imaginations of the watcher-hearers. This response from an audience

is empathy- an automatic response, if conditions are right, to what is seen and heard. All aspects of the produced play are more symbolic, more typical than they would be in everyday life because they have been painstakingly selected and simplified, meticulously arranged, and carefully unified. And because of this treatment, they possess the inherent capacity of arousing images in members of the audience, each of whom can then connect those images with his own personal experiences and view of life. (63)

Ultimately, by having the audience watch my particular production of Peter Pan, they are able to see the plot, characters, and setting in a way which connects them with the original novel itself through the use of visual and auditory senses.

Peter Pan has been performed for years by professional, regional, community, and children's theatres. It has become an iconic part of childhood. In Second Star to the Right: Peter Pan in the Popular Imagination, Martha Holmes hypothesizes as to how Peter Pan has become such a household name in an era when many children have not read any of Barrie's novels.

Peter Pan's iconic status is regularly connected to its position as a classic work of 'children's literature,' it is unclear how many children actually read it. They are undoubtedly familiar with Peter Pan, but their knowledge comes mainly from films, both animated and live, from Disneyland and Disneyworld, and via pervasive cultural references, particularly advertising.

(Kavey and Friedman 132)

These stereotypes of Pan present a challenge in creating a fresh perspective for this classic musical and piece of literature for generations unfamiliar with his first appearances in the novel and play.

Having read the novel by Barrie and the musical script adapted for the stage by Jerome Robbins, I was familiar with the text of each piece of literature. While some scenes in the musical were almost identical to Barrie's novel, there was one major part of the book that Robbins cut. This was Peter's scene where he announces that, "to die will be an awfully big adventure" (Barrie 87). Peter's declaration takes place as he is about to drown.

This quote has actually become quite famous and is linked to the sinking of the Lusitania in 1915. Kavey and

Friedman noted that Charles Frohman was, "one of the most important producers responsible for developing theater in the Broadway district," (54) died in this horrific incident. He is also the man who helped to make Maude Adams, the original Peter Pan in the play, a star. It is said that he handed over his lifejacket in order that another passenger might survive. In doing this, he quoted Peter Pan's famous line (50-54).

Despite the historical significance and link to the musical's origins, Robbins did not feel the necessity to include this scene. His reasons for this are as follows:

Robbins himself adapted the three-act book for the musical (without credit) from four earlier versions of the dramatic text, and although he regretted the deletion of the scene, he was quite sensitive to the tension between maintaining the integrity of the source and developing a vehicle for the star performer. (Kavey and Friedman 247-248)

Despite this deletion and the pressure Robbins felt to create tension within the musical, he had to make this musical a happy adventure. In addition, the uplifting lyrics and music also met the necessity of conforming to

the requirements of musical comedies during the Golden Age of Broadway (Kavey and Friedman 249). Examples of these comedic songs include but are not limited to: Hook's Tango, Hook's Tarantella, and I Won't Grow Up (Robbins 42, 50, 52).

The Disney version of Peter Pan was released in 1953, just one year prior to Robbins' adapted musical. Walt Disney believed, "that animation could illuminate the possibilities of Barrie's texts" (Kavey and Friedman 169). Just as Robbins and I wanted to bring the novel to life on stage for the audience, Disney brought Barrie's literature to life on the silver screen.

While the Disney version was based on Barrie's play and novels, it did not exactly follow the script or original ideas of Barrie. Susan Omer comments on this issue:

In contrast to Barrie's texts, Disney's film creates boundaries between the world of imagination and the real world of everyday life. Barrie's play includes a sequence of role reversals, in which the boys play at being their parents and present each other as babies; but in Disney's film the parents remain resolutely adult

and do not cross over into childish fantasies.

(Kavey and Friedman 168)

Omer goes on to describe how Barrie has Mrs. Darling find the shadow and in the film it is Wendy. The Disney version makes the character of Mr. Darling, "grumpy and bumbling, but Barrie portrays him more sympathetically, saying that 'he really is a good man as breadwinners go'" (Kavey and Friedman 168). Clearly, I am not alone in my vision and belief that Barrie's novel and play are valuable and should be adapted into a real-life experience for an audience.

#### Purpose of the Project

Peter Pan is the one character in storybooks that has discovered the secret of never growing up and can find adventure around every corner. He "... replicates the most appealing aspects of childhood" and is a legend for many generations (Kavey and Friedman 10). He is able to escape the responsibilities of adulthood and stay a boy forever. I daily try to find ways to keep my imagination alive and seek the fun and joy in every situation. Therefore, to have the opportunity to direct this musical is a gift.

This musical is being directed in such a way as to encourage the audience to use their imagination, ultimately bringing Barrie's novel to life on stage. I also have a



desire for the audience to walk away with an appreciation for a child's take on life and an enjoyment in the simple gifts of each day that often go unnoticed. In the very beginning of Barrie's novel Peter Pan he writes about the map of a child's mind and all the thoughts and images that are constantly floating around in their brain.

I don't know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of color here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and one very small lady with a hooked nose. It would be an easy map if that were all, but as with a child, nothing will stand still.

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in house of leaves deftly sewn together. On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more. (11,12)

The last sentence is the most disheartening and the reason for my passion. It is telling of how adults can faintly use their imagination but can never truly revisit the joys of their childhood visions again.

It is no secret, that as one gets older, it is harder to utilize the gift of creative imagination. Instead, adults are found creating goals, projections, and visions of their future and what they want to be as they get older and progress in their occupations. Adults dream about ways to get more out of life, instead of trying to discover ways to enjoy that which they already possess.

After reading Barrie's excerpt about the map of a child's mind and his flood of vivid word pictures, my imagination began to run wild. This excerpt became my motivation in guiding the cast and the audience, both young and old, to use their imagination.

While everyone must grow up and become adults, it is not mandated to lose the sense of enjoyment of life. It is imperative that the audience can journey with the cast into a world of wonder, imagination, and a time when life becomes happy and adventurous. Barrie's world needs to be brought to life in a tangible way, capturing his original vision for Peter Pan and truly inspiring the audience to never completely grow up.

#### Scope of the Project

This show was personally directed through Christian Arts and Theatre (CAT). I directed this production along with an artistic team consisting of a vocal director, music director, choreographer, set and lighting designer, and both the assistant and artistic producer.

The artistic team had a total of ten weeks to cast, direct, and open the show. This was also the time allotted in which I had to both convey and convince my artistic team and fifty-two member cast about the vision for the musical.

The cast performed a total of eleven shows. Nine of these shows were the typical matinee and evening performances. The other two were held during the day for school field trips. These trips allowed the students to experience both the world of theatre and the adaptation of Barrie's novel and play.

Being a children's theatre production, it was obvious that one target audience was the children. The adults accompanying them were a second target audience. These "grown ups" were the ones who would need the greatest persuasion in entering the journey envisioned for them into Neverland. They would have to employ the use of their rusty imagination while giving in to a suspension of belief in order for my production goals to be successful. Ultimately, through the reflection of Barrie's ideas in his novel, Peter Pan, this musical was one that would capture the original piece of literature for the audience.

#### Significance of the Project

Clearly, it was expected for this project to be a unique production of Peter Pan. Directing this musical as an intense adventure, bringing this particular novel to life- a life created by Barrie, was the ultimate goal of the project. I wanted the audience to have new experiences

in theatre while watching the show. As a result three new theatrical concepts inspired by the requirements of the script, were introduced.

The first style to be incorporated was the use of puppetry for the characters of Nana, the Crocodile, and Tinkerbell. This type of acting was a risk for CAT. Prior to this production, puppets had been used as props; not for significant characters.

For the flying scenes a Japanese kabuki dance method was employed. Using this type of dance to convey the flying and shadow scenes for any previous productions of Peter Pan has not been recorded. This fact, in combination with CAT using this style of theatre for the first time, is a significant addition to the show and project.

The opening tableaux is the third and final unique theatrical style added to the show. It was used before the first act, giving the audience several visuals of the imaginative stories created by the Darling children.

This production of Peter Pan was one in which the audience could not predict exactly what would happen next because it did not mirror every other historical Peter Pan production created. In addition, Barrie's novel was honored through the many correlations added within this musical

that captured his vision and ideas for his characters and the adventures upon which they embarked.

### Limitations of the Project

There were several limitations within the process of this production. The setbacks began with the inability to fly using any type of harness or apparatus. The theater in which the production took place was constructed in the 1920s and the city would not allow for this technique to be utilized. However, after looking at the options for several different avenues of flight, the research became a positive catalyst for using the kabuki method of dance for the flying and shadow scenes.

In addition to incorporating this historical Japanese dance, committee members were appointed to locate or construct puppets for Nana, the Crocodile, and Tinkerbell. Each of these puppets had a different type of character, therefore creating different design needs. Tinkerbell needed to be controlled on a rod with a light at the end, having the capability to turn on and off with the press of a button.

While Barrie had characterized Nana as a Newfoundland dog, this production needed Nana to resemble a St. Bernard in order to have the correct colors for the tone being

created in the Darling nursery. The Nana puppet needed to be both large enough to contain the actor's legs inside of its hind legs, while remaining within CAT's costuming budget for the show.

Using an oversized stuffed animal for the crocodile would not have served its purpose. Instead, the crocodile had to be built completely from scratch. Materials included in the creation of the crocodile were foam, PVC pipe, rollers, fabric, fishing line, and dress boning. It was built to the exact specifications needed, however, it took a long time to be created.

Fortunately, the designers were able to capture my vision for each puppet perfectly. It was this unique design of the puppets that created a challenge as the designers had only a limited time to make the puppets. As a result, the actors then had very little time to practice with the puppets before the opening of the show.

Difficulties of Time and Collaboration. Time was of the essence and another limitation of my project. The artistic team had a total of ten weeks to prepare for, audition, rehearse, and open the show. This included working together with the artistic team in creating the

costumes for each character, cohesive makeup designs, imaginative set pieces, and much more.

This production was completely dependent upon collaboration with the team. While I was ultimately the head of the production, I had to make sure that I was effectively communicating. Huberman, Ludwig, and Pope touch on the art of this communication in the book The Theatrical Imagination when they discuss the responsibilities of the director and the necessity of collaboration.

By definition, then, the director is the chief practitioner of the art of collaboration- working together to achieve a common artistic goal.

Promoting collaboration takes a diplomat's skill at interpersonal communication and the ability to articulate visual as well as visceral images.

The goal is to get from each artist a refinement and extension of the directorial concept. (252)

A large part of the success of this production depended upon the artistic team and cast going on the journey of imagination with me. Sometimes it was very difficult to express and convey character, costume, make-up, and design ideas. The Theatrical Imagination quotes



Zelda Fichandler as she articulates this challenge of directing.

You have to be able to use other people as your instrumentality. This is an art in itself- to make your imagination proceed through the imaginations of other people. (Huberman, Ludwig, and Pope 252)

This type of direction did not allow for a complacent attitude from the actors, artistic team, or any other member needed in order for the play to be a success. Everyone had to be involved, bringing ideas to the table. If I could imagine and create, they would need to do so as well. If I did not follow through with this type of collaboration, I could have potentially lost the excitement of the artistic team and cast. Spolin discusses this issue in her third edition of Improvisation for the Theater.

The problem of bridging one's ideal of the play to its actual production on the boards is no small task. But, since a production is nourished by the skills, creativity, and energies of many, it is necessary that the director realize that we cannot push actors and technicians into

preconceived patterns and still hope to have an  
alive performance. (298)

Therefore, each person needed to free their mind of any  
preconceived ideas, notions, and designs, and jump into my  
world of imagination. It required a complete commitment  
from everyone involved.

Time and mental commitment for design and acting is  
difficult, considering the large amount of schedules,  
family matters, and other day-to-day obstacles, which often  
occur when dealing with community theatre and its members.

Time was also an issue when working with the committee  
members. While the artistic team was paid for their hard  
work and hours, the committee members were volunteers with  
full-time jobs outside of the show. It was difficult to  
demand props, costumes, and other items from them when they  
were volunteering, creating, and organizing all on their  
own time. It generated a feeling of dependency and  
helplessness that had to be balanced in keeping each person  
accountable for the work they had volunteered to complete.

#### Definition of Terms

Christian Arts and Theatre is the company for which I  
directed Peter Pan. It is a non-profit 501 (c)(3)

organization and will be referred to as CAT within the confines of this paper.

Wilson and Goldfarb record that kabuki theatre is a Japanese non-realistic style of theatre. Typically men play roles of both sexes. It involves masks, methodic movement, and dance (109-111).

A tableaux is a motionless stage picture, similar to viewing a life-size painting on the theatrical stage, as well as a "storytelling by a group of actors" (Hodge 125). This type of acting was used in the beginning of the production of Peter Pan to capture the imaginative play of the Darling children while conveying to the audience the different adventures the children had created together.

CHAPTER TWO  
LITERATURE REVIEW

This literature review will provide a compilation of reasoning, evidence, and facts concerning the ideas surrounding this production of Peter Pan and how the musical was able to be directed in connection to the original novel by Barrie. The research includes the novel itself, as well as other books that promote the character of Peter Pan as an iconic part of today's culture. In addition, the research contributed to the style of direction used, organization of emotions and character development within the musical, as well as the style of theatre used to capture the imagination of the audience.

Before reading the script of Peter Pan in its entirety, it was necessary to read the novel, Peter Pan by J.M. Barrie. The characters, setting, and plot needed to be developed through his eyes first, in order to bring the stage production to life in a way that the audience had never experienced. This proved to be one of the most valuable pieces of the research because the true identity and character of Peter Pan developed into one which neither

Maude Adams, Kathy Rigby, Mary Martin, nor Sandy Duncan had ever expressed.

J.M. Barrie wrote the novel Peter and Wendy in 1911. However, in 1987 this title changed to Peter Pan. Strangely, even though the character Peter Pan appeared in Barrie's works The Little White Bird and Tommy and Grizel, it still took him seven years from the time he completed the play to compose the original Peter Pan novel (Barrie xxii).

The novel encapsulated the original language, themes, and essence of Barrie's ideas. Through reading his novel, a conclusion was reached that demanded the set for my musical to be designed and portrayed in whatever way I imagined. As long as it resembled my personal Neverland, I would be capturing Barrie's idea. Most importantly, it provided both translucent and honest characteristics of each role within the story, allowing for Barrie's novel to be conveyed to the audience.

Once the reading of the novel was completed, a foundational basis for Barrie's ideas had been built. It was then necessary to read Peter Pan: A Musical Adaptation of the play by Sir James M. Barrie, first published in 1954. This was exactly fifty years after the original play

opened in London with Nina Boucicaultn as Peter Pan in 1904.

Reading the musical began the ideas and process needed to create the concept of the set, costumes, lighting, and characters being envisioned for my production. While the novel was the catalyst for many of the ideas, as well as the connection to Barrie's original works, it was the musical itself that became the primary source for this project.

The novel and the musical complimented each other, carrying the same theme of never growing up. A majority of what the audience saw on the stage of my production had evolved from Barrie's novel in order to bring the literature to life. In addition, those images needed to be used in order to awaken their imagination and capture the true heart of the musical.

The book, Second Star to the Right: Peter Pan in the Popular Imagination, provided a plethora of information. The editors, Kavey and Friedman, did a thorough job in collecting eight different essays (two of their own included), which looked at Peter Pan and other works of Barrie from several different vantage points. While much time is spent on the cons of connecting Barrie's personal

lifestyle choices to his novels, they also are able to look at Peter Pan chronologically. The essays evaluate the iconic character of Pan and his contribution to today's society. These contributions include, but are not limited to Peter Pan peanut butter, Halloween costumes, historical quotes connected to the sinking of the Lusitania, related literature and more (Kavey and Friedman 2,50).

Each essay is written in a contemporary tone, providing arguments for why Peter Pan's story is an imaginative one. The musical, play, novels, and related stories can stand the test of time, as they can mean different things to each reader at different times in their respective lives. However, no matter how old the reader becomes, one part of the story remains the same- to never grow up. This theme in the book resonated with my desire to ignite the imagination within each audience member, allowing the opportunity for each one to realize that no matter how old they become, there must always be a time to stop and enjoy life.

While these essays carried a positive theme and relived the many legacies that Peter Pan has left through time, it often mentioned and paraphrased parts of the book, The Case of Peter Pan or the Impossibility of Children's

•

Fiction, by Jacqueline Rose. This book was intriguing due to the negative attitude in which Rose examined Peter Pan, Barrie, and children's literature as a whole.

In no way did Rose support the idea of imagination and the innocence of the stories Barrie wrote. Although Rose's book recognized the long standing, household name of Peter Pan, she could not set aside the controversial issues Barrie seems to attract in examining his sexuality, handling of money, or even his writing in general. Her overall opinions were the antithesis of any other literature read for this project concerning Barrie and his works because she was unable to separate Barrie the author from Barrie himself.

However, in one area, Rose revealed the same conundrum I encountered when researching Peter Pan: for whom is this book ultimately written. Her book debates over the difficulty in ever claiming a piece of literature as strictly children's fiction. Rose writes, "Peter Pan was not originally intended for children. It first appeared inside a novel for adults" (Rose 5). It was difficult trying to choose whether the target audience would be the adults or the children coming to see the musical. Rose concluded that the novel Peter Pan is for both children and



adults alike. This furthered my justification for setting out to make the play about rekindling the fire of one's imagination despite the hurdles that time may bring. Everyone must maintain their hold on their very own Neverland.

A reoccurring theme in Peter Pan was the use of imagination. In conducting research for this production, combining imagination with directing for the stage had to be actively researched. The answers were in the book The Theatrical Imagination: Second Edition by Hyberman, Ludwig, and Pope. The title alone was appropriate, as it seemed to encompass the goal of this musical. It was written as to inspire the reader to encourage their imagination with creativity and imagery through the use of the script.

The book also broke down the art of directing into two different types. The first, being the interpretive director, directing the play exactly as the playwright had intended. The conceptual director is one who takes a creative license, brushing aside the original intention of the playwright. It was my intent to be a combination of both of these types of directors. While wanting to honor the original musical, it was also necessary to change some

of the script and its stage directions in order to capture Barrie's ideas of character and imagination.

Rejuvenation of the imagination of the adults in the show, as well as spurring on each child's were two very different tasks. As mentioned earlier, any special apparatus for the flying in the show could not be utilized. This meant that the research for this project also had to include creative aspects of theatre that would allow for the audience to still buy into the idea that Peter, and the Darling children were flying without the use of wire harnesses. The creative answer to this issue was found in Wilson and Goldfarb's Fourth Edition of Living Theatre: A History. As this book delivered a great detailed account of different types of theatre throughout time, it had an entire section on kabuki performance. This was largely relevant to the project, as it allowed for flying in a theatrical genre not, commonly viewed among American audiences, but is still popular in Japan.

Wilson and Goldfarb's book presented the controversial background kabuki theatre has gained since its inception. While it was and still is a popular style in Japan, it was not intended for this project to use it for a romantic or erotic story, as this style was designed to portray. I

incorporated the concept of the black clothing, hoods, agility, and dance in order for my actors to be lifted through the air, giving the illusion that they were actually flying.

Directly after the kabuki chapter, Wilson and Goldfarb also begin a history of puppetry. While the style they wrote about was only puppetry found in Japan, called Bunraku puppetry, it became a catalyst in the visualization of possibly using puppetry for Nana, the Crocodile, and Tinkerbelle.

I began researching Julie Taymor and her use of Bunraku style puppetry in Disney's 1997 Broadway production of The Lion King. Wilson and Goldfarb write about her inspiration being "borrowed" by the Asian theatre's use of puppetry. Taymor has the reputation of being an "adapter of literature for the stage" (545). This shared passion spurred me on in using this style in the process of bringing Barrie's novel to life on stage.

While Wilson and Goldfarb's book was not directly related to Peter Pan, the novel, play, or musical, it provided a world history of theatre in which styles could be chosen that would guide the audience best in the unveiling of their imagination. It proved to be a valuable

book in the research for solving the issues of costuming Tinkerbell, Nana, and the Crocodile, as well as for creatively flying the cast.

Another valuable piece of literature in the research was Play Directing: Analysis, Communication, and Style by Francis Hodge. This book encapsulated the directing style chosen to compose the play analysis (see appendix A). This type of directing style is one in which the play is viewed as a character rather than a general play. Hodge outlines how to break apart "given circumstances, dialogue, dramatic action, characters, and idea" (8). His book helped to organize the many ideas within the musical, Peter Pan, while incorporating Barrie's ideas as well. The author of this book helped to untangle the emotional beats in the show, dissecting the play in small parts based on the emotion of each scene, rather than the play in its entirety.

In addition, the book discussed the style of picturization or tableaux. This was the idea I had conceived for the beginning of the play before the Nursery scene began. However, until I came across this piece of literature, I could not find any explanatory literature on the style.

The only parts within the book that did not become a part of the directing style were the ones addressing modern plays. While this play was written in the 1900s, it also needed to have the feel of a classic novel. Therefore, that information in Hodge's book was not utilized for this production.

Clearly, the literature used in research for this project helped to define the type of director I was for this performance. While it was apparent that I wanted to be creative within the musical itself, it was necessary to become familiar with Barrie, his views of the character Peter Pan, as well as the history Peter Pan carries. By researching the different pieces of literature, it was discovered that I was not the only one interested in Peter Pan and its history as related to the literature. I was not alone in the quest to honor the original writings of Barrie while still making the show captivating for the audience.

## CHAPTER THREE

### METHODOLOGY: BARRIE'S NOVEL COMES TO LIFE

#### Design of the Project

Before a director begins researching, staging, and planning a show, he must analyze the script. . According to Theatrical Imagination, there are two styles to accomplish this task, interpretive and conceptual (Huberman, Ludwig, and Pope 247).

The first style, interpretive, involves the director using the script by implicitly following the playwright's "original intent" for the production (Huberman, Ludwig, and Pope 247). He abides by the wishes of the playwright.

Conversely, a conceptual director takes his own liberties when directing the show. Through this directing style he utilizes new theatrical aspects in order to guide the actors in any way he deems fit. An extreme conceptual director would go so far as to simply use the script, changing all other aspects of the show (Huberman, Ludwig, and Pope 247-249).

In directing this production of Peter Pan, I used a mixture of both styles. Clearly I was an interpretive director, wanting to keep the original ideas of the

playwright as they were adapted from Barrie's novel. However, I also practiced a conceptual way of directing, as Barrie and his ideas from the novel were given priority over any notes, staging, or scene suggestions from the adaptive playwright, Jerome Robbins.

#### Incorporating the Ideas of J. M. Barrie

Interestingly enough, the character of Peter Pan personified in the Mary Martin, Sandy Duncan, Cathy Rigby, and Disney version of Peter Pan were unlike the character that Barrie had created. The Peter Pan whom Barrie created depicted as an orphaned child, one who did not know how to love, be loved, or for that matter, even appreciate the meaning of love. This became the basis for the problem of his relationship with Wendy. For instance, Wendy longs to find love with Peter Pan in their pretending to be mother and father. However, in Pan's world he is not in search of love in order to feel complete. He longs for adventure and "living on the edge" experiences.

Barrie's Pan also suffers from short-term memory loss. He even forgets who Tinkerbell is at the end of the novel because he has been on too many adventures. Kavey and Friedman included what it would feel like to have this kind of memory in their essay compilation Second Star to the

Right: Peter Pan in the Popular Imagination.

Imagine the freedom of never knowing the disappointment that you have caused, the tears you have prompted, the anger you have engendered. Imagine every 'I love you' having the intensity of that first, daring expression.. There are some memories I would hate to lose, and certainly moments I would loathe to relive. But I am jealous of the freedom-from age, from fear, from want... (10-11)

This being said, the fact that, in the musical, he can so easily move-on from Wendy and take Jane with him to Neverland for spring-cleaning, makes sense.

Barrie's novel Peter Pan goes on to tell the reader how he comes back to take Jane's daughter and the pattern continues.

As you look at Wendy you may see her hair becoming white, and her figure little again, for all this happened long ago. Jane is now a common grown-up, with a daughter called Margaret; and every spring-cleaning time, except when he forgets, Peter comes for Margaret and takes her to the Neverland, where she tells him stories



about himself, to which he listens eagerly. When Margaret grows up she will have a daughter, who is to be Peter's mother in turn; and so it will go on, so long as children are gay and innocent and heartless. (158-159)

Clearly, Pan is not ignoring his relationships. He is simply moving on to whatever his current option for fun and adventure may be at that present time.

In fact, the artistic producer for CAT expressed concern for these very characteristics of Peter Pan, voicing how she did not like the character choices being made for Pan in this production. He seemed shallow to her and almost heartless. Her concern was a confirmation that the production was aligning with Barrie's novel, as these characteristics of him mirrored the Pan whom Barrie had created.

Surprisingly, Wendy Moira Angela Darling is the main character central to the story and the musical because she is the one who undergoes the most change. Through her experience with Pan, Wendy chooses to grow-up, leaving the world of Neverland behind. While it breaks her heart to let go of the dream she had of being with Peter Pan, she

discovers that she wants to become an adult, be responsible, and eventually create a family of her own.

### Play-Analysis

After studying the characters of both Peter Pan and Wendy, I then began to re-read the script and novel to specifically incorporate the actions, emotions, and adventures, intertwining the musical and novel into my production. In order to do this effectively I composed a play-analysis (see Appendix A). Hodge both defines and outlines this technique in his book titled Play Directing: Analysis, Communication, and Style.

Play-analysis, then, is the director's objective support for his feelings about a playscript. As a technique, it is tied to the primary thesis that directing is not a totally intuitive process but is also an art-creating process in which the director brings the materials (the playscript) of the form to the conscious surface. (8)

This specific play-analysis from Hodge describes every single aspect the director needs to know, remember, and feel about the script. Ultimately, it is the director's personal interpretation of the script and a record of the

tangible ideas he is creating. It establishes the who's, how's, why's, and what's of the script.

The analysis for this production was created while continuously comparing Barrie's novel to Robbin's musical adaptation. In this project, the novel Peter Pan was largely used in creating the character description of Peter Pan, designing the set for the Darling nursery, and capturing Barrie's true vision of Neverland.

With the completion of the play-analysis, the characters, their motivations, set design, and all aspects of the play were laid out in full detail. It was time to cast the show and begin rehearsals.

#### The Audition and Rehearsal Process

The auditions began on a Friday night. There, those auditioning came and were assigned to a group by the order of their arrival. A few were called into the casting room. This allowed for their peers to observe and support each other. The audition required each person to sing thirty-two bars of a song, doing their best to prove to the artistic team that they possessed the talent, vocal, and acting skills being looked for in casting the show.

Early the next morning, the artistic team met again, holding the last few vocal auditions. Then the dance

auditions began. After listening to 133 vocal auditions and then watching those same 133 in the dance auditions, it was a long two days with several difficult casting decisions that had to be made.

As a whole, the team decided to call back thirty-four of those who auditioned in order to have them read lines with each other, test their ability to create characters, and ultimately to evaluate whether or not they were the perfect fit for a principal role. It was not until eight o'clock that Saturday night that the cast of fifty-two people was posted and the show process was about to begin.

Rehearsals began on the following Thursday, less than a week after the casting of the show was posted. There were rehearsals Thursdays, Fridays, and Saturdays. As only ten weeks were allotted in order to audition, rehearse, and open the show, the cast was immediately thrown into intense rehearsals.

In all previous CAT productions the vocal director, choreographer, and director would be assigned a different rehearsal day of each week. However, I was able to devise a schedule utilizing all of the possible rooms on the CAT campus for an effective use of every rehearsal day. Therefore, dance, vocal, and blocking rehearsals could

potentially be held simultaneously, more than doubling the time we had to rehearse and review scenes with the cast.

This proved to be an effective way to get the most from our rehearsal times because it allowed for a lot of all cast reviews of different parts of the show, such as the opening tableaux scenes and challenging dance numbers.

### Casting the Show

Casting the show was incredibly difficult due to the large number of people who auditioned. 133 people came to audition and only fifty-two parts were available. It was a long and tedious process.

Peter Pan is a male in the book. Therefore, despite the necessary ability to sing in the upper register, it would have been ideal for a male to play the role. None of the males that auditioned could compare to the female eventually cast as Peter Pan. She had the agility, vocal range, characterization, and dancing abilities needed for the character of Peter Pan that Barrie had created and the audience needed to know. In addition, she personally believed that, "Peter Pan is really a timeless story of make believe that everyone should experience, young or old" (Dean S11). Her abilities and beliefs helped her to be a Peter Pan that conveyed Barrie's Pan in a fluid fashion.

Casting Smee was another interesting choice. There was no gender specific choice set out for Smee. The main concern was that the character be played as Captain Hook's silly sidekick who never seemed to quite understand what was happening. This role was also given to a female, as she was the one who proved to be the most humorous and comedic out of all who auditioned.

Tiger Lily was an amazing find. She was taller than any of the other Indians, which was a beautiful contrast during the dances. In addition, all of the Indians, including Tiger Lily, were the strongest dancers of those that auditioned. This casting combined with Tiger Lily's agility created very impressive scenes and allowed for more intricate choreography.

Casting the Lost Boys became the most difficult task of the audition weekend. The majority of those auditioning wanted one of those slots. Whether those auditioning were male or female made no difference in the casting. I was going to costume those with long hair in hats. The difficulty arose when we had to choose which of them had the most personality, humor, facial expressions, and vocal strength.

## The Production

As prefaced earlier, the adults were definitely a target audience in directing this version of the musical, Peter Pan. After seeing this production, they needed to be able to learn how to take time out of their personal reality- working, commuting, parenting, and more. It was important for them to walk away having learned that it is okay to enjoy life and the adventures it brings, as long as one remains responsible in their family life and occupation.

The opening scene of the original musical adaptation is not one that immediately grabs the audience and encourages this type of imagination to begin. If the audience was going to suspend their reality for a few hours, they needed to be captivated and on the edge of their seats from the first act of the show. In the script, the opening scene begins right after the overture with Wendy and John pretending to be their parents while waltzing in the nursery. This is where the idea for the necessity of the tableaux originated.

This particular production was to open with a series of tableaux pictures, which began immediately after the overture. It depicted the different imaginative stories

the Darling children had conjured up in their minds, and how it would have looked being inside their own mind map of Neverland. To communicate this form of imagination, the audience was greeted by two different conventions at the close of the overture. At first a voice-over read the excerpt quoted in the introduction of this paper. Later the audience would discover that it was the voice of grown-up Wendy reading to her own daughter Jane, describing Neverland and how each person's Neverland is different, just as each person's imagination differs from another's. The different images and mini-storylines were taken from some of the word pictures written by Barrie in his novel.

The opening tableaux allowed the audience to see the Darling children, frozen in play. The lights blacked out and the rest of the ensemble rushed onto the stage, showing the audience what the Darling children were actually imagining. These stage pictures stepped back and forth between reality and imagination for the audience.

The most interesting aspect of the tableaux, as the director, was trying to convey the necessity and wonder of imagination to the cast before the pictures were staged. The ensemble was guided in helping brainstorm the different



adventures they thought Wendy, Michael, and John would have imagined for their time in Neverland (see Appendix E).

While the overlying idea for each tableaux picture, such as the Indians attacking, was presented to them, each ensemble member or small group of cast members developed their own concept of what would be happening with their particular role. Each cast member took on a newfound ownership of these stage pictures through guided direction and group brainstorming.

The principal characters, such as Captain Hook, Tiger Lily, Smee, Tinkerbell, and even Peter Pan, were not incorporated within the opening tableaux. Those characters were purposely kept out of the stage pictures in order to create more suspense and excitement for the audience. Thus, the audience could begin to imagine themselves in Neverland without being distracted by seeing the principal characters prior to the start of the scripted show.

In directing this type of creative production I did not want to use the standard laser pointer for Tinkerbell or large costumes for Nana and the crocodile. As a result, puppetry was introduced into the musical. The puppets had to be created to look realistic, as well as have the puppeteers costume the actors so that they were not a

distraction to the audience. Each of the puppets was to look believable, life-size, and most importantly, become an extension of the actor portraying the character.

The inspiration for this type of puppetry resulted from Julie Taymor's costuming, theatrical philosophy, and puppetry designs in the musical, The Lion King. In Schechner's article, "Julie Taymor: From Jaques Lacoq to 'Lion King': An Interview," Julie comments about her puppetry style.

In traditional puppet theatre, there is a black-masking or something that hides the wheels... The puppeteer is hidden. But let's just get rid of the masking. Because when you get rid of the masking, then even though the mechanics are apparent, the whole effect is more magical. And this is where theatre has a power over film and television. This is absolutely where its magic works. It's not because it's an illusion and we don't know how it's done. It's because we know exactly how it's done. (42)

It was this type of puppetry magic that would help the audience in suspending their reality in order to use their imagination during the show.

Creating the un-masked puppets was quite the endeavor for a company who has not explored this type of acting or costuming in any of their previous productions. It involved a large amount of creativity and cooperation among the costumers, the props committee, and the artistic team.

Tinkerbell was designed to have a person dressed up in earthy colors holding a rod, an extension of herself, with which a controlled light and fairy-like object was attached. Nana was an oversized stuffed animal, with the cast member's legs in her hind legs and control levers to control her front legs, head, and tail. In addition, the Crocodile would be a life-size puppet with a human controlling its body using rods, string, and rollers.

The way Pan and the Darling children were to fly was yet another new and different concept for both CAT and the production itself. As the typical flying apparatus was not allowed in the theater, the kabuki method of dance was employed. The fifth edition of Living Theatre: A History provides a description of the purpose of this historical Japanese dance.

The effect of an actor's [kabuki] performance is frequently quite theatrical and a bit larger than life... kabuki actually expresses a wide range of

styles from the fantastical to the realistic.

(Wilson and Goldfarb 112)

The kabuki dancers costumed in this production were dressed in the traditional kabuki style of black clothing and masks, providing the "fantastical" illusion of flying while Peter and the Darling children performed the scenes aurally with the flyers' assistance. The Japanese dance style was also utilized during the shadow scene when Peter Pan and his shadow are interacting with each other. The Japanese dance technique allowed for us to escape the stereotypical flying scene, as well as conquer the limitations of the lack of space and budget for a flying company to be a part of the show.

In researching these two different types of theatrical genres, it was discovered that having puppetry and kabuki styles together in one show was a unique combination.

Puppet theatre, which was housed primarily in Osaka, had a great deal to do with these regional differences, since it had a powerful influence on kabuki acting and playwriting. As kabuki and puppet theatre evolved during the seventeenth century, they became rivals for the attention of audiences. (Wilson and Goldfarb 110,111)

It was a goal for this production that these two rival styles of theatre be used together to provide the audience the type of imaginative experience needed in order to suspend reality for two hours and let their imaginations take flight.

In this production, the struggle between imagination and reality is also seen in the set design of the Darling nursery. The nursery was the room in which Wendy, Michael, and John played, dreamed, slept, and eventually grew-up. It needed to be a room that felt like a lot of "adventures" had occurred (Barrie 24-37). As a result, the set designer was asked to create a room which looked as if an adult had decorated it with mature wall paper, color coordinated bed spreads, and a symmetrical feeling with the placement of the beds. The props committee was then asked to contribute to the room by adding a layer of what the children would need in order to create their imaginative play.

As a child, one's room was not always looked upon as a bedroom. It could have been a fort in the forest, a spaceship, or even a pirate ship sailing in treacherous waters. The vision for the Darling nursery was derived from the imagery formed from my childhood imagination. This room was the vessel that would bring Wendy, Michael,

and John to their own Neverland before Peter Pan ever stepped foot through their window.

## CHAPTER FOUR

### RESULTS

At the conclusion of the production I deem my production of the musical by Jerome Robbins to have been a success. I was able to incorporate the various parts of the novel, such as the characters and scenic design, without dishonoring Robbins' adaptation. It encouraged the use of one's imagination while remaining loyal to the original ideas of J. M. Barrie.

I received countless letters from students that had come to see the production. The notes expressed how much they enjoyed the show. Some of their favorite parts were: the pirates, puppets, the Crocodile chasing Captain Hook, and the flying scenes.

In discussing the play with adults who saw the production, I also received rave reviews and comments. Several members of the audience told me this was the best show CAT has done in the last ten years. In discussing the overall success of the play, the assistant producer Sue Green stated that,

First of all, the preliminary figures of Peter Pan showed that monetarily it was a good success.

Secondly, I still have people coming to me saying how wonderful the play was and what a good time they had at the production. On a tertiary note, people are commenting that we tried new things that we haven't done before, which they enjoyed. We took Peter Pan to a new place that hasn't been done before in a CAT production. There were a lot of surprises for the audience. (Green, Personal interview, 26 July 2009)

These surprises are exactly what led the audience to feel free in engaging their imagination throughout the entire show. I wanted the different theatrical styles that had been intertwined throughout the play to be ones that enhanced the musical and the message without a distraction. I was able to accomplish that goal by conceptually directing this show.

In reflecting on the earlier excerpt from Barrie's Peter Pan, "I don't know whether you have ever seen a map of a person's mind..." (11), I truly feel like I was able to create a Neverland map inside the mind of each audience member. The actress playing Peter Pan had a huge role in this creation because she took hold of the psychological aspect of which I was trying to convey in Peter Pan's



character. In turn, she was able to completely perform as that free spirited boy for the audience.

Jerome Robbins' musical adaptation of Peter Pan made it challenging to portray Peter Pan in the ways in which I interpreted Barrie. However, the music, lyrics, and text within the script truly laid a solid foundation in creating a fun, playful, and adventurous Neverland for the audience and the cast.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

From the onset of directing this production, my vision was to guide the audience in a journey to Neverland through the original ideas and concepts of J. M. Barrie. In addition to these ideas, different theatrical styles were utilized, helping to both convey the novel, Peter Pan, to the audience as well as to guide them in the use of their imagination.

This show was directed in a combination of two styles, interpretive and conceptual. While I was directing this play that has been performed for decades, it was obvious that some of it needed to remain the same, so as to be familiar to the audience. However, the ultimate goal of this production was to take the familiar aspects of the show and transform them more into what Barrie had envisioned for the story instead. This involved research and an inclusion of three different theatrical styles.

Research was conducted over the course of a year in order to learn about Barrie, his works of literature, existing views of both he and Peter Pan, as well as information on the different theatrical styles being used

in the show. Much of the preparation, such as set designs, costuming ideas, blocking, and choreography had to be completed prior to the auditions because the show only had ten weeks for its completion and the opening of the show.

Due to costuming challenges, flying restrictions, and a desire to make this an original production, I used the traditional style of theatre with kabuki dance, puppetry, and an opening tableaux.

The character of Peter Pan, the cast, and the set corresponded with Barrie's novel in the closest ways possible. This created a different character of Peter Pan, one who lived in the moment and was unattached to anyone where love was concerned. The basic elements of the nursery set were constructed to portray Barrie's description, combined with my interpretation of his ideas.

The musical, as a whole, was to convey the original novel of Peter Pan to the audience, ultimately bringing the literature to life in a way that encouraged the audience to actively engage their imagination in producing a classic play based on a classic story.

Humans are creatures of habit. Therefore, it is easy to produce a musical the same way in which it has previously been done, especially when the show has been

performed for decades. The alternative to being that creature of habit is to direct a play, not by deconstructing what has been written by the original playwright, but by adding to it in such a way where it becomes a true work of original art.

By researching the history of the production, being open to the strengths and weaknesses of the show in general, and utilizing various styles of theatre that go back hundreds of years, musicals and plays can then be presented in a new and creative fashion. Not only can these directing choices introduce the audience to different avenues of theatre, but it can also bring about an excitement for those who have not been to the theatre or experienced it outside of reading Shakespeare in high school. It has the potential to bring such school experiences to a new level.

Directing this production of Peter Pan has spurred the continuation of my passion to bring more pieces of literature to life and to keep the fire of my imagination ever burning. It has been a motivating experience to know that, in any literature based show I direct, it is possible to cross the barrier of the pages of a book. By intertwining the ideas and characterizations from the

original author with new styles and ideas, the audience will be taken on an imaginative adventure, linking literature to a live stage production.

This project began with a passion for retelling the story of Peter Pan in a creative and captivating way. Through the use of puppetry, kabuki dance, detailed research of Barrie's novel, and encapsulating society's views of Peter Pan through other literature, this became a successful directing endeavor.

While this show was a success, there are a few aspects that I would recommend altering before producing this musical again. Flexibility is a necessary part of community theatre. In the duration of directing Peter Pan and working with actors, the artistic team, designers, and volunteers I had to come to the realization that this show was not their main priority. With families, jobs, and other responsibilities to which they had to cater, all persons involved could only invest into the production as much as their schedules allowed.

A perfect example of this was the design, construction, and completion of the Crocodile puppet. My expectations were that the actor would begin rehearsing with the puppet three weeks before the musical opened. This

did not happen. Instead, the actor began rehearsing with the completed crocodile just three rehearsals before the show opened.

The puppet was supposed to have been completed much earlier. Ideally, the puppets needed to be designed and completed prior to casting the production. This would have allowed for the actor using the puppets to have as much rehearsal time as possible in order learn how to maneuver the puppet, determine the space needed to act with the puppet, and most importantly to allow the puppet to become an extension of the actor.

However, in reflection, I was so pleased with the final result of the Crocodile puppet. I understand now that it is more important to allow the artist designing the product to flourish, instead of trying to force the designer to complete the project according to my own deadline. Flexibility is an amazing gift to both the designer and the artistic team. The projects may be completed later, but the end result can potentially be more stunning than possibly imagined.

It would also be advantageous to highly encourage, if not require, the principal actors to read Barrie's novel. Reading his actual words and seeing the world Barrie

created could potentially enhance the play to an even greater portrait of Barrie's original ideas.

My final recommendation would be for the director, both in general and in the production of this play, to follow their visions and take hold of their passions. In theatre, almost anything can be conveyed on the stage. One should not lose their sense of imagination or childlike philosophies of life. In keeping this part of the Neverland map charted in one's brain, one can always return to the days of youth, joy, adventure, and never completely grow-up.

APPENDIX A  
PLAY-ANALYSIS



## Play-Analysis

In the format of Francis Hodge's  
Play Directing Analysis, Communication, and Style

### Peter Pan

Original Play by Sir James M. Barrie

Adapted by Jerome Robbins

Music by Mark Charlap

Lyrics by Carolyn Leigh

Additional Music by Jule Styne

Additional lyrics by Betty Comden & Adolph Green

### Act I

#### The Nursery

#### I. Given Circumstances

##### A. Environmental Facts:

1. Geographical Location: The opening scene takes place in the nursery of the Darling family. The Darling home is located in London, England. The house is two stories high, typical of a middle class family such as the Darlings. The scene takes place in the Darling nursery where Wendy,

Michael, and John reside. The interior of the room is warm against the cold air outside. The walls are decorated with beige wallpaper trimmed with green. There is a giant window located upstage center leading to the outside with a small window seat up against it. The rest of the room is filled with three beds and a dresser. Wendy's bed is located on stage L. Her bed is covered in a canopy with lace drooping down as if they were sails on a pirate ship. The dresser is located in the USR position where it holds Peter Pan's shadow. Michael and John's beds are SR dressed with Indian and Pirate garb (headdresses, bows and arrows, swords). The room looks like a world decorated by children – toys and blankets are dressed in a messy fashion around the room.

2. Date: The time is 7:00 P.M. on a Friday night in December. The weather is cold and frigid outside as it snowed the previous night. But on this night the moon is showering over the community of charming homes and stars shine bright like jewels in the night. The outside

ground is covered in snow from yesterday's snowfall. The children are getting ready for bed.

3. Economic Environment: The Darlings are of the middle class, though they are not suffering financially. Mr. Darling works at a local bank providing the means for his entire family. They are even allowed the luxury of a house maid, named Liza.

4. Political Environment: As much as Mr. George Darling believes he is charge of his household with a dictatorship, the Darling home is actually operated by the will and tenderness of Mrs. Darling. Her character is aware of everything that is occurring in the household. This is a traditional family where the husband/father is the breadwinner, the wife/mother cares for the home and oversees the maid, and the children play on the nursery.

5. Social Environment: As the nursery unfolds we see that Mr. and Mrs. Darling are preparing to go to a dinner party with his colleagues. Mr. Darling sees this appearance as a way of climbing the social ladder within his working cohorts.

B. Previous Actions

1. Mr. Darling is desperately trying to climb the social and corporate ladder within the bank he works. His children have been an economic burden since they were born, a matter which he constantly complains about. Before this scene opens, an invitation for a dinner party within Mr. Darling's occupation has arrived which he believes will be the highlight and benchmark of his future success with the company. It is imperative that he and Mrs. Darling have a successful visit at this party. Also, the night prior Mrs. Darling caught Peter Pan lurking in the window so she snatched his shadow and put it in the dresser drawer.

## II. Dramatic Action

### A. Unit Titles

1. The Tableaux
2. Wendy and John Pretend
3. Mrs. Darling and Mr. Darling Discuss
4. The Medicine
5. Nana senses Danger
6. Tender Shepherd
7. Tinkerbell
8. Peter Pan
9. The Shadow/I Gotta Crow
10. Neverland
11. The Kiss/Jealousy
12. I'm Flying

### B. Action Summary

#### 1. Unit 1 - The Tableaux

The imagination of Wendy, Michael, and John is revealed in a series of twelve fast paced stage pictures.

Mood - Rapid

#### 2. Unit 2- Wendy and John Pretend

Wendy and John pretend to be their mother and

father while dancing a waltz.

Mood – Light

3. Unit 3 – Mr. and Mrs. Darling Discuss

While the children brush their teeth in the bathroom, Mrs. Darling describes to her husband the boy she saw at the window. In the process she takes his shadow and hides it in the dresser

Mood – Anxious

4. Unit 4 – The Medicine

Mr. Darling explains to his children the simplicity and the gratefulness of taking medicine

Mood – Lecturing parent

5. Unit 5 – Nana senses Danger

Nana is taken outside after brushing Mr. Darling's leg with fur again. This time she barks with alarm as if danger is approaching. As if it is a foreshadow that someone or something is coming.

Mood – Alert

6. Unit 6 – Tender Shepherd

Mrs. Darling relaxes her children, taking away all worry while singing the lullaby Tender Shepherd.

Mood – Serene

7. Unit 7 – Tinkerbell

Tinkerbell enters through the large window UC and searches all over the nursery for Peter's shadow.

Mood – Bright

8. Unit 8 – Peter Pan

Peter Pan flies through the UC window looking for Tinkerbell. In the process he locks Tinkerbell in the dresser after he finds his shadow.

Mood – Concern

9. Unit 9 – The Shadow/I Gotta Crow

Peter Pan tries to attach his shadow with no avail. Wendy sews Peter's shadow back on.

Mood – Shy

10. Unit 10 – Neverland

Wendy asks Peter where he lives. Peter sings the song "Neverland" describing the island to Wendy.

Mood – Colorful

### 11. Unit 11 – The Kiss/Jealousy

As Wendy and Peter Pan become more comfortable with each other, Wendy gives Peter permission to kiss her. Unable to comprehend what a kiss is, Peter asks Wendy to demonstrate. She goes to kiss him but is abruptly stopped by the jealous Tinkerbell.

Mood – Butterflies in stomach

### 12. Unit 12 – I'm Flying

Peter teaches Wendy, Michael, and John to fly by applying fairy dust to them and up they go. They then exit the nursery to fly around the rooftops of London and then off to NEVERLAND

Mood – Excited!

## III. Characters

Wendy – about 12

### A. Objectives through production

1. To remain a young girl in the nursery.
2. To meet Peter Pan and have him love her.
3. To become Peter Pan and the Lost Boy's mother.
4. To return home.
5. TO grow up.



## B. Obstacles

1. Mr. Darling believes that it is time for Wendy to grow up and no longer act as child. She has been living in the nursery long enough and it is high time she begins making the transition to become a woman.
2. Peter Pan is unable to Love.
3. The Lost Boys accept Wendy as their mother. However, Peter Pan refuses to let Wendy be anything more than a make believe mother.
4. Peter treats Wendy condescendingly when she admits she wants to go home.
5. Growing up will ruin her relationship with Peter Pan.

## C. Tactics

1. Shows her father her responsibility to be with her brothers.
2. Tries to seduce Peter with a kiss.
3. Takes a leadership role as "mother" within the underground lair with the Lost boys and Peter Pan.
4. Asks Peter to return home to the Nursery in London.

5. Stays faithful to her wishes of choosing to grow up.

D. Expectations: Wendy is truly the main character in this show. Watching her journey through the production, we see she experiences a greater personal change than any other character in Peter Pan. She starts in her childhood, playing make believe with her brothers (Tableaux) in the nursery, and listening to stories like Cinderella and Sleeping Beauty, told by her mother. From there she is taken to Neverland by Peter Pan where she is given the responsibility of being the mother of Peter Pan and the Lost Boys in the Underground Lair. Wendy merely mimics the attributes of her own mother in caring for these orphaned children. Wendy soon realizes that she too is still in need of a mother and requests to return home. Once she returns home she holds on to the last bit of faith that Peter Pan will wait for her. Her expectation of that quickly evaporates as she continues to grow up and does what all grown ups do – gets married and has a child.

John – about 10

A. Objectives through production

1. To play make believe games in the nursery.
2. Fly to Neverland.
3. Stay faithful to the flag.

B. Obstacles

1. Nana requires John to bathe before bed.
2. Sleeps through Peter Pan's entrance.
3. After Hook kidnaps the Darlings and the Lost Boys, he requires them to swear "Down with the Flag."

C. Tactics

1. Obeys Nana's wishes.
2. Chooses to jump out of bed once Wendy wakes him up.
3. Refuses Hook's offer to join the ship.

D. Expectations

1. John clearly sees himself as the intellectually gifted child of the three Darling children. He expects his sister Wendy to take care of him and to experience everything he can with his brother Michael.

Michael – about 6

A. Objectives through production

1. To avoid taking his medicine.
2. Fly to Neverland.
3. To fit in with the other Lost Boys.
4. To return home.

B. Obstacles

1. Mr. Darling insists on Michael taking his medicine.
2. Almost sleeps through Peter Pan's exit to Neverland.
3. He is made to sleep in a cradle in the Underground Lair, even if it is too small for him.
4. Hook kidnaps him and the boys before they can go back home.

C. Tactics

1. Makes his father take his medicine with him.
2. Make his thoughts lovelier.
3. Sleeps in the cradle anyhow.
4. Stays loyal to his flag, even after being kidnapped.

#### D. Expectations

1. Michael is a very sweet character. He expects to be treated fairly wherever he goes. Whether it is taking his medicine with his father or fitting in with the Lost Boys.

Nana – about 49. (in dog years)

#### A. Objectives through production

1. Care for all three of the Darling children.
2. Alert Darling's when danger is near.
3. Comfort Mrs. Darling during the absence of her children

#### B. Obstacles

1. Mr. Darling gets fed up with having a dog as a nurse.
2. She is punished and put outside for her "danger bark."
3. Misses the Darling children terribly, but continues to act as though they are going to return home.

#### C. Tactics

1. Tries to be helpful around the nursery.
2. Barks loudly as she is dragged outside.

3. Pulls blankets down each night from each Darling children bed.

#### D. Expectations

1. Nana expects to be treated respectfully by her family and to be obeyed by the children.

Mrs. Darling – late 30's

#### A. Objectives through production

1. To make her husband happy by attending the dinner party.
2. To keep her children safe.
3. To wait in the nursery until they return.

#### B. Obstacles

1. Mr. Darling tends to complain and has trouble with his bow tie.
2. Peter Pan takes her children to Neverland.
3. She has no idea when or if her children will return.

#### C. Tactics

1. Gets Mr. Darling to quit his raving by tying his bow tie and discouraging him from being dramatic.
2. Waits for the return of the children.

3. Waits on John's bed in hopes that her children will come back home.

#### D. Expectations

1. Mrs. Darling truly keeps her home in order. She strives to be a good wife to her husband and to be a loving mother to her children. As Nana performs most of the daily duties with her children, Mrs. Darling expects to be by her children's side each night to tell them vivid adventurous stories.

#### Mr. Darling – early 40's

##### A. Objectives through production

1. To climb the social and corporate ladder.
2. To raise respectable children.
3. To be considered master by his children and Nana.

##### B. Obstacles

1. Mr. Darling seems to focus on the financial side of things more than anything else.
2. His children seem to live in their own world in the nursery and have no regard to growing up.

3. Nana constantly rubs her hair up against his leg, in a way of disregard to him.

#### C. Tactics

1. Attend the dinner party.
2. Intends to move Wendy out of the Nursery so she may grow up.
3. Removes Nana from the Nursery and ties her up outside.

#### Tinkerbell - ageless

##### A. Objective through production

1. To help Peter find his shadow.
2. To keep Wendy and Peter from kissing.
3. To be something special to Peter.

##### B. Obstacles

1. Tinkerbell gets shut in the drawer after finding Peter's shadow.
2. Wendy gives Peter a kiss.
3. Peter doesn't reciprocate his feelings towards her.

##### C. Tactics

1. Shakes drawer to get out.



2. Pulls Wendy's hair and tricks the Lost Boys into shooting Wendy down.
3. She sacrifices her life by drinking poison that was meant for Peter.

#### D. Expectations

1. Tinkerbell has been Peter's fairy for a very long time. She truly expects to be his first priority.

### Peter Pan – ageless

#### A. Objectives

1. Never grow up.
2. Provide a mother for Lost Boy.
3. Defeat Captain Hook.

#### B. Obstacles

1. The Darling children and Lost Boys WANT to grow up.
2. Wendy lives in London.
3. Hook is much taller and filled with a rage to destroy Peter Pan.

#### C. Tactics

1. Stay in Neverland.
2. Teach Wendy and her brothers to fly to Neverland.

3. Sneak aboard the Pirate Ship to battle Hook.

#### D. Expectations

1. Peter expects everyone to follow his lead. He is selfish and daring, always looking for the next adventure.

### Act II

#### Neverland

##### I. Given Circumstances

###### A. Environmental Facts

1. Geographical Location: Neverland is an island as Peter describes on pg. 26. The island is small filled with as many adventures as possible. All four seasons winter, spring, summer, autumn occur at the same time on different parts of island. There are mountains and rivers, beaches and forests.

2. Date: As the scene opens it is very early in the morning. It is on an area of the island where it is summertime, a light fog hovers over the environment as the air is still cool. It's about 6:00 a.m. as the clock inside the crocodile struck six chimes inside of him.

3. Economic Environment: In the three distinct groups of characters on the island of Neverland, a certain economic class is assigned. The Lost Boys are the lowest economic class. Everything they own was either brought with them from their childhood or created from materials in Neverland. Weapons are built from things of the earth, or stolen from pirates and Indians. Next in the social ladder are the Indians, as they carry the highest amount of civilized nature. Everything they own is made from hand and grown from the earth. They trade amongst each other. Captain Hook reigns as the highest in the economic class, as he wears the finest clothes, smokes a double barrel cigar, and holds fine jewelry. As a pirate, one must seek buried treasure. The rest of the pirates are no different from the Lost Boys as far as economic wealth.

4. Political Environment: As Act II unfolds we see that there are three distinct groups governing the island – Peter Pan and the Lost

Boys, Tiger Lily and the Indians, and Captain Hook and the Pirates. All three groups treat each other as enemies until Peter Pan rescues Tiger Lily from the clutches of the pirates. This heroic act forms an alliance between the Indians and the Lost Boys, leaving the Pirates as enemies.

5. Social Environment: Hook's pirates remain at the bottom of the social class, as they are uneducated and far from making logical decisions. Then comes Peter Pan and the Lost Boys as they are children and carry the best imaginations. Next are the Indians as they are well trained in combat and education. Hook is on top as he is quite diplomatic in all of his ways. He carries a certain charisma that would convince anyone he was the king of the world.

### C. Previous Actions

Peter Pan, Wendy, Michael, and John have spent the entire night flying from London to Neverland. They followed all the golden arrows and the second star

to the right and now, it is morning. We also know that sometime before this current flight to Neverland Peter Pan and Captain Hook held a battle where Pan cut off Hook's left hand and fed it to a crocodile.

## II. Dramatic Action

### A. Unit Titles

1. Lost Boys
2. Hook's Tango
3. Indian Dance
4. Wendy
5. I Won't Grow Up
6. Tiger Lily
7. Ugh-A-Wug
8. The Fight Above Ground
9. The kidnapping
10. Tink's Sacrifice

### B. Action Breakdown

#### 1. Unit 1 - The Lost Boys

As the scene opens the Lost Boys are hunting for their breakfast are anxiously awaiting Peter's

return to hear the end of Cinderella.

Mood – Happy

## 2. Unit 2 – Hook's Tango.

The Pirates appear and chase after the Lost Boys. Hook then describes to Smee his utter hatred for Peter Pan. During this discussion they discover a chimney under a mushroom revealing the Underground Lair, the home of Peter Pan and the Lost Boys. Hook plans to make a poisonous cake and deliver it to the Boys

Mood – Evil

## 3. Unit 3 – Indian Dance

The Indians appear and perform a tribal dance with Tiger Lily.

Mood- Regal

## 4. Unit 4 – Wendy

Wendy is the first of the Darlings to appear from the flight from London. She is spotted by the Lost Boys and mistaken for a bird. She is shot down by the Lost Boys. Fortunately the arrow pierced the acorn kiss Peter gave her and not her heart. Peter, Michael, John, and the Lost Boys decide to build a house around Wendy to let her

rest. She agrees to be the mother to all the Boys.

Mood – Joyous

5. Unit 5 – I Won't Grow Up

As the "Father" to the Boys, Peter teaches them their first lesson. Don't Grow Up!

Mood – Persistent

6. Unit 6 – Tiger Lily

Peter Pan sees that the Pirates have captured Tiger Lily. He decides to rescue her by acting like Captain Hook. This rescue forms the alliance between Pan and Tiger Lily. In return, Tiger Lily and the Indians rescue Pan when the pirates discover his true identity and attack him.

Mood – Spooky

7. Unit 7 – Ugh-A-Wug

To celebrate the alliance of Lost Boys and Indians, the two tribes smoke the Peace Pipe and perform a dance in the Underground Lair.

8. Unit 8 – The Fight Above Ground

The Darlings and Lost Boys have become homesick and make a request to return to their homes.

Against his wishes Peter allows them to go. But before they are able to leave, the Pirates attack the Indians guarding the home from above. The Pirates trick the Lost Boys into believing that the Indians won the fight.

Mood – High Adrenaline

#### 9. Unit 9 – The Kidnapping

As the Darlings and Lost Boys leave the Underground Lair they are swept away by the Pirates. Hook descends into the Underground Lair and poisons Peter's medicine.

Mood – Worry

#### 10. Unit 10 – Tink's sacrifice

To save Peter from drinking poison, she drinks it before he does. To rescue her, Pan seeks the audience to cheer, clap, and say " I believe in fairies". The reaction and participation of the audience rescues her from death.

Mood – Suspense

### III. Characters

The Lost Boys – about 8-12

#### A. Objectives through production

1. Obey Peter Pan's commands.



2. Have fun.
3. Return home.

#### B. Obstacles

1. Seems to be a competition of Lost Boys seeking Peter's attention.
2. Pirates kidnap The Lost Boys.
3. Peter does not want the Boys to return home

#### C. Tactics

1. Follow his directions to best of their ability.
2. Play games, listen to stories, and hunt.
3. Follow their heart to go home.

#### D. Expectations

1. The Lost Boys are a wonderful lot of boys.  
The live their lives without expectation and with anticipation of what adventure Peter Pan will take them on next.

#### The Indians - 15-25

##### A. Objectives through production

1. To live a life of peace and harmony.
2. To rescue Peter Pan.

## B. Obstacles

1. The Lost Boys and Pirates give them everything but peace and harmony.
2. Pirates are attacking Peter first.

## C. Tactics

1. Form an alliance with Lost Boys.
2. Surprise attack from behind the Pirates.

## D. Expectations

1. The Indians live simple lives and truly only expect what nature provides for them.

## The Pirates – 20's-30's

### A. Objectives through production

1. Obey Captain Hook's orders

### B. Obstacles

1. Their lack of intelligence often interferes with their ability to follow orders.

### C. Tactics

1. React without thinking things through first.

### D. Expectations

1. As long as they remain loyal to Hook, the Pirates expect to be a part of the crew, with each member receiving food and lodging.

## Captain Hook – early 40's

### A. Objectives through production

1. Find Peter's home.
2. Kill Peter Pan.
3. Kidnap Darlings and Lost Boys.

### B. Obstacles

1. Peter Pan's home is underground.
2. Peter Pan can fly.
3. There are many Lost Boys.

### C. Tactics

1. Search all of Neverland for the Underground Lair.
2. Poison Peter Pan's medicine
3. Sneak them out of the Underground Lair without Peter Pan's knowledge.

### D. Expectations

1. As Hook is the main adult on the island of Neverland there seems to be some expectation that he should be held in high regard. Hook is the antagonist of Peter Pan. There will always be a form of contempt towards Peter Pan with little to no chance of forgiveness.

Smee – early 30's

A. Objectives through production

1. To make Captain Hook happy.
2. Capture Tiger Lily.

B. Obstacles

1. Captain Hook is not a happy person.
2. Tiger Lily is a quick well trained Indian.

C. Tactics

1. Shine his hook.
2. Affirm the Captain when given the opportunity.

D. Expectations

1. To be Hook's right hand man.

The Crocodile

A. Objective through production

1. To eat Captain Hook.

B. Obstacles

1. Always one step behind Captain Hook.

C. Tactics

1. To follow Captain Hook until he catches him.

#### D. Expectations

1. If he remains diligent to his task at hand, the Crocodile has full expectation that he will catch and dine on Captain Hook.

### Act III

#### The Pirate Ship

##### I. Given Circumstances

###### A. Environmental Facts

1. Geographical Location: The opening scene takes place on the pirate ship of Captain Hook and his crew. It represents a typical ship with a ship wheel, stairs, and sails. It is a large ship with an impressive captain's quarters for Captain Hook. At the end of the scene we return back to the nursery of the Darling children as described in Act I.

2. Date: As there is no sense of time in Neverland, except when the clock inside the Crocodile is near, we are unsure of the exact time this scene takes place. However, it is soon to be sun down. The sun is on the brink of

setting behind the hills leaving the sky a crimson color. The air is cool as a breeze begins to blow over the tops of the water surrounding the ship.

3. Economic Environment: The ship seems rustic and plain. The pirates are dirty and sleep deprived. The only form of high economic class can be seen in Captain Hook. His regal and colorful nature, combined with his personality and clothing, show off his economic status.

4. Political Environment: The Darling children and the Lost Boys are prisoners of the Pirates. The pirate ship is Hook's world, where he is the reigning dictator.

#### B. Previous Actions

1. Prior to the opening of this scene, Hook attempted to drug Peter Pan with poison. What Hook is unaware that Pan did not drink the poison and is on his way with the Indians to rescue the Darling children and the Lost Boys.

## II. Dramatic Action

### A. Unit Titles

1. Hook's Waltz
2. Peter Pan Boards the Ship
3. Ship Fight
4. The Darling Nursery
5. Many Years Later

### B. Action Breakdown

#### 1. Unit 1 – Hook's Waltz

In celebration of Peter Pan's death and the kidnapping, the Pirate's hail in jubilee in the success and triumph of Captain Hook

Mood – Glorious

#### 2. Unit 2 – Peter Pan boards the ship

To outwit the Pirates, Peter Pan and the Indians sneak aboard the ship with a clock in hand. The dreaded sound of the ticking clock leads Hook, Smee, and the Pirates to believe the Crocodile boarded the ship. In the process Peter kills several Pirates in the cabin and releases the Darlings and the Lost Boys from their captivity.

### 3. Unit 3 – The Ship Fight (CLIMAX)

Peter reveals himself to Hook and the Pirates. A huge battle occurs, and Peter Pan defeats Hook. Hook is then chased off the ship by the Crocodile.

### 4. Unit 4 – The Darling Nursery

Wendy, Michael, and John return home to the Nursery. However, they brought all of the Lost Boys with them. Mr. and Mrs. Darling gladly adopt them.

Mood – Joy

### 5. Many Years Later

Wendy has grown up. She is now married and has a daughter of her own. Peter pays her a visit only to be crushed when he learns of Wendy growing up. He quickly befriends her daughter Jane and takes her to Neverland to be his mother.

Mood – The next adventure.

## III. Characters

Grown Up Wendy – Mid 30's

### A. Objectives through production –

1. Strive to stay young for Peter Pan.
2. Be a good mother.



## B. Obstacles

1. Peter has forgotten about her and time has aged her.
2. Longs to be young again and flee from the responsibilities of being an adult.

## C. Tactics

1. Tells her daughter Jane stories about Peter Pan. to keep her memories of him alive.
2. Stay close to the Nursery.

## D. Expectations

1. Peter Pan made a promise to Wendy that he would return every year and take her back to Neverland for Spring Cleaning. Even as a grown up she still expects Peter to take her away, leaving all burdens and responsibilities behind.

Jane — 6

## A. Objectives through production

1. To meet Peter Pan and become his mother.

## B. Obstacles

1. Wendy does not want Jane to go to Neverland, Wendy feels it should be her going with Peter.

### C. Tactics

1. Uses a sweet tone to her mother reminding her that she will be gone only to help with his spring cleaning and would be returning shortly thereafter.

### D. Expectations

1. After all of the stories Wendy has told Jane about Peter Pan, Jane fully expects to be Peter's next mother and to experience the same adventures as her mother did so long ago.

**APPENDIX B**  
**SET DESIGNS AND RENDERINGS**

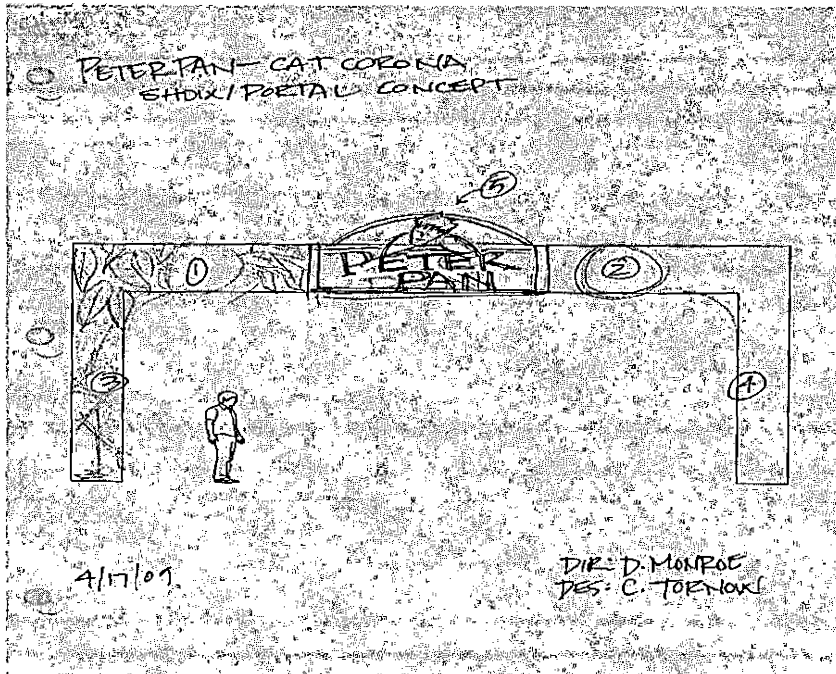


Fig. 1. Show Portal, Tornow, Chris.  
Show Portal. Tornow Productions, Orange.

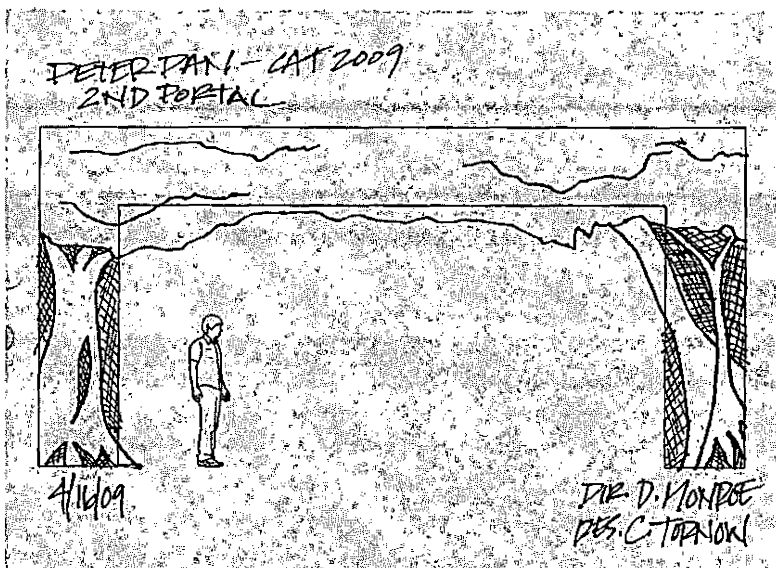


Fig. 2. Second Portal, Tornow, Chris.  
Second Portal. Tornow Productions,  
 Orange.

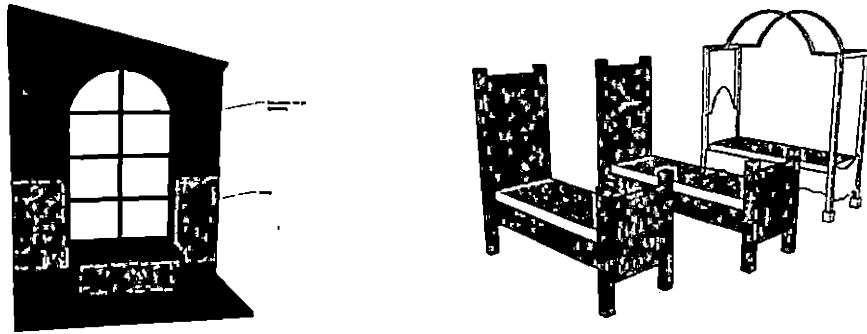


Fig. 3. Darling Nursery, Tornow, Chris. Darling Nursery.  
Tornow Productions, Orange.

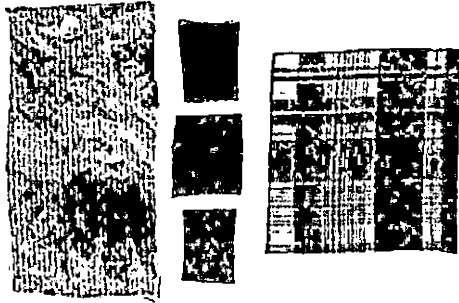


Fig. 4. Nursery fabric used for  
the bedding.

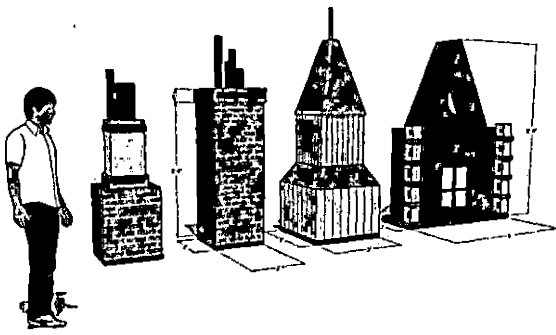


Fig. 5. London Rooftops for flying scene, Tornow, Chris.  
London Rooftops. Tornow Productions, Orange.

### 3D MUSHROOMS

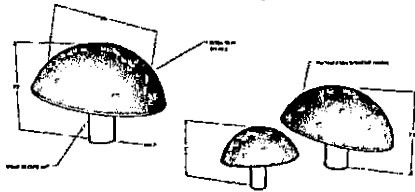


Fig. 6. 3D Mushrooms for Neverland, Tornow, Chris.  
3D Mushrooms. Tornow Productions, Orange.

## TYPICAL FOREST UNDERGROUND UNITS



Fig. 7. Units for Peter Pan's Underground Lair, Tornow, Chris. Typical Forest Underground Units. Tornow Productions, Orange.

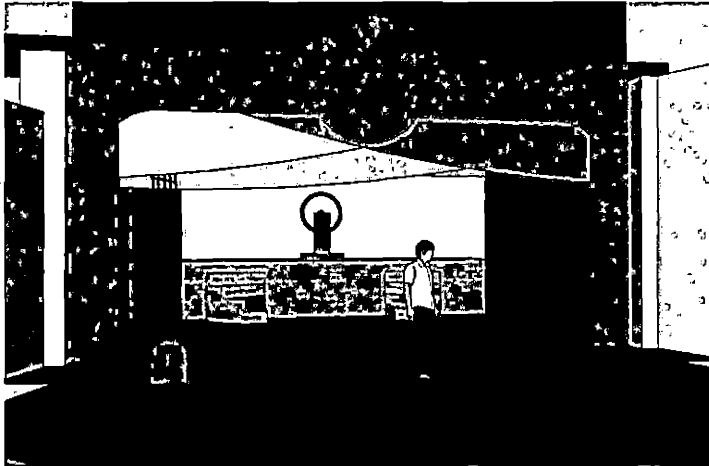


Fig. 8. The Pirate Ship, Tornow, Chris. The Pirate Ship. Tornow Productions, Orange.

APPENDIX C  
PUPPET DESIGNS



# PETER PAN PUPPETS

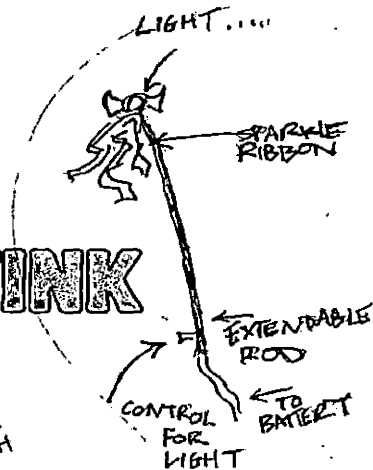
## NANA



## TINK



FRONT FEET  
ARMS AS EARS  
OR MOUTH  
BACK LEGS  
HOVER



## CROC



ON FLOOR



Fig. 9. Original brainstorming sketches of puppets with Lion King Pictures, Lion King Puppets. 2005. Google Images. 17 April 2009 <[http://images.townnews.com/nctimes.com/content/articles/2005/12/18/entertainment/theater/11\\_52\\_2212\\_14\\_05.jpg](http://images.townnews.com/nctimes.com/content/articles/2005/12/18/entertainment/theater/11_52_2212_14_05.jpg)>. Marcus, Joan. Pumba and Timon. 2007. Google Images. 17 April 2009 <<http://www.jimhillmedia.com/mb/images/upload/LionKingNY169ret-web.jpg>>. Rickards, Neil. Timon and Pumba. 1997. Google Images. 17 April 2009 <<http://www.zippytickets.com/Theater/Musical%2FPlay/images/ws-things-3160.jpg>>. Tornow, Chris. Original Puppet Sketches. Tornow Productions, Orange,

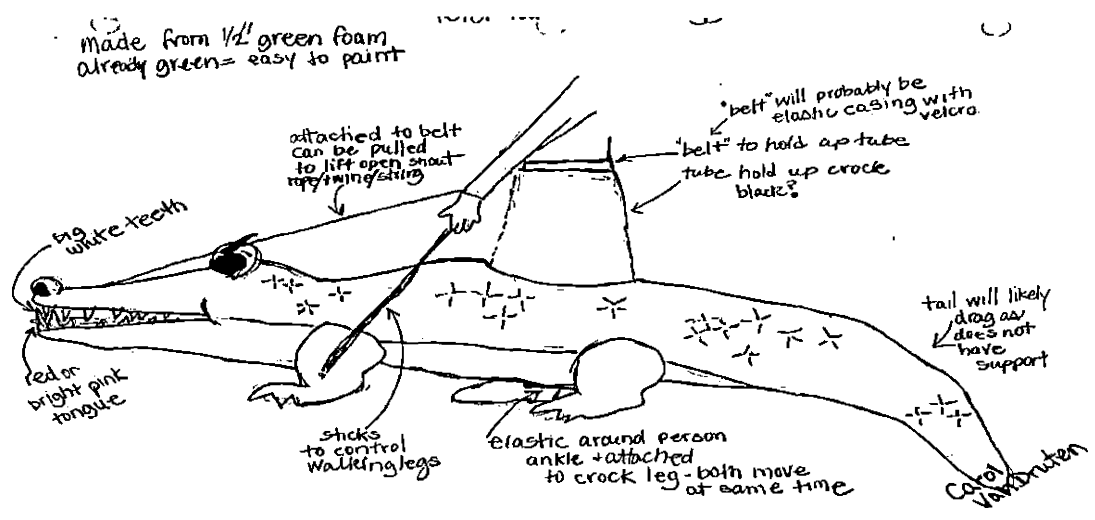


Fig. 10. Crocodile Sketch, VanDruten, Carol. Crocodile Sketch. Christian Arts and Theatre, Corona.

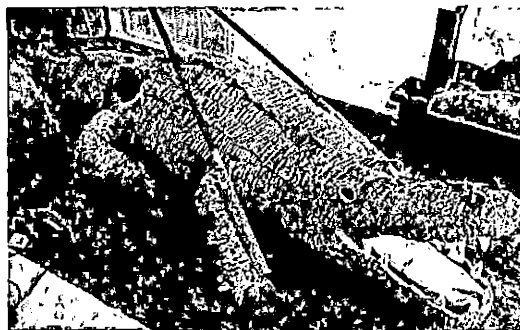


Fig. 11, Construction of the crocodile puppet, Construction Photographs of Crocodile Puppet. Personal photograph by Carol VanDruten. 22 May. 2009.



Fig. 12. Final crocodile puppet, Crocodile Puppet, Personal photograph by Patty Dunn. 20 May. 2009.



Fig. 13. Final Nana puppet, Nana Puppet. Personal photograph by Patty Dunn. 20 May. 2009.



Fig. 14. Final Tinkerbell  
Puppet, Tinkerbell Puppet.  
Personal photograph by  
Patty Dunn. 20 May. 2009.

APPENDIX D  
KABUKI DANCE



Fig. 15. Peter Pan flying with kabuki dance, Kabuki and Peter Pan Flying. Personal photograph by Patty Dunn. 20 May. 2009.

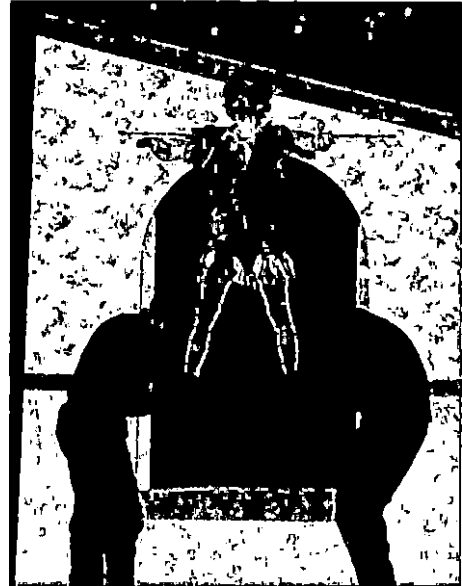


Fig. 16. Peter Pan hovering with kabuki dance, Kabuki and Peter Pan Flying. Personal photograph by Patty Dunn. 20 May. 2009.



Fig. 17. Jane being flown kabuki style, Kabuki and Jane Flying. Personal photograph by Patty Dunn. 20 May. 2009.



Fig. 18. Kabuki costume, Kabuki Costume. Personal photograph by Patty Dunn. 20 May. 2009.

APPENDIX E  
ADDITIONAL PRODUCTION ELEMENTS

PETER PAN HAND PROP LIST

- Wendy's Hat (Looks like her mother's)
- Boa
- John's Top Hat
- Michael's Teddy Bear
- Large Brown Medicine Bottle
- Sewing Basket (Need/Thread)
- Several Thimbles
- LOTS AND LOTS OF FAIRY DUST
- Clothes Brush
- Large Bar of Soap
- Silhouette Black Cloth cut out of Peter Pan (Shadow)
- 2-3 Bath Towels
- Large Spoon
- Large Mirror (sets?)
- Peppermint Stick
- Small Brown Bottle of Medicine
- 2-3 Drinking Glasses
- 10-12 Bow and Arrows (L.B. and Indians)
- Band Instruments (Hand Accordion, Tambourine,  
Mandolin, cello, violin, bassoon, Ukulele, Flute,  
Piccolo, Recorder, Jester Guitar, etc. (For pirates)
- Double Cigar (Hook)



- Pirate's Flag
- Poison Cake
- Trick Arrow to stab Wendy
- Big Feather (Tiger Lily)
- Indian Peace Pipe
- Peter's Large dagger
- Weapons!!!! Knives, swords, clubs, pirate guns, etc.,
- "Johnny Corkscrew" – Smee's Sword
- Vial of Poison
- Cup to pour poison into
- Detachable Acorn
- Dowels (make into drumsticks)
- Indian Tom Toms
- Large Ticking clock
- Run away Bundles/packs for Lost Boys
- Newspaper
- Smoking Pipe
- Peter's Chair in underground lair
- Stool for Wendy in underground lair
- Decorations/toys for nursery
- Décor for Underground Lair
- Table for Underground Lair
- Plates/Cups for Table

## OPENING TABLEAUX

### Order of the Tableaux Pictures

- Voice over of older Wendy reading narration.

### Pictures

- Darlings

BLACK OUT

- Pirate Fight

BLACKOUT

- Darlings

BLACK OUT

- Lost Boys goofing around

BLACKOUT

- Darlings

BLACKOUT

- Indians by the fire

BLACKOUT

- Darlings

BLACKOUT

- Kidnapping by pirates

BLACKOUT

- Pirates overtaken by Lost Boys

BLACKOUT

- Darlings

BLACKOUT

- Lost Boys napping

BLACKOUT

- Indian Attack

BLACKOUT

-Voiceover

PETER PAN OPENING VOICEOVER

From Peter Pan the novel, pp. 11-12

I don't know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of color here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly

tailors, and caves through which a river runs, and one very small lady with a hooked nose. It would be an easy map if that were all, but as with a child, nothing will stand still.

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in house of leaves deftly sewn together. On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.

#### DIRECTOR'S NOTE

"What do you want to be when you grow up?" Ah, yes the age old question to our youth. One question of which I still don't know the answer. I remember watching Peter Pan for the first time when I was seven years old with my brothers. My mom had recorded the Mary Martin version of *Peter Pan* off of the T.V. onto our Beta player. How each of us boys longed to have the spirit of Peter Pan, to live in an underground lair with fellow lost boys, swordfight

swashbuckling pirates, and have the ability fly. At that young age I realized that here was a boy who was doing just fine, without answering the looming question of his potential career choice.

Why is it, that once we become adults our imagination becomes more plain and bland? Perhaps it's the daily stressors of the economy, rising taxes, deadlines, mortgages, 91 Freeway commutes... when does it all end? The rhythm of our lives needs moments of serenity to fuel our imagination for our flight into Neverland. Each of us needs to have our own Neverland in our mind. For Wendy, Michael, and John it contains Mermaids, Indians, and incredible adventures. For you it might be a Neverland filled with camping under a cloudless sky, or horseback riding on the beach. I hope tonight you find that moment of serenity, your very own Neverland, as you watch *Peter Pan*. Allow yourself a moment to not think practically like a grown up, but with the endless imagination of a child.

So many of us journey through life, looking for the next best thing. But I disagree with that kind of lifestyle. The best part of being a human on this planet is that you never really *have* to grow up. You just have to pretend to at certain times of the day, and then you can

splash your Neverland with thousands of colors, taking time to enjoy the sunsets, laughter, and excitement that fill each day. Thank you for supporting CAT of Corona by being an audience member tonight as a child at heart. Let the adventures begin!

- Daniel Monroe, Director

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