

**PETER PAN IN TROUBLE  
OR  
THE REVENGE OF CAPTAIN HOOK**

**A MUSICAL PLAY FOR CHILDREN IN ONE ACT**

**BOOK BY DONALD J. LEONARD, JR.**

**MUSIC & LYRICS BY DAVID REISER**

**BASED ON CHARACTERS CREATED BY  
SIR JAMES M. BARRIE**

# **Peter Pan In Trouble**

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## CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

NARRATOR

CAPTAIN HOOK

MR. SMEE

JANE

MARGARET

### **THE "LOST BOYS":**

SLIGHTLY

TOOTLES

CURLY

NIBS

THE TWINS

### **INDIAN BRAVES:**

LITTLE BIG FEATHER

DANCES WITH SQUIRRELS

CHARLEY HORSE

PRINCESS TIGER LILY

PETER PAN

TINKERBELL \*

THE CROCODILE

CHIEF SITTING DUCK

### **THE PIRATES:**

STARKEY

CECCO

NOODLER

MULLINS

JUKES

Dedicated to:  
Garrett Anderson and the entire Anderson  
Family  
and  
to the memory of Jeff Blohm

# Peter Pan In Trouble

(\* NOTE TINKER BELL is not meant to be portrayed by a person, but instead should be represented only by a musical leitmotif accompanied by a pin spot or other type of lighting effect.)

## PROLOGUE

*(As houselights fade to black we hear the soothing voice of an unseen narrator.)*

**NARRATOR.** Do you believe in fairy tales? Do you believe that dreams and thoughts and wishes can come true? If you do then, I know just the story to tell you. And if you don't believe in Mermaids, Pirates, and crocodiles with clocks in their bellies, then maybe when our story is over you will believe. Journey with us to Never Land, a place where dreams are real and wishes can come true. Our story begins many years after Peter Pan first visited the Darling children's nursery in London. Captain Hook had once again been defeated by his nemesis, Peter Pan, and a diabolical plot was forming deep within his evil heart and equally dark and sinister brain.

## **MUSIC: OVERTURE (INSTRUMENTAL)**

## **SCENE 1-INSIDE CAPTAIN HOOK'S PRIVATE CABIN ABOARD THE JOLLY ROGER**

### DOWN IN ONE

*(As the final strains of the overture begin to fade, lights come up center stage on the interior of CAPTAIN HOOK'S private cabin aboard the Jolly Roger. We see the sinister pirate in less than top form. He is seated in a carved wooden chair that resembles the throne of a fallen ruler or monarch. He is covered with a blanket, and his bare feet are submerged in a wooden tub. Upon his head of long, black curls is a white bandage tied in a bow. Tending to his every need is his trusty, if not clumsy manservant, MR. SMEE. There is a wheeled cart to the right of HOOK that contains three containers similar in appearance that are labeled in a very distinct manner: MEDICINE, MAGIC POWDER, and POISON, the later is adorned with skull and crossbones. There are other props placed randomly on the cart: an old lantern, treasure maps, a pewter mug, a large wooden spoon, a revolver, a dagger, a skull, and other trinkets. Although he is dressed like a pirate, SMEE acts more like a nursemaid, entering the stage with a piping hot kettle of water which is obviously scalding his hands. He intends to pour the water into HOOK'S foot bath, but trips upon his own feet, and accidentally pours it into HOOK's lap.)*

**HOOK.** *(Screaming)* Smeel! You doddering old fool! Look what you've done! *(He stands)*

*(SMEE scurries about dodging HOOK'S failed attempts to hit him on the head with his hook)*

**SMEE.** *(Apologetically)* Sorry, Cap'n! My mistake. Sorry, Cap'n!

**HOOK.** Clumsy fool! I'll tear your eyes out! *(He cuts the air with his hook).* Your biggest mistake was being born to your mother!

**SMEE** *(Timidly)* Yes, Cap'n!

HOOK. Aye, it was a curse that I was born without a mother! (He sits) Now all I have is you to take care of me, and I would rather die a slow and painful death than be tended by you, my trusted mate.

SMEE. (*Accepting the compliment*) Why, thanks you, Cap'n.

HOOK. (*Hitting him on the head*) You bumbling fool! If it wasn't for you, I wouldn't be in this position in the first place!

SMEE. Oh, but Cap'n, wasn't it I who rescued you from the jaws of that crocodile? You were near death when I found you clinging to the side of Skull Rock. Your body was chilled to the bone, weak from hunger. I barely knew it was you that my row boat ran over and knocked back into the water.

(HOOK *reacts to this*)

SMEE (*Continues to ramble*) Your clothes were torn and your face was bruised and battered when I hoisted you up into my teetering boat by your cold and swollen ears!

HOOK. (*With underlying menace*) Yes, and I have yet to show you my deep and heart-felt appreciation. (*HE toyingly strokes his hook*). I tried to out swim that horrible creature but it follows me wherever I go! Blast that Peter Pan! 'Twas he that cut off me hand and fed it to that devilish croc!

SMEE. Luckily for you that Croc also swallowed that clock which can be heard from inside its belly as a signal to warn you when it's approaching!

HOOK. Yes, lucky me. Oh how I would love to dice up that clever Croc and then shake the hand of Peter Pan with this! (He brandishes his hook threateningly).

SMEE. Soon you will be well and then you can seek out Peter Pan for your revenge!

HOOK. Ah, but I have already begun my revenge, dear Smee, and what sweet revenge it is!

SMEE. (*Intrigued*) Do tell dear Cap'n. Do tell.

HOOK. Well, I don't want to brag, but I do believe it's the most cunning and craftiest plan ever devised by any pirate here or upon the seven seas!

SMEE. Oh, don't keep me in suspense, Cap'n. What is it?

HOOK. (*Pulling SMEE as close as if it is a secret*) Well, if you must know....

SMEE. Oh, yes, Cap'n, yes....

### ***SONG: THE PLAN (SUNG BY CAPTAIN HOOK)***

HOOK. (*Singing*)

I'M IN THE MIDST OF A FIENDISH PLAN  
THAT WILL DEFEAT MISTER PETER PAN!  
WE'LL SOON SEE WHO'S THE BETTER MAN—  
IT WON'T BE HIM!

I HAVE A MAGIC POWDER THAT *(He points to bottle on cart)*  
IS VERY SOON GONNA KNOCK HIM FLAT!  
THEN I'LL SLICE UP THAT LITTLE BRAT *(He makes chopping gesture with hook)*  
FROM LIMB TO LIMB!  
EV'RY NIGHT THIS OLD MARAUDER  
SNEAKS INTO HIS LAGOON WHERE I  
PUT THE POWDER IN THE WATER;  
WHEN HE DRINKS IT HE CAN'T FLY!  
YOU CAN'T IMAGINE WHAT JOY IT BRINGS,  
KNOWING I'VE FINALLY CLIPPED HIS WINGS!  
EV'RY TIME HE DRINKS THE WATER *(He mimes drinking water)*  
HE GETS WEAK AND STARTS TO TOTTER *(He mimes tottering)*  
HE'LL BE READY FOR THE SLAUGHTER *(He mimes drawing sword and waving it about)*  
BY MY HAND!  
THEN I'LL RULE NEVER-NEVERLAND! *(He laughs diabolically)*

SMEE. So Peter Pan won't be able to fly no more, eh Cap'n?

HOOK. Of course not! Within just a few hours of his drinking that poisoned water, Peter Pan will lose his ability to fly forever! Once he is rendered completely defenseless against me, he will be at my mercy. And then, my dear Smee, revenge will truly be mine! I shall rid myself of that blasted Peter Pan once and all! *(He laughs again. SMEE laughs with him)*

SMEE. You'll show him who's boss, eh Cap'n?

*(HOOK stops laughing immediately and becomes serious again)*

HOOK. Quick, Smee! Bring me paper and a quill! I must write a letter to Peter Pan!

SMEE. *(Puzzled)* Gee, Cap'n, are you and Peter Pan still pen pals?

HOOK. No, you bloody nincompoop! I am going to declare my victory over Peter Pan and tell him to leave Neverland at once, or else I will seek out him and his friends the Lost Boys, and one by one, I'll fight them to the death! Without his ability to fly, he will cower from my sword, and then I will find him and force him to walk the plank or have a taste of my hook. And then I will lash him into crocodile meat!

*(SMEE turns to exit then suddenly we hear the amplified sound of a clock ticking. The sound becomes louder as if it is coming closer to the ship. We now see an instant change overcome HOOK. He immediately turns coward and runs to his chair like a frightened child.)*

HOOK. Do you hear that? It's the crocodile! Hide me Smee!

*(The ticking continues)*

SMEE. Now Cap'n, you are safe here. The croc is not going to get you!

HOOK. My heart. Smee, it's my heart. Bring me my medicine, Smee. Hurry, before it's too late!

SMEE. *(Panicking)* Aye, aye, Cap'n.

(SMEE runs around in a small circle, and then in his confusion, he drops his spectacles and steps on them. We hear the sound effect of glass being crushed. As he begins to bend over to pick them up, HOOK yells, "Smee! Hurry it up!" SMEE leaves the glasses on the floor and stumbles over to the cart, hurting his foot in the process when he walks directly into the cart and nearly knocks it over. He grabs the three containers marked MEDICINE, MAGIC POWDER, & POISON. Since he can no longer see, he turns to HOOK to read the labels for him but upon turning to his fearless leader who is now perched atop his chair like an elephant afraid of a mouse. SMEE again is prodded by HOOK's Command, "Smmmee! Hurry!" SMEE drops the canister marked, MEDICINE, and upon tripping, he spills the canister labeled, "MAGIC POWDER". Then with a large wooden spoon he begins feeding HOOK from the canister marked, POISON. SMEE hands HOOK the canister, and upon raising the spoon to his lips, HOOK sees the label and does a spit-take towards SMEE.)

HOOK. What are you trying to do, kill me? (Grabbing SMEE by the lapels) You would like that wouldn't you? (SMEE first shakes his head "yes" in agreement in an act of confusion and fear, then realizing his mistake, shakes his head, "no" in the face of a very upset HOOK.) Well, you won't get off that easy! Where's the medicine?

(SMEE points to where he dropped the medicine canister, he now is crying tears not unlike the manner of Stan Laurel when he was ashamed or made a mistake.)

HOOK. (To SMEE, angrily) You dropped it? Why, you bumbling idiot! Why, I'll... (Realizing that the MAGIC POWDER has been knocked to the floor) What's this? Oh, no! You've dropped the magic powder that was meant for Peter Pan! You incompetent fool! You have ruined a week's supply! Without the rest of this powder, Peter Pan could regain his flying powers before I can get my hook into him! Why, you'll pay for this, Smee! If you have ruined my chance at beating Peter Pan, I'll have your head!

(HOOK draws SMEE near to him with his hook and snarls as SMEE cowers in fear.)

## **BLACKOUT-END OF SCENE.**

## **SCENE 2-INSIDE THE NURSERY OF WENDY DARLING'S GRANDDAUGHTER, MARGARET**

(The year is approximately 1945. As stage lights come up, we see the English nursery of Wendy Darling's granddaughter, MARGARET. MARGARET is a young girl about ten year old, who is tucked snugly in her bed Stage Right and is being read to by her mother, JANE, Wendy's daughter. She is a woman of about twenty-eight years old, who is seen seated in a rocking chair at the foot of the bed. The room is decorated simply. There is a huge divided window with open shutters and lace curtains and a padded window seat Upstage Left. Above MARGARET'S head is a dresser adorned with framed pictures of her father, a soldier, and assorted stuffed animals. There is a shelf of books Up Right, and various children's toys and dolls scattered about the room. There is a grandfather's clock Off Center Right. There are small shelves through-out the room where there are several odd-shaped clocks.)

JANE. (Reading from book) Of course in the end, Wendy let them fly away together. Jane would go with Peter Pan for a few hours every year so she could help him with his spring cleaning Wendy's hair had now become white, and her figure was little again, for all this

happened long ago.” You won’t forget me, Peter, will you?” She asked. Peter promised that he would not and then he flew away never to be seen again. The end.

MARGARET. Oh, Mummy, did Peter Pan really take you back with him to Neverland?

JANE. No, dear. It’s just a story written by Sir. James M. Barrie.

MARGARET. Read it again, Mummy. Please.

JANE. Not now, sweetheart. It’s time for bed.

MARGARET. Once more, Mummy. Please...

JANE. Say your prayers dear, and then I will sing you a lullaby.

*(JANE crosses to bookshelf and puts the book away. As MARGARET finishes silently saying her prayers, JANE sings a tender lullaby during which she straightens up the nursery after tucking MARGARET into bed and kissing her forehead.)*

**SONG: LULLABY (SUNG BY JANE)**

LULLABY, LULLABY

TIME TO SAY GOODNIGHT.

TWINKLING STARS FILL THE SKY,

MOON IS SHINING BRIGHT.

YOU HAVE HAD SUCH A BUSY DAY;

SANDMAN’S COMING SO DON’T DELAY!

SOON HE’LL SLIDE DOWN THOSE MOONLIGHT BEAMS,

WHISKING YOU OFF TO THE LAND OF DREAMS.

*(MARGARET closes her eyes)*

LULLABY, LULLABY,

MOTHER IS TIRED, TOO.

IN A WHILE I KNOW I’LL

BE FAST ASLEEP LIKE YOU.

AND TOMORROW YOU’LL LAUGH AND PLAY;

BUT TOMORROW’S ANOTHER DAY.

YOU NEED YOUR REST—SO DO I;

LULLABY, LULLABY.

*(JANE dims the nursery lights at end of song and starts to exit. Suddenly, without warning, the night light flickers and the divided window flies open. The curtains blow forward as if propelled by a mysterious gust of wind. MUSIC: THE NEVER BIRD. We now see the large figure of the NEVER BIRD, a three-dimensional object of huge proportion with feathered wings glistening with pixy dust. On it’s back are THE LOST BOYS; SLIGHTLY, the self-appointed leader; TOOTLES, not the most brave, but certainly the most fortunate; CURLY, named for his curly hair; NIBS; the smallest in stature of the boys; and the two TWINS, whom can’t even tell themselves apart. THE LOST BOYS climb off the back of the NEVER BIRD and even spring forward through the divided window. )*

JANE. (Startled) My word.....

SLIGHTLY. (*Calling out to JANE*) Wendy? Is that you?

JANE. (She stands suddenly) Who are you?

SLIGHTLY. We're the lost boys. (To others, under his breath) Boy, she has really changed!

JANE. Well, I don't...wait a minute, YOU'RE the Lost Boys??? Of course, I've heard of you! But those were just stories. I never really believed that you actually existed!

CURLY. Wendy, don't you remember us?

TOOTLES. (*To SLIGHTLY*) I don't think that's Wendy.

NIBS. (*Pointing to MARGARET*) Maybe that's Wendy!

TWINS. (*In unison*) That doesn't look like Wendy!

JANE. I'm afraid you are all mistaken. I'm not Wendy. My name is Jane, and over there is my daughter, Margaret. Wendy is my mother.

SLIGHTLY. Where is Wendy? We have come for her help.

JANE. She doesn't live here anymore .....

CURLY. But she used to, didn't she?

JANE. Yes, this used to be her nursery when she was young. (*Remembering...*) I grew up listening to stories about you and Peter Pan and her "adventures" in Neverland in this very room but I didn't think you were real.....and now that I have thought about it, I believe that I, too, have been to Neverland, but it was a long time ago. I'm afraid after all these years I had thought it was all a dream.

NIBS. Where are Michael and John?

JANE. (*Sadly*) They are not here anymore.

TWINS. Where did they go?

JANE. (*In true maternal mode explaining the concept of reality to a child*) They have all gone away. You see, they grew up a long, long time ago and have children of their own now. And even their children have children now, like me., But I have grown up, too, and have grown too old for unbelievable adventures.

SLIGHTLY. (Looking at MARGARET, who is asleep) What about your daughter?

JANE. (*Crossing towards window seat approaching the LOST BOYS using herself to form a boarder between the LOST BOYS and her daughter.*) Oh, no. not Margaret. I couldn't let you take her with you!

NIBS. Why not?

JANE. She's the only child I have.

TOOTLES. Is she intelligent?

JANE. Well, yes but...

NIBS. Does she know any good stories?

JANE. Well, I suppose, but...

CURLY. Is she clever?

TWINS. Is she brave?

TOOTLES. Does she like to laugh?

JANE. (*Overwhelmed*) Yes, I believe so, but why do you need her to go back with you to Neverland?

SLIGHTLY. Peter Pan's in trouble!

NIBS. Captain Hook has found a way to steal Peter's powers so he can no longer fly!

CURLY. And not only that, but now the Croc is sick!

JANE. What?

SLIGHTLY. The crocodile is Hook's fiercest enemy. Yesterday at the lagoon, Nibs and Curly noticed that the Croc had taken ill.

CURLY. And now that Hook has heard that the Croc is sick, he has been causing trouble all over the island!

NIBS. Peter's afraid that he'll come looking for us so he has gone into hiding until he can regain his ability to fly again.

TOOTLES. We need to come up with a plan to get Hook!

TWINS. Hook must be stopped!

NIBS. He's doing terrible things!

SLIGHTLY. Yesterday his ship, The Jolly Roger, was reclaimed from us. He hoisted anchor and set sail for Skull Rock where he has left a warning for Peter Pan!

CURLY. Then he set sail to Mermaid Lagoon where he stole all the mermaid's coral combs!

NIBS. Now he's headed for Indian Country!

SLIGHTLY. He'll probably try to steal the Totem Poles or kidnap Princess Tiger Lily again!

TWINS. Next, he'll come after us!

TOOTLES. We can't find Peter anywhere!

SLIGHTLY. Since we are without our leader, we were hoping that Wendy could help us. We thought she thought she would know what to do.

JANE. (*Thinking out loud*) Well, she does look enough like my mother that perhaps Peter might think she's Wendy, and will come out of hiding to get a closer look and see for himself.

SLIGHTLY. Hey, that might work!

JANE. But how will you get her there? She can't fly. That would be way too dangerous!

SLIGHTLY. She won't have to fly. We rode in on the back of the giant Never Bird. It's a much safer way to travel.

NIBS. And much easier!

TOOTLES. The bird does all the work!

CURLY. You see, if we hide within the comfort of the Never Bird's soft feathers we can't be spotted in the air by Captain Hook's pirate crew. Otherwise we would be flying targets easy to spot in the air.

JANE. Alright, then. I suppose if she wants to go with you, I will allow you to take Margaret back to Neverland with you, but only for a few hours. Please promise me that you will take good care of her!

SLIGHTLY. We will!

JANE. Okay, then. I'll wake her.

(JANE *crosses to MARGARET'S bed and gently wakens her daughter*) Margaret, darling. Wake up, sweetheart.

MARGARET. (*Sleepily*) What is it mother?

JANE. Darling, I'm sorry to wake you, but it's important. Remember those stories I told you about Peter Pan?

(MARGARET *slowly nods "yes"*)

JANE. Well, they aren't make believe. They really happened.

MARGARET. I know, mother. You told me so.

JANE. Well, yes dear, But I didn't really believe they were true myself until just a few minutes ago. All this time I thought they were just stories but you knew that Never Land actually existed?

MARGARET. (*Nodding "yes"*) Second star to the right, and straight on til morning.

SLIGHTLY. That's it! (*To others*) She knows the way!

MARGARET. (*Startled she rises to see they are not alone in the nursery*) The Lost Boys!

NIBS. She knows us!

MARGARET. (*Excitedly*) Have you come to take me to see Peter Pan?

(THE LOST BOYS *all nod "yes"*)

JANE. They need your help, dear. I'm afraid that Peter Pan's in trouble!

MARGARET. Are they going to teach me to fly?

JANE. No dear. They are on a top secret mission, so they have flown here on the back of the giant Never-Bird. (*She gestures out the nursery window to the NEVER BIRD*)

MARGARET. Why, it's beautiful! I get to ride on that?

SLIGHTLY. (*Taking charge*) Of course. We'll even let you sit up front.

NIBS. Do you know any stories? (*Margaret nods "yes"*)

(THE LOST BOYS *begin to guide MARGARET towards the window*)

SLIGHTLY. Goodbye, Jane. Thank you for your help.

MARGARET. Goodbye, Mother. I'm going to see Peter Pan!

JANE. Goodbye, dear. Have a safe journey! Oh but wait! I have something for you to take with you in case you need them to help Peter defeat Captain Hook!

(*Quickly JANE grabs a pillow case from MARGARET's bed and scurries about the room gathering clocks from inside the room and places them inside the pillow case. She hands the pillowcase to MARGARET.*)

JANE. Take these with you in case you need them, sweetheart.

MARGARET. But why, mother?

JANE. When the time comes you'll know what to do with them. (*She hugs her and turns to SLIGHTLY*) Make sure you have her returned to me by morning!

SLIGHTLY. Yes, of course. We will bring Margaret back before sunset tomorrow!

JANE. London time!

SLIGHTLY. (*Shaking his head "yes" then under his breath to MARGARET*) Boy, am I ever glad I don't have a mother!

TWINS. Goodbye.

**MUSIC: THE NEVER BIRD (INSTRUMENTAL).**

(MARGARET and THE LOST BOYS wave goodbye as they climb onto the back of the NEVER BIRD and drift away into the night Sky. JANE waves sadly goodbye.)

JANE. Goodbye. Have a safe journey. (*Softly*) I wish I could go with you...

**BLACKOUT. END OF SCENE**

**SCENE 3- INDIAN TERRITORY IN NEVERLAND**

(*The scene begins DOWN-IN-ONE. As lights come up in front of the closed Main Curtain, we see several INDIAN BRAVES onstage, including CHIEF SITTING DUCK, who holds a tom-tom drum.*)

## SONG: WE ARE INDIANS (SUNG BY CHIEF SITTING DUCK & INDIAN BRAVES)

WE ARE INDIANS, INDIANS  
FEARLESS WARRIOR BRAVES;  
YOU KNOW WHEN YOU MAKE AN INDIAN ANGRY  
NOTHING CAN SAVE YOU!  
ALL US INDIANS, INDIANS  
NOW MUST SETTLE SCORE.  
YOU SEE, WE NATIVE AMERICANS  
GET HERE LONG TIME BEFORE YOU.

YOU STEAL COUNTRY AWAY FROM US;  
THAT MAKES US UNHAPPY.  
YOU TAKE TOM-TOM AND PLAY FOR US WAR DANCE AND MAKE IT SNAPPY!

(A pre-selected audience member is brought onstage to play the tom-tom. As the audience member plays the tom-tom, the INDIAN BRAVES and CHIEF SITTING DUCK sing the following verse which is to be sung slower, and in a more sinister fashion.)

NOW WE SCALP YOU AND YOU WILL GET  
HEADACHE VERY SLITTING!  
LOOK AT PALEFACES—THEY ALL UPSET!

(INDIAN BRAVES sing at a faster tempo while looking at audience)

HEY, WE ONLY WERE KIDDING!

*(During the applause, the audience member is led back to their seat by CHIEF SITTING DUCK. INDIAN BRAVES exit laughing. The MAIN CURTAIN opens revealing PRINCESS TIGER LILY center stage in front of Neverland backdrop surrounded by three self-standing totem poles.)*

MUSIC: WE ARE INDIANS (INSTRUMENTAL)

*(TIGER LILY dances around totem poles in time to the music unaware that she is being watched by CAPTAIN HOOK'S PIRATE CREW, who sneak onstage one by one during dance. The PIRATES station themselves behind or around the totem poles. STARKEY hides behind stage right totem pole; CECCO hides behind Center Stage totem; NOODLER has hidden behind the Stage Left Totem. MULLINS peeks behind a rock or shrub Down-Right; JUKES hides behind a tree Down-Left. During the dance, STARKEY, NOODLER, and CECCO, one at a time, in that order, tip-toe offstage carrying the lightweight totem poles. TIGER LILY notices the missing totem pole each time after it had been taken off, but is always facing another direction while they are being lifted and carried offstage. Finally, after stalking the last remaining totem, she begins spinning around in pirouettes, and fails to see CECCO exit with the last remaining totem. She then notices that the rock and the tree, from which MULLINS and JUKES are hiding behind, begin to close in on her. She becomes suspicious at the end of the dance, as she begins to exit, they pop out to capture her but she kicks them in the shins and knocks their heads together ala THREE STOOGES. She then flees Off-Left. The two remaining PIRATES begin to exit in her direction when they hear the*

*offstage voices of THE LOST BOYS. Quickly, they run back to their hiding places, which they now move to Down Stage. They hide as THE LOST BOYS and MARGARET enter joyously from off-Stage Right.*)

MARGARET. Why, Neverland is lovely I can see why you would never want to grow up and move away. I bet you could spend forever looking at the clouds and star-filled skies.

SLIGHTLY. Oh, yes. Our days are much longer than yours back in London.

CURLY. One hour in Never-Neverland equals an entire day in your world!

NIBS. But in Neverland you never grow older.

TOOTLES. We are all the same age now as when we first got here.

MARGARET. You mean to tell me that if I stayed here I would never grow any older than I am now?

CURLY. That's right. Children who live here never grow up!

TWINS. And never grow old!

MARGARET. How sad. Everyone just stays the same. (THE LOST BOYS *nod*, "yes")  
Where's Peter?

*(All of the LOST BOYS shrug. They don't know.)*

SLIGHTLY. Ever since Peter lost his ability to fly a few days ago, he and Tinkerbell have not been heard from.

CURLY. That's why we brought you here, hoping that Peter will see you from a distance thinking you are Wendy and will come running over here to speak to you.

NIBS. Maybe then we can convince him to let us help him face Hook and make him surrender forever!

MARGARET. But haven't you tried looking for Peter? I mean what if he's trapped somewhere or if he's hurt. Worse yet, how do you know he isn't captured by Hook already?

SLIGHTLY. Oh, that's impossible. If he was hurt, trapped, or captured, Tinkerbell would come to tell us. We haven't heard from him only because he wants to be left alone.

MARGARET. How many hiding places can there be on this island? Are you sure you have looked everywhere?

TOOTLES. Oh, we've searched all the usual hiding places. We even asked the animals, mermaids, and pixies to be on the look-out for Peter, but no one has seen him.

NIBS. It's almost as if he has disappeared completely!

MARGARET. *(Laughing)* Oh, that's impossible! I'm sure he's somewhere! The question is, how will we find him?

CURLY. We could smoke 'em out like injuns!

SLIGHTLY. That's it! We could send him a smoke signal message like the Indians would. We could tell him it was important that he meet us somewhere secret!

MARGARET. That's no good!

SLIGHTLY (*Offended*) Why not?

MARGARET. Well, if we're looking for Peter, no doubt Hook is, too. He probably has his pirates searching everywhere. If we send up smoke signals, there is a chance that Hook's men will see it, too, and we would be leading them straight to Peter, almost like a trap!

SLIGHTLY. (*Admitting defeat*) Yeah, I guess you're right.

CURLY. Gosh, those pirates are smart!

(MULLINS and JUKES *chuckle silently from their hiding places.*)

MARGARET. What was that?

SLIGHTLY. What was what?

MARGARET. I thought I heard something.

NIBS. I didn't hear anything.

(MULLINS AND JUKES *grow silent, as if they think they've been discovered.*)

SLIGHTLY. Aw, I think you're hearing things!

MARGARET. I heard laughter. It sounded close-by.

NIBS. You're bonkers!

CURLY. Probably just pixies flying by.

MARGARET. No, I don't think so. It sounded like men's voices.

TWINS. (*Frightened*) Injuns?

TOOTLES. (*Excited*) Pirates?

MARGARET. I don't know. I don't hear it anymore!

SLIGHTLY. Well, whoever it was, they probably left because they thought you were alone, but when they saw that you were with us they ran off scared!

(PIRATES *chuckle*)

MARGARET. There it is again!

(PIRATES *grow silent*)

TWINS. Maybe it was Peter!

MARGARET. (*Looking around*) No, I think it was more than one voice I heard coming from two different directions.

SLIGHTLY. (*Dismissing it completely*) Well, it doesn't matter now. They're gone.

MARGARET. Well, what if it was Indians or Pirates? How would Peter know if you were alright? He's still your friend. Would you try to send him some sort of secret signal to let him know that one of you were sick or hurt?

CURLY. Well that's what the whistles are for!

(*The other LOST BOYS give him an immediate look of disapproval to indicate he has broken a sacred trust.*)

CURLY. (*Realizing his mistake*) But those are only in case of an absolute emergency!

MARGARET. Whistles? What whistles?

(*The LOST BOYS remain silent for a moment.*)

NIBS. (*Not being able to keep the secret anymore*) Why the whistles we wear around our necks, of course.

MARGARET. Let me see, please.

SLIGHTLY. (*Taking charge of the situation now that the secret is out*) They are a special kind of whistle Peter made for us that only he and Tink can hear! (*He reveals necklace to MARGARET.*)

MARGARET. (*Trying to get a closer look at the whistle*) So would Peter come here if he heard you blow the whistle?

SLIGHTLY. (*Getting wise to her scheme*) Well, yes of course he would, but it can only be used for an emergency. (*He tucks it away under his shirt so it's out of her reach*)

MARGARET. But this is an emergency. We can't find Peter. What if he is hurt or in need of company?

TOOTLES. But we gave Peter our word!

NIBS. Yes. If we blow our whistles now, when our lives aren't in danger, he would become quite angry with us!

MARGARET. But you are only concerned about him. Why, if I was Peter I would be very pleased that you were concerned for my well-being. That's what friends do- they look out for one another!

**MUSIC: FRIENDSHIP** (*SUNG BY MARGARET*)

During song, THE LOST BOYS and MARGARET fail to notice MULLINS and JUKES sneak offstage.)

MARGARET. (Singing):

FRIENDSHIP IS WHEN YOU SHOW YOU CARE  
ALTHOUGH YOU'RE SCARED TO TRY  
FRIENDS ALWAYS DO A FRIENDLY DEED

FOR FRIENDS IN NEED, THAT’S WHY.

FRIENDS ARE FRIENDS UNTIL THE END,

‘CAUSE FRIENDSHIPS NEVER DIE.

FRIENDSHIP IS TAKING SOMEONE’S HAND

TO UNDERSTAND THE PAIN.

FRIENDS HELP THEIR FRIENDS THE BEST THEY COULD

AND NEVER WOULD COMPLAIN.

HAPPY, SAD, THROUGH GOOD AND BAD,

A FRIENDSHIP WILL REMAIN.

WHEN YOU HAVE A FRIEND AND YOUR FRIEND NEEDS YOU,

CAN YOUR FRIEND DEPEND ON YOU COMING THROUGH?

DO YOU SHOW CONCERN WHEN THEY’RE FEELING BLUE?

HAVE YOUR FRIENDS ALL LEARNED THEY CAN COUNT ON YOU?

IF YOU ANSWERED, “YES”, THEN YOU PASSED THE TEST,

‘CAUSE AS FAR AS I CAN SEE,

YOU’D BE A GOOD FRIEND FOR ME.

YOU’D BE A GOOD FRIEND FOR ME.

*(At the end of song, SLIGHTLY is caught off-guard by MARGARET, who grabs his emergency whistle and blows it loudly. All the LOST BOYS react with shock at her sudden action.)*

SLIGHTLY *(Angry)*. Why did you do that?

MARGARET. I only wanted to help. I thought Peter would come out of hiding to respond to the whistle!

CURLY *(Upset)* But he will think that we betrayed his trust!

MARGARET. No he won’t! You are his friends, his loyal companions. He won’t be upset with you for being concerned about him!

NIBS. I don’t know. If he’s angry with us then it’s all your fault!

MARGARET. Oh, alright. If he is angry, I’ll take the blame!

*(We hear the faint sound effect of a clock ticking)*

MARGARET. What’s that sound?

TOOTLES. Someone’s coming!

TWINS. *(Pointing out towards audience)* Look! Over there in the water!

SLIGHTLY. It’s Peter! What is that he’s riding on top of?

CURLY. *(Excited)* Why, it’s the croc!

SLIGHTLY. *(To MARGARET)* That’s not just any crocodile. That’s the crocodile that bit off Hook’s hand!

MARGARET. Oh, dear!

*(PETER PAN enters from the back of the house. He is a cocky boy of about twelve years who normally is quite conceited, but right now doesn't seem altogether sure of himself. He is accompanied by TINKER BELL, who is represented by a pin spot and the alternating of two of five different musical themes.)*

**MUSIC: LEITMOTIFS #1 & #2.**

*(As the LOST BOYS call out to PETER, they immediately remember who's in charge and line up before him as if he were a drill sergeant making a surprise inspection. MARGARET stays behind them.)*

PETER. *(Seeing only THE LOST BOYS)* What happened? Who's hurt?

SLIGHTLY. No one sir!

PETER. I thought I told you not to blow the whistle unless someone was in trouble!

NIBS. You did, sir!

PETER. Then which one of you blew the whistle?

*(The LOST BOYS stand in a make-shift line blocking MARGARET who is hiding from PETER. One by one THE LOST BOYS step forward as they answer their leader until MARGARET is revealed.)*

SLIGHTLY. Not I, sir!

TOOTLES. Not I, sir!

CURLY. Not I, sir!

NIBS. Not I, sir!

TWINS. It wasn't us!!

PETER. Is that so? Then if none of you blew the whistle, who did?

MARGARET. I did.

PETER. *(Facing MARGARET)* Oh, fine. *(He does a double-take)* Wait a minute! Who are you? *(MARGARET remains silent)* I asked you a question. Who are you?

**MUSIC: WHO ARE YOU? (SUNG BY PETER PAN & MARGARET)**

**PETER. (SINGING ANGRILY)**

WHO ARE YOU?

DON'T YOU KNOW TO SIGNAL ME

IS TABOO

EXCEPT IN AN EMERGENCY?

NOW I'M IN THE OPEN—ANYWHERE I LOOK

THERE COULD BE A SNEAK ATTACK BY CAPTAIN HOOK!

WHO ARE YOU?

GUESS I PROBABLY SHOULD SAY,  
“HOW D’YOU DO?” (*He begrudgingly scrapes and bows to MARGARET*)  
EVEN THOUGH YOU DISOBEYED  
MY EXPLICIT ORDERS ON THE WHISTLE’S USE,  
‘CAUSE BAD MANNERS NEVER HAVE A GOOD EXCUSE. (*He softens*)  
WHEN I LOOK A LITTLE CLOSER I CAN SEE  
THERE’S SOMETHING ABOUT YOUR FACE  
THAT BEARS A CERTAIN FAINT FAMILIARITY  
I JUST CAN’T SEEM TO PLACE.  
WHAT’S YOUR NAME?

**MARGARET.**  
(*SINGING SWEETLY*)

MY NAME’S MARGARET, HOW D’YOU DO? (*SHE curtsies*)  
AND I CAME  
‘CAUSE THE BOYS ALL ASKED ME TO.  
THEY SAID THEY HOPED THAT I  
COULD HELP TO MAKE YOU FLY,  
AND I AM GOING TO TRY  
THE BEST I CAN.  
PLEASED TO MEET YOU, PETER PAN. (*THEY shake hands*)

PETER. Exactly where do you come from? I feel like I have met you before.

MARGARET. I’m from London, and I’m very pleased to make your acquaintance. I can explain about the whistle. You see I thought that...

PETER. (*Interrupting MARGARET*) Did you say you were from London?

MARGARET. Yes, I’m sorry, but I’m afraid that neither my Mother nor Grandmother could come, so I came instead.

PETER. (*Puzzled*) Mother? Grandmother? Why, of course! You must be Wendy’s granddaughter! My, it has been a long time! But why exactly did you come here?

SLIGHTLY. (*Stepping forward*) We were worried about you, Peter. We hadn’t seen you in days!

CURLY. We brought Margaret along to help us find you!

PETER. (*TO MARGARET*) And you were the one who decided to blow the whistle?

(*THE LOST BOYS cover their faces with their hands in expectation of a fit of anger expressed by PETER.*)

MARGARET. (*Looking to the LOST BOYS for help*) Well, yes I did, and I realize that you only meant for it to be used in emergencies, but the boys tried looking for you and when they couldn’t find you, they became worried.....

PETER. (*Laughing*) That’s okay. You don’t have to explain.

(MARGARET looks over at SLIGHTLY and the other LOST BOYS in a gloating manner as if to say, "I told you so!") SLIGHTLY just glares back at her.)

PETER. Besides, I was in need of a change of company anyway.

(TINKER BELL reacts with great commotion to this comment. SHE is offended. **MUSIC: LEITMOTIF #3**)

PETER. Oh, Tink. I was talking about the Croc not you! Margaret, meet Tinker Bell. (As an aside to MARGARET) She's the jealous type!

(TINKER BELL reacts negatively again. **MUSIC: LEITMOTIF #4**)

PETER. Now, Tink, behave yourself! We have a guest present. Margaret here is the granddaughter of our good friend, Wendy!

(TINKER BELL reacts with a great commotion. **MUSIC: LEITMOTIF #3**)

PETER. Why, Tink, that isn't a very nice thing to say. I liked Wendy, and I don't think she was a silly-looking girl!

MARGARET. (To TINKER BELL) Well, she spoke very highly of you, Tinkerbell. She spent hours telling me stories about Neverland and how pretty you were! I used to dream that I was you and that I could fly to anywhere I would want to go. You're very lucky because you don't have to go to school, and you can stay here in Neverland all day and night. Oh, how I wish I could be like you!

PETER. (To TINKER BELL) See, Tink, you had her judged all wrong, too!

TOOTLES. (To PETER.) How come you rode in on the back of the Croc?

CURLY. Yeah! Is he giving free sight-seeing tours?

PETER. No, I was trying to nurse it back to health when I heard the whistle. I decided riding on its back would be the fastest way here.

SLIGHTLY. Hook has really slowed you down, eh?

PETER. I suppose so. I always took flying for granted. But now that the Croc isn't feeling well, it's going to be difficult to keep old Hook in line. Once he hears about the Croc being sick, he will start causing trouble on the island thinking that there is nothing to stop him from doing whatever he wants!

CURLY. He already has. The mermaid's combs were stolen!

PETER. No!

NIBS. Yes. And Hook has carved his initials in Skull Rock!

PETER. This is getting serious!

SLIGHTLY. This wouldn't be happening if that Croc wasn't sick!

MARGARET. Well, how sick is he?

PETER. See for yourself.

*(As the houselights come up to full we the sick CROCODILE slithering from the back of the house accompanied by the sound effect of a muffled ticking clock.)*

MARGARET. Does anyone know if it's eaten something...or someone that might have disagreed with it? Maybe the Croc simply has indigestion.

SLIGHTLY. Indi..what?

MARGARET. An upset stomach.

SLIGHTLY. Oh. That's' what I thought you meant.

CURLY. Well, I fed it some wild berries last week.

NIBS. I gave it some acorns.

MARGARET. Anything else?

SLIGHTLY. *(Thinking hard)* Some radishes...

TOOTLES. And mustard pudding.

TWINS. Hot pepper cakes.

NIBS. Dried horseradish..

MARGARET. Oh dear!

PETER. And water of course...

MARGARET. What kind of water?

PETER. Lagoon water. The same as we all drink. What other kind of water is there?

MARGARET. You mean that you and the Croc drink the same water?

PETER. Yes, that's right. What's wrong with that?

MARGARET. Well, I'm not sure. When did you first discover that you had lost your ability to fly?

PETER. One morning after I had finished taking a drink from the lagoon, I wandered down to Skull Rock, where I found a note left for me by that no-good scoundrel, Captain Hook!

TWINS. *(With interest)* What did it say, Peter?

PETER. *(As if reading a story to small children, with much exaggerated expression)* It said that he had found a way to render me completely helpless!

*(THE TWINS react in shock, the others look on as if they already knew this)*

MARGARET. And when did the Croc get sick?

PETER. Well, soon after that I suppose. Do you think that has something to do with my losing the ability to fly?

MARGARET. Maybe. Do you remember if you tasted anything unusual about the lagoon water or feel different in any way?

PETER. Well no. I did feel dizzy at first but no matter how much Pixy Dust I used or how happy the thoughts were I still couldn't fly. Wait a minute...do you think Hook put something in the water to effect my ability to fly? And that is what has made the Croc sick?

MARGARET. Well I suppose the Croc has eaten many things worse than mustard pudding and hot pepper cakes....

NIBS. Yeah, like Captain Hook's hand?

(THE LOST BOYS and PETER laugh)

MARGARET. Exactly. (To PETER) I think whatever has made you lose your ability to fly has made the Croc very sick!

(PETER crosses to the CROC and helps him to center stage)

PETER. Why that no-good, rotten Hook!

SLIGHTLY. With you and the Croc out of the way he's free to run about the island causing all kinds of trouble.

PETER.(Just realizing it) So that was part of his evil plan all along...he wanted the Croc to get sick....

MARGARET. Yes, so we had better nurse that Croc back to health so we can put an end to Hook's latest plot!

PETER. (To LOST BOYS) It's good to have a mother again, eh boys?

MARGARET. (Reacting to comment) Mother? Oh yes that's right. You think all girls are mothers. I had forgotten that's why you brought my grandmother here in the first place. To be your Mother...(looking at the CROC) Peter, until we can stop Hook from poisoning the Lagoon you and the Croc and the Lost Boys should stop drinking any of that water!

PETER. But the Croc lives in the Lagoon. It drinks the water it swims in.

SLIGHTLY. What about the mermaids? They swim in that water and drink it, too.

MARGARET. Well we'll have to find a new home for the Croc to live in temporarily and you had better warn the mermaids to stop drinking the water until further notice.

PETER. Check! Tootles!

TOOTLES. Yes, Peter?

PETER. Go tell the mermaids they need to swim and drink in the water inside Skull Rock until further notice!

TOOTLES. Right away, sir!

MARGARET. And you had better warn the Indians, too!

PETER. Tell the Indians, too.

TOOTLES. (As he exits) Yes sir!

TWINS. What about the pirates?

MARGARET. No it will be good for them to get a taste of their own medicine! Now speaking of medicine, we'll have to cure the Croc's indigestion. Do you boys have anything to settle a crocodile's upset tummy? Baking soda perhaps?

CURLY. Baking soda?

MARGARET. Yes...that fizzy stuff it's a white powder used for baking.

CURLY. Oh sure. I'll go get it. (He exits)

MARGARET. We'll need a bucket of fresh water for the Croc and Peter!

NIBS. I've got some hidden in my top secret storage place.

SLIGHTLY. You mean that rainwater you keep dangling from the top of the tree house?

NIBS. How do you know about that?

SLIGHTLY. A little fairy told me!

NIBS. (Disappointed) So much for being top secret!

MARGARET. That sounds perfect. And while you're there could you please grab a blanket as well?

PETER. A blanket? What for?

MARGARET. Well, sometimes when I get sick, my mother puts me into bed and covers me with a blanket to keep me warm. You do want the Croc to get better don't you?

PETER. Of course!

MARGARET. Well, then, perhaps if we wrap the Croc in a blanket it will get better.

PETER. Okay. (*To the TWINS*) Go get a blanket. And hurry!

TWINS. Yes sir. (*They salute and exit*)

PETER. What if the Croc really isn't sick?

MARGARET. What do you mean?

PETER. You know, maybe it's just pretending to be sick in order to get attention. They often pretend that they're sad. Ever hear of crocodile tears?

MARGARET. (*Laughing*) Oh, Peter! You're being silly!

PETER. (*Seriously*) No really...

**SONG: HOW CAN YOU TELL? (SUNG BY PETER & MARGARET)**

**PETER.** (*Singing*)

HOW CAN YOU TELL A CROCODILE'S  
REALLY SICK? WHO KNOWS FOR SURE?

**MARGARET** (*Singing*)

SEE IF HE'S GOT A FEVER.  
WHY DON'T YOU TAKE HIS TEMPERATURE?

**PETER** (*Spoken*)

I'm not putting a thermometer in his mouth!

**MARGARET** (*Spoken*)

Very well then; just use your eyes.

(*Sung*)

LOOK-YOU CAN TELL THIS CROCODILE  
IS THE SICKEST YOU HAVE SEEN.  
NOT ONLY DOES HE NEVER SMILE  
HIS COMPLEXION'S TURNING GREEN.

**PETER.** (*Spoken*) Crocodiles never smile, and green is their natural color.

**MARGARET.** (*Sung, She is getting upset.*)

JUST FEEL HIS BROW

(*She places PETER'S hand on the CROC'S forehead, he is resistant*)

**MARGARET.** (*Singing*)

IT'S CLAMMY AND IT'S COLD AS WE BOTH CAN TELL

**PETER.** (*Singing*)

BUT THAT IS HOW  
A CROCODILE FEELS WHEN HE'S FEELING WELL.

**MARGARET.** (*Spoken; exasperated*) Peter, you're being very difficult!

(SUNG) HOW CAN YOU TELL THE CROC IS SICK?

IT IS NOT AN EASY TASK.

**PETER.** (*Sung*)

WAIT—WE CAN TRY A LITTLE TRICK  
BY THE QUESTIONS THAT WE ASK.

**MARGARET.** (*Spoken*) What do you mean?

**PETER.** (*Spoken*) Pay close attention and follow my lead. (SUNG To CROC)

IF YOU'RE REALLY ILL,

WILL YOU TAKE A PILL

THAT IS VERY BIG AND BITTER ? (CROC nods, "yes")

**MARGARET.** (*Singing to CROC*) IF YOU'RE SICK OR NOT  
YOU WILL GET A SHOT  
FROM A NURSE—WILL YOU PERMIT HER (*CROC nods, "yes"*)

**PETER.** (*Singing to CROC*)  
AND THERE'S ONE THING MORE;  
WE MUST ASK YOU FOR  
SOME IMPORTANT INFORMATION:

**MARGARET.** (*Singing to CROC*)  
WHAT IF YOUR CURE  
REQUIRES SURGERY?  
WILL YOU HAVE THE OPERATION? (*CROC nods, "yes"*)

**BOTH TOGETHER** (*Singing to CROC*)  
WELL I MUST CONFESS  
THAT HE PASSED THE TEST  
AND, AS SUCH, WE MUST CONCUR  
THAT HE'S REALLY ILL,  
AND I GUESS WE WILL  
HAVE TO TRY AND FIND A CURE.

(*MARGARET and PETER finish song as THE LOST BOYS return with the items MARGARET requested and place them on or around the CROC. CURLY mixes half a box of baking soda into the bucket of water and tries to spoon feed it to the CROC as TOOTLES and the TWINS cover the CROC with the blanket. TIGER LILY runs onstage followed by her father, CHIEF SITTING DUCK. They are both very upset.*)

TIGER LILY. Peter. We have found you! We have searched for many moons, over mountains and in every tree!

PETER. Well, Hook has found a way to keep me grounded for a while, but I promise you that it won't be for long... (*sees CHIEF SITTING DUCK*) Oh, hello, Chief!

CHIEF. (*Holding up hand as a symbolic greeting*) How.

PETER. How did Hook do it? Well, Margaret here... (*MARGARET curtsies*).

PETER. (*As an aside*) That's Wendy's granddaughter, you remember Wendy?

(*CHIEF and TIGER LILY nod "yes"*)

PETER. She thinks Hook put something in the Lagoon water because he knows that's where the Croc and I get our drinking water.

TIGER LILY. Hook is a bad man. He has done terrible things!

PETER. What has he done now?

CHIEF. (*Very upset*) Wicked Pirates tookum totem poles! What is wrong with creature that keeps evil pirate from leaving ship to do bad things?

PETER. (*Pointing to CROC*) He's here. Margaret was just nursing him back to health. He drank some of the water Hook had poisoned and it made him sick.

CHIEF. We in heap big trouble!

MARGARET, Well, I'm afraid that the Croc is too sick to move. He'll be unable to move for a while.

TIGER LILY. How long?

MARGARET. It could be a day or two?

TIGER LILY & CHIEF. Oh no!

PETER. Since the Croc can't stop Hook from his nasty deeds we'll have to think of some other way to keep him in line. What we need now is a fool-proof plan.

(TINKER BELL *reappears and whispers something into PETER'S ear. He reacts.* **MUSIC: LEITMOTIF #1**)

PETER. Why, Tink. That's a good idea! We'll hold a pow wow to think of a plan to stop Hook. We'll have to meet somewhere very private!

CHIEF. We can meet near Wigwam!

PETER. No, Chief that's out in the open where Hook's men can easily hide near-by and overhear our plan.

(CHIEF *hangs his head down low*)

PETER. We'll have to go to the tree house! Come on. Let's go now. There's no time to lose!

MARGARET. But, Peter. What should we do about Croc? He shouldn't be moved if he's sick!

PETER. Someone should stay here and stand guard.

SLIGHTLY. You mean you want us to baby-sit a crocodile?

MARGARET. (*Motherly*) What's wrong with that?

(*The LOST BOYS laugh*)

NIBS. That's silly!

CURLY. Count me out!

TOOTLES. Me too!

TWINS. Us too!

SLIGHTLY. (*Pointing to MARGARET*) What about her?

MARGARET. Well, I suppose I can stay....

PETER. No. We'll need her at the pow wow.

(MARGARET *smiles at PETER's insistence that she go with them*)

TIGER LILY. I'll stay with crocodile. I am not afraid. Crocodile must get well to scare wicked pirate!

PETER. Good for you, Tiger Lily. Tink, you stay with Tiger Lily.

(TINKER BELL *refuses PETER'S request*)

**MUSIC: LEITMOTIF #4**

PETER. What do you mean, no. I told you to stay here. I am your leader. Do as I say. Pan has spoken!

MARGARET. (To PETER) Don't you think you are being a bit harsh with her? She likes you, Peter, and wants to come with us.

PETER. (*Stubbornly*) No, she must stay here to protect Tiger Lily in case Hook or his men are spotted in the area. She can come warn us faster than anyone else on the island in case of danger!

(TINKER BELL *now agrees*. **MUSIC: LEITMOTIF # 2**)

PETER. Good. I'm glad you'll stay, Tink. Keep an eye out for pirates, especially Hook!

TIGER LILY. (*Nodding, "Yes"*) How.

PETER. What do you mean how?

MARGARET. I believe "how" means "yes" in her native language. Peter, don't you think she should take one of the boy's emergency whistles in case she and Tinker bell are separated and she needs to call for help or warn us of a pirate attack?

PETER. Good idea. Nibs, give your whistle to Tiger Lily.

NIBS. Aw, gosh, Peter, do I hafta?

PETER. Yes, that's an order!

SLIGHTLY. (*Taking off whistle*) Here, Tiger Lily. You can take mine.

(SLIGHTLY *offers whistle to TIGER LILY*)

TIGER LILY. How.

SLIGHTLY. You blow on it. (*Realizing that she has just thanked him*) Oh, you're welcome. Now, only use this in case of an emergency. Do you understand?

(TIGER LILY *nods "yes" as MARGARET looks on and smiles*)

PETER. Let's go! Take care, Tiger Lily. Goodbye Tinker bell.

(TINKER BELL *says goodbye*. **MUSIC: LEITMOTIF #5**. THE LOST BOYS *and* MARGARET *say good bye and exit along with* CHIEF SITTING DUCK *who remains silent*.)

**BLACKOUT.**

## SCENE 4

*(As lights come up, we see TIGER LILY guarding the sickly CROC. We hear the faint sound on ticking, and then the PIRATES are heard singing from offstage. TIGER LILY runs upstage left and hides from the PIRATES as they enter from Off Right carrying CAPTAIN HOOK on a rough chariot. HOOK is now fully dressed and we see him fanning himself with a jeweled fan. The PIRATES march around singing.)*

**SONG: THE PIRATE SONG (Sung by THE PIRATES.)**

**PIRATES (Singing)**

YO HO HO! IT'S THE PIRATE LIFE FOR ME!  
WE PLUNDER AND WE FIGHT  
EV'RY DAY AND EV'RY NIGHT  
AS WE SAIL THE SEVEN SEAS!  
THERE IS NOTHING IN THE WORLD THAT WE WOULD RATHER BE!

*(During the song, the PIRATES clumsily tilt HOOK from side to side until he finally falls out of the chariot at the end of the song. The PIRATES divide into three groups and sing the song as a round a capella continuing until HOOK has been dropped. The PIRATES, unaware that HOOK has fallen and can't get up trample him as they continued marching. HOOK beats the PIRATES on the feet with his jeweled fan until they notice him and help him up. He then beats the two PIRATES that help him over the head with his fan. HOOK hobbles over to the covered CROC, behind which TIGER LILY is hiding. From HOOK'S view the CROC looks like a big rock. During the following dialogue HOOK lowers himself as if to sit but doesn't actually get around to do this.)*

HOOK. Gadzooks! We haven't heard from that blasted Croc in hours! It must have left the island! Why that would be just grand if it did. I wouldn't have a care in the world! First Peter Pan, not the Croc! My two mortal enemies may never be heard from again! Dear sweet rapture! This is too good to be true! Now, Smee...

SMEE. Yes, Cap'n?

HOOK. Are the men certain they have not seen or heard from Peter Pan or that blasted Croc?

SMEE. Yes, Captain. Neither one have been seen in days!

HOOK. Well, well, well. This calls for some celebrating. Why don't we kill the lost boys!

*(TIGER LILY reacts with horror.)*

SMEE. How will we do that, Captain?

HOOK. Well, both Noodler and Mullins said they saw the Lost Boys not more than half an hour ago in this very spot talking to some girl about whistles Peter Pan had given them to use for emergencies. Now all we have to do is to get our hands on just one of these whistles and Peter Pan will come to the rescue. And after we've captured Pan, the Lost Boys are sure to follow, hen we'll slaughter them all!

SMEE. What about the girl, Captain?

HOOK. We'll make her walk the plank, of course!

SMEE. Oh, Cap'n it will be just like old time again!

HOOK. Yes, those were the days, before Peter Pan came to ruin things. Oh, how we killed, how we plundered. Ah, it will be wonderful once we rid this island of all the good-doers like Pan and the Lost Boys. Then we'll take care of that Indian girl and her father! Ha! There will be no stopping us! (He laughs diabolically).

(SMEE and the others join in the laughter as HOOK starts to sit on the CROC. TIGER LILY observes from UP Left. We now hear the amplified sound of a clock ticking.)

SMEE. (Looking around) Uh, Cap'n? Do you hear that sound?

SMEE. I'm not certain, Cap'n. But....I believe it's the.....

HOOK. (Now aware of that sound, jumping up) Egad! It's that dreaded Croc! But where is it coming from?

(All PIRATES have stopped laughing and now look in HOOK'S direction. There is a pause as SMEE draws his gun and points it towards HOOK. HOOK slowly turns towards CROC then after a brief pause, he speaks to SMEE paralyzed with fear, his legs trembling as he begins to cower.)

HOOK. Smee, tell me I'm not...

SMEE. (Cautiously approaching CROC) Quiet, Captain. I think it's asleep.

(SMEE pulls blanket off CROC, who immediately snaps at HOOK, who runs Upstage and jumps up into the arms of the largest PIRATE. SMEE points his gun at the CROC, covers his eyes as he begins to tremble a great deal.)

HOOK. Well, go on man, don't just stand there. Shoot it! Smee! Do something!

SMEE. I can't, Cap'n.

HOOK. Where's your guts, man? As your Captain I command you to shoot the miserable beast. Hurry before it eats us all alive!

(All PIRATES shout cheers of encouragement to SMEE partly out of fear, partly out of sheer pleasure. As SMEE is about to fire, TIGER LILY pops out from her hiding place and runs between SMEE and the CROCODILE.)

TIGER LILY. No! Stop! Wait!

HOOK. Odd bodkins! Where did she come from? Smee! Open your eyes, man! Wait!

SMEE. I can't bear to watch, Cap'n. Here I go!

HOOK. Stop! You'll shoot Tiger Lily! Don't shoot!

(TIGER LILY closes her eyes.)

SMEE. Well, of course I'll shoot Tiger Lily, I'm pointing the gun right at (peeking through his fingers while partially covering his face with his free hand) Tiger Lilly?????

TIGER LILY (*Bravely*) Go ahead. If you shoot crocodile, shoot me, too!

HOOK. Why isn't the Croc moving? There must be something wrong or else it would have eaten both of us by now!

STARKEY It looks ill, Captain.

HOOK. Aye. It most certainly does. I had no idea how potent that powder really is! (*To PIRATES*) Well, don't just stand there! Get a net! Get ten nets! We'll capture this Croc and lock him in the broom closet! And someone get some rope! We'll tie the girl up, too. She can be our hostage!

*(The PIRATES respond by crossing to the pouch on the side of Hook's throne and take out several; nets and some rope. SMEE holds TIGER LILY in place at gunpoint while CECCO and NOODLER tie her up. STARKEY, MULLINS, and JUKES ensnare the CROC and tie it with ropes to a rock or tree stump Upstage. HOOK crosses bravely to TIGER LILY.)*

HOOK. Well, well, well. What is this I spy around your lovely neck sweet Princess? (*He gently lifts up whistle with his hook to examine it closer, and says sweetly*) What interesting jewelry. Why, I know I'm not an expert on Indian crafts, but I would say that this piece of jewelry does not resemble the artistry of your native people, (*with disgust*) but is in fact the rough and vulgar handiwork of (*angrily ripping the whistle off TIGER LILY'S neck with his hook*) Peter Pan! (*Greedily*) Aha! This is what we need! One of the Lost Boy's emergency whistles! Alright, mates! Let's take the Princess aboard our ship and find her some comfortable accommodations. We'll send for Peter Pan once we're aboard so he can come to her rescue! Once we've captured him, we'll lure the Lost Boys to us. One by one, we'll get rid of them all! (*He laughs diabolically as LIGHTS fade to BLACKOUT.*)

## SCENE 5 THE INTERIOR OF THE LOST BOYS' TREE HOUSE HOME

*(As LIGHTS come up to full, we see a painted backdrop depicting the interior of the LOST BOY'S Tree House Home. The set is divided into two levels by a series of four-foot platforms Upstage with escape stairs offstage on either side. The platform is covered with a roof that resembles the top foliage of a tree. There is a stone fireplace Right-Center with a mushroom-shaped chimney that protrudes above the rooftop canopy. There are shelves and coat pegs upon which the following items can be seen stored or hung: knap sacks, bows and arrow, and a marble bag. There are several hassock bags suspended between tree branches that seem to emerge from offstage Left and Right. We see PETER PAN, MARGARET, THE LOST BOYS, and CHIEF SITTING DUCK seated "Indian-style" in a circle Center-Stage with arms folded passing the peace pipe. Some of the LOST BOYS, including PETER PAN, actually know how to smoke the peace pipe and hold it correctly, a few try to fake it, the younger ones choke while pretending to be "mature".)*

### SONG- PASS THE PEACE PIPE (Sung by CHIEF SITTING DUCK)

*(During song, the pipe is continually passed with each of the LOST BOYS pretending to smoke, but by the end of the song, everyone is sick except PETER, MARGARET, and CHIEF SITTING DUCK.)*

### CHIEF SITTING DUCK.

PASS THE PEACE PIPE.  
GO AHEAD, TAKE A PUFF,  
ARE YOU MAN ENOUGH,  
OR IS SMOKING TOO ROUGH FOR YOU?  
PASS THE PEACE PIPE.  
IT IS CUSTOM THAT WE  
HAVE FOR CENTURIES,  
SO AS FAVOR TO ME,  
PLEASE DO!  
PUT BETWEEN YOUR LIPS—DON'T SLOBBER ON THE TIP—  
THAT'S RIGHT, NOW SUCK IN SMOKE.  
CAREFUL, DON'T INHALE OR ELSE YOU LITTLE PALEFACE  
PROBABLY WILL CHOKE!  
PASS THE PEACE PIPE.  
PUFF IT IN, BLOW IT OUT—  
THROUGH YOUR MOUTH, NOT YOUR SNOUT!

*(Pipe is passed to MARGARET—CHIEF holds up hands in protest.)*

SMOKING SQUAW NOT ALLOWED--TABOO!

*(MARGARET puts her nose in the air and reluctantly passes pipe to the next boy)*

THAT IS BETTER NOW, PALEFACE LEARNING HOW  
TO SMOKE THE PEACE-PIPE RIGHT.  
SOON WE START TO LOOK FOR OLD CAPTAIN HOOK-  
GET READY FOR A FIGHT!  
PASS THE PEACE PIPE.  
NOW YOU ALL BEHAVE  
JUST LIKE INJUN BRAVE!  
SOON YOU ALL WILL CRAVE  
NICOTINE!  
NOW YOU RED MAN JUST LIKE ME:  
ONLY PROBLEM I CAN SEE,  
YOU NOT RED LIKE CHEROKEE—  
YOU GREEN!

*(ALL BOYS run offstage covering mouths with their hands like they're going to be sick.  
PETER and MARGARET laugh.)*

CHIEF. What will we do about rotten pirates who tookum totem poles?

PETER. Well, we will have to do something to take Captain Hook afraid to leave his ship again! Or better yet, to frighten him away from Never land for good!

CHIEF. Too bad Croc is sick.

PETER. That's true. If the Croc was well we wouldn't have too much trouble frightening Hook.

MARGARET (*Remembering what her mother gave her in London*) Actually, we don't really need the Croc to scare Hook. All we need are a lot of loud-sounding clocks!

SLIGHTLY. (*Sees where she's going with this*) If Hook hears anything tick, he'll run so fast he'll never look to see whether the crocodile is behind him or not!

(*Most of the LOST BOYS have returned from offstage by now.*)

PETER. But we don't have any clocks, here!

TOOTLES (*He now understands the plan*) No, but there were lots of clocks in London!

PETER. That's true, but London is very far away from here.

MARGARET. (*Getting the picture*) Wait! My mother sent us clocks from London but I left them on the Never bird!

PETER. Well, that's easy! I'll have the boys take you back to the Never bird's grazing area and then you can meet me on the Jolly Roger with the clocks!

MARGARET. (*Confused*) The Jolly Roger? But isn't that Captain Hook's ship?

PETER. (*He shakes his head, "yes"*) That's right. I have a plan!

(*TINKER BELL appears.*)

**MUSIC: LIETMOTIF #3**

PETER. (*Alarmed*) Tinker bell! What's wrong? Tiger Lily has been kidnaped by Hook? And he took the Croc, too?

CHIEF. No good pirate! Me scalp um!

PETER. Calm down chief. We'll rescue Tiger Lily. We'll just have to act sooner than expected.

(*TINKER BELL speaks again.*)

**MUSIC: LEITMOTIF #3.)**

PETER. What? Hook has the emergency whistle? He thinks if he blows it I will run into a trap to lure the lost boys to their doom?

(*THE LOST BOYS react*)

PETER. Why, that no-good Hook! He's gone too far! But what he doesn't know is that we're on to him! Okay, listen up! Here's my plan...

(*The LOST BOYS and MARGARET gather around PETER in a huddle joined by TINKER BELL and CHIEF SITTING DUCK as LIGHTS FADE TO*)

**BLACKOUT.**

**SCENE 6 THE MERMAID'S POND & WATERING HOLE**

**(DOWN IN ONE.**

*(We see TIGER LILY sitting Center Stage Right, with her hands tied behind her back We see HOOK Down Right standing behind a rock Down-Right with the emergency whistle in his hand. He blows the whistle, then quickly ducks behind a large rock. PETER PAN enters almost immediately.)*

TIGER LILY. Peter! Turn back! Rotten pirate has set trap!

*(PETER begins untying TIGER LILY)*

PETER. *(Loudly)* What's up Tiger Lily? You say that Hook has set a trap? *(In a stage whisper to TIGER LILY)* I know.

*(TIGER LILY looks at PETER bewilderedly)*

TIGER LILY. *(In a stage whisper to PETER)* You knew?

PETER. *(Stage whisper)* Tink told me. *(He winks)*

*(HOOK has now appeared from behind the rock, and crosses to Center Stage with a sly grin on his face. He has signaled his pirate men from offstage. They enter from Off-Right and encircle PETER PAN.)*

TIGER LILY. *(Seeing PIRATES enter from offstage while PETER'S back is turned)* Peter, look out!

*(HOOK laughs menacingly as he watches the PIRATES capture PETER PAN. TWO PIRATES grab him from behind while the others tie him with rope. All of the PIRATES carry swords or daggers except for SMEE, who carries a colonial-type pistol.)*

HOOK. Peter Pan! What a pleasant surprise! Mister Smee!

SMEE. Yes, Cap'n?

HOOK. Did you bring the ransom note I prepared for the Lost Boys?

SMEE. Yes, Cap'n!

HOOK. Good! Be sure we leave it where it's sure to be discovered by one of those little lost brats!

PETER. You'll pay for this hook!

HOOK. Oh, now Peter. You say such foolish things. Brave remarks are expected of young boys who have met their match! It's time you admitted defeat, Pan!

PETER. Never!

HOOK. Come, now. You didn't really think a boy your age could outwit me, did you? You have been very lucky, Pan. But this time, your luck's run out! Everyone to the ship!

## **BLACKOUT**

*(MAIN CURTAIN opens revealing the deck of HOOK'S ship, THE S.S. JOLLY ROGER. There is a plank over the port bough Stage Left. There is a heavy rope suspended over a*

*railing. We see CHIEF SITTING DUCK's totem poles Center Stage. HOOK enters laughing followed by THE PIRATES who drag TIGER LILY and PETER PAN behind them.)*

PETER. You just wait, Hook! You won't be laughing for much longer!

HOOK. Your threats fail to make me tremble Pan. You have been stripped of your powers, and your friend the Croc lies suspended from the rope over there above water level. A few more days without water and the Croc will be more petrified than a tree! And when that dreadful beast finally expires, I'll have him made into a new pair of boots! And perhaps even a new belt! *(He laughs diabolically. The PIRATES laugh with him.)*

PETER. Why not make a full face mask, Hook, to improve your looks!

*(PIRATES laugh again. HOOK casts them an evil glare and they stop laughing immediately.)*

HOOK. That's it, Pan. Prepare to die! *(He draws his sword and aims it at PETER'S throat)*

TIGER LILY. *(Screaming)* No!

PAN. You don't have the guts to kill me, Hook.

HOOK. Is that so?

SMEE. Cap'n aren't you forgetting something?

HOOK. *(Angrily)* What's that Smee?

SMEE. If you kill Pan now then the Lost Boys may never come to rescue Pan after reading your ransom note.

HOOK. But they won't know he's dead Smee. They'll come anyway!

SMEE. But Cap'n I thought you have always dreamt of the day in which you would eliminate all of The LOST Boys one by one as their leader watched! If you kill him now you'll kill your dream, Cap'n.

HOOK. *(Disappointed)* I suppose you're right, Smee. We'll keep the captives alive until we have lured the others here. Then they can watch as their precious leader meets his gruesome end.

PAN. You beast!

HOOK. *(Putting away his sword)* Compliments will do you no good, Pan. It may be a while until they arrive. Smee, bring me my chair!

SMEE. Yes, Cap'n. Right away, Cap'n!

*(HOOK points left, then signals to SMEE to bring him his chair, which he immediately exits off stage to retrieve).*

HOOK. Alright men, tie our guests to the Totem Poles!

PIRATES: Aye, aye, captain!

(SMEE re-enters with HOOK'S cabin chair. During the next "mini-logue", he follows HOOK around as HOOK prepares to sit. But each time he thinks HOOK will sit, he doesn't, so once SMEE stops following HOOK, he decides to sit, but there is no chair behind him to sit upon so HOOK falls on his rear.)

HOOK. You think you are clever, don't you, Pan? Well, we will just see who is the cleverest, most cunning, and craftiest swordsman in all of Never land! And I can guarantee that it won't be you! (HOOK falls. PETER and TIGER LILY chuckle.) Smmmmeeee!

SMEE. (Daydreaming) Yes, Cap'n?

HOOK. (Angrily) Bring the chair!

SMEE. (Realizing his error) Oh, yes Cap'n! Right away!

(SMEE brings Hook the chair. HOOK gives SMEE an evil glare then sits cautiously keeping his eye on SMEE in a distrustful manner. **MUSIC: THE BALLAD OF CAPTAIN HOOK SUNG BY HOOK.** During song, PETER spies THE LOST BOYS along with THE INDIAN BRAVES entering over the side of the port bough. They creep behind the PIRATES who have now gathered Center stage behind HOOK, and one by one, hit them over the head with a foam rubber club, and tie them to the remaining totem poles with rope. ALL PIRATES, except HOOK and SMEE, are eventually captured before the end of the song. MARGARET helps CHIEF SITTING DUCK cut the rope that holds the net ensnaring THE CROCODILE Stage Right. They are seen lowering the rope, which is obviously heavy, and when they have reached the end, we hear a sound effect of a very loud and not too distant splash. They quickly turn around to see if HOOK has noticed, but he is too entranced by his own singing. The "Boys" are relieved they were not discovered and quickly hide Upstage behind several large barrels or crates along with the others. At end of the song, PETER and TIGER LILY have been freed. After the song, MARGARET and THE LOST BOYS, along with CHIEF SITTING DUCK, and the INDIAN BRAVES can be seen passing clocks to one another from a pillow case carried. on by the TWINS.)

**HOOK** (Singing)

I AM THE SCOURGE OF THE SEVEN SEAS!

I CAN BRING ANY MAN TO HIS KNEES!

ALL IT TAKES IS A DIRTY LOOK—

FROM CAPTAIN HOOK!

WITH ONLY ONE GOOD HAND YOU'LL FIND

I HAVE THE SKILL TO ROB YOU BLIND!

THERE WAS NEVER A MEANER CROOK—

THAN CAPTAIN HOOK!

ON THE OCEAN, SEA, OR RIVER,

FROM JAPAN TO THE BRITISH ISLE,

JUST ONE THING MAKES ME SHIVER:

THAT STUPID CROCODILE!

ONCE, LONG AGO, ON A MOONLESS NIGHT,

HE TOOK MY ARM IN A SINGLE BITE!

BY THE TICKING IN HIS BELLY

IS THE WAY THAT I CAN TELL HE'LL

BE HERE QUICK,  
BUT SINCE HE'S SICK—  
HIS FUTURE'S DIM—  
NOW I WILL GET THE BEST OF HIM!

*(He turns to face the captive PETER PAN but soon his boastful facial expression turns to horror as he makes the following observation:)*

HOOK. Pan has escaped! *(He looks around to find his nemesis who has climbed the rope ladder that leads to the crow's nest.)*

PETER. That's right, Hook! But I'm not the only one who has been set free! Look!

*(PETER points left to the severed rope that once held the CROCODILE in place.)*

HOOK. *(He first looks toward the severed rope then up to PAN )* Oh no! I'll get you for this, Pan!

*(We now hear the amplified sound of a clock. Everywhere HOOK turns, there is someone behind him holding a clock unseen by him. He occasionally turns to look behind him but never actually sees the clocks. HOOK becomes hysterical.)*

HOOK. Where is it? *(He cautiously looks UP RIGHT, upon hearing a clock from left, he looks left.)* Is he over there?

SMEE. *(Hearing the clock from Up Center)* Is he in the crow's nest?

*(PETER hides the clock he holds in his hand inside the crow's nest)*

HOOK. *(Looking up)* Where is it? *(He hears the sound from below as NIBS holds a clock at HOOK'S feet)* Oh, no! He's down below! *(He looks underneath himself)*

SMEE. *(Pointing Down Right)* Or is it over there?

HOOK. *(He looks right, again)* Oh, no! It's everywhere! A vast ye lubbers, I'm getting out of here!

SMEE. But, Cap'n, which way should we go? I hear the Croc coming from all directions!

HOOK. *(Grabbing SMEE by the throat)* We must abandon the ship! We'll have to use the plank! It's the only way to escape! *(He points Upstage Left to 'the plank'.)*

SMEE. Cap'n, no! Not the plank!

HOOK. *(Instantly)* Yes! It's the only way!

SMEE. No, Cap'n, no!

*(HOOK pulls a reluctant SMEE off left. We hear screams and a giant splash. Then we hear the voices of HOOK and SMEE from OFF-STAGE LEFT over the sound system.)*

HOOK. Oh, no! Smee! What's that thing coming toward us?

SMEE. It's the croc, Cap'n! And it looks very hungry!

HOOK. Jumpin' toadstools! We've been hoodwinked!

SMEE. What'll we do now, Cap'n?

HOOK. Swim, man, swim!

SMEE. Aye, aye Cap'n!

HOOK. Wait for me!!!!

(PETER, TIGER LILY, THE LOST BOYS, THE INDIAN BRAVES, and CHIEF SITTING DUCK *all cheer. The remaining PIRATES onstage are still unconscious.*)

ALL. Yippee!

PETER. (*Climbing down from crow's nest*) Well, that's the last we'll hear of Captain Hook!

CURLY. Let's hear it for Peter Pan!

SLIGHTLY. And Margaret!

LOST BOYS & INDIAN BRAVES. Hip, hip, hooray! Hip, hip, hooray!

(THE INDIAN BRAVES *lift* PETER PAN *upon their shoulders* as THE LOST BOYS *continue cheering*. MARGARET *pulls away from the rest looking sad.*)

CHIEF SITTING DUCK. (*Crossing to PETER as INDIAN BRAVES set him down*) Peter, you help save daughter, Tiger Lily, and find 'em totem poles stolen by rotten pirates! You do 'um good deed so we make you honorary tribe member!

(CHIEF *gives PETER his headdress and places it on PETER's head* as TIGER LILY, INDIAN BRAVES, & THE LOST BOYS *cheer*. PETER *notices MARGARET is not cheering. She stares out into the open sea looking homesick. PETER crosses to her.*)

PETER. What's wrong, Margaret? Why aren't you happy? You helped us defeat that awful Captain Hook!

MARGARET. Peter, I must go. It's getting late and I must return home. My mother will be worried.

PETER. You can't go now, Margaret. I'll be able to fly soon, and then I can really show you around Never land like no one else has ever seen it before! We'll have adventures, and you can tell stories, and....

MARGARET- No, Peter. I can't stay.

PETER. But, why?

(**MUSIC: FLY AWAY, SUNG BY MARGARET.** *During song, THE NEVER BIRD appears from off stage and stops behind the port bough, where at the end of song PETER helps MARGARET up onto the NEVER BIRD and hands her the pillowcase filled with clocks.*)

**MARGARET.**  
FLY AWAY, FLY AWAY,

MAYBE WE'LL MEET AGAIN.  
OH, HOW I'D LOVE TO STAY!  
IT WOULD BE NICE, BUT THEN,  
EVEN THOUGH IT'S BEEN SO MUCH FUN,  
MOTHER'S WAITING—I'VE GOT TO RUN.  
SHE'D MISS ME AND I'D MISS HER, TOO.  
SO THERE IS ONLY ONE THING TO DO:  
FLY AWAY. THOUGH I MAY LIVE 'TIL I'M NINETY-THREE,  
I WILL KEEP ALL THIS DAY LOCKED IN MY MEMORY.  
IT'S BEEN WONDERFUL MEETING YOU;  
PETER, (She hugs PETER) THE BOYS,

*(She hugs the boys during which TINKER BELL'S LIETMOTIF #1 is played and, as she sings the next line, MARGARET waves goodbye to TINKER BELL.)*

AND TINKER BELL, TOO!  
BUT NOW I SIMPLY MUST SAY:  
FLY AWAY, FLY AWAY!

*(All wave goodbye to MARGARET as she sails away on the back of the NEVER BIRD.  
MUSIC: NEVER BIRD.)*

PETER. Goodbye, Margaret. And thank you!

*(PETER turns away from the others.)*

SLIGHTLY. *(To CURLY)* You know, I've never seen him like this before.

CURLY. What do you mean?

SLIGHTLY. I think Peter is crying.

CURLY. *(He takes a hard look at PETER who stares Up Stage then back to SLIGHTLY)*  
Peter doesn't cry! You must be blinded by the evening star in the sky!

*(LIGHTS DIM as the cast is seen frozen in a final tableau as the NARRATOR is heard from over the sound system).*

## **EPILOGUE:**

NARRATOR. After the Never Bird returned Margaret home to the nursery, once occupied by her grandmother Wendy and her brothers Michael and John, she hugged her mother, Jane, who was waiting on the window seat for her return. After tucking her daughter into bed, Jane put back every clock she had loaned the lost boys to help scare off Captain Hook. Margaret's alarm clock woke her the very next morning when she often told her mother Margaret all about her adventure in Never land. Peter soon regained his ability to fly and every Spring Cleaning Time, except when he forgot, Peter came for Margaret and took her to Never Land, where she told him stories about himself, to which he listened eagerly. When Margaret grew up, she had a daughter, who became Peter's mother in turn; and so it went on, and will continue as long as children are innocent. Captain Hook once again escaped the jaws of the crocodile, but was never heard from again!

*(We see TINKER BELL fluttering around as the lights fade to a complete **BLACKOUT**.)*

**END OF SHOW**

## **COSTUME PLOT**

NARRATOR- unseen no costume needed.

If it is decided that the Narrator should be seen, here are some suggestions:

For an older woman (Granny Wendy): Old fashioned English dress; Victorian wig and glasses; Victorian boots

For an older man (A Pirate or Indian Brave): See below for costume details.

For an young woman (A mermaid): Long curly wig adorned with water lilies; one-piece mermaid outfit with fin and shell bra attached. Sea shell jewelry.

For a young male (A Lost Boy) See below for costume details.

CAPTAIN HOOK: Elaborate embroidered frock coat with ornate trim and buttons and matching breeches; long-sleeve white satin "King Louis" type FOP blouse with ascot or jabot; long frilly black pirate wig with matching mustache; colonial type pirate hat with bright colored plumes; leather pirate belt; black leather pirate boots or boot tops; hook.

MR. SMEE: Ben Franklin glasses; knit stocking cap; undersized striped pirate shirt; breeches; knee socks; black loafer shoes with tarnished buckles; overly distressed frock coat.

JANE: Turn-of-the- Century type English nightgown and robe; slippers.

MARGARET: Same as above but not as sophisticated as her mother.

THE "LOST BOYS": All wear variations of the same costume- Distressed dark-colored cotton knit shirts and pants with simulated animal fur vests; mocassin-type footwear; simulated animal teeth jewelry.

SLIGHTLY: He should be slight of build, if not, make his costume oversized and baggy.

TOOTLES: The largest of the Lost Boys his costume should be a little tight.

CURLY: He should have curly hair, if not, a wig may be needed.

NIBS: He should wear simulated rabbit fur and be very rabbit-like. He should have carrot tops sticking out of pockets.

THE TWINS: Both should be dressed alike in matching outfits with Davy Crockett-type "coonskin" caps.

INDIAN BRAVES: All wear long-sleeve simulated suede beaded tops and matching pants with long-braided wigs and feathered headpieces; moccasins.

LITTLE BIG FEATHER: headpiece contains one big floppy feather.

DANCES WITH SQUIRRELS: Wears belt made of simulated squirrel tails.

CHARLEY HORSE: Be creative with this one! Perhaps he has the longest hair like a horses' mane.

PRINCESS TIGER LILY: Suede-like fringe dress with matching boots; long black wig (if needed). Think Pocahontas.

PETER PAN: green/brown tunic made from simulated fabric leaves with leather lace-up front or acorn buttons; leather belt with buckle; flesh-colored tights; leather-type elf boots.

THE CROCODILE: Green crocodile body suit with tail; crocodile headpiece with screen eyes that completely conceals actor's face; crocodile hands and feet; small scooter upholstered in matching fabric so actor can slide around on stomach like a real crocodile.

CHIEF SITTING DUCK: Similar outfit to Indian Brave with elaborate headpiece made of simulated duck feathers.

THE PIRATES: All wear variations of the same costume- distressed long-sleeve cotton pirate/peasant shirt; distressed pirate breeches with rope or leather belt; vinyl or leather pirate boots or boot tops; long pirate wigs; headbands or pirate hats; skull eye patches or skull rings; hoop earrings. Some can wear jackets or vests.

(\* NOTE TINKER BELL is not meant to be portrayed by a person, but instead should be represented only by a musical leitmotif accompanied by a pin spot or other type of lighting effect.)

PROP/SET PLOT

## **PROLOGUE**

NO SET REQUIRED

### **SCENE 1-INSIDE CAPTAIN HOOK'S PRIVATE CABIN ABOARD THE JOLLY ROGER:**

This should be played in front of a closed curtain and should resemble the interior of Hook's private cabin.

Set pieces:

a carved wooden chair that resembles the throne of a fallen ruler or monarch

Props:

a blanket (HOOK)

a wooden tub (HOOK)

a white bandage tied in a bow (HOOK)

a wheeled cart (SMEE)

PROPS PRE-SET ON CART:

three glass or metal containers similar in appearance that are labeled in a very distinct manner: MEDICINE, MAGIC POWDER, and POISON, the later is adorned with skull and crossbones. Glass, plastic, or ceramic containers could have cork lids. Metal containers should have metal lids.

There are other props placed randomly on the cart: an old lantern, treasure maps, a pewter mug, a large wooden spoon, a revolver, a dagger, a skull, and other trinkets.

a piping hot kettle of water (SMEE)

sound effect: *the amplified sound of a clock ticking*

sound effect of glass being crushed

### **SCENE 2-INSIDE THE NURSERY OF WENDY DARLING'S GRANDDAUGHTER, MARGARET**

(The year is approximately 1945. Hours- Evening. An English nursery of Wendy Darling's granddaughter. The room is decorated simply. There is a huge divided window with open shutters and lace curtains and a padded window seat Upstage Left. There is a dresser adorned with framed pictures of her father, a soldier, and assorted stuffed animals. There is a shelf of books Up Right, and various children's toys and dolls scattered about the room. There is a grandfather's clock Off Center Right. There are small shelves through-out the room where there are several odd-shaped clocks.)

PROPS:

*storybook* (JANE)

pillow case

clocks

SET PIECES:

*a rocking chair*

*a child's bed*

***THE NEVER BIRD:*** *This should be a double-sided casted carriage of sorts as opposed to a costumed actor. It could be built easily out of plywood with a built-in seat like an old-fashioned Carousel sleigh. It should be painted to look like a fantastical bird covered in feathers or glitter.*

**SCENE 3- INDIAN TERRITORY IN NEVERLAND:**

*Neverland backdrop depicting an enchanted land with a cloud and star-filled sky. This could be rented or made using plastic dropcloth material.*

PROPS:

a tom-tom drum (CHIEF SITTING DUCK)

wooden whistles (THE LOST BOYS- at least one of these should be on a rip-away cord the rest can be on string)

(sound effect of a muffled ticking clock)

SET PIECES:

three self-standing totem poles (use cardboard, styrofoam board, or other light-weight materials)

a box of baking soda

wooden water bucket

*wooden or metal spoon*

a rag-tag blanket

SCENE 4 Same setting as previous scene

SET PIECES:

*a rough chariot (the PIRATES)*

a big rock- plastic from lawn and garden shop or paper mache' (can also be wooden cut-out or other)

PROPS:

gun (SMEE)

*a leather pouch on the side of Hook's throne containing several nets and some rope (The PIRATES)*

SCENE 5 THE INTERIOR OF THE LOST BOYS' TREE HOUSE HOME

(A painted backdrop depicting the interior of the LOST BOY'S Tree House Home. The set is divided into two levels by a series of four-foot platforms Upstage with escape stairs offstage on either side. The platform is covered with a roof that resembles the top foliage of a tree. There is a stone fireplace Right-Center with a mushroom-shaped chimney that protrudes above the rooftop canopy. There are shelves and coat pegs upon which the following items can be seen stored or hung: knap sacks, bows and arrow, and a marble bag. There are several hassock bags suspended between tree branches that seem to emerge from off stage Left and Right. )

*the peace pipe* (CHIEF SITTING DUCK)

## SCENE 6 THE MERMAID'S POND & WATERING HOLE

No set (Down in one)

PROPS :

*whistle* (HOOK)

*rock* (HOOK)

*rope, swords, or daggers* (PIRATES)

*colonial-type pistol* (SMEE)

(a sound effect of a very loud and not too distant splash.)

(The amplified sound of a clock.)

## **SCENE 7- THE DECK OR FRONT BOUGH OF HOOK'S SHIP, THE S.S. JOLLY ROGER.**

There is a plank over the port bough Stage Left. There is an actual crow's nest and working rope ladder. A pirate flag hangs from the mast. The rest of the ship consists of wooden crates and partial simulated wood panel walls.

**SET PIECES:**

HOOK'S cabin chair (SMEE)

## **THE NEVERBIRD**

EPILOGUE:

No change from previous scene unless scrim is to be used so the final scene is done in silloutte.