

Cast List for *Peter Pan*

Michael Darling – the youngest Darling boy, Michael knows what he wants and that he wants it now. Like most youngsters, Michael is very direct.

John Darling – The eldest son and middle Darling child, John takes his future responsibility as man of the house very seriously, but it doesn't preclude some sessions of Let's Pretend.

Wendy Moira Angela Darling – the oldest child, already motherly toward her brothers. Her imagination does not really still include fairies, Indians and pirates but is already telescoping down to running a household. All three Darlings are very self-possessed and self-confident; even Michael is showing signs of mannerliness.

Mrs. Darling – a trusting, thoughtful, kind mother who allows Mr. Darling to have his sphere when it suits her. She is confident enough in her abilities and her children's good upbringing that she relinquishes the night duty to Nana, the family dog, a faithful, observant and loving guardian in her own right.

Mr. Darling – a man of some station who is not above dodging nasty medicine if he can. He generally lets Mrs. Darling run the house, stepping in only when it is a man's duty to do so. He loves his children as long as they do he says and are quiet, but, really, he does love them.

Peter Pan – the original lost boy who ran away from his parents as an infant after hearing them plan his adult life. He has found a haven in Never Land, among the last of the fairies, the pirates and the Indians. He has resolved never to grow up, but to just fly from adventure to adventure. Still, he visits nurseries to peer through windows at the children and their mothers and nannies, and to hear bedtime stories. He is a leader, not a follower, and a stubborn one at that. He says he does not miss his parents but he does long for maternal comfort at times (that's why he has invited Wendy to come to Never Land).

Tinkerbell – the last of the fairies, she is possessive of Peter and jealous of Wendy to the point of wishing her harm (on a New Land, Let's Pretend, scale). Like most fairies, imps and brownies, she loves a good practical joke, or even a mean one.

The Lost Boys – a collection of boys who have fallen out of their prams or otherwise gotten astray from their parents, rescued by Peter and now are inhabitants of Never Land. They miss their mothers but do enjoy fighting pirates, living in the wild, running from Tiger Lilly and her crew.

Tiger Lilly and her braves – residents of Never Land they become allies to Peter and the Lost Boys soon after Wendy, John and Michael arrive. Tiger Lilly would like to more than friends with Peter but is glad to work with him as an equal.

Captain Hook – the most desperately fierce leader of a pirate crew to sail the waters off Never Land, he is just as desperately afraid of the crocodile who, having tasted Hook’s hand, hungers for the rest of the meal. Since Peter gave the croc the hand, Hook has vowed mortal vengeance on Peter. Has a habit of thinking on his feet to dance music provided by the pirates.

The Pirate Crew – Hook’s ragtag band of followers, under the direction of Hook’s right-hand man Smee. They are even more easily spooked than Hook.

The Design Team

Director/Choreographer	Anthony Salatino
Scenic Design	Norse Borritt
Costume Design	Soon Wha Choi
Lighting Design	Nelson Ruger
Music Director	Dianne Adams McDowell
Dramaturg	Garrett Bligh Eisler

Setting

The Darling nursery, London’s night sky and several sites on the Island of Never Land, including Peter Pan and the Lost Boys’ nests and Captain Hook’s ship. It is about 100 years ago, and then again, only as long ago as your childhood.

J.M. Barrie

This Scottish playwright began his writing career as a journalist, and was so successful that his short stories were soon published in collection. Turning to novels they too were popular, his 1891 work *The Little Minister* perhaps the most famous. His first play *Walker, London* was produced in 1892; thereafter he focused most of his energies on the theatre. *Quality Street* and *The Admirable Crichton* (both 1902) exemplify what the *Cambridge Companion to the Theatre* calls his “profitable way of combining his own predilection for escapist romance with the contemporary dramatic interest in social problems.” As for *Peter Pan*, according to the *Companion* his greatest success and most romantic work, the fact that it is considered a story for children should not condemn Barrie to a reputation “as merely whimsical or . . . as a permanent adolescent,” as he was also the author of these made-for-adults-play: *What Every Woman Knows* (1908), *The Twelve Pound Look* (1910), *Dear Brutus* (1917), *The Old Lady Shows Her Medals* (1917), and *Shall We Join the Ladies?* (1921), which are still revived. These were the playwright’s children, these and the children he met during walks through the park. Barrie was knighted in 1913.

Development of a Literary Legend: A Sketch

From: *Sir James Barrie*, Harry M. Geduld, Boston: Twayne Publishers, Inc., 1971.

To the majority of readers *Peter Pan* is the essential Barrie. Everyone has encountered it in one form or another. Yet beyond the nursery it is frequently as unfamiliar as *Gulliver's Travels*. To reacquaint ourselves with Barrie's "legendary creation," it is first necessary to forget the pantomime and Walt Disney versions of the original through several of Barrie's [versions]—for although Peter was never to grow up, he nevertheless developed as a character from book to book and through more than one genre.

Peter Pan's story passed through three distinct stages: (1) a children's story in six chapters carved out of an "adult" novel, (2) a children's play similar in only a few respects to the children's story, and (3) a children's story in seventeen chapters based closely upon the play and its separately published sequel. Barrie first brought Peter Pan to life in a long digression, occupying chapters XII-XVII, of an "adult" novel entitled *The Little White Bird, or Adventures in a Kensington Garden* (1902). The title of the book was evidently taken from the Grimm brothers' familiar folk tale *Hansel and Gretel*, in which the lost children are guided first to the gingerbread house and then out of the forest by a little white bird. Two years later, using substantially different story material, Barrie completed a three-act play entitled *Peter Pan Or The Boy Who Would Not Grow Up*. A formal published version of this play, revised and extended to five acts, was not to appear for many years. But in the interim, in 1906, he turned back to *The Little White Bird* and excerpted the six *Peter Pan* chapters, which he published in a slightly adapted form as the children's story *Peter Pan in Kensington Gardens*, illustrated by Arthur Rackham.

In 1911 another children's story, *Peter and Wendy*, appeared. This was a narrative based on the unpublished play, using practically all the dialogue, and adding a final chapter about what happened "When Wendy Grew Up." The book was later reissued as *Peter Pan and Wendy*, or simply as *Peter Pan*. Barrie's five-act play, *Peter Pan, Or The Boy Who Would Not Grow Up*, was not given its definitive form until 1928, nearly a quarter of a century after the original production. By this time the text had undergone numerous changes and had been provided with a long dedication in which the author gave a tongue-in-cheek account of the genesis of his play. *When Wendy Grew Up, An Afterthought*, published posthumously in 1957, completed the dramatic version of the Peter Pan story. Barrie wrote this sequel to his play in 1908. It was performed only once, in honor of the American producer, Charles Frohman, and was excluded from published editions of the play. Nevertheless, it patently belongs with the story, as Barrie indicated when he turned it into narrative form for the final chapter of *Peter and Wendy*.

Peter Pan and His Creator

From: program notes by Andrew Birkin, National Theatre of London

[James Barrie made friends with the 5 sons of Sylvia and Arthur Llewelyn Davies, to whom he told the action-packed stories of lost boys, pirates, fairies, and a magical island, out of which the following notes sprang from his fertile imagination]: "*The Happy Boy*: The boy who can't grow up—runs away from pain & death—is caught wild (End escapes)." For a further twelve months, the idea gestated. Then, suddenly, on 14 October 1903, the dam burst in a deluge of scrawled notes:

- ☐ No one has grown up ideas (not parents or anyone).
- ☐ Boy who is good against his will—makes other boys good out of malice against them.
- ☐ The mother—treated from child's point of view—how mother scolds, wheedles &c—children must be tickled by recognizing truth of scenes.
- ☐ Should girl (& boy) run away from growing up? Want always to be children. Or this later?
- ☐ Peter Pan. . . .
- ☐ Peter is a demon inveigling children away from becoming grown up?
- ☐ Peter a demon whom all mothers fear because of his drawing away children.
- ☐ P is a rebel against mothers—admits attractions but tyrants, takes away your independence—earnestly teach you things, &c.
- ☐ P in love - yet tragic horror of matrimony.
- ☐ P says nothing means anything—whirls & skips in middle of sad & serious scenes just because must whirl & skip—*mustn't think*.
- ☐ He is against parents because they make you *think*.
- ☐ *Fun* is all Peter wants.
- ☐ Dramatic entrance of Peter—window—night light—dog growls—Peter jumps on wardrobe . . .
- ☐ Dog commissioned by mother to keep them in bed—he does so as usual like a nurse.
- ☐ Window always kept open by mother for them to fly back by.
- ☐ P's shadow flung before he appears—dog sees & looks vainly for original—how about eating or cutting off shadow? Parents examine shadow left behind . . .
- ☐ Marriage of children—Peter would attend in black.
- ☐ The horror of growing up root idea of P.

Within a week, Barrie had compiled over 500 notes, and was ready to start writing. He completed his first draft by Christmas 1903, but although the first act was to remain almost unchanged, the Never Land scenes featured one curious omission: there was not a single mention of Captain Hook. As far as Barrie was concerned, he already had a villain: "Peter a demon boy (villain of story)—he is got round by the mother at the end." So what

brought about Hook's entry? The prosaic necessity of giving the stage-hands five minutes to change the complex scenery of the Never Land back to the Darling Nursery. It was common practice to fill such time-lags with what were known as "front-cloth" scenes, often little more than ad-libbed comic relief. Barrie made a note to add a "Scene 3 1/2": "Revise: the Homeward journey by water (P with oar defending W from great birds—also attack by pirates? P takes command of Pirate Ship. . . . One-armed (or Hook-armed) cab driver as pirate captain?" . . .

Within days of dreaming up his "cruellest jewel in that dark setting," the front-cloth scene had expanded into a full blown fourth act, with a cast that now included a crocodile and an entire pirate crew. Little wonder that when Barrie gave the revised draft to his friend Herbert Beerbohm Tree early in 1904, Tree telegraphed the American impresario Charles Frohman in New York, "Barrie has gone out of his mind. He's just read me his new play. He's going to read it to you too, so I'm warning you." But Frohman fell in love with Barrie's "dream-child," despite the prodigious production costs. His only criticism was the title, *The Boy Who Hated Mothers*. "Can't we just call it *Peter Pan*?" Barrie acquiesced, adding *Or The Boy Who Could Not Grow Up*. Frohman suggested a further one-letter change, turning *Could Not* into *Would Not*, thus transforming Barrie's tragedy into Peter's triumph.

In dedicating *Peter Pan* to the Llewelyn Davies boys, Barrie wrote: "I clutch my brows in vain to remember whether the writing of the play was a last desperate throw to retain the five of you for a little long, or merely a cold decision to turn you into bread and butter." The bread and butter was no foregone conclusion, however, and when the play finally opened at the Duke of York's Theatre on 27 December 1904 (with Nina Boucicault as Peter and the Davies boys' uncle, Gerald du Maurier, playing both Mr. Darling and Captain Hook) Barrie took the precaution of instructing the orchestra to put down instruments and start the clapping in response to Peter's entreaty "If you believe in fairies, clap your hands". He needn't have worried. The audience's faith was so overwhelming that Nina Boucicault burst into tears. Despite author Anthony Hope's celebrated grumble—"Oh for an hour of Herod!"—the play was an instant triumph, and by the end of its first run *Peter Pan* had entered the realms of modern mythology. . . .

[Eventually even] Barrie's delight in tinkering with the annual revivals began to wane, and in 1928 he finally severed all links with his dream child by donating the entire copyright to the Great Ormond Street Hospital for Sick Children. It remains a lasting irony that the Boy Who Would Not—or Could Not—Grow Up should have allowed so many children to do just that.

