

Peter Pan

A Musical Play

By David Barrett

Based on the original story by JM Barrie

By arrangement with Great Ormond Street Childrens Hospital

All royalties go to charity

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Peter Pan Dramatis Personae

Wendy
John
Michael
Mr George Darling
Mrs Mary Darling
Liza, the Maid (pronounced as if short for Eliza)

The Lost Boys:

Peter
Tootles, the humblest of the band
Slightly, a genius and conceited, plumper than the others
Curly, a brave scallywag
Nibs, debonair and well-spoken
First Twin
Second Twin
Chorus of Lost Boys

Tinker Bell, the fairy

The Pirates:

Hook
Starkey
Smee
Skylights
Moonshine
Jukes
Cecco
Alf Mason
Chay Turley
Chorus of Pirates

The Indians:

Tiger Lily
Little Panther
Lean Wolf
Laughing Bear

The Crocodile

Chorus of lights and shadows

Synopsis of Scenes

Scene 1	14, Montague Place, the Nursery at Bedtime
Scene 2	The Island of Neverland
Scene 3	Marooner's Rock
Scene 4	The Home Under the Ground
Scene 5	The Deck of the Jolly Roger
Scene 6	14, Montague Place, the Nursery

Musical Numbers

Underscore	Piano Music
Song 1	Dark is the Winter's Night
Song 2	On My Island of Neverland (Peter, chorus and dancers)
Song 3	The Pirates' Song
Dance	Indian Warpath Music
Song 4	This is How My Life Will Always Be (Tinker Bell)
Song 5	Song to the Moon (Mermaids)
Song 6	Look Beyond Tomorrow (Wendy and Chorus)
Song 7	At last I Have You in My Power (Hook)
Song 8	Halt! Who goes There? (Pirates)
Underscore	Piano Music
Song 9	It's Hard to Say Goodbye

Scene 1 14 Montague Place, Bloomsbury, London. Bedtime

The scene opens in the Darling children's nursery. One side is a large open window, with velvet curtains moving gently in the breeze, and Wendy's bed. The other two beds are on the opposite side. Upstage is a door opening on to the day nursery, where Mrs Darling is playing the piano and another door to the landing. Wendy is sitting on her bed trying to read a book while John and Michael are having a pillow fight on their beds.

MUSIC **Underscore Piano Music** *(The sound of piano music off.)*

JOHN Come on, then, pirate. Show your mettle.

MICHAEL Take that, you black-hearted cut-throat. You'll not get away with your evil deeds.
(Michael takes a swing at John with his pillow but loses his balance and falls off the bed they are both standing on).

JOHN I'm really shivering in my boots, can't you see. *(He shivers violently)*
(Michael, whose feelings have been hurt, begins to sob, raises himself off the floor and gives pursuit.)

MICHAEL I'll teach you a lesson, John Darling. You may be bigger than me but I'm tough, you'll see.

JOHN *(Fleeing from John in mock alarm and knocking Wendy's book out of her hand)*
I'm not John Darling, I'm Cut-throat Carew of the black ship, 'Hell's Mouth', and you're supposed to be a fierce pirate, remember?

WENDY Stop this nonsense, you've made me lose my page. Settle down, it's time Michael was in bed.

MICHAEL But that's not fair - it's not eight o'clock yet, Wendy.

WENDY No, but it will be by the time you've had your bath. Now, off you go.

MICHAEL Oh Wendy, you're not my mother you know.
(He exits)

WENDY No, but you know mother wishes me to help out while she is not feeling well. And you should be settling down and reading your book now John Darling.

JOHN Oh, alright then, but you're such a spoilsport.
(The piano music stops)

WENDY Look, now you've disturbed Mother. She won't be pleased, you know. All your talk of pirates and fighting, you know how it upsets her.
(Enter Mrs Darling, dressed in her best ball gown)
Oh, Mother, you do look lovely.

MOTHER Why, thank you, dear. Oh, children, you are so good to get yourselves ready for bed without even being asked. It's a great help, you know, when we are getting ready to go out. *(Looking towards the window)*
My goodness! Did you see that?

WENDY/JOHN What?

MOTHER I saw a face – a face at the window – and a little hand on the curtain.
(She runs to the window to investigate and John follows)

JOHN Mother, there's nothing there. And how could there be? The nursery is on the third floor. You know that.

MOTHER But darling, I know what I saw. It was a face – a little boy's face. I've seen it before, you know.
(Wendy and John exchange a glance. Enter Mr D unseen by Mrs D)
Last week I came in here to turn down the beds and I saw a little boy jump out of the window.

FATHER Mary, have you seen my cufflinks?

MOTHER Why, yes, I got them out ready for you, dear. They are on the dressing table.

FATHER Oh and do help me with my tie, it has a mind of its own.

WENDY Do hurry, father, you'll be late for your dinner party. I'll help you with your tie.

(*She begins to tie it for him*)
 FATHER Thank you, Wendy. (*As the tie is being tied*)
 Now dear, what is all this nonsense about a boy at the window?
 MOTHER Oh, nothing, dear, just a flight of fancy, I suppose.
 MICHAEL (*Entering in his bath-towel*) It must be a goblin.
 FATHER A what?
 WENDY You know a goblin, like Rumpelstiltskin. They can fly, can't they?
 (*Finishing the tie*). There, that's much neater.
 FATHER Thank you, dear. (*Gives her a peck on the cheek*)
 JOHN Of course they can fly – in fairy tale books.
 FATHER Poppycock! Just children's make-believe.
 MICHAEL I can fly, too. (*Starts to pretend to fly around the room, making aeroplane noises*).
 FATHER (*To Mrs D, crossly*) Now just you look here - children are excitable enough
 creatures and their imaginations do not need to be fuelled with horror stories about
 children dying and the like. (*Softening his tone*) You know you've not been well. I
 expect those pills you've been taking have upset you.
 MOTHER Yes dear, I suppose you are right. Michael, do cease that din, at once!
 FATHER Now, you children, into bed – (*They stand defiantly as if they are about to argue*)
 (*In his sternest voice*) At the double!
 CHILDREN Yes, father! (*They do so*)
 FATHER Goodnight children! And don't cause your mother any fuss. We have to leave
 soon. (*Exits*)
 (*Simultaneously Liza, the maid, enters, carrying some pillowcases. They meet in
 the doorway and Liza rudely pushes past him. He glares at her.*)
 MOTHER Ah Liza, you good girl, you've remembered the pillow-cases.
 LIZA Did you think I'd forget, Madam? I'm not daft you know. I brought Michael's
 medicine as well.
 MOTHER (*Taking the medicine from Liza*) Thank you, Liza.
 (*Liza starts to put the pillow-cases on the pillows*)
 WENDY I'll do it, Mother. He'll take it from me. (*Snatching the bottle*)
 MOTHER Don't snatch, dear, It's rude!
 WENDY Come, Michael, medicine time.
 MICHAEL Oh no, not again, I only just took the last dose.
 WENDY That was at lunch-time, Michael. Come on – do it for Wendy.
 (*She takes a sugar lump from her pocket, out of sight of the others, and lets
 Michael see it*)
 MICHAEL Oh, very well. Make it quick. (*John laughs with glee and Michael coughs. She fills
 the spoon and makes him swallow the lot, quickly. Then she slips him the sugar
 lump.*) Yuk!
 MOTHER And now into bed. There's just time for a quick song. (*They do so*)
 FATHER (*Off-stage*) Mary are you coming, dear? We must leave now.
 MOTHER A very quick song.

Song 1 **Dark is the Winter's Night**

Verse 1 (Mrs Darling):

Would you climb the highest mountain, would you cross the widest sea?
 Would you step into a lion's den to show you care for me?
 When the sky turns black and time stands still, you feel you're quite alone;
 If you just look behind you'll find I'll be there to follow in your steps and guide you home.

Verse 2 (Wendy):

Would you walk across a desert, would you jump a deep ravine?
Would you swim a raging torrent just to save someone like me?
When you're tired and cold and hungry and you feel the end is near,
If you pick up your feet and hold your head high you'll find the will to overcome your fear.

Verse 3 (John):

Would you walk into a jungle, would you fight the fiercest bear?
Would you walk into a haunted house and hope to find me there?
And if after searching high and low you find you're still alone,
If you quicken your pace and lengthen your stride you'll surely find a friend to guide you on.

Chorus:

Dark is the winter's night when northern winds blow cold,
Wind blown snow drifts across your path and covers your way back home.
Smile and the sun will shine and guide you through the day,
Put your faith in the ones you trust and you'll find you're not alone on your way.

During this song Peter Pan enters with Tinker Bell and the audience sees them eavesdropping on the scene. As the song comes to a close, Tink puts her head on Peter's shoulder.

FATHER Mary! Are you coming or do I attend the dinner party alone?
MOTHER Coming, dear. Goodnight children. *(She kisses each in turn, youngest first)* You be sure to go straight to sleep after your story. Liza will read for you tonight. *(To Liza)* Cinderella, from page 6 – the bit about the invitation. Goodbye dears. *(Exits)*

LIZA Right then, *(fetching the book)* page 6 it is. But you can only have two pages tonight – it's getting late. *(Reaction of dismay from children.)* *(On the window ledge, Peter and Tink settle down to hear the story. Liza thumbs through the pages.)*
She's right, you know.

JOHN Who is? Cinderella?
LIZA No, your mother. It's not the first time we've seen a little boy at the window.
JOHN Really?
LIZA Last Tuesday your mother and I heard a commotion in here and, when we opened the door we saw a boy tearing round the room at great speed, almost as if he were flying.

MICHAEL Wow! I wish I could fly.
LIZA *(Beginning to sob)* When he saw us, he jumped out of the window. Gave me such a turn it did. I thought he was bound to be dead – but when we looked out into the street – it was empty.

JOHN You're just pulling our legs. How can it be so?
LIZA Look, can you keep a secret?
CHILDREN Yes, of course we can. *(And the like)*
LIZA *(Going to a drawer)* Just before he jumped, your mother tried to close the window. She failed to trap the boy but just caught his shadow. Here, look. *(Shows the shadow. Peter nudges Tink and points to the shadow.)*

MICHAEL Crikey, it's a real shadow. How did you do that.
LIZA The shadow caught in the window and tore away from him. *(They try to grab it.)*

No, no, you mustn't – your mother would be cross if she knew.
(She slams the drawer shut)
 Now, back to bed, at once. *(They do so, grumbling)*

JOHN This is ridiculous – it can't possibly be true.

LIZA And there was another curious thing. The boy was being chased by a buzzing light that followed him around the room. It seemed to be talking in a strange language.

WENDY That would be a fairy.
(Tink swells with pride as she hears them talk about her.)

JOHN That's quite enough about buzzing lights and fairies. Let's get on with a real story.

LIZA Very well. Let me see, page six.
 'And when the first ugly sister opened her letter she saw that it was an invitation – to a grand ball, to be held in the palace of the prince. The second sister opened her letter and it was identical'.

MICHAEL What's a tentacle?

WENDY Identical, Michael – it means her letter was the same as the other.

LIZA 'Unbeknown to poor Cinderella, her wicked stepmother had stolen the letter which bore her name and opened it as if it were her own. After all, Cinderella had no dress to wear and would only have disgraced the family if she went to the ball in her rags. Poor Cinderella sat on the floor and wept, her tears threatening to engulf her in a torrent of despair.
(Michael falls asleep)
 But, just at that moment, in a brilliant flash of light, her fairy godmother appeared. "Cinderella, you shall go to the ball," she said...
(Liza begins to yawn and John joins her.)
 In a thrice, with a wave of her wand, the pumpkin on the kitchen table was transformed into a beautiful, golden coach.
(John falls asleep and so does Tinker Bell. Liza yawns again.)
 The mice hiding in the corner and watching in awe became, by some powerful magical spell, the smartest footmen and, with a parting wave of the wand, poor Cinderella became attired in the most exquisite dress of white satin, embroidered with little, pink, silk flowers.
(Wendy sighs and turns over.)
Liza quietly puts down the book. Inspects each bed in turn, puts out the light and, stifling a yawn, she exits. Stage lights dim to a blue wash. Peter and Tink stir and climb stealthily through the open window.)

PETER Over here, Tinker Bell, in this tree trunk.
(Peter goes straight to the chest of drawers and rummages for the shadow. He pulls it out triumphantly and Tink snatches it from him and dances round the room. The shadow could be played by an actor the same size as Peter.)
 Tink, don't. It's mine – I need it.
(Wendy stirs and opens an eye. Peter catches Tink and, after a short tug of war, retrieves his shadow. Peter notices that he has been spotted.)
 Please accept my apologies for waking you – er, er... I don't know your name.

WENDY Wendy, Wendy Moira Angela Darling. What's yours?

PETER Peter. Peter Pan. That's all!

WENDY *(Sitting up)* Peter Pan! **The** Peter Pan.

PETER Why, yes. You've heard of me?

WENDY Certainly I have. Can you really fly?

PETER Can't you?

WENDY Why, no I'm afraid I can't. *(Tink is getting impatient and pulls at Peter's coat.)*

PETER Oh, and this is my friend, Tinker Bell.

WENDY Pleased to meet you, Tinker Bell. *(Tinker Bell flies a circuit around the nursery.)*

PETER Don't mind her, she shows off sometimes.

WENDY Peter!

PETER Yes, Wendy Moira Angela Darling?

WENDY Just Wendy will do. Might I give you a little kiss?

PETER Oh goody, I like presents. But what is a kiss?
(Wendy leans towards him but he shies away. Looking around, Wendy grabs the nearest thing, which is a thimble.)

WENDY Here, this is your kiss.
(Peter does not know what it is but is delighted. He puts his shadow down and takes the thimble.)

PETER Oh, thank you, thank you, Wendy Moira A... – just Wendy. It's a lovely present. And I have a present for you – it's an acorn button. *(He gives her an acorn button from his coat.)*

WENDY Thank you, Peter, I shall treasure it. *(She fixes it to a chain around her neck.)*

PETER And now, I need to stick my shadow on. Hey, where has it gone? *(Looks around)*

WENDY There's not enough light for a shadow. Just a moment.
(She switches on a dim night light. The boys begin to wake up and look on in awe.)

PETER That's wonderful. Even cleverer than you, Tink. *(She goes off to sulk)*
And here's my shadow back.
(He goes to the light switch and repeatedly switches it on and off with glee.)

WENDY Here, we'll help you stick it on. Come on boys. Oh, Peter, how rude of me, I haven't introduced John and Michael. Boys, this is Peter Pan.

MICHAEL *(Clutching his teddy bear)* Wow!

JOHN Pleased to meet you, Peter. *(Puts out his hand and Peter mimics him but their hands do not touch.)*

PETER Are you their mother?

WENDY No of course not, silly. I'm their big sister.
(They all grab the shadow and gently ease it into place.)

PETER That's better. I've been missing it terribly at home this last week.

JOHN But where is home? Do you live in London?

PETER Many years ago I lived here. But now I live on the island of Neverland - second to the right and straight on 'til morning – with the lost boys... *(Tink pulls Peter's hair)* oh, and Tinker Bell, of course. *(She sulks again)*

MICHAEL *(Pointing to Tink)* What is it?

WENDY She's a fairy, Michael.

MICHAEL I don't believe in fairies.

PETER Don't say that. Every time a child says that a fairy dies. It takes the first smile of a new born baby to bring another to birth.

WENDY But, who are the lost boys?

PETER They are just boys who fell out of their prams. They will remain boys for ever in Neverland. People don't grow up there, you know.
(Michael starts to prod Tink to tease her. She shakes him off.)

MICHAEL Can we go and meet them? I'd really like to.

WENDY Don't be silly, Michael. We can't go to Neverland. It's a magical place – and certainly not for people like us.

PETER You could come home with me, Michael – and John too. But Wendy would have to come too. She would be such a lovely mother. I saw how she gave you your medicine. She can look after the lost boys when they get sick and tell us your lovely stories. The boys love stories but they know very few. I have told them some of your Cinderella story – but I don't know yet how it ends.

MICHAEL Oh can we, Wendy? Please say yes, please say yes!

WENDY No! Absolutely not!

PETER I'd have to teach you to fly first.

WENDY Would you? Would you really? How wonderful! But we would have to be back by morning. Mother and Father would worry so.

PETER Then it's a deal. *(Climbs onto the window ledge)*
 Come on – it's easy. This'll help *(Sprinkles fairy dust over the children)*
 Now just watch me. 1,2,3 and off. *(Jumps out)*
 (Offstage) Come on, John, you next. 1,2,3....

JOHN Hey look at me. I can do it. *(Tink looks out of the window and laughs at John's first efforts.)*

MICHAEL My turn now! Weeeee! *(Jumping off. Tink laughs even louder now)*
 (Wendy stands frozen in terror and cannot jump.)

PETER Come on, Wendy. 1,2,3.... *(She does not move)*
 Why don't you jump? It's easy.
 (Tink pushes Wendy and grins around at the audience. Wendy screams and then whoops with delight as she finds that she too can fly.)

(Tink crosses to the light switch, turns off the light and then waves at the audience as she jumps out of the window. Just then Liza enters to check on the children and sees Tink fly off. She utters a low cry, checks the empty beds and exits tearfully.)

End of Scene

Scene 2, The Island of Neverland

The stage is dark and strange lights are floating around in the air during the song. As it begins to get lighter we see shadows of strange beasts moving around the stage.

Song 2 On My Island of Neverland (Peter, chorus and dancers)

Solo, Peter:

Living in a world of make-believe,
Are things what they seem? Is this just a dream?
No more rules to follow, every day's a holiday
Coconuts for breakfast and pineapples for tea.
Fighting with crocodiles, hiding in trees,
No bath-time, no bedtime, just do as you please.
Riding on a monkey, writing in the sand,
Here in my island home of Neverland.

Boys:

Swimming in the mermaids' warm lagoon,
Hiding in the dark, catch a killer shark,
Spitting with a llama, running with an elephant,
Making firefly lanterns and finding pearls at night.
Arm-wrestling octopus and taming crabs;
Ride dolphins above a sunken coral reef.
Riding on a monkey, writing in the sand,
Here in our island home of Neverland.

All:

Miles of sandy beaches, sheltered coves,
Spend a lazy day, watching dolphins play.
Stalking fearsome tigers, catching awesome killer bees,
Lighting fires at midnight and cooking toasted cheese.
A secret hide-away, a hidden cave,
A tree house, a den where wilful boys may play.
Riding on a monkey, writing in the sand,
Here in my island home of Neverland.

As the song finishes the lights come up and we see on one side the entrance to Peter Pan's house. This consists of seven hollow trees with holes in through which Peter and the lost boys descend to their home below. The holes are boy-sized and most are too small for pirates to get through. In The background we see the hills of Neverland and to one side a small cove. The lost boys all hide behind the trees at the end of the song.

PETER Come, out! Come out boys, there is nothing to be afraid of.
 SLIGHTLY We're not afraid.
 PETER Then why are you hiding?
 TOOTLES We're afraid of the dark. *(Slightly's hand clamps his mouth.)*
 CURLY *(Knocking Peter's hat off with a grin)* Where have you been, Peter? We saw your bed had not been slept in.
 PETER I've been to a faraway land, Curly, called Bloomsbury. It's a magical place, full of magic lights, enchanting music and fairy stories.
 NIBS We have real fairies here.
 FIRST TWIN Yes, but they are mischievous – and they don't speak our language.
 SECOND TWIN Did you find out what happens to Cinderella?
 PETER Well, actually I did find out the next bit of the story, but I don't know how it ends.
 ALL *(Disappointed)* Oh!
 TWIN 1 I dreamed that Cinderella married a handsome Prince and went to live in a palace.
 TWIN 2 No, it was definitely a castle.
 SLIGHTLY How would you know what he dreamed?
 TWIN 2 Were twins, aren't we. We have the same dreams. *(Others laugh)*
 PETER *(Taking control again)* However, I do have some wonderful news for you.
 TOOTLES Is it a surprise? I do like surprises.
 PETER Well, yes Tootles, it is a sort of surprise. You see, I made some new friends in Bloomsbury and they are coming to stay with us.
 SLIGHTLY Well, I'm not giving up my bed for them!
 NIBS Nor I. They can sleep on the floor.
 PETER Now surely, Nibs, you wouldn't make a girl sleep on the floor now, would you?
 ALL A girl! Wow! *(And other such utterances)*
 PETER And two boys. They should be here soon. They're a little slow as they've only just learned to fly.
 TOOTLES Then we shall have a mother, at last.
 PETER Certainly, Tootles, but we'll have to persuade her to stay. She only intends stopping for a while.
(The sound of the pirates singing is heard, off-stage.)
 TOOTLES Oh no, Peter, it's those wicked pirates. They've come back to catch us.
 PETER Fear not, they are no match for us. But we shall not fight them today. Quick, hide behind the trees.

The boys all hide but Slightly, being rather larger than the others, leaves his rear-end protruding from behind the tree. Enter the pirates, carrying Captain Hook in a sedan chair.

Song 3 The Pirates' Song

Verse 1:

Back in ninety-three a stranger came, well bred gentleman, debonair.
 His cultured speech, his dark good looks did turn the heads of the ladies.
 He was a college boy, naval academy graduate.
 Trained to a high degree for a place in the King's navy.
 First class seamanship, first class swordsmanship,
 First class leadership, pride of all the navy.

But despite the charming smile, navy blue and gold was not his style;
He could see his destiny was a career in piracy.
Day by day his heart turned black, he jumped ship and swam right back.
Taking orders not for him, for he would be a captain.
So he made for Plymouth town, bought a coat of the finest cloth,
Stole a ship and sailed away, he named it the Jolly Roger.

Verse 2:

For a year around the coast he sailed, put his ship into every port.
He searched the taverns and the jails for men of the lowest order.
Cut-throats and murderers, foot-pads, robbers and vagabonds,
Pick-pockets, burglars, all will be welcome in his crew.
First class seamanship, first class swordsmanship,
First class cut-throatship, join the Jolly Roger.

So we sail the seven seas, stealing gold and doing as we please;
No-one's safe when we sail by, lock up your wives and daughters.
Brave men cower at our name, fierce dogs whine and hide in shame,
Town gates close and church bells ring in honour of our coming.
Keg of ale and cup of rum, load your muskets for here we come.
Weigh the anchor hoist the sail; we're off on the Jolly Roger.

HOOK Put me down, put me down, men. Goodness me, it's so exhausting travelling in this tropical heat.

STARKEY *(Raising his pistol in the direction of Slightly's rear-end)*
Cap'n I do believe that's one of those scallywag boys you detest so much. I'll make a few holes in him, by heaven I will.
(As he fires, Hook grabs his arm and pushes it skyward. Slightly peers round the tree in alarm and scurries off.)

HOOK Split me infinitives, not so fast, Starkey. I'll not have you spoil my plans by causing alarm and affright.

STARKEY Oh Cap'n, it's not fair! I had a good shot of his behind.

HOOK Be patient, Starkey, and you shall have all the target practice you need. But I hope for a bigger prize than that small fry – Peter Pan himself; the cause of my misery, the source of my humiliation, the culprit who caused my mono-dexterity.

SMEE Mono whato?

HOOK Oh never mind, Smee. You wouldn't understand.
(Grasping Smee around the neck with his hook and turning very nasty indeed. Other pirates back off in fear.)
What *(pronounced hwat)* is my name, Smee?

SMEE Captain Hook, sir.

HOOK And why *(pronounced hwhy)* am I so called?

SMEE On account of your 'ook, sir.

HOOK And why do I require an extra attachment for which others have no use?

SMEE 'Cos Pan cut yer 'and off, sir, and fed it to the crocodile.

HOOK Exactly! And I shall get even with him, Smee. His time will come.
(Sound effect of ticking)
Well, splinter me similes, do you hear that, men?

JUKES All I can hear is a clock a'ticking.

HOOK Exactly. The only sound which strikes terror into my heart. He's come for me. The hour of doom has arrived.

JUKES *(To Moonshine)* He thinks it's the croc. It swallowed an alarm clock, you see and

whenever he swims by you can hear the tick, tock, tick, tock of the clock inside him.

MOONSHINE Until the clockwork runs out – and then there'll be no warning.
(An alarm goes off and Hook shrieks in panic. The others laugh momentarily until they see the expression on Hook's face which means someone will hang from the yard-arm.)

HOOK Whose is it? *(silence)* Whose clock is it, you fools? Shiver me syntax, I'll see that man hang before sundown. Smee, is it yours?

SMEE I ...I...I....Well, you see, it...it...it

CECCO It belongs to that black-hearted Gilmour, Cap'n.

HOOK Then he shall hang. Bring him to me at once.

MOONSHINE That's impossible, Cap'n, you already hanged him last week, remember?

HOOK Of course I remember, you fool. What do you take me for?
(Moonshine is about to answer, when...)

CECCO Begging your pardon, Cap'n, but I have a suggestion.

HOOK Out with it, man, out with it.

CECCO I suggest we gather up all the clocks a'board ship and throw them overboard.

HOOK Brilliant idea, man. I was about to suggest it myself.
Smee, see to it, at once.

SMEE Aye aye, Cap'n. *(Exits)*
(Hook sits down on a mushroom to recover.)

HOOK Well, melt down me metaphors!

SKYLIGHTS What is it, Cap'n?
(Hook stands up and lifts up what is clearly an imitation mushroom to reveal a chimney.)

HOOK I believe our luck is changing maties. Sh! Sh!
(They all listen carefully.)

JUKES What is it, Cap'n?

OTHERS *(Gathering round the mushroom)* Sh! Sh!

HOOK A chimney! I do believe we have stumbled on the hideaway of the lost brats and their despicable leader, Pan.

OTHERS Hooray!

HOOK Sh! Do you want to alert them? *(Ponders)*
Once we have formulated a plan we will need to find the entrance to their underground warren.

SKYLIGHTS We could blow a way in with a few barrels of gunpowder.

HOOK That would not be very subtle, Skylights. Not at all my style.

SMEE I've another idea, Cap'n.

HOOK Well, Smee?

SMEE I suggest we get Alf here, our cook, to bake 'em a lovely rich cake.

JUKES Why? They don't deserve treats.

SMEE Oh, this would be a very special teat, Jukes. Before Alf cooks the cake he could put in some of our special ingredient.

ALF You mean ... the green sugar!

SMEE Exactly! The green sugar!

HOOK Brilliant! Smee, You read my thoughts. I was about to suggest that myself.

JUKES But won't they be suspicious, if they don't know who baked the cake?

CHAY *(Beckoning pirates to come closer)* They is boys and they is very gullible, Jukes. If we put a note on it saying it was baked for Peter by that Indian wench, Tiger Lily, and leave it by the lagoon, they are sure to take the bait.

HOOK Excellent! My little idea is sure to succeed.
Time is short. We should leave on the next tide – but first I want to deal with those lost brats. Let's away to the Jolly Roger and prepare the poisoned bait.

(Exit pirates, singing a reprise of song 3, unaccompanied.)

Dance Indian Warpath Music

Enter the Indians, with great stealth. They search the stage area to ensure they are alone. Some examine the ground for a trail.

- LEAN WOLF Lean Wolf say pirate trail is very, very warm. Pirates somewhere nearby. Before the next moon there will be war.
- LITTLE P Tribe must make plan. Redskins must rid island of pirates for ever. Redskins must protect pale-faced boys.
- LAUGHING B Come, we make pow-wow.
(They form a circle and squat in traditional Indian fashion, including Tiger Lily)
- LEAN WOLF Not Tiger Lily. Squaws do not go on war-path. You wait over there.
(Tiger Lily retreats to one side of stage.)
- LAUGHING B When redskins have problem, often solution is given by the gods. Laughing Bear did not sleep last night – he watch stars. He saw bright shooting star cross path of moon. This good sign. Shooting star have bright fiery tail. This also sign.
- LEAN WOLF Then we should deal with the pirates by fire. This is answer.
(During the following dialogue, Starkey creeps out of the trees behind Tiger Lily, silences her with a hand over her mouth and steals off with her.)
- LITTLE P When pirates asleep we set ship adrift and light it with fire-sticks. Pirates will all go to meet their big chief in the sky.
- LAUGHING B We must go tell war council. Must make ready. *(All rise from circle.)*
- LEAN WOLF Tiger Lily! Where is Tiger Lily.
- LITTLE P Lean Wolf, you very foolish brave. You supposed to look after Tiger Lily – bring her home safe. You lose her.
- LEAN WOLF You braves return to village. I find Tiger Lily.
- LAUGHING B You take care, Wolf. Do not let pirates catch you. *(They exit)*
- LEAN WOLF Lean Wolf is not afraid for himself. Only afraid for Princess Tiger Lily.
(He searches both sides of stage, examines the ground on the side where Tiger Lily was kidnapped, and exits purposefully. Enter the lost boys, timidly, and look around the stage fearfully)
- SLIGHTLY I think the pirates have gone. *(Looking behind a tree)* This is where I was when they tried to kill me.
- CURLY I wish I had been there. I would have finished them off with my long-bow. Avast there and give way ye black-hearted brigands or I'll part yer ribs with me arrow.
(He draws an arrow on what is clearly a toy bow.)
- NIBS Oh do be serious, Curly. It will not be a laughing matter if we run into those pirates now.
- TWIN 1 Look, look, oh do look – there's something flying up there.
(Enter Tinker Bell, fluttering from one to the other of the boys in great excitement.)
- TWIN 2 What on earth is it, Tinker Bell? It's not a boy – or a man.
(Tink flutters around again and whispers in Tootles' ear.)
- TOOTLES Tinker Bell says it's a dangerous bird. It must have been sent by the pirates to eat us up.
- SLIGHTLY Shoot it, Curly, quickly, before it gets us.
- CURLY I really don't think I should.
- SLIGHTLY Quickly, before it's too late.
(He takes aim and lets his arrow fly. Wendy enters, crashing onto the stage in a heap. She wears a night-dress. Tink flutters around in delight.)
Well done, Curly. Good shot.

TOOTLES *(Tootles examines the bird)*
I think you've killed it – but look, it's not like any bird I've ever seen before.
(They all crowd around)

NIBS You foolish boys! It's certainly not a bird. It's a girl – a lady.
(Groans from the boys)

SLIGHTLY What have we done?
(Enter Peter)

PETER Has anyone seen Wendy? She must be here by now. She can't have got lost with Tink to guide her. I'd better go and.....
(He notices the inert figure crumpled on the ground.)
Wendy! Wendy, no – you can't be...

TWIN 1 Yep, she's dead! Curly killed her.

PETER She can't be..... *(He bends down and gently brushes back her hair.)*
She's not dead, she just fell badly. Look, the arrow struck this little acorn button I gave her. *(Holds up the button on the chain.)* What a stroke of luck. You must have given her a dreadful fright, shooting at her like that. What on earth did you think you were doing?

SLIGHTLY It wasn't our fault. Tinker Bell told us to do it. She says it was a Wendy bird and that it was dangerous.

PETER *(Looking around for Tink.)* Tinker Bell, how could you do such a wicked thing. This is the first human girl ever to visit the island. She might stay and be our mother, you know.
Go back to the home under the ground and stay in your corner. You are not welcome here.

(Tink begins to exit very slowly with her head down. Wendy moans. Tink sings to the audience and then exits.)

Song 4 This is How My Life Will Always Be (Tinker Bell)

If you could read my mind, look inside this heart of mine,
You'd wonder; does she feel pain like humans?
Can she feel love for Peter?
How can I explain to you that my heart is torn in two?
It aches for love of one who never can love me.
He never will love me.

And now I've come to see, how my life will always be;
A servant, just there to fetch and carry,
At the behest of others.
If I could explain to you how it feels to suffer so,
I may be small but still I have a heart of gold.
My heart is made of gold.

Here is the place I've always dreamed about, it's home to me.
With a hundred boys to care for and a magic world full of surprises.
Here, I will gladly spend my days with him,
Always at his side.
Love, will not touch my heart today,
I'll stay, waiting in the wings and I'll hope a new day will dawn when
love can be real, I can be loved;
This is how my life will always be.

TOOTLES Look, she's coming round.
 PETER Keep back! Give her some air. *(Tootles fans her face.)*
 Not like that, you silly boy. *(Wendy starts to sit up and Peter nurses her.)*
 WENDY Where am I?
 SLIGHTLY You're in Neverland.
 WENDY Then it's true. I haven't been dreaming. *(Tries to get up)* But who are you?
 PETER Steady now Wendy, you're hurt. Stay there a while and I'll introduce the boys.
 Hats off boys there is a lady present – and smarten yourselves up.
(Wendy stays sitting. The boys all get into a line and doff their hats. The lights begin to dim.)
 This is Slightly, that's Tootles, Nibs, Curly, that's The First Twin and this is The Second Twin.
 TWIN 1 No, I'm the first twin.
 TWIN 2 No you're not – I am.
 WENDY How sweet! I'm Wendy and I'm very pleased to meet you. *(She stands.)*
(There are two large bumps as Michael and John land on the stage. They are dressed in their pyjamas.)
 Oh, and these are my brothers, John and Michael.
 PETER Now we're all here, I suggest that we show our guests where we live and give them something to eat.
 SLIGHTLY Yes, good idea, I'm starving.
 PETER Not you, Slightly, it's your turn to stay on guard.
 SLIGHTLY Oh, Peter!
 PETER You can come down at midnight when Curly will take over. And don't get yourself carried off by pirates.
 TWIN 2 They'd have to be tough to carry him off.
(Laughter from the others at this. Wendy frowns at them.)
 CURLY See you later, Slightly.

They all head for different trees. Peter takes Wendy by the hand and others escort John and Michael. Slightly, looking cross, settles down in front of a tree with a toy sword across his lap. As the lights begin to dim, we see Lean Wolf emerge from the shadows and sit alongside Slightly. They converse. As darkness falls the same lights and shadows as at the beginning of the scene move across the stage.

End of Scene

Scene 3, Marooner's Rock

The scene takes place at sunset as the mermaids play and sing in the water around Marooner's Rock. On either side of the rock there are protruding stakes to which victims hands may be tied. Some mermaids sit on the rock and bask in the sun. Occasionally we see a little face peeping around the rock as all the boys and Wendy are hiding. They hope to catch a mermaid. Wendy is now dressed in some borrowed boy's clothes. John is also dressed as a lost boy but Michael still wears his pyjamas, plus a hat and a waistcoat over his jacket. The moon shines brightly.

Song 5: Song to the Moon (Mermaids)

Verse 1:

New moon our sister guide us through this night,
And hang up your lantern, shed your tranquil lunar light.
As brother sun is waning in the west,
Please cast your light on our lagoon

Chorus:

Send your moonbeams, send your silvery light
Guide the cold, weary trav'ler passing by.
So creator of the wave and of the rising tide
Be protector of aquatic folk below.

Verse 2:

As wolves howl you in the forest shade,
And men count the lunar months with ev'ry wax and wane.
Celestial queen we worship your bright rays,
You light the depths and calm the waves.

Verse 3:

When shadows cross your face we cower in fear,
As clouds drift across your path and rob us of your warmth.
The earth eclipses your protecting glow,
Then we slip quietly down below.

During the song it gradually gets darker as the sun sets and, one by one, the mermaids slip into the sea and swim off. As the song finishes the boys stealthily emerge and pounce on the remaining mermaids but these emit fearful screams and wriggle away to freedom.

PETER Drat! How hard can it be to catch a silly mermaid?
SLIGHTLY We've never caught one and we've been trying for ages.
TOOTLES Their scales are too slippery – they just slip away every time.
WENDY Serves you right! It's a horrid idea, trying to trap the poor innocent creatures. I
 think you should stay away from here and just leave them in peace.
TWIN 1 We couldn't possibly do that. This is one of the most exciting places on the island.
 Life would be really boring if we didn't come here.
WENDY What's so special about this place? It's just an old rock isn't it?
PETER This is no ordinary rock, Wendy. This rock has a real history.

CURLY Have you not heard the legends of Marooner's Rock? Everybody knows what happened here.

JOHN Tell us what happened then, Curly.

CURLY The great sea captains of old used to come here and try deserters and pirates. The court would be held on the rock at low tide. If the prisoner were innocent they would be set free.

TWIN 2 But if they were guilty – they would be tied to the rock and left there until the next tide.

NIBS 'The Marooner's curse', it was called.

JOHN Well I suppose it spares a good musket ball.

CURLY The ship would return the next day but there was not usually anything left to see.

TWIN 2 The sharks got them, you see. It can't have been a very pleasant end.
(Tootles spots the poisoned cake and picks it up to examine it.)

WENDY Stop it! That's enough. This place gives me the creeps; it has an air of evil about it. Can we go home now?

MICHAEL Typical girl!
(Sounds of voices approaching. Tootles breaks off a crumb of cake and is about to taste it when...)

PETER Someone's coming! Quick, hide before they see us.
(Tootles drops the cake. They all find places to hide. Peter hides downstage near the sea.)

(Enter the pirates, dragging Tiger Lily, struggling and screaming.)

STARKEY Hurry, the tide has turned. Jukes, bring the girl to the rock, quickly, and Smee, pass me the rope.

WENDY *(Off-stage)* Oh no, the Marooner's curse!

CECCO What was that? Did you hear a voice?

STARKEY That was just the seagulls, you idiot. Don't be so jumpy. Hurry along there, men, we haven't got all night.

WENDY *(Off-stage)* Peter, do something, quickly! The girl will drown.

SMEE Come along, princess. Now just stand here if you will.

STARKEY Tie her up!

TIGER LILY You won't get away with this, you murderers. My people will avenge my death. You will spend your days looking over your shoulders. There will be no place to hide for you or your ancestors. I am a Piccaninny Princess.

SKYLIGHTS Here that, Starkey, she's putting a curse on us. Perhaps we should let her go.

STARKEY No, you fool! Gag her, at once.

SMEE Now dear, you must say if the rope's too tight.

CECCO You idiot! It won't bother her when she's dead, will it!

PETER *(In Hook's voice)* Set the girl free you dogs, or I'll plunge my hook in you!

SMEE It's the captain.

STARKEY But he just ordered us to tie the girl up here.

PETER *(As Hook)* Do you defy me, you scourge of the seven seas?

SKYLIGHTS Something must have happened to change his mind.

STARKEY Untie her, quickly.

PETER *(As Hook)* Now leave her be and come back to the ship, at once.
(Tiger Lily runs off into the woods, uttering curses.)

STARKEY Come on men, we'd better do as he says.
(Enter Hook from the opposite side to where Peter is hiding.)

HOOK So boys, have you heard the news? Those lost brats have found a mother. Wendy is the wench's name.

SMEE What's a mother?

SKYLIGHTS Never mind, Smee, it's not important.
(Cecco has been snooping around the rock and has found the cake.)

CECCO Look, Cap'n, the cake – it has not been eaten.
 HOOK Well, pulverise me paragraphs, they're smarter than I thought. This requires a change of plan. We'll capture the girl, Wendy, keep her as our servant and make the boys walk the plank. Can't you just hear the sound of each one splashing into the sea, clawing for a handhold and gasping for breath. *(pirates listen)*
(Looking around for Tiger Lily)
 But where's the princess? Didn't I ask you to tie her to the rock?
 STARKEY Well, yes, Cap'n', but then you told us to untie her.
 HOOK I said no such thing, you idiot.
 JUKES But we all heard your voice, Cap'n: *(imitating Hook's voice)* 'set the girl free, you dogs or I'll plunge my hook in you'.
 HOOK What sorcery is this? What evil spirit of the night has deceived you?
 PETER *(Not being able to resist the joke)* It was I, you black-hearted brigand. I gave the order.
 HOOK What will o' the wisp are you to give orders in my name. Reveal yourself, you Robin Goodfellow of Marooner's Rock.
 PETER I am Captain James Hook of the black ship Jolly Roger.
 HOOK Preposterous! Then, who am I, spirit?
 PETER You sir, are a codfish!
 HOOK Impertinence! Are you known by any other name? Are you mineral?
 PETER No.
 SMEE Oh goody, I like this game.
 JUKES *(Holding a cutlass to his throat)* Shut up, Smee! *(Smee gulps violently)*
 HOOK Are you a vegetable?
 PETER No.
 HOOK Animal?
 PETER Yes.
 HOOK Man?
 PETER No.
 HOOK Boy?
 PETER Yes.
 HOOK Magical boy?
 PETER Yes.
 HOOK PETER PAN! Draw your cutlasses, men. Fate has presented an early opportunity to end this game.
 STARKEY Cone out, boy, and prepare to become shark-bait.
(Peter, the lost boys, John and Michael step out from their hiding places. When the pirates see them, they guffaw with laughter.)
 PETER So, Hook, the time has come for you to show your mettle. Stand your ground.
 HOOK It will be my pleasure, young man.
 PETER I assure you, Hook, the pleasure will be all mine.

Peter and Hook engage in a gentlemanly sword fight. Unlike the other pirates who carry cutlasses, Hook carries a gentleman's sword. For a moment the others are spellbound by the duel taking place before them. Suddenly the boys surge forward and the fray begins.

WENDY Michael, John no! No, please come back!

They ignore her pleas and join the fight with great glee. Peter and Hook continue their own private duel with first one and then the other prevailing. Peter knocks Hook's sword out of his hand and holds his sword to Hook's throat. In a brief moment of stillness, we hear the ticking of the crocodile's clock (and perhaps catch a glimpse of him) Then, in gentlemanly fashion, Peter gallantly steps aside

and allows Hook to retrieve his sword. The fighting continues elsewhere but, one by one, duelling pairs exit so that the stage becomes more empty. Wendy looks on in horror.

HOOK You fool. Now you must die!

After a few more swashbuckles, during which Peter and Hook climb onto the rock, Peter's sword is knocked clean out of his hand and he falls to the floor. The sword is caught in mid air by Wendy. Hook stands over Peter, raises his sword with both hands and is about to plunge it into Peter when Wendy pops up behind him [from behind the rock] and knocks him out cold with the hilt of Peter's sword. He falls to the ground.

PETER Wendy! Oh Wendy!

She drops to her knees to inspect Peter's wounds. The other pirates, seeing Hook fall, begin to flee, pursued by the rest of the boys. Starkey drags the unconscious Hook off-stage.

WENDY Peter, have I killed Hook?

PETER Not at all, you just knocked him out, that's all.

WENDY Thank goodness! Now you must stop this fighting – you'll get yourself killed.

PETER But Wendy, you don't understand. We must rid Neverland of the evil pirates. Until we do, no-one is safe here. You've seen what they're like. Besides, I can't be killed - I'm immortal.

WENDY Well, that's just as well.

PETER Why?

WENDY Look down there.

PETER Oh my word, the tide is coming in. We're trapped on this rock.

WENDY Can you swim, Peter?

PETER Nope.

WENDY Me neither. I guess we'll have to wait here till the tide goes out.
(She shuffles closer to Peter.)

PETER Wendy, what're you doing?

WENDY It's getting cold on this rock. We need to keep close together – for warmth.

PETER Good idea, Wendy.

(Peter gets closer to Wendy. She puts her arm around him and he looks askance at her.)

WENDY Peter!

PETER Yes, Wendy.

WENDY May I May I give you a little ... thimble!

PETER What is a thimble.

(She gives him a kiss on the cheek. Peter rubs his cheek and looks at his hand, puzzled, as if he can see the kiss.)

JOHN *(Rowing around from behind the rock in the pirates' longboat.)*

Yuk! Girls ... what are they like.

WENDY John, you gave me a start!

JOHN It looks like I arrived just in time to prevent something serious happening.

WENDY Quite!

PETER John, you've stolen one of Hook's longboats. Well done.

JOHN It's just as well I did or you two would have been marooned on the rock all night. That would have been terrible, wouldn't it Wendy?

WENDY *(Sarcastically)* Yes, quite terrible.

JOHN Climb aboard, landlubbers, and I'll ferry you home.

(They climb in and John rows off.)
WENDY What's happened to Michael? Is he safe?
JOHN Yes, we're all safe; the pirates have fled to their ship to re-group. I don't think we've seen the last of them yet.
PETER And what of Tiger Lily?
JOHN Oh, she ran into Lean Wolf in the forest. He took her home. The Indians are furious, though. They want a council of war with us, Peter.
PETER Then they shall have it. Together we shall defeat Hook and his band of villains. They shall be brought to justice and punished for their crimes.
(Rowing into the distance.)
WENDY Oh, Peter, I do hope you're not considering anything foolish. I don't want anything to happen to you.
PETER Don't you worry about me, Wendy. After all, I'm immortal!

End of Scene

Scene 4, The Home Under the Ground

The stage is set so that the audience can see both above and below ground at once. Above ground are the seven trees down which the boys gain access to their home. The Indians sit above ground, in a circle around a camp fire. One or two are clearly standing guard over the lost boys below. Below ground the boys and Wendy are eating an imaginary meal. The action begins underground, later shifting to above ground.

TOOTLES *(Pretending to eat)* Hm, this steak is so deliciously tender and cooked very rare, just as I like it. My compliments to the cook. *(Others are also miming eating.)*

NIBS I don't know why you bother with the first course; I'm on my fourth sweet now. My first course was pavlova, followed by lemon mousse, apple pie and now this: strawberry gateaux.

TWIN 1 I've had far too much already, I feel rather sick.

TWIN 2 Where is that waiter? I want another drink. Waiter! Waiter!

CURLY *(With a cloth over his arm)* Yes, sir, may I get you anything?

TWIN 2 A beer please, waiter, no two. Actually, make that three if you will.

CURLY Certainly, sir. As you wish.
(Fetches and serves him three imaginary beers.)

WENDY Do you really think you should, Twin? Beer is awfully strong, you know.

(The action shifts to above ground. Enter Peter, carrying a small bag.)

PETER Good day to you, friends or should I say, how! *(He does the sign.)*

LEAN WOLF How, Peter!

TIGER LILY Oh, Peter, how can I ever thank you for rescuing me at Marooner's Rock?

PETER Don't mention it, Princess, anyone would have done the same.

TIGER LILY You were so brave, Peter, to stand up to those pirates.

LAUGHING B Laughing Bear is very grateful. He want to make Peter an honorary member of Piccaninny tribe, if he will accept.

PETER Why, certainly, it will be an honour.

LAUGHING B Peter will be a son of Laughing Bear, will have name Smart Fox.

PETER Smart Fox, hm, I could get used to that.

LITTLE P What's in the bag, Peter? Did you catch anything today?

PETER Two tigers and an elephant.

LITTLE P That is some hunt. May I see. *(Looks in bag and laughs)*
Here is just rocks.

PETER Well, I couldn't lift the elephant...or the tigers.
(Others laugh too. Changing the subject.)
Any sign of the pirates?

LEAN WOLF Not yet, Peter. But they will come.....we know they will.

TIGER LILY Peter!
(She snuggles up to him and takes his arm.)

PETER Yes, Princess.

TIGER LILY You will be coming to live with our tribe, won't you?

PETER Well, I don't know. I haven't had time to consider it.

TIGER LILY You are Smart Fox now and a Smart Fox needs a squaw.

PETER Do you have anyone in mind?

TIGER LILY Yes, of course.....
(In the distance a cannon is fired. All the Indians jump up and look towards the sea.)
Goodness, what was that?

LAUGHING B The pirates, they go on the war-path. We must make ready.

PETER And I must go below to see how the boys are. Be careful, I do not want to lose any of my new family.

(Indians give the 'how' sign and Tiger Lily embraces Peter. The action shifts to below ground as Peter descends his tree.)

TOOTLES Peter, where have you been?
TWIN 2 Did you see any more pirates?
NIBS Is Tiger Lily alright?
JOHN Did you hear the cannon?
PETER Steady now, steady. I've been in the forest, I did not see any pirates, Tiger Lily is safe and, yes, I did hear the cannon.

SLIGHTLY What does it mean, Peter?
PETER The pirates are trying to scare us.
TOOTLES Well, they've succeeded.
PETER We must not be intimidated by them. We can stand up to them now.
WENDY Peter, you must be careful. You scared the pirates off yesterday, tomorrow you may not be so lucky. *(She moves closer to him and ruffles his hair.)* The boys need you – we all need you. What would we do if anything happened to you. *(She takes his arm.)*

JOHN Yuk! She's doing that lovey dovey stuff again.
PETER Why, John, what on earth do you mean?
JOHN Oh nothing, Peter, you obviously don't do that stuff in Neverland.
MICHAEL Course they don't, silly, there are no girls here.
WENDY *(Changing the subject)* It's getting late and time these boys were in bed. *(Boys groan and object.)*

PETER Do as your mother tells you. *(They reluctantly slope off into the corner and pull rugs over themselves.)*

WENDY And you, Peter, you must remember to take your medicine. *(She produces a big medicine bottle and an oversized spoon and places it on the floor.)*

PETER Yes, Wendy. *(Wendy goes over to the boys and tucks them in one by one.)*

TOOTLES Tell us a story, Wendy.
NIBS Oh, yes, please do.
WENDY There's no time for that. Its very late.
PETER Please, Wendy, we do so love stories and we've never had a mother to tell them to us.

WENDY Well....just a quick one then.
BOYS Hooray!
WENDY But you must lie down All of you. *(They do so)*
Once upon a time in a small village, called Bloomsbury, there lived a family called, 'the Darling family'.

TOOTLES That's a silly name!
SLIGHTLY Tootles, behave!
WENDY There were three children in the family, a girl named Wendy, and two boys called John and Michael.

TWIN 1 Hey, that's.....
OTHERS Shhh!
WENDY One evening Mr and Mrs Darling went out to dinner and left the children in the care of the maid, Liza. In the morning, Mrs Darling looked into the nursery to wake the children and she found Wendy's bed was empty. Hastily, she checked the other two beds and found that they too were empty. Distraught she quizzed the maid, and the neighbours, but no-one knew what had become of the children. Some said they had flown off to Neverland. Others said they had simply disappeared. Over the next few weeks Mr Darling's distress turned into grief and resignation as he began to realise that he would never see the children again. *(Tootles starts to weep and some of the others sniff.)*

Mrs Darling refused to give up hope and, each night, she would turn on the nursery light, open the window and turn back the beds.

TOOTLES That's such a sad story, Wendy.

WENDY You see, Peter, we must go home soon. Our parents will be missing us.

PETER But Wendy, you can't leave us here alone, without a mother.

WENDY *(Crossly)* Peter, I am not your mother! *(Softening)* I'm just a girl.

PETER Yes, but you're the only girl we have.

WENDY My mind's made up. I cannot stay in a land of make-believe where children never grow up. I simply can't. I have responsibilities ... to my parents And my brothers. Oh, Peter, why can't you see?

Song 6: Look Beyond Tomorrow, Wendy and Chorus

Verse 1, Wendy:

Look beyond tomorrow to the way things soon will be,
 Don't deny the future which is plain for all to see.
 Don't imagine things can always stay just like today,
 For we each live in a different world and it has to stay that way.

Chorus, Wendy:

Why don't you just look around? Things aren't what they seem,
 Here on this island of Neverland where a girl can be princess or Queen.
 Such an island of fairy tales does not deceive us all;
 Times will come when dreams will vanish, hopes will fade and friendships melt away.

Verse 2, Peter:

I can't face a future in a world where we're apart.
 Ever since I met you my whole world has been upturned.
 If you have to leave me, please come back another day,
 For this island needs some-one like you who can make our lives complete.

Chorus 2, Lost Boys:

Verse 3, Boys:

Can we keep pretending that this world is really true?
 Is there a tomorrow in this world for me and you?
 If we face reality our dreams will melt away,
 But we can create a future where we have a role to play.

Chorus 3: All

WENDY Peter, you can come with us, back to London. You can live with us...in our spare room. Mother will not mind, you'll see.

PETER No Wendy, I could not do that.

JOHN Why, Peter? It would be fun.

PETER I would have to go to school, I would grow up and perhaps become a father. No, Wendy, it's impossible. I'm sorry. But I understand your reasons for leaving. Tinker Bell will guide you back to your home, won't you, Tink? It's the least she can do.
(Tinker Bell emerges sheepishly from her corner and nods in agreement. Suddenly, there is a commotion from above. The scene shifts to above ground as well as below and we see the pirates launch a surprise attack on the Indians. Hook has a bandage around his sore head. There is a great deal of noise with muskets being fired, but no-one is hurt and the Indians are all tied to the trees and gagged.)

WENDY My goodness, what on earth is all that noise?
 SLIGHTLY It's those despicable pirates. They're attacking the Piccaninnies.
 WENDY Peter, do something. We must help those poor people.
(As suddenly as it began, all goes quiet. Hook motions for the pirates to descend the trees to the home in the ground. But the trees are too narrow and the pirates shake their heads.)

JOHN What's happening. Do you think the Indians have won.
(Hook overhears this.)

CURLY If the Indians have won they will beat the tom-tom.
(Hook gestures to Starkey to fetch the drum, which he does with an evil grin on his face. Hook beats the tom-tom with his hook. Great cheers go up below. Hook gestures for a pirate to wait at the top of each of the trees.)

PETER It's alright, Wendy, you will not come to any harm now. We wish you a safe journey home.

TOOTLES Please come back and visit us again, Wendy, you must.
 BOYS Yes, please do. *(and other such sentiments.)*
(They all say their goodbyes and Wendy, John, Michael and Tink ascend the trees to begin their journey home. As they reach the surface there is a pirate awaiting each one who clasps a hand over their mouth, gags them and ties their hands. They fail to notice Tink, however, as she is so small and she flies off into the trees. Down below, the lost boys quickly fall asleep. Peter is the last one to sleep. As they sleep Hook tries to find a way down into the home.)

HOOK Well pulverise me paragraphs these trees are too small for me to squeeze down, even with my slender form. *(He pats his abdomen.)*
(Suddenly he spots the biggest tree, which is Slightly's entrance.)
 Just a moment, this one seems bigger than the rest. I wonder....
(After some pushing and shoving he manages to squeeze down the tree.)
 Aha, at last ... a way in.
(As Hook descends the tree Tinker Bell cautiously approaches one of the other trees and begins to enter the home. At the bottom, Hook becomes stuck, only a few feet from where Peter is asleep. He takes the tin of green sugar from his pocket, observed by Tink.)
 Hellfire and damnation, the captain's stuck fast. If I could just reach Pan's medicine bottle. *(He stretches and is eventually able to grab the bottle and pours some green sugar in, spilling some on the floor.)*
 Dash it! *(trying to wipe up the spilled sugar)*
 This will finish the little brat once and for all. This medicine will cure any ache and pain – with a swift death.

Song 7: At last He's in My Power (Hook)

Verse 1:

At last I have you in my power,
Helpless, juvenile, now you're hours are numbered.
And when you drink my little potion,
First your eyes will pop, then your blood will freeze.

Sleeping so softly, like a helpless infant,
Looking so innocent just like a little boy.
Hush-a-bye, do not cry, Hook will sing a lullaby,
Do not stir, do not weep, in gentle slumber keep.

I'll make a drink to help him slumber,
Stir in sugar, vivid green and sweet.
Even just a little drop, always makes their eyes go pop!
Take this remedy, sleep and never wake.

Verse 2:

Oft have I been humiliated
By a gang of boys playing games of pirates,
I am a cut-throat pirate captain
Always highly feared 'cross the seven seas.

Had I been chosen for an honest calling,
Could I have been a father to a child like this?
Hold my hand, call me Dad, run to me when times are bad.
Childhood games, hurts and fears, the laughter and the tears,

This is no ordinary boy, though,
He's a changeling who will not grow older.
He will never forgive me, make my life a misery.
I must finish him, banish him for good.

(Exit Hook with an evil laugh.)

(Tinker Bell shakes Peter until he wakes with a start, grabbing his sword.)

PETER

What wickedness is this, unhand me you scum of the waves before I run you through. *(In alarm, Tink runs to hide.)*

Tinker Bell, is that you? *(She cautiously emerges, nodding. He puts down his sword alongside the medicine bottle.)*

I'm sorry, Tink, I didn't mean to alarm you. *(Realising she is alone)* But where are the others? Is this one of your mischievous games, you wicked fairy?

(Tink buzzes in his ear and his expression becomes more animated and alarmed.)

What? Then we must go and rescue them at once.

(Noticing the medicine bottle as he picks up his sword)

But wait a moment, I promised Wendy I would take my medicine. I must keep my promise And then I will deal with those pirates.

(Tink buzzes around in a complete frenzy. The lost boys begin to wake up.)

What on earth is the matter, Tink? Oh I know, you're just jealous again because Wendy reminded me to take my medicine and not you. Will you never learn.

(He fills the spoon and is about to drink it when Tinker Bell snatches the spoon)

and takes it instead. Instantly she falls to the floor.)
Tink, oh Tink what on earth is the matter?
(He spots some green sugar on the floor and smells the medicine bottle.)
Oh no, it's green sugar. The medicine was poisoned. Tink, you knew it was
poisoned and tried to warn me, didn't you?
(Tink is very weak but she slowly nods her head.)
Oh, Tink, little tinky winky, I'm so sorry I misjudged you. All the time you were
just trying to help, always just thinking of me. And now you're dying – and it's
my fault. *(The lost boys crowd round.)*

SLIGHTLY Wait, Peter! There is a remedy, I believe.
PETER Is there? Quickly, use it – she is dying!
SLIGHTLY A fairy dies every time a boy or girl says they do not believe in fairies.
Quick, everyone, clap your hands if you do believe in fairies, it's our only chance.
*(Tootles claps first then, one by one, the others join in clapping a pulse which
increases in volume. The audience may also join in.)*
(Tink slowly rises and hugs Slightly)

PETER Slightly, you're a genius.
SLIGHTLY I know!
PETER And Tink, I'm so glad to have you back. Just don't go getting yourself into
trouble again.
(She buzzes over to Peter and snuggles up to him.)

PETER And now, my brave little army, we must rescue our friends and defeat the pirates
once and for all.
(They all grab their toy weapons.)
Is everyone armed and ready?

ALL Yes, Captain.
PETER Then we must fly. Into battle!
ALL Into battle!

End of Scene

Scene 5, The Deck of the Jolly Roger

On the Jolly Roger, Captain Hook is pacing the deck in a rage and clearly anticipating the imminent battle. The skull and crossbones is flying on the main mast. Below him we hear faint sounds of accordion music.

Reprise **Song 3, Instrumental (on accordion, fade as required)**

HOOK To think it should come to this; my illustrious career on the high seas threatened, by a mere bunch of ragged boys. I, James Hook, the most feared pirate ever to have sailed out of the Caribbean; I who have single-handedly put whole Spanish fleets to flight. Why, even the sound of my name causes the knees of the hardest tars of his majesty's navy to turn to jelly.
(Turning to a nearby pirate) Fasten that rope man, do you want us to end up on the rocks?

PIRATE Aye, Aye, Cap'n.

HOOK But what do I have to fear? By now that wretched waif Pan will have gone to meet his maker. The green sugar has never failed me yet. Without Pan those boys are like an army without a general, like a gorgon without a head, a blind man without a stick, a..a..a..
(Turning to another pirate) Lash that rope tighter to the wheel, man. Do you want the ship to break free?

PIRATE Aye, aye, Cap'n.

HOOK And now, without further ado, I must despatch my prisoners to the sharks. Starkey! Starkey, where are you man?

STARKEY Here, Cap'n, at your service.

HOOK Fetch the prisoners, at once. *(He does so)*
I'll give them the choice. They can join my crew or end their days as shark-bait.
(Starkey enters with Wendy, Michael and John)
Ahoy there, shipmates!

WENDY What do you want with us you black-hearted buccaneer?

HOOK *(Becoming all sugary)* I simply wanted to make you an offer my dear.

JOHN What offer?

HOOK You see, we shall be sailing on the next tide and this gives me a little dilemma. We cannot feed three extra passengers, unless they are prepared to work for their keep.

WENDY Never! We're not passengers, we're prisoners.

HOOK But it does not have to be so. You two boys could join my crew as cabin boys, and you, wench, can help in the galley...and tell us stories at bedtime. What do you think, eh boys?

MICHAEL What would you call me?

HOOK Blackbeard Joe. *(Turning to John)* What do you think, boy?

JOHN We are loyal subjects of King George.

HOOK You would have to swear, 'down with King George'.

JOHN Then we refuse.

HOOK Very well, then I cannot be held responsible for the consequences. Tie their hands and take them to the gangplank - and lash the girl to the main mast. She shall watch them die.
(As Hook follows the pirates and boys to the gangplank the sound of ticking is heard. The two boys are held on the gangplank at sword-point. Peter and the lost boys creep aboard the ship and we see that Peter is making the ticking sound.)
Well dissect me dictionary if it isn't that wretched creature again. Why can it not leave me be?
(One of the pirates spots Peter making the ticking. He quickly has a hand clasped

over his mouth and a bottle over the head. Peter pushes him overboard and there is a splash. Peter hides again, leaving the boys visible to the audience but not to the pirates.)

SLIGHTLY One! (*Begins counting the pirates despatched.*)
HOOK Hear that, men? He's jumping out of the water to get me.
SMEE If I might make a suggestion, Cap'n.
HOOK It had better be good.
SMEE Well, you know the croc does not like our singing, Cap'n.
HOOK I can't say I'm wild with enthusiasm myself.
SMEE Well, what say you to a good old shanty? That might scare him off.
HOOK A first class idea. I was about to suggest it myself. You start off then, Smee.
CECCO Cecco, the music Now!
CECCO Aye, aye, Cap'n.
(*Cecco grabs his accordion and plays the introduction to the song.*)

Song 8 Halt, Who goes There? (Pirates)

Verse 1

Shapes around the corner casting shadows on the floor,
Eerie noises in the dark and rattling at the door.
Spirits on the quarter-deck are moaning in the breeze,
Ghostly fingers round your throat and tugging at your sleeve.

Jug of ale knocked to the ground by someone good or ill,
Accidents and sudden sounds will cause our blood to chill.
The devil's never far away, he is the pirates' lord,
The man to show the faintest heart will end up overboard.

Chorus:

'Halt! Who goes there?' Hear the watchman's cry,
With every hooded stranger quietly stealing by.
'Are you friend or are you foe?' Shake his hand and let him go.
With our blessings he may pass onto the Jolly Roger.

But if a stranger comes aboard against the captain's wishes,
We'll cut him into little chunks and throw him to the fishes.
Beware the devil walks at night upon our trusty ship.
Old Nick, the admiral of the fleet, looks after his own kind.

(At the end of the verse a fearful sound is heard from Hook's cabin, followed by a splash.)

SLIGHTLY Two!
HOOK Shiver me sibilants, what in Bluebeard's name was that?
CECCO It came from your cabin, Cap'n.
HOOK Then it must have been the cat. Go and look, Cecco.
CECCO Aye, Aye, Cap'n.

Verse 2

Twelve bells toll the midnight hour with awesome deathly knell,
Demons high-pitched chattering invokes the powers of hell.
Skeletons pace up and down, their foot-bones scrape and grind,
Witch's black familiar is creeping up behind.

Knocking noises in the night of ghosts and poltergeists,
Spirit's wail and banshee's whine send shivers up your spine,
The hangman's noose swings in the breeze upon the quarter deck,
Just waiting for a good excuse to snap a pirate's neck.

(At the end of the verse there is another scream and a splash.)

SLIGHTLY Three!
HOOK There it is again. It does not sound like the cat. Starkey, I heard you volunteer to go and look.
STARKEY Oh no, Cap'n.
HOOK My hook says you did, man. *(Hooking him under the chin)* Do you understand me?
STARKEY I'll swing before I go in there.
(He backs away from the claw and falls overboard with a splash and a scream.)
SLIGHTLY Four!
JUKES I'll go. Cap'n, I'm not afraid of a silly cat.

Last Chorus

'Halt! Who goes there'? Hear the watchman's cry,
With every hooded stranger quietly stealing by.
'Are you friend or are you foe'? Shake his hand and let him go.
With our blessings he may pass onto the Jolly Roger.

But if a stranger comes aboard against the captain's wishes,
We'll cut him into little chunks and throw him to the fishes.
Beware the devil walks at night upon our trusty ship.
Old Nick, the admiral of the fleet, looks after his own kind.

(At the end of the chorus there is another scream and a splash.)

SLIGHTLY Five!
(Peter appears and mingles with the pirates, disguised in an oversized cloak.)
ALF Captain, there is a curse on the ship.
HOOK Nonsense man, this is a pirate ship.
ALF It's the girl. There weren't never supposed to be girls aboard pirate ships. They brings bad luck.
SKYLIGHTS Throw her overboard. It's the only way to break the curse.
ALF Yes, throw her overboard.
HOOK Do it, Smee, if it'll keep them quiet.
SMEE *(To Wendy)* Would you mind stepping on the side? It would make things easier.
PETER Not so fast, scum.
HOOK Says who?
PETER Says I, Peter Pan.
HOOK Impossible! You're supposed to be dead. Seize him, ship-mates.

(Pirates rush towards Peter to catch him just as the lost boys emerge from hiding places in all corners of the ship and more climb aboard over the side. There is a great hubbub as pirates engage in sword fights on all sides and Peter releases John and Michael with his sword. The latter grab discarded swords and join the

fight. Slightly is locked in combat with a pirate whom he kicks in the chest and he goes over the side with a scream.)

SLIGHTLY Six!

Peter looks around for Wendy but is too late as Hook has severed the rope binding her to the mast with one slash of his sword and is forcing her at sword-point onto the gangplank. On the way he engages in easy sword-play with two of the lost boys at once, both of whom end up flat on their backs. Hook baulks momentarily as he looks over the side, sees the crocodile and hears the ticking of the clock. Peter is trying to get to the gang-plank but is frequently intercepted by pirates whom he has to dispose of. Slightly continues to count every time he notices a pirate thrown overboard. After fighting two pirates at once with two swords Peter finally reaches Hook and Wendy. Hook holds his sword-point to her throat and is forcing her further and further towards the end of the gang-plank. Just at this point there is a great cheer from the boys as they notice the remaining band of Piccaninny warriors climbing the nets up to the ship, some of them carrying flaming torches. At this point some of the pirates flee for their lives, leaving only a faithful band of Hook's men.

HOOK Ah, Pan, how gracious of you to accept the invitation to my little party.
PETER It's not your party, Hook, it's mine.
HOOK Oh? And what are you celebrating?
PETER I'm celebrating the capture of your ship, Hook. I'm captain now.
HOOK Not while I live, boy.
PETER Then prepare to die, Hook.
HOOK This will certainly end in the death of one of us, Pan.

Hook turns his back on Wendy and as Peter walks onto the plank they engage in sword-play. This takes them up and down the gang-plank. Wendy is trapped at the seaward end and gasps every time it looks as though Peter is defeated. Several times he goes down on one knee and at one point continues the fight flat on his back. (The combatants should improvise terse dialogue appropriate to the choreography of the fight.) Hook drops his sword but Peter gallantly kicks it back to him instead of finishing him off. On the rest of the ship, the boys and Indians have now prevailed and they gather on the seaward side to cheer Peter on. The remaining pirates are tied up in a huddle with a single piece of rope, two boys running around them in opposite directions with the rope's ends. Suddenly, with a crashing blow, Hook knocks the sword out of Peter's hand over the side into the water and Peter falls stunned flat on his back. There is a gasp of dismay from the boys.

HOOK So long, Pan, it has been a pleasure to defeat you but your time on this earth is now over.
(Hook stands over Peter and raises his sword over his head with both hands.)
WENDY No, Hook! You can't.

Hook is momentarily distracted and this is enough for Michael to rush onto the plank behind him and kick his legs out from underneath him. With a cry of despair Hook drops the sword and falls over the side into the sea, much to the delight of the crocodile. As Hook falls, Peter catches his hat. We hear a resounding splash and a cheer goes up. Peter shakes Michael's hand. Wendy rushes forward and gives Peter a big hug. He looks bewildered.

PETER *(Putting on Hook's hat and picking up his sword.)* Well, don't just stand there, let's get this ship cleaned up! And you boys, take those prisoners below and clap them in irons. Splinter me similes, I'll get this vessel in ship-shape yet and make a crew of you landlubbers.

OTHERS Aye, aye, Captain Pan. *(and other appropriate shouts)*

End of Scene

Scene 6, The Nursery, 14 Montague Place

Mrs Darling is tidying the beds (which do not need tidying) and putting out clean pyjamas and a nightie. The window is wide open. She takes out her hanky and has a little weep. Enter the maid.

LIZA Oh, Ma'am, it's no use, they won't come back now.
MRS D And if they do and their beds are not ready? What will they think then?
(Continues furiously turning back the beds and plumping the pillows. She then straightens the photographs and ornaments at the bedsides.)
LIZA There's been no news now for months. The police say this is a most unusual case.
MRS D We don't need the police to tell us that, do we? You and I saw the evidence with our own eyes.
LIZA If only they would believe us.
(Doorbell rings)
MRS Oh, that'll be Mr Darling. Do go and let him in, Liza, there's a good girl.
LIZA Yes, Ma'am.
(She exits and Mrs D continues tidying the room. She picks up a photo of the children and begins to weep. Hearing her husband approaching she takes a hanky from her sleeve and quickly dries her eyes.)
MRS D Hello dear. Did you have a good day? *(Kissing him lightly on the cheek.)*
MR D Just the same as ever, dear. How about you?
MRS D Oh, you know how it is.
MR D Why it's freezing in here, dear, do let me shut the window for you.
MRS D *(Becoming very agitated)*
No, no, please don't do that. I must leave the window open.... just in case.
MR D *(Tutting and shaking his head)* Look, why don't you go and play one of your favourite pieces on the piano and I'll go and ask Liza to make us a lovely cup of tea. We can sit and drink it in here, in peace.
MRS D Why, thank you, that would be lovely.
(Exit Mr Darling. Mrs Darling exits the other side to the day nursery and we hear sounds of piano music off.)

MUSIC Piano Music Reprise

Peter Pan appears at the nursery window and, after looking around, he gingerly steps into the room. He beckons Tinker Bell to follow him, which she does.

PETER *(In a whisper)* Come, Tink, let's bar the window. Then, when the children arrive they will think their mother has forgotten them and will fly back to us.
(They close the window.)
Oh Tink, do listen, it's an enchanting song. But where's it coming from.
(He peers through the doors into the day nursery.)
It's Wendy's mother, Tink. She's very beautiful, and how she makes that wooden box sing – it's magical.
(The sound of voices off alarms Tink and she pulls Peter's sleeve, encouraging him to leave.)
Yes, you're right, Tink, we should leave, before we are discovered. *(Turning towards the window)* But how do we get out without using the window?
(Sounds of Liza and Mr Darling conversing, off.)
Quick Tink, we'll have to open the window again.
(They open the window, Tink scurries out and, after a quick look around the room, Peter also flies off. After a few seconds Wendy, John and Michael land on the window ledge and peer into the room.)

MICHAEL Where are we?
JOHN Home, of course, silly.
WENDY Come on, we'll catch cold standing out here on this ledge – and somebody might see us. *(They step into the room)*

MICHAEL Wow, this is a fantastic bedroom. Bags I sleep here. *(Gesturing to his own bed)*
JOHN That's your own bed, silly.
MICHAEL But what's that lovely music?
(Michael crosses to the day nursery doors and peeps through.)
Who is that beautiful lady, playing music?

WENDY That's mother, of course.
MICHAEL Wow, my very own mother. But she looks so sad.
JOHN Quick, into our beds and we shall surprise her when she comes in.
(They all jump into bed and pull the covers up to their chins.)

WENDY Pretend to be asleep. *(They all do so.)*
(Enter Mrs Darling. She tucks up each of the children individually.)

MRS D How strange, the children are asleep already, so early.
WENDY Mother!
MRS D Wendy, is that really you? I thought I was dreaming.
(She runs to Michael's bed and then to John's.)
Oh my children, my children, you've come back to me.
(They all cheer and hug Mrs D all at once. Voices are heard outside the room as Mr D and Liza enter with the tea tray. Liza drops the tray in shock at seeing the children and stares in disbelief.)

MR D Wendy, John, Michael, you're back.
(He shakes the boys' hands and kisses Wendy's cheek.)
(The door-bell rings.)

MRS D Liza, please get the door.
LIZA Yes, Ma'am.
JOHN Oh father, we've had such adventures. You see, there were these wicked pirates and their Captain had a hook instead of a hand....
MICHAEL His hand was cut off by Peter Pan and fed to a crocodile....
WENDY The crocodile had swallowed an alarm clock so you knew when it swam by....
JOHN And we made such a lot of new friends *(They all talk at once.)*
MR D Silence! There will be plenty of time for this later.
(Noises off of a large rabble approaching.)

LIZA *(Entering ahead of the lost boys and trying to fend them off.)*
No, you can't go in there. What do you think this is - a fancy dress party?
(It is too late. The boys are already flooding past Liza into the room, dressed as pirates. They make a lot of noise and some of them start jumping on the beds. Mr and Mrs Darling are frozen and simply stare for a while with mouths wide open.)

MR D Quiet please. *(This is ignored. Peter jumps in through the open window and gives a loud wolf whistle. All freeze at once and are silent.)*
Thank you. Now, what is the meaning of this?

WENDY I can explain, father.
MR D Yes, I think you had better, Wendy And quickly.
WENDY You know we said we'd made new friends. Well, here they are: the lost boys of Neverland. They have no mothers or fathers and live in a hole in the ground with Peter and Tinker Bell.

MRS D No mothers or fathers! You poor little things. *(Gathering a few up in her arms as she speaks.)* Well, as it happens, we have plenty of room here. You shall stay with us, if you like. Do you agree, George?

MR D Well, I, I, I
MRS D Good! Liza, make up some extra beds at once.

LIZA *(Looking quite displeased.)* Yes Ma'am.
(She tries to count the boys but they again run riot. She exits in disgust.)

WENDY But, Peter, what about you? Mother, can Peter stay too?

MRS D Why yes, of course, dear.

PETER Would you send me to school?

MRS D Yes, of course.

TOOTLES What's school?

JOHN Never mind that now.

PETER And would I grow up and have to get a job?

MRS D Yes, I suppose so.

PETER Then, thank you, but Tink and I will go back to Neverland.

WENDY But Peter, we will miss you so.

PETER Come with me, Wendy. Come and live with us on our island.

WENDY May I, mother?

MRS D Certainly not, dear. But you may go and visit, once a year, provided that you promise to return.

WENDY Certainly, mother.

PETER Then the time has come to say goodbye. Goodbyes are never easy – so let's make it quick, shall we.

LOST BOYS Goodbye, Peter. Goodbye.

Song 9 It's Hard to Say Goodbye

Verse 1, (Wendy):

When two good friends decide they have to part,
 Sometimes they find it's hard – it is never easy.
 But when they come to see how fragile their destiny,
 They realise they need to stay friends through thick and thin,
 They need each other to help the good guys win.

Chorus (All):

Although it's hard to say goodbye, we know the reason why.
 Our worlds are different and we each must go our own way,
 But we know we will return some day,
 If we can get our own way.
 Although it's hard to say goodbye, it's not the time to cry.
 Hope shines through an open door,
 It opens wide on a world that's there for you and me.

Verse 2 (Wendy, John or Michael):

Friendship can thrive amidst adversity,
 It's there for all to see – binding us together.
 But now the time is near for mortals to disappear,
 We need to return to our loved ones far away,
 We'll not forget you, we will be back some day.

Chorus (All):

Although it's hard to say goodbye, we know the reason why.
Our worlds are different and we each must go our own way,
But we know we will return some day,
If we can get our own way.
Although it's hard to say goodbye, it's not the time to cry.
Hope shines through an open door,
It opens wide on a world that's there for you and me.

Verse 3 (All):

And now the hour has come for us to part,
We know we'll find it hard – parting's never easy.
For now you've made us see how fragile is destiny,
We realise we'll always be friends through thick and thin,
Without each other the good guys would not win.

Chorus (All):

During the song Peter and Tink say their farewells to the lost boys and to Wendy, John and Michael. Before the song ends they step onto the window ledge and fly away. Just before the end of the song Mrs Darling closes the window firmly.

The End