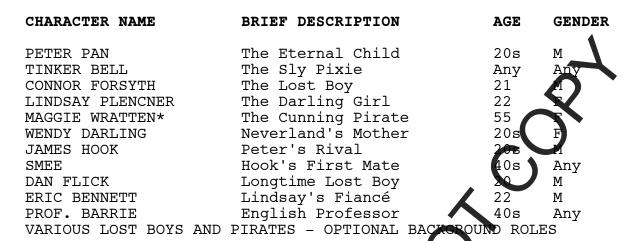


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****CASTING & PRODUCTION NOTES**

For the smallest possible cast (6, Any Ethnicity: 2F/3M/1 Any):

- 1. PETER PAN (Playing 20s, M)
- 2. TINKER BELL (This role can be played as any age/gender)
- 3. JAMES/CONNOR (Playing early 20s, V)
- 4. WENDY**/LINDSAY (Playing early 2007)
- 5. MAGGIE**/BARRIE/PIRATE (Playing 40s-50s, F)
- 6. SMEE/ERIC/FLICK/LOST BOY (Playing 20s and 40s-50s, M)

For an expanded cast, remove or re-organize doubling as seen fit. In a minimal cast, FLICK may be the only Lost Boy ever seen on stage, but additional Lost Poys can be added into any scene FLICK appears: BABY MATT, SNAKE, HARDY, SOTA, KEESH. They must be played as male. Dialogue labeled "LOST BOY" can be assigned to FLICK or any LOST BOY. Dialogue labeled "PIRATE" can be assigned to MAGGIE or any PIRATE.

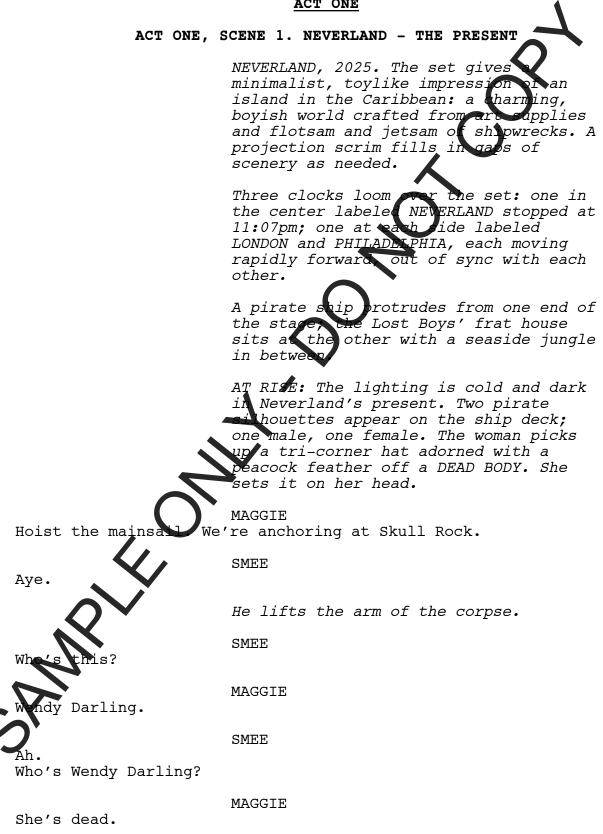
*"MAGGIE WRATTEN" is the name Mr. Fenton requests be shared in all programs and promotional materials for the major role whose identity is revealed at the end of Act One. The name "Maggie" is not uttered once, but throughout Act One until the reveal, this character's dialogue is labeled as delivered by MAGGIE. **MAGGIE and WENDY must appear believably related. All roles may be played by ANY ethnicity, but these two must appear related.

PETER, NAGGNE, WENDY, and JAMES are upper-class Londoners. LINDSAY won Miss Teen Indiana seven years prior to the play.

Two very important things to remember when acting, directing, and designing this play are that (1) Everyone telling a story has an genda, and (2) Time works weird in Neverland. Pay very close attention to whose point of view "The Past" sequences are told from and what their motivations may be in choosing what they share and leave out.

"Plencner" is pronounced PLANK-ner.

ACT ONE



The lights drop out. A light appears on acerbic fairy TINKER BELL.

TINKER BELL

Well.

She clears her throat.

TINKER BELL

Well, well, well. Our past comes back to haunt is in the dumbest of ways, doesn't it? One day you're sitten' pretty, 'cause you made the damn thing happen. You sont 'em off on a one-way pixie dust trip to London, and Neverland is finally at peace. Peter's happy, you got everything you ever wanted, you're just sittin' down with a cold drink, then *BOOM!* Outta the corner of your eye, there she is. There be is. You gotta be kidding me. Don't let anyone tell you 'to live's an awfully big adventure." 'Cause... well, it is. But if you don't protect that life with everything ya got... all the more reason to spit on your grave

> A silhorette appears of a pirate fashioning a hook for a hand. Tinker Bell sees this and laughs.

TINKER BELL

Oh, you got a friggin' hook for a hand now? Get outta here. Should've finished you finished have a batter of the shot...

The lighting changes, indicating a Mashback. Tinker Bell exits. The LONDON clock lights up.

ACT ONE, SCENE 2. LONDON

On Scrim: KENSINGTON GARDENS, LONDON, 1953.

Charismatic, bubbly PETER PAN (20s) enters with a giddy burst of energy. His neighbor, JAMES (20s), enters--his privacy violated.

JAMES

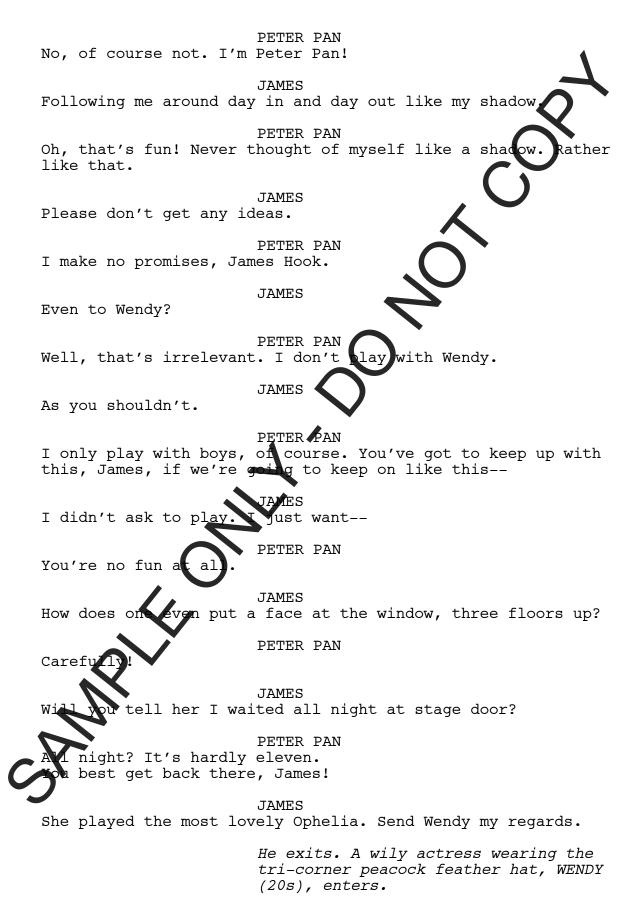
et you for this someday! Mark my words!

PETER PAN

Mark my words, James Hook! Keep shaking your fist at me and I'll cut it clean off!

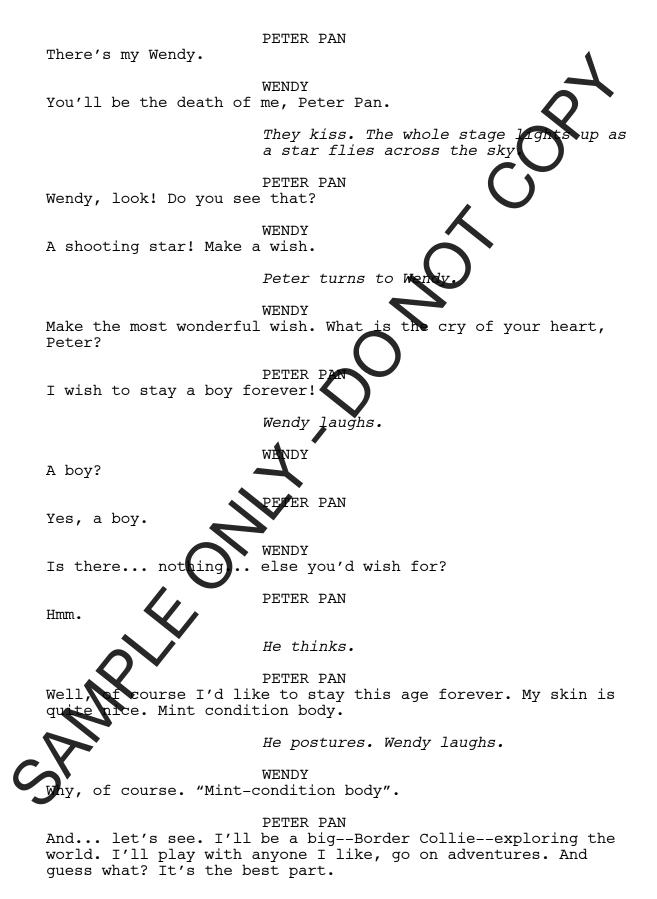
JAMES

Are you mad?



WENDY Dearest me. There you are. PETER PAN Ah! Dearest Wendy. They kiss. WENDY Whatever are you doing in the courtyard? PETER PAN I pulled a good one over James Hook. Got up d his roof on the third floor--it's a rather big house went "boo!" Wendy laughs. WENDY The love of my life. Playing like a PETER PAN Always fun to play with boys, WENDY Will you ever leave that poor Hook alone? PETER PAN Why would I?! Even sends is regards. Show was good? Yes, splendid audiend ight more weeks. PETER PAN Why'd you say that? ρ WENDY Like what? PETER PAN weeks" "Eigh WENDY e unhealthy, don't you think? Disappearing into a ke this, night in. Night out. Telling the tragedy of a so much it's practically sewn into my bones. PETER PAN 1, you do it so well! Wendy Darling tells the best stories. WENDY

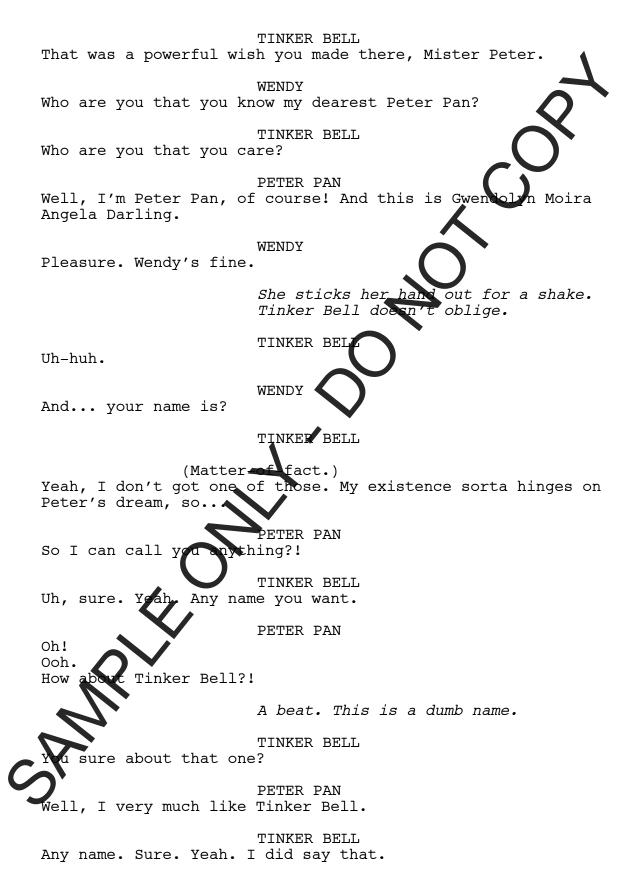
If we're not doing it all the way, is it really worth doing?



WENDY I truly have no idea where you're taking this. PETER PAN You'll be there. He takes Wendy's hand. PETER PAN And you'll make the best food. WENDY Who says I'll be making all the food? They smile at eac. ot PETER PAN I wish to be happy forever. And I'll never get hurt again. So. That settles that. I shall not grow up! WENDY What a wonderful wish. ash lights up the sky. A bright PETER PAN Ooh, God seems to agree! Tinker Bell materializes in a puff of smøke. TINKER BELL Ha! Whoa! She laughs. TINKER BELL That's the m le of life, huh?! WENDY What arth...? TINKER BELL do that again. Yeah, I could get used to this. PETER PAN hi there! What... are you? TINKER BELL Good question. I don't really know, I just came alive. So. You figure that out.

WENDY

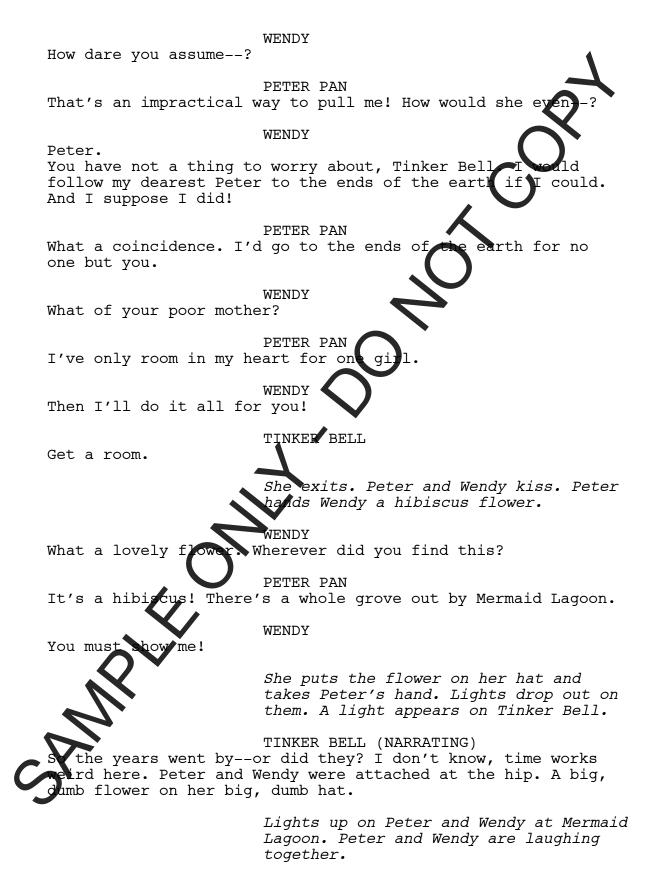
You just--what?



PETER PAN You very much did! TINKER BELL Uh-huh. OK. So anyway, Peter, today's your lucky day. wish was so powerful it created me. So I'm here to mak the damn thing happen. You wish to never grow up. WENDY He wished to have me there by his side--adventuting, and... TINKER BELL Uh-huh. Listen, toots. I really only care abo t the "Peter doesn't wanna grow up" thing. So--if ya d mind--(To Peter.) How about your very own island paradise? Narm breeze, white sand. Lake fulla horny mermaids. We'll call it Neverland. 'Cause you'll never age a day. Never get hurt. Never leave. Guaranteed. PETER P That sounds lovely, but I'd really rather not go alone. TINKER BELL You won't be alone. You'll have me. Plus you'll have a lake-er turns to Wendy. FER PAN Well? Will you ... WENDY are the first thought when I wake and Have you? Peter vo the last as off to sleep. PETER PAN Can't we brin Wendy? Tinker Bell hesitates. TINKER BELL es you happy. She tosses pixie dust into the air. The LONDON clock stops momentarily on 11:07pm as the light behind the clock face pulsates in and out. The NEVERLAND clock lights up, with time stopped at 11:07pm. The LONDON clock resumes forward as the lights on its face drop off. The stage lights change to a trippy strobe as the Neverland set

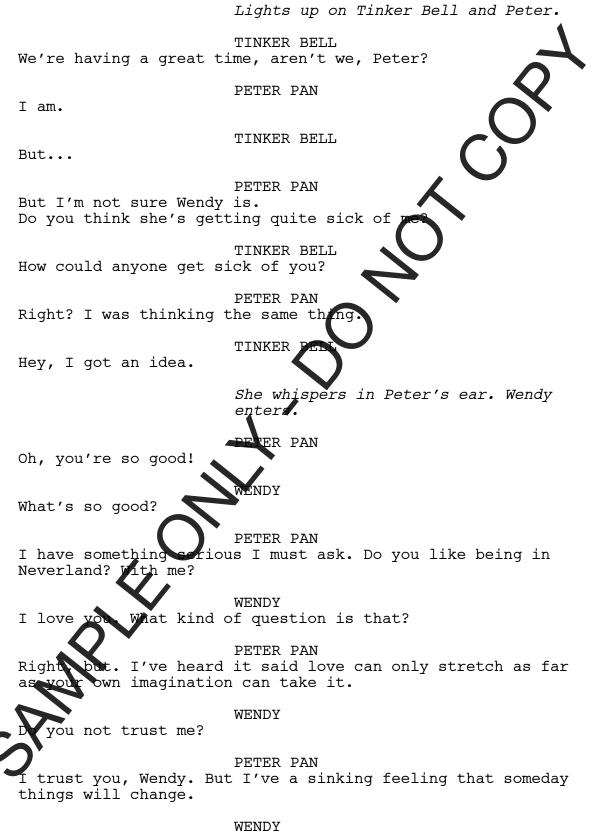
forms around Peter and Wendy.





PETER PAN Why, you are just as beautiful as ever. You know that? WENDY The eternal night has done wonders for my skin. PETER PAN You're positively glowing! WENDY As are you. They look into each ot er's eyes. Wendy pulls away from Pe WENDY Peter, how long have we been here? PETER PAN That's a very good question! WENDY Have we not seen all there is to see in Neverland? It's a rather small island. My heart has always dreamed of -- a large world. Didn't you say once ages ago that we were going to visit New York? VER PAN Wendy, we have an *island*! Tr's just ours! Way better than whatever they have in America. WENDY Time's gone on ong I'd rather not ask what's going on in America. But what about London? Don't you miss --? PETER PAN There was lipg worth taking from London but you. WENDY attered, of course. And Neverland is beautiful--Well PETER PAN Shall we carry on, then? WENDY pose. Peter takes Wendy's hand. Lights drop off and a light appears on Tinker Bell. Wendy exits. TTNKER BELL

Well. You see a little crack there? I sure as hell saw a little crack there. I wasn't gonna let that pass me by.



Nothing will change. We're in Neverland.

PETER PAN I want nothing to change, ever again. So--Gwendolyn Moira Angela Darling--Wendy smiles, expectant. Peter ge down on one knee. Tinker Bell ers. WENDY Oh, dearest me--PETER PAN WEN We must bring more boys here! Yes! Yes, a illion times yes! Peter and Wendy exchange shock--Peter gleefully surpris endy embarrassed. l• PETER PAN Splendid, Tinker Bell! That went over big!! SČ Tinker Bell wh lps out a binder. TINKER BELL So! Who we pickin' up first? English-speaking frat boy types-who recently had the thought "I don't wanna grow up..."--Wendy exits. TINKER BELL (*) Evan Daigle. Seems and vig. Sean Liu. Too smart. Peter Fenton... Oh, he's way too old... PETER PAN (*) two Peters here! And we can't ha P (*) For any given performance, improvise three male names and a quick joke that will play to your audience. TINKER BELL So ma hoices, Peter. PETER PAN rrassment of riches! TINKER BELL ya know why? PETER PAN No boy ever wants to grow up!! Blackout. The face on the PHILADELPHIA clock lights up.

The PHILADELPHIA clock continues moving forward rapidly while the NEVERLAND clock remains frozen at 11:07pm.

ACT ONE, SCENE 4. PHILADELPHIA

On Scrim: ST. JONATHAN'S UNIVERSITY, PHILADELPHIA, 2025.

A prestigious Catholic liberal arts college in Philadelphia.

Lights up on English professor BARRIE (40s), and straight laced students LINDSAY and ERIC (both 22) crossing themselves. Present-dry college senior CONNOR (21) stumbles through them carrying notecards for a presentation.

Oh--uh. Sorry. Um.

As Connor walks through Barrie, Lindsay, and Eric, the three disperse to join a classroom setting. Connor is in the middle of a presentation.

CONNOR

CONNOR

You know, I used to look forward to growing up. Even as a kid, all my parents' friends would say, "oh, he's like a little man." So mature so articulate. But they never bothered to notice any point I was making, or--and that annoyed me, you know. It's like--people have been impressed my whole life that 1 could say something and they completely missed that I had something to say. And the older I get, the less impressed anyone is that I'm like "a little man", because--well--D am a man now. At least, almost. But no one's listening to Me! So maybe, I've been thinking, when I'm a "real" adult, what I have to say will matter. But I'm seeing myself getting older--and... it's like... um.

He stops himself before continuing.

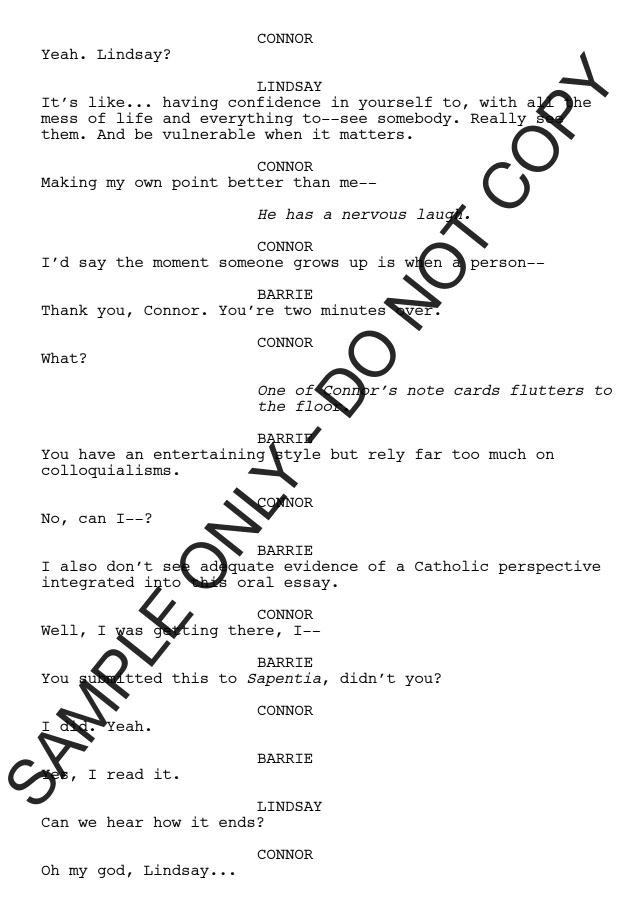
CONNOR you think about growing up. What comes to mind?

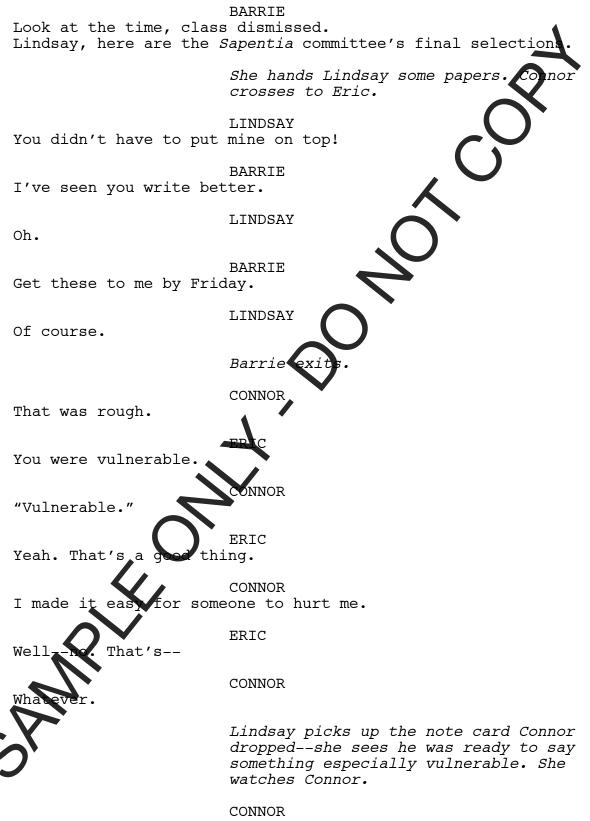
No response.

CONNOR

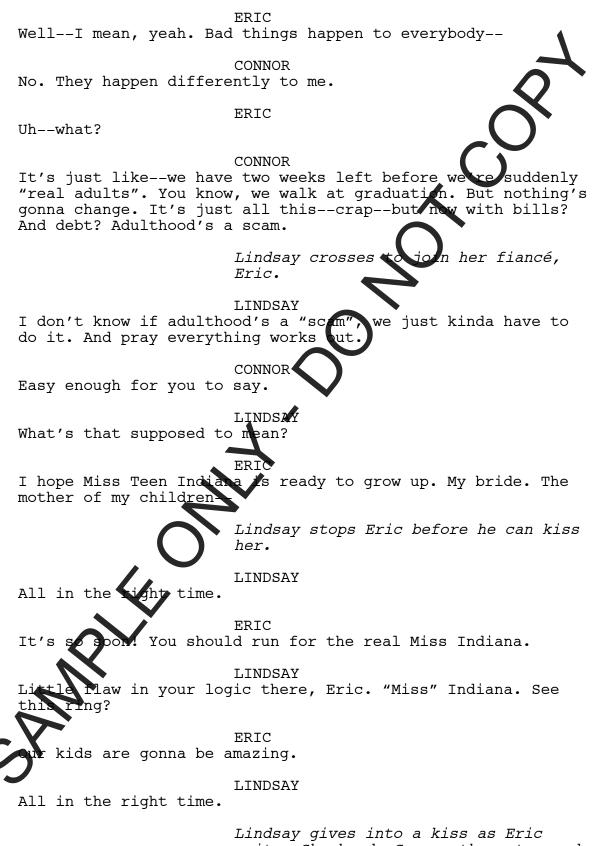
Please. Anybody?

Lindsay raises her hand.

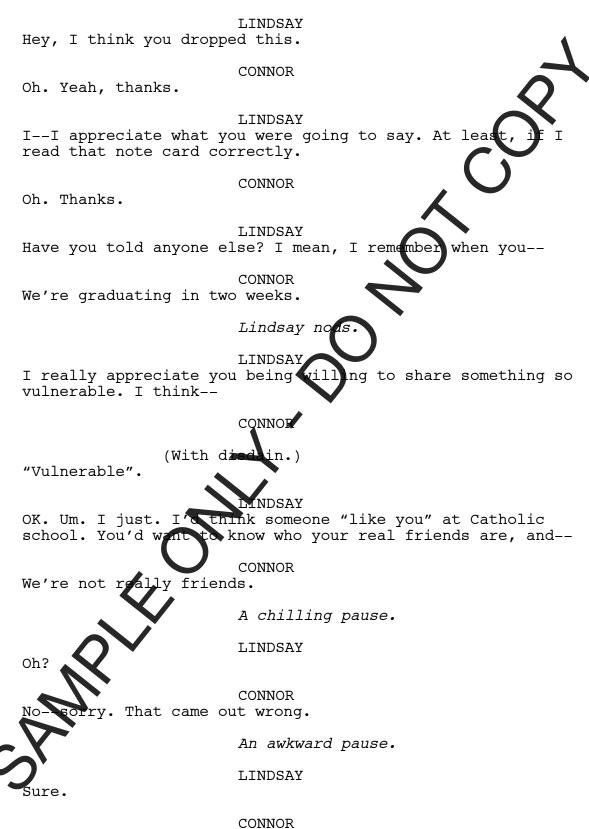




I get hurt all the time. And I'm not even grown up yet.



exits. She hands Connor the note card.



I'll... probably see you at the apartment.

LINDSAY Yeah, sorry we took over your kitchen table. Don't plan a wedding, Connor. CONNOR Oh? LINDSAY Oh--no. No. No. I love Eric. He's the one. It's sometimes -- the "nice girl from Indiana" thing, Ι just--She changes the subje LINDSAY I won't come by until later. I have fence chen I'm na proofing Sapentia pieces. CONNOR Did I make it? LINDSAY Oh! Oh--right, you submitted! She thumos through the stack of papers. LINDSAY I don't see it here. I'm sorry--CONNOR What's your problem with me?! An earth-shaken silence. Both Connor and Lindsay are surprised at the force with which that came out. LINDSAY decision. I didn't må CONNOR ed to your stupid literary magazine eight times. I've s ections. Eight LINDSAY re like five of us who read the submissions and--CONNOR rejections. LINDSAY Sapentia really isn't everything--I don't have any real power. Barrie hated my piece this time.

CONNOR

Did you get rejected?

