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SF PERUSALS

LOST BOY

Never Land Grows Up

Book and lyrics by Phil Willmott

Music by Mark Collins and Phil Willmott

SAMUEL FRENCH

samuelfrench.co.uk

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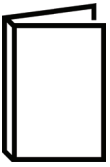
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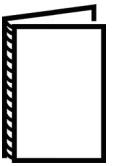
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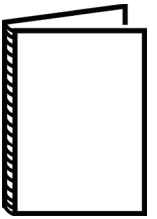
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ABOUT THE AUTHOR

PHIL WILLMOTT

Multi-award-winning composer, writer and director Phil Willmott's first collaboration as a composer with Mark Collins was the musical *Lost Boy*, which transferred from the Finborough Theatre for an extended run at the Charing Cross Theatre and imagined the characters from *Peter Pan* as adults in the First World War. Following the success of *Lost Boy*, Mark and Phil have subsequently collaborated on *Princess Caraboo* (also published by Samuel French), which premiered to great critical acclaim at the Finborough Theatre in 2016 and completed commissions for Adam Kenwright and Shakespeare's Globe. Phil Willmott's first musical was a finalist for the prestigious Vivian Ellis Prize, and his subsequent, internationally published and regularly revived musicals include *Once Upon a Time at the Adelphi* (also published by Samuel French), commissioned by Liverpool Playhouse (TMA Award winner and WhatsOnStage nominee for Best Musical Production in the UK), and its US version *Once Upon a Time at the Atlantic City*, which premiered in Connecticut and won five Spirit of Broadway Awards, including Best Score and Best Direction; *Around the World in Eighty Days*, written for BAC and revived at Liverpool Playhouse, for a UK tour, and a two-year German tour; the *Dick Barton Special Agent* trilogy, originally commissioned by Croydon Warehouse and revived at Oldham Coliseum, Nottingham Playhouse, The Queen's Theatre in Hornchurch, Theatre by the Lake in Keswick, The Yvonne Arnaud Theatre in Guildford, Greenwich Theatre, New Wimbledon Theatre and at Southwold Rep; and adaptations of *Treasure Island* and *Jason and the Argonauts*, all of which continue to be licensed regularly by Samuel French across the globe. The adaptation of *Lysistrata* he wrote with Germaine Greer was recently presented as part of the Almeida's Greek Season starring Tamsien Grieg, and his adaptation of Gorky's *The Lower Depths* is published by Oberon Books. His recent plays in London include a dramatisation of Wagner's *Ring Cycle* which played to 40,000 people at the Scoop; *Captain Show-Off* adapted from the Roman Comedies of Plautus, and Euripides' Trojan War trilogy (also at the Scoop); *Play of Thrones*, a popular amalgamation of the Shakespeare that inspired George R. R. Martin (Union Theatre); *Encounter*,

a new gay love story inspired by *Brief Encounter* (Above the Stage Theatre), and his reworking of Gilbert and Sullivan's *Princess Ida*, which played for a sell-out run at the Finborough Theatre in 2015. He often writes about musical theatre as a regular columnist for *The Stage* and reviews West End and Broadway musicals for toplondontheatre.com. His website is www.philwillmott.org

ABOUT THE COMPOSER

MARK COLLINS

Mark is a London based musical director, pianist and composer/arranger. His theatre credits include *Dreamgirls* (Savoy Theatre), *Billy Elliot The Musical* (Victoria Palace), *Wicked* (Apollo Victoria), *Jersey Boys* (Prince Edward), *The Secret Diary of Adrian Mole* (Leicester Curve), *Exposure* (St James) and multiple workshops and productions of new writing both in the UK and New York.

Productions at the Finborough Theatre include co-composer, orchestrations and musical supervision for *Lost Boy* (which subsequently transferred to Charing Cross Theatre) and *Princess Caraboo*, musical supervisor for Adam Guettel's *Myths and Hymns*, and musical director for Grant Olding's *Three Sides*.

www.markcollinsmd.co.uk

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Lost Boy premiered at the Finborough Theatre Monday 13th January – Saturday, 15 February 2014. Produced by Neil McPherson and The Steam Industry. It subsequently transferred to the Charing Cross Theatre in the West End for an extended limited run presented by Steven M. Levy and The Steam Industry, in association with Neil McPherson for the Finborough Theatre.

CAPTAIN GEORGE LLEWELLYN DAVIES and **PETER PAN**	Steven Butler
LOST WIFE MABEL, LOST BOY TWIN 2 and **DANCE CAPTAIN**	Lauren Cocoracchio
WENDY DARLING	Grace Gardner
LOST WIFE LADY EDITH	Hannah Grace
LOST BOY CURLY and **JOHN DARLING**	Richard James-King
LOST WIFE CISSIE and **TIGER LILLY**	Natalie Lipin
LOST BOY NIBS	Luka Markus
TOOTLES	Max Panks
LOST BOY SLIGHTLY	David Scotland
LOST BOY TWIN 1 and **MICHAEL DARLING**	Joseph Taylor
CAPTAIN HOOK and **MR DARLING**	Andrew C. Wadsworth
TINKER BELL and **LOST WIFE GWENDOLYN**	Joanna Woodward

Directed by Phil Willmott
Musical direction by Isaac McCullough
Choreography by Racky Plews
Musical supervision by Mark Collins
Designed by Phil Lindley

CHARACTERS

19+ roles (12 male, 8 female) can be divided between a cast of 12 or over with additional soldiers, nurses, music hall performers, street walkers, Lost Boys and their wives added for larger companies.

12 NAMED MALE ROLES

Captain George Llewellyn Davies/Peter Pan

Corporal Biggs
Sergeant Mullins

John Darling
Michael Darling

Lost Boy Tootles
Lost Boy Nibs
Lost Boy Slightly
Lost Boy Curly
Lost Boy Twin 1
Lost Boy Twin 2

J. M. Barrie/Captain Hook/Mr Darling

PLUS Additional Soldiers, Lost Boys and Music Hall Performers as required

8 NAMED FEMALE ROLES

Wendy Darling
Tinker Bell
Tiger Lilly

Lost Wife Gwendolyn
Lost Wife Cissie
Lost Wife Lady Edith
Lost Wife Mabel

Additional Lost Wives, Music Hall Performers, Street Girls, Can Can Dancers and Nurses as required

ORIGINAL DOUBLING FOR A CAST OF TWELVE (INC COSTUME PLOT)

Most characters speak eloquently in RP
Corporal Biggs, **Sergeant Mullins** and **Tinker Bell** have a London accent.

1. **Captain George Llewellyn Davies** in reality and **Peter Pan** in the dream
   (M, early twenties. Officer Class, efficient and emotionally reserved. Peter develops from a impetuous savage to a troubled young man before ending up as a caring, principled, and successful adult)
   Costume: Officer's Uniform, Edwardian Evening Wear

2. **Soldier** and **Lost Boy Nibs**
   (M, early twenties. Nibs is excitable but dim)
   Costume: Soldier's Uniform, Edwardian Evening Wear

3. **Soldier** and **Lost Boy Slightly**
   (M, early twenties. Slightly is cautious but eager to please)
   Costume: Soldier's Uniform, Edwardian Evening Wear

4. **Wendy Darling**
   (F, early twenties. Romantic yet resourceful)
   Costume: Edwardian Evening Wear, Day Dress, Red Cross Nurse's Uniform

5. **Soldier**, **Lost Boy Twin 1** and **Michael Darling** in the dream.
   (M, early twenties. Michael is endearing and passionate)
   Costume: Soldier's Uniform, Dressing Gown over Acrobat's Costume, Edwardian Evening Wear

6. **Soldier**, **Lost Boy Curly** and **John Darling** in the dream
   (M, early twenties. John is intense and quirky)
   Costume: Soldier's Uniform, Edwardian Evening Wear, Day Wear

7. **Soldier**, **Tootles**
   (M, early twenties. A dim, alpha male, aristocrat)
   Costume: Soldier's Uniform, Edwardian Evening Wear, Officer's Uniform

8. **Lost Wife Gwendolyn** and **Tinker Bell** and **A Music Hall Girl** and **Cancan Dancer 1**
   (F, early twenties. Tinker Bell is feisty, obsessive, damaged)
   Costume: Edwardian Evening Wear, Music Hall Girl, Shabby Whore, Cancan Costume

9. **Lost Wife Cissie** and a **Music Hall & Street Girl** and **Tiger Lilly** and **Pirate Show Girl**.
   (F, early twenties. Tiger Lilly is Exotic and formidable)
   Costume: Edwardian Evening Wear, Music Hall Girl, Tiger Lilly's S&M-Inspired Nightclub Act Costume, Edwardian Lady's Day Wear, Red Cross Nurse's Uniform, Pirate Showgirl

10. **Lost Wife Lady Edith** and a **Music Hall & Street Girl** and **Cancan Dancer 2**
    (F, early twenties. Imposing but caring)
    Costume: Edwardian Evening Wear, Music Hall Girl, Edwardian Lady's Day Wear, Can-can Costume, Red Cross Nurse's Uniform, Pirate Showgirl

11. **Lost Wife Mabel** and **Lost Boy Twin 2** and a **Music Hall & Street Girl** and **Cancan Dancer 3**
    (F, early twenties. Twin 1 is male and eager to please. Mabel is practical but jolly)
    Costume: Edwardian Gent's Evening Wear, Edwardian Lady's Evening Wear, Music Hall Girl, Edwardian Lady's Day Wear, Cancan Costume, Red Cross Nurse's Uniform, Pirate Showgirl

12. **J. M. Barrie** and **Captain Hook** and **Mr Darling**
    (M, any age from thirty-five plus. Dilapidated yet charismatic and menacing)
    Costume: Edwardian Evening Wear, Music Hall Magician's Costume, Wretched Opium Den Costume, Splendid But Homemade-in-the-Barracks Traditional Captain Hook Outfit.

Other parts to be allocated from within the Company:
Corporal Biggs in reality
Sergeant Mullins in reality

SETTING

The show has been conceived to work equally effectively with –
An empty stage and shifting shafts of light…
Or a complex, expensive set…
Or anything in between.

However, its designed scenes should flow from one to the other without “scene change” breaks.

SCENE AND SONG BREAKDOWN

*Indicates choreography

ACT ONE

PROLOGUE

J.M. Barrie's Introduction
Characters: J.M. Barrie, Soldiers

SCENE ONE

Soldiers staggering through the battlefield. George comforts an anxious Corporal Biggs. George/Peter then meets an adult Wendy.
Characters: Entire Company, Sergeant Mullins, Corporal Biggs, Wendy, George/Peter
Songs: ***LOST*** (Soldiers), ***BLUE LAGOON*** (George/Peter and Wendy)

SCENE TWO

Lord Tooterdge's house: Lost Boys Reunion. Wendy disapproves of their boyish behaviour and heads to the LWC. The boys talk about marriage.
Characters: George/Peter, Tootles, The Twins, Slightly, Nibs, Curly, Wendy
Songs: ***LOST BOYS REUNION****** (The Lost Boys)

SCENE THREE

The Lost Wives discuss the hardships of marrying a Lost Boy. Tootles reveals that Peter is seeking Mr Darling's permission to marry Wendy.
Characters: Wendy, Edith, Cissie, Mabel, Gwendolyn, Tootles
Songs: ***LOVING A LOST BOY*** (The Lost Wives)

SCENE FOUR

A heated confrontation between George/Peter and Mr Darling. John tries to sway his father, but to no avail. Peter proposes to Wendy.

Characters: Wendy, George/Peter, Mr Darling, John
Songs: ***MARRY ME*** (George/Peter) and ***LOVING A LOST CHILD*** (Mr Darling)

SCENE FIVE

John and George/Peter talk in the hall. They discuss George/Peter's dreams.
Characters: John, George/Peter

SCENE SIX

Backstage at the music hall, John takes George/Peter to meet Michael. Wendy enters after Michael's song and agrees to marry Peter in the morning.
Characters: John, Michael, George/Peter, Showgirls, Lost Boys, Wendy, Voice Call Boy
Songs: ***MUSIC HALL*** (Michael, The Company except Wendy and Hook)*

SCENE SEVEN

Music hall auditorium. Entire Company gathers to watch Michael's trapeze act. A magician puts on a captivating show, but it would seem that only Wendy is privy to his true identity
Characters: Entire Company, Wendy, George/Peter, Chairman, Hook, John, Nibs, Curly
Songs: ***SMOKE AND MIRRORS*** (Hook), ***A SLEIGHT OF HAND*** (Hook and Music Hall Girls)

SCENE EIGHT

Foyer after the show. Tootles shows up and tries to persuade George/Peter to enlist. Tootles tells Wendy that the Lost Boys are going to take their chief out for one final night of debauchery before he ties the knot. Wendy has a bad feeling about it all.
Characters: John, Michael George/Peter, Wendy, Tootles

SCENE NINE

Lost Boys sing ***WE ARE THE LOST BOYS***

Characters: Lost Boys, Tootles, Curly, Nibs
Songs: ***WE ARE THE LOST BOYS****** (Lost Boys)

SCENE TEN

The Darling's house. John finds his father carrying a bundle of love letters.
Characters: John, Mr Darling

SCENE ELEVEN

Lost Boys tired and drunk on the street. Lost Boys leave George/Peter and Tootles to go home. Tootles insists on George/Peter having a 'dress rehearsal' before he marries Wendy. George/Peter meets Tinker Bell who takes him back to her room above an opium den.
Characters: George/Peter, Tootles, Lost Boys, Whores, Tinker Bell.
Songs: ***SLIP INTO THE DARKNESS****** (Tinker Bell, Whores and Men)

SCENE TWELVE

The wedding. Mr Darling shows up and gives Wendy his blessing. Tinker Bell bursts in and reveals that she and Peter had spent the night together. Wendy is distraught and tells Peter she never wants to see him again. The scene fades back to the trenches where Biggs and Mullins are trying to wake George. They leave him be.
Characters: Everyone, Wendy, Edith, Tootles, Mr Darling, John, Tinker Bell, Mullins, Biggs
Songs: ***THE WEDDING*** (All), ***WENDY'S EXIT*** (Wendy)

SCENE THIRTEEN

Street outside the Darlings' residence. Mr Darling and John find George/Peter lying on the doorstep. Mr Darling chastises him, whilst John expresses his pacifistic objections to the war. George/Peter promises to prove himself a man and worthy of Wendy's affections by joining the army.
Characters: George/Peter, John, Mr Darling

SCENE FOURTEEN

George/Peter steels himself to war.
Character: Whole Company
Songs: ***ONCE MORE*** (All)

ACT TWO

SCENE ONE

The Darlings' house. John sings a song about interpreting dreams. George/Peter is yet to find his shadow.
Characters: Entire Company except Hook, George/Peter, John
Songs: ***JUNGIAN DREAM ANALYSIS****** (All except Hook)

SCENE TWO

The opium den. Tinker Bell finds Hook and it becomes clear that they had a pre-arranged bargain – she gives him Peter Pan and she gets her wings back. Hook forges a plan to have Pan's own comrades turn against him. Tinker Bell soon realises she was never going to get her wings back from Hook.
Characters: Hook, George/Peter (voice), Tinker Bell
Songs: ***DRAGONS*** (Hook)

SCENE THREE

The streets of Paris. The Lost Boys have one last night of revelling before they go to war at dawn.
Characters: Lost Boys, Michael
Songs: ***BOYS IN PARIS*** (Lost Boys), **MICHAEL IN PARIS** (Michael)

SCENE FOUR

Shadowland Nightclub. Tiger Lilly, an exotic cabaret dancer, takes to the stage and performs her song. George/Peter leaves for fresh air.
Characters: Lost Boys, Tiger Lilly, Mc, Tootles, George/Peter
Songs: ***OOH LA LA*** (Tiger Lilly leads the Company)

SCENE FIVE

George/Peter meets Tiger Lilly in an alley way outside the club. Peter confides in Tiger Lilly that he wants to prove to Wendy he can be a man. Tiger Lilly is certain that she can reason with Wendy.
Characters: George/Peter

SCENE SIX

John is trying to recruit passers-by to his peace corps. The crowd turns on John, but Tinker Bell shows up just in time to help him escape.
Characters: John, Tinker Bell, Passers-by
Songs: ***UNITE*** (John)

SCENE SEVEN

Tinker Bell desperately tries to tell John of Hook's plan, but he is hearing none of it.
Characters: John, Tinker Bell

SCENE EIGHT

The Darlings' house. Wendy, having read Tiger Lilly's letter, believes Peter is truly remorseful and packs her bags with the intention of returning to him. John agrees to accompany her and they form a Kensington Gardens division of the Red Cross. Wendy comes up with the idea of training dogs to act as messengers.
Characters: Wendy, John, Tinker Bell
Songs: Wendy's Song (Wendy)

SCENE NINE

The Lost Wives, John and Wendy sing Unite.
Characters: The Lost Wives, Edith, John, Wendy
Songs: ***UNITE*** (Reprise)

SCENE TEN

The battlefield. Everyone leaves the stage except Michael who breaks down in shellshock.
Characters: Entire Company, Michael
Songs: ***LOST*** (Reprise), ***MUSIC HALL*** (Reprise)

SCENE ELEVEN

Red Cross military hospital. The Lost Wives sing as they tend to the wounded and ask if the war was worth it. Wendy presses Tootles to let her see Peter, but he insists the captain is still too busy. Edith brings a sick Tinker Bell into the ward. Tinker Bell begs Wendy to let her see Peter. Wendy concedes after listening to the fairy's story but too late to stop the ex-fairy fading away.
Characters: Edith, Cissie, Mabel, Nurses, Wendy, Michael, Wounded Soldiers, Tootles, Tinker Bell
Songs: ***FIRST AID*** (The Lost Wives), ***BELL'S STORY*** (Tinker Bell)

SCENE TWELVE

The officers' quarters. Tootles informs George/Peter he needs a costume for the officers' mess fancy dress party. George/Peter discovers that Wendy has been trying to visit him. Hook enters and reveals that he has been behind the war the entire time in a vaudeville routine. Peter is racked with guilt. Wendy, John and Michael enter, closely followed by Edith, and George/Peter shoots Hook.
Characters: Tootles, George/Peter, Hook, John, Michael, Wendy
Songs: ***GEORGE/PETER'S SONG*** (tune ***SHADOWS***), ***WHAT ABOUT ME AND YOU?**** (Hook with Show Girls and the Wounded), ***BEING A MAN*** (Wendy)

SCENE THIRTEEN

The trenches. George tells Sergeant Mullins to get the troops prepared for battle. Everyone sings to him and he changes his mind and calls a retreat.
Characters: Entire Company, George, Mullins, Wendy, Tinker Bell, Michael, John, J.M. Barrie
Songs: ***BLUE LAGOON*** (Reprise)

THE PRESS ON LOST BOY

★★★★

"This is a brilliant musical. A spectacular triumph"
Everything Theatre

In *Lost Boy*, writer Phil Willmott sets out to address the death of innocence of young men during the First World War. He has hit upon an original way to do this: by imagining Peter Pan as a captain in the British army, travelling to the front line to fight for the glory of his country, but mainly for the heart of his childhood love, Wendy Darling.
WhatsOnStage

"Epic themes and riveting drama. Artfully structured and packed with strong musical numbers that drive the narrative"
The Stage

"The piece is near on flawless in its execution – a big, bright and energetic affair"
Exeunt

"Phil Willmott's *Lost Boy* offers an imaginative sequel to *Peter Pan*. This is a bold attempt to marry the worlds of childhood fantasy and adult nightmare. This is a far more enjoyable new British musical than *Stephen Ward*, playing down the road. Willmott's songs are tuneful and witty"
Sunday Express

"Willmott's staging excels"
Musical Theatre Review

"It is early days yet – there is still time for it to relax into a knockout West End musical"
Remotegoat

"Thought-provoking and inspiring – an excellent production with an outstanding cast in a bold new sequel to J.M. Barrie's *Peter Pan*"
Theatre Net

"Mapping the death of innocence. Willmott's vigorous reimagining of the fates of Pan and friends"
Extra Extra

"Timely and thought-provoking – an accomplished work of considerable imagination"
Theatre World Magazine

"Willmott's big theme is the death of innocence, a subject for which he finds a powerful dramatic metaphor as he imagines the Boy who wouldn't grow up signing up for 'An Awfully Big Adventure' and finally discovering what it means to be 'A Man' on the battlefields of France"
Metro

"Packed with big ideas. In part an elegy for lost innocence but it's a lot more than that. The mostly youthful cast is admirably vigorous. Grace Gardner has a showstopping number as Wendy, and no one makes a keener impression than Joseph Taylor, as her brother Michael"
Evening Standard

"A bold and original idea.
The show is blessed with a score that elicits tears and laughter in equal measure"
West End Frame

"Thought-provoking and frequently disturbing – a powerful start to a year of great drama planned nationally to commemorate the centenary of the start of the Great War"
The Bucks Herald

"Entertaining, thought-provoking and beautifully performed...and some fine songs"
BroadwayWorld

"A musical that will leave a lasting impression. Phil Willmott's anthem to the corruption of innocence and lost youth makes compelling viewing"
Leighton Buzzard Observer

"Fantastic and fantastical.
Phil Willmott's poignant musical is full of good ideas...
The darkness of the show's vision is compelling and the cast attack the material with gusto"
Guardian

"A bold reimagining of the Peter Pan story.
Willmott's proposal that Edwardian society ill prepared young men for the complexities of maturity is interesting and his interweaving of dream, fiction and reality innovative... the music, drawing on styles of the period, is beautifully delivered by three onstage musicians (keyboard, cello and clarinet), and while some songs are witty ('Jungian Dream Analysis'), others are suddenly touching (a trio by three Nurses on coping with the horrors of the front). Willmott's staging is polished and the fine 12-strong cast, led by Steven Butler's agonised George, fill the space with song"
Financial Times

"Excellent songs. Very good performances"
Life In The Cheap Seats

"A thought-provoking and bittersweet musical that tracks the demise of innocence in war epic themes and belting musical numbers. *Lost Boy* is a truly great way to start the first year of the First World War centenary"
What's On London

"An intriguing set-up... Resonates powerfully"
Time Out

"An ambitious and complex work. This is a stimulating start to a year which will see the First World War often memorialised and sets a standard for other shows to match"
British Theatre Guide

ACT ONE

Prologue

J. M. BARRIE People always ask me, "Mr Barrie, where did the idea to write *Peter Pan* come from?" I change the subject if I can, but the truth is I had adopted five real-life Lost Boys of my own and the make-believe of their childhood inspired the fearless, fearsome figure of Pan. A boy who never...wouldn't, couldn't grow up. Was it wrong to wish the same for my sons?

Of the three, George held onto Peter Pan the longest. I noticed him inventing little games and stories about his hero long after his brothers had left such things behind.

Soldiers enter into the darkness.

So when the great terrible war seduced a whole nation of Lost Boys with promise of adventure, I gave him a little copy of *Peter Pan* for the journey.

By 1916, rumours began to trickle home that the awfully big adventure to which we'd consigned our young men was not the blaze of glory we'd imagined.

All I could do was wait for news and prey my little Neverland flight of fancy gave him some comfort.

Scene One

A bedraggled regiment of exhausted young soldiers are staggering through a First World War battlefield. They are led by **CAPTAIN GEORGE LLEWELYN DAVIES** *and include* **CORPORAL BIGGS** *and* **SERGEANT MULLINS.**

SONG: "LOST"

GEORGE **CHORUS**

DEAR LORD, MAKE IT STOP!

CONSTANT GREY, ENDLESS MUD. HMM

NO MAN'S LAND, BLEAK, HMM

EERIE, SILENT AND PAID FOR IN BLOOD. HMM

GEORGE AND CHORUS

EVERY BREATH SEEMS TO KNOW,
THAT IT COULD BE MY LAST.
IF I STUMBLE AND FALL NOW,
DEATH WILL CATCH UP WITH ME FAST.

GEORGE **CHORUS**

THE GREY'S CLOSING IN HMM

I AM FINISHED, HMM

EXTINGUISHED, HMM

IF I DIE, AT LEAST IT MEANS I'LL SLEEP— HMM

GEORGE Alright lads, we'll rest here for a few hours. We push on at day break.

SERGEANT MULLINS Captain Davis?

GEORGE Yes, Sergeant.

SERGEANT MULLINS There's a problem with Corporal Biggs, Sir. He's not doing so well. He's refusing to obey orders.

GEORGE *(irritated)* Hell's teeth! Bring him over.

He does.

SERGEANT MULLINS *(to* **BIGGS***)* Report to Captain Davis now.

CORPORAL BIGGS Yes, Sarge.

BIGGS *approaches* **GEORGE.**

GEORGE What's the matter, Corporal?

CORPORAL BIGGS They're saying it's suicide, Sir, the others, to press on like this under fire. I can't, I promised the wife I'd come home safe and sound. We've a baby on the way. What's she going to say if... I don't want to die, Sir!

GEORGE Now listen here. These are our orders, Corporal.

CORPORAL BIGGS But I don't want to be blown to pieces, Sir.

GEORGE Then your best bet is to follow those orders, Sam. The generals know what they're doing. Do you think they're just going to throw you into enemy fire if they don't think there's a good chance we can capture that ridge?

CORPORAL BIGGS But what if they're wrong, Sir?

GEORGE Now, listen here. We don't think like that in the British army. We follow orders. It's the way things work. How would it be if it was every man for himself? We follow orders. That way everyone stands a chance of getting home alive.

CORPORAL BIGGS *(reassured)* Yes, Sir.

GEORGE And I promise you, I promise you, I will get us out of this alive. Now you make sure you tell the others.

CORPORAL BIGGS Yes, Sir.

GEORGE Good man, I know I can rely on you. *(gets an idea)* In fact you take the first watch, wake me in an hour and I'll take over. Do you think you can manage that?

CORPORAL BIGGS Yes, Sir.

GEORGE That's the best cure for a few jitters. Responsibility. And obeying orders. You're shaking, Corporal.

CORPORAL BIGGS Yes, Sir, sorry, Sir.

GEORGE *(kindly)* Think about something else, think about home, being safe, back before all this.

CORPORAL BIGGS Is that what you do, Sir?

GEORGE Sometimes.

CORPORAL BIGGS Is it true your father wrote *Peter Pan*, Sir?

GEORGE Not this again... Why does everyone... My adoptive father, yes.

CORPORAL BIGGS That's wonderful. I'm going to be sure and tell the wife. You got a wife, Sir?

GEORGE *(sharp)* Don't be impertinent, Corporal.

CORPORAL BIGGS Sorry, Sir.

GEORGE *(sharp)* And stop shaking! *(relenting. Kindly)* No, I'm not married. *(to amuse him)* I used to dream I'd grow up to be Peter Pan so that I could marry Wendy.

CORPORAL BIGGS Wendy? From the book?

GEORGE Yes.

CORPORAL BIGGS That's nice, Sir.

GEORGE Calmer now?

CORPORAL BIGGS Yes, Sir.

GEORGE Good man, now keep a sharp look out, I'm relying on you.

CORPORAL BIGGS Yes, Sir. You can rely on me.

GEORGE Good man.

SONG: "BLUE LAGOON"

CORPORAL BIGGS *(leaving)* Sleep well, Sir. Dream of Never Land.

GEORGE That's it, dream the grey away. *(to make the corporal smile)* Maybe Wendy will marry me tonight.

Now he is alone, a vision of **WENDY** *appears. She is in her early twenties.*

WENDY *(sings)*

JUST SEE THE BLUE,
A BLUE YOU KNEW LONG AGO.
A BLUE LAGOON
BENEATH THOSE CLOUDLESS SKIES,
WHEN IT FELT GRAND
TO STAND, THAT SUN IN YOUR EYES,
THEN RACE EACH OTHER OUT
ACROSS THE SAND,
YOU'D FLY.

GEORGE *(spoken)* Wendy?!

WENDY *(sings)*

CLIMB HIGH TO DIVE
INTO THE TURQUOISE BELOW,
THE WATER WARM,
THE MERMAIDS' SONG SUBLIME,
REACH FOR THE BLUE,
THOSE CHILDHOOD SUMMERS ARE GONE
BUT BATHE IN BRILLIANT BLUE
ONE FINAL TIME.

GEORGE

THEY PROMISED US ADVENTURE,
IT'S NIGHTMARE, NOT ADVENTURE.
THERE'S ONLY MUD,
THERE'S ONLY KHAKI AND GREY
SLICED THROUGH WITH WIRE,
THE ONLY HOPE'S TO PRAY.
BUT PRAYERS ARE LOST
AMONGST THE ROAR OF THE GUN
I WANT TO RUN, TO WEEP,
NOT DIE THIS WAY.

WENDY

LOOK AGAIN,
THE HORROR YOU SEE WILL DIMINISH.

GEORGE

NOT THE GREY.

WENDY

YES, THINGS ARE BLEAK
BUT YOU CAN DECIDE HOW THINGS FINISH.

GEORGE

WE CAN ONLY PRAY.

WENDY

THIS IS THE MOMENT
WHEN YOU CAN DECIDE HOW IT ENDS.

GEORGE

WHEN WILL IT END?

WENDY

LOST IN THE DARK, WITHOUT STRENGTH, WITHOUT HOPE,
WITHOUT FRIENDS –
OR DREAM ONCE MORE,
DREAM THAT YOU'RE PETER AGAIN
AND TRY TO LOOK
THE WAY YOU USED TO SEE.
DON'T CHOOSE THE GREY, THE DARK,
THE RATS AND THE RAIN,
JUST BELIEVE
THE BLUE CAN SET YOU FREE.

WENDY *places her hand onto* **PETER***'s knee.*

(spoken) Wake up now. Wake up as Peter Pan. Is it working?

Beat. Then – the sound of a bird singing.

GEORGE

A BLUE BIRD SINGS.

WENDY

YES, YES, YOU'RE GETTING IT NOW.

GEORGE

IT SOUNDS LIKE HOPE.

WENDY

REMEMBER IF YOU CAN

GEORGE

LOOK! OVER THERE,
BLUEBELLS BREAK OUT ALL AROUND,

WENDY *and* **GEORGE**

ALL NATURE BOWS TO YOU.

GEORGE

I'M PETER PAN,
I'M PETER PAN,
AT LAST I'M PETER PAN!

PETER Wendy, ha! Look at you. Your eyes are the same but you're—

WENDY A woman. Do you like it?

PETER I don't know. It's strange. Yes, I think I do.

WENDY I've grown up.

PETER How could you? It's against orders, punishable by death!

WENDY But you weren't around. You wouldn't fly back with us to London.

PETER Good job if it makes you all lumpy. How do you expect to steal up on pirates?

WENDY I've never been called upon to do so and changing is a part of growing up. For instance, I am pleased to see you've grown a little stout. It suits you. Very distinguished like the king and quite suitable now pirates are no longer our concern.

PETER Do the pirates run wild in London then?

WENDY I don't think so. I expect they have to work in offices nowadays.

PETER What is offices?

WENDY It's a place where you go to make money.

PETER Like when we made porridge? Out of kisses.

WENDY I don't... No, that was acorns. Don't you see... Yes, yes we made porridge out of the acorns we thought were kisses. But...grown-ups have a different sort of kiss.

PETER What for? Do you happen to have one on your person?

WENDY My first one. I haven't used it up yet. I've been saving it for you. Close your eyes.

He does.

PETER What are you doing?

WENDY That is what grown-ups call a kiss.

PETER They don't give one another acorns?

WENDY Rarely. Or thimbles.

She kisses him.

PETER I think I may like it. Do you have another I might try?

They kiss again.

I like these new type of kisses better. Do you know where we can get a supply?

WENDY I have more then you'll ever need. You shall have one when you wake every morning, and when you return to me every evening from the office.

PETER Where the pirates go?

WENDY Well, not just pirates.

PETER Will there be adventure?

WENDY It is not a place one goes to for adventure.

PETER Then what is the point of it?

WENDY You go there so your children might eat.

PETER Our children! How are they? John and Michael, and Nibs and Slightly and Tootles, Curly and the twins. I should like us to play Mother and Father again and watch you make them take their medicine.

WENDY It was only make-believe. They should not like to be called our children now.

PETER *(feet apart, hands on hips)* Then I shall teach them some manners.

WENDY Peter, no, things have changed. There's a lot you don't understand about the grown-up world. For instance, please stop standing like that. Grown men don't unless they're in an operetta.

SONG: "NORMAL"

PETER I am Peter Pan, I know everything. And what I don't know is silly.

WENDY No, no, growing up is the greatest of adventures. I'll show you how to do it. Like you showed me how to reach Never Land. You've a man's body now. It must be because you've left Never Land behind. Peter, are you listening?

PETER The new type of kiss. It has bewitched me. It's all I can think about. Must I take horrid medicine with a spoon?

WENDY It's normal. Adults are very fond of kisses.

PETER I think I like this...this "normal".

WENDY I wonder. Could you ever live a real life?

PETER Show me how.

WENDY You want to be normal?

PETER I do, I do.

WENDY You don't really know what it means, do you?

PETER No. But growing up will be my next adventure!

WENDY What kind of man do you think you'll be?

PETER One that lives on fresh air and kisses.

SONG: "NORMAL"

WENDY

NORMAL ISN'T EASY
ALL WE'VE BEEN THROUGH
MEANS IT WILL BE A STRUGGLE TO ADAPT
CAN YOU LEAVE A CHILDHOOD SPENT IN SOMEWHERE SO MAGNIFICENT
THAT YOU COULD SAVE A FAIRY IF YOU CLAPPED?
ALAS WE CAN'T ESCAPE THE WORLD'S ATTENTION
THERE'S BEEN A BOOK ABOUT US AND I KNOW
EV'RY PARENT IN THE LAND'S PUT IT IN THEIR CHILDREN'S HAND
BUT YOU AND I MUST LET THE STORY GO.

KEEP NEVERLAND WITHIN YOUR HEART
BUT SAFE BEYOND A STAR
DON'T FORGET ITS LEGACY
HAS MADE US WHO WE ARE.
THOUGH GROWING UP MEANS TURNING FROM THE CHILDISH THINGS WE KNOW
WE'LL STILL REMEMBER
OUR DECEMBER
OF MAGIC LONG AGO.

PETER

IS EVERYONE FROM NEVERLAND NOW NORMAL?

WENDY

SOME STILL FIND IT TRICKY TO ADAPT
JOHN AND MICHAEL STRUGGLE MOST,
BUT CURLY, NIBBS, AND SLIGHTLY BOAST
OF DOING WELL THOUGH OFTEN FEELING TRAPPED.
TOOTLES MARRIED WELL TO LADY EDITH
HE'S AS CONSERVATIVE AS YOU CAN GET

MOST ARE SETTLED WITH A WIFE
AND TRY TO LIVE A NORMAL LIFE
BUT NONE OF THEM FORGET

COMPANY

NEVERLAND IS PART OF US,
STILL JUST BEYOND A STAR
THOUGH WE'VE GROWN TO ADULTHOOD,
IT MADE US WHO WE ARE
DEEP WITHIN OUR HEART'S A SECRET NO ONE NEEDS TO KNOW

WENDY Welcome to adulthood, Peter.

COMPANY

WE STILL REMEMBER
THAT DECEMBER
OF MAGIC LONG AGO

PETER The other orphans from Never Land? The Lost Boys…have they grown up already?

WENDY Oh yes. It's at the end of our book. You can see the twins, Nibs and Curly any day going to an office, each carrying a little bag and an umbrella. Tootles married a lady of title, and so he became a lord. Slightly went into the law –

PETER So all the little savages we lived with underground are "normal" now?

WENDY Well…most of the time!

End of scene

Scene Two

LORD TOOTERIDGE (**TOOTLES'**) *house.*

The **LOST BOYS**, *now in their early twenties, burst boisterously on to the stage in evening dress.*

At the centre is **TOOTLES** *himself. A bluff and strident rugger type. With him are* **SLIGHTLY**, **CURLY**, **NIBBS**, *and the* **TWINS**.

SONG: "LOST BOYS REUNION"

LOST BOYS

IT'S A LOST BOYS REUNION
HERE IN KENSINGTON GARDENS,
THROUGH THE WORKING WEEK
WE'RE RESPECTABLE AS HELL.
BUT WE LIKE TO GET TOGETHER
AND REMEMBER THE OLD DAYS
WHEN ADVENTURES
NOT ACCOUNT BOOKS
WERE OUR GODS!
WE WERE LITTLE SODS.

EDWARDIAN GENTLEMEN DON'T
GET TO SLAUGHTER PIRATES.
WE'VE NEVER SEEN A CROCODILE
TRAVERSING THE THAMES.
IT'S HARD SOMETIMES TO TOW THE LINE,
FORGETTING ANY VIOLENCE.

SLIGHTLY

SO WE GET DRUNK
AND TOOLED UP
FRIDAY NIGHT.

ALL

AND IT'S TIME TO FIGHT!

They see **GEORGE** *(who they regard as the adult* **PETER PAN***) and* **WENDY**. *They are delighted.*

PETER Hello, boys!

TOOTLES My word! Do my eyes deceive me?!

THE TWINS We don't believe it!

PETER Hello, twins! Hello, Slightly!

SLIGHTLY You came back.

NIBS Are you going to grow up now, like us?

PETER Yes, Nibs. What's it like?

TOOTLES Awful. That's why we meet every Friday night and go a bit wild in your honour.

LAST WEEKEND IN KILBURN
WE WERE RUCKING WITH THE IRISH,

NIBS

FROM TIME TO TIME ON LONDON BRIDGE,
WE LAY INTO SOME ROUGHS.

TOOTLES

THERE'S NO EXHILARATION
IN A WEEK SPENT IN THE CITY,

TWINS

SO FRIDAY NIGHT,
WE'RE ON THE STREETS,
ENJOYING FISTICUFFS.

PETER

TIME TO HAVE A NEW KIND OF ADVENTURE
NOT SUITED TO A BOY BUT FOR A MAN.
WENDY HAS BEEN SPEAKING
OF A SHIP KNOWN AS THE OFFICE,
WHERE PIRATES DO NOT FEAR THE NAME OF PAN.
JOIN ME AS WE STORM THE WRETCHED VESSEL,
DRIVE THE VILLAINS BACK THEN HEADS'LL ROLL,

MAKE EM UNDERSTAND
THAT JUST LIKE NEVER LAND
THE OFFICE IS IN PETER PAN'S CONTROL.

SLIGHTLY

WE COULD STAB A FOUNTAIN PEN,
INTO THE BOSSES HEART

TWINS

DROWN HIM IN A VAT OF INK
AND PULL THE PLACE APART

NIBS

THEN AGAIN WE'D GET THE SACK
WHICH WOULDN'T DO, OH WELL

ALL

BETTER STICK TO FRIDAY NIGHT
FOR RAISING MERRY HELL.
IT'S A LOST BOYS REUNION
HERE IN KENSINGTON GARDENS,
THROUGH THE WORKING WEEK
WE'RE RESPECTABLE AS HELL
BUT FRIDAY NIGHT WE LIKE TO MEET
RECAPTURING THE OLD DAYS
WHEN ADVENTURES
NOT ACCOUNT BOOKS
WERE OUR GODS!
WE WERE LITTLE SODS.

Slowing.

GROWING OLDER'S TOUGH,
ALL THAT RESPONSIBILITY.

Picking up.

WITH THE BOYS, OUT PICKING FIGHTS
IS WHERE I WANT TO BE!

TOOTLES *(to* **PETER***)* We knew you'd come back, old man. The moment war was declared. We all said – this'll bring him back to us. The gang together again – going into battle side

by side behind our illustrious leader. What are your orders, Sir? When do we sign up?

WENDY Not so fast, Tootles. He's not a bloodthirsty delinquent any more, even if you lot still are.

TOOTLES Of course he is. You'll never change, will you, old boy?

PETER We shall decorate the office walls with pirate scalps.

SLIGHTLY I'm not sure Miss Prendergast would approve.

TWINS They get cross if you move the filing.

PETER From there we will plot new expeditions and apply war paint.

NIBS They do stipulate a dark necktie at all times.

TOOTLES It's the end of the quarter but I'll check with my secretary for an opening.

PETER From where we will think happy thoughts and fly to tease mermaids.

SLIGHTLY I'm not sure the Lord Chancellor would like that.

CURLY I'm sure I read a regulation discouraging high spirits during office hours.

TOOTLES Best stick to Friday nights, old chap. You'll get the hang of things soon. But if we enlist. That'd be a different matter.

WENDY Tootles, he's only just got here.

CURLY But you will let him out to play with us, tonight? It's Friday night.

NIBS You could join us too, Wendy.

WENDY Out with you little beasts, comparing automobiles and flatulence? I think not.

SLIGHTLY We don't always talk about flatulence.

WENDY Of course not, Slightly. There has to be interruptions while you drink.

NIBS Doesn't stop him farting though.

Boys roar approval.

WENDY Why don't I leave you children to catch up while I say hello to Edith and the LWC.

PETER What is LWC?

ALL The Lost Wives Club.

TOOTLES The ladies like to gather for cosy chats whilst we men folk are out carousing.

WENDY I won't be long, Peter. Don't let them talk you into anything. *(not optimistic)* And, gentlemen, if you could help Peter understand a little of life in London.

TWINS Leave it to us, Wendy.

WENDY *(to* **PETER***)* Father has been so withdrawn since Mother died, but I'm sure he'll make you welcome.

NIBS Six months after Wendy invited us to stay, he had us packed off to an orphanage.

WENDY He was different then. His grief was...

PETER I shall make this old man see the cleverness of me! Has he wrestled a bear? Ridden wild horses with Indian braves? Can he cut a pirate throat in the blink of an eye so he bleeds to death in slow agony with the name of Pan on his lips?

Beat.

SLIGHTLY Well, good luck with that, Wendy.

NIBS Yes, good luck.

PETER *(affectionately to* **WENDY***)* Dear Old Lady.

TWINS We remember when he used to call her that.

PETER *(continuing)* Peter Pan, vanquisher of brigands and conqueror of office pirates, will make you proud. *(They*

kiss.) Hey, boys, did you learn the new kissing? Better then acorns. You should try.

Lining up to kiss **WENDY**.

NIBS Well, I don't mind if I do.

TWINS Us next!

PETER *snarls at them. Suddenly disconcertingly animalistic.*

WENDY Gentlemen! Please remember you're married men.

SLIGHTLY How do you stop a beautiful woman desiring you?

THE BOYS Marry her!

They roar with laughter.

WENDY I'll be sure and pass that on to Louisa, Slightly.

BOYS *mock react (Oooh!) to slightly being in trouble now.*

WENDY *exits.*

TOOTLES Peter, are you going to marry Wendy for real?

PETER What's "marry"?

TOOTLES Sort of claim her as your own. Let's other fellows know to back off.

PETER I should like that.

NIBS There's a ceremony.

PETER Like the Indians?

NIBS Sort of but with more aunts.

PETER Aunts? I have not heard of this. Are they giant ants?

NIBS No. *(beat)* Well, actually now you come to mention it...

TOOTLES Peter. I'm wondering, old chap, have you ever "known" a woman?

PETER Only the treacherous kind. A mother who never searched for me when I fell from my pram.

TOOTLES Yes, yes. No, I didn't mean all that. Have you ever "been" with a woman?

PETER Of course. My nanny took me to the gardens that day.

TOOTLES There's a few things a man should know.

PETER Like the new style kisses?

TOOTLES Yes, but believe me there's a bit more to it. To the library, I think, gentlemen, and those rather inspirational prints I had imported from Paris.

TWINS Show him the one with the twins!

PETER Peter Pan says "death to book learning". *(***PETER** *often refers to himself in the third person.)*

TOOTLES I wouldn't make your mind up about that just yet, old son.

They all exit.

End of scene

WAIT, THERE'S MORE!

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