

# PANTASTIC

The Peter Pan Musical



By Tom Kirkham  
and Matthew Crossey  
Based on the classic  
book by J. M. Barrie



# **PANTASTIC**

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**Tom Kirkham and Matthew Crossey**

### **A Soaring Musical Adventure!**

It's an adventure like no other as Peter Pan whisks the intrepid Darling children off to the fantastical world of Neverland. But when the despicable Captain Hook kidnaps Wendy and holds her to ransom, Peter must find a way to rally the Lost Boys, mollify the local islanders and defeat the Pirates once and for all. Join Peter, Tinker Bell, Tiger Lily and Hook in this thrilling new musical adaptation of the timeless classic.

First released in 2016, 'Pantastic' has already been staged by thousands of schools and youth theatres across the world. This updated version comprises a slightly shorter and revised script, tweaked lyrics and the addition of incidental music to aid scene changes. Other than that, it is the same much-loved show, ideal for 9-14 year olds with its great range of characters and memorable songs.

This book provides the full script, sheet music, song notes, staging ideas, character profiles and lines tallies, guidance on adapting for different-sized casts and suggestions for auditions.

A Performance Licence is required to stage this musical. Please visit the 'Pantastic' product page at [www.theschoolmusicalcompany.com](http://www.theschoolmusicalcompany.com) for further details.

# A PASSION FOR WHAT WE DO!



At **The School Musicals Company** we feel passionately that all children should be given engaging resources that will help them to grow and learn, and have a huge amount of fun along the way! We want to spark the imagination and nurture a love of drama, singing and musical theatre that will last a lifetime.

We started **The School Musicals Company** to bring stories to life with an up-to-date, humorous approach that actually 'gets kids' and what they are exposed to. We know that both children and their teachers want scripts that they can really get their teeth into, filled with intriguing characters who leap off the page. Children are also pretty savvy; they love to sing contemporary, well-crafted songs with strong melodies that are enjoyable – and in no way embarrassing – to perform. When we create a new musical, we tweak, revise and sharpen our scripts and songs based on the feedback of experts – teachers, children and their audiences.

We would love to hear from you! Email us with your comments or reviews and share with us on social media.

Have a great show!

Matt and Tom

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# INTRODUCTION

The enchanting world of Neverland, with all its colourful characters and amazing adventures, needs little introduction. The daring exploits of Peter Pan and Tinker Bell, along with Captain Hook, Tiger Lily, Tootles and the Lost Boys, have had generations of children - not to mention adults - spellbound. This musical adaptation, originally released in 2016, has been staged by thousands of schools and drama groups in over thirty countries, and received hugely positive acclaim. Now given a new lease of life with a revised script and the addition of incidental music, we hope PANTASTIC continues to resonate with its young performers and provides them with a wonderful experience of story-telling on stage.

## CHARACTER LIST

There are 33 speaking parts in the play, one non-speaking part\*, and as many ensemble parts as desired. The parts can be roughly divided into four groups, into which any number of additional characters could be added. All characters could be played both by boys and girls, with names altered to suit if so desired.

Lost Boys	Pirates	Islanders	Others
Curly	Cecco	Crouching Tiger	Crocodile*
Nibs	Chalky Bill	Eagle Brave	John
Peter Pan	Cookson	Great Big Little Panther	Michael
Slightly	Hook	Hidden Dragon	Mrs Darling
Tinker Bell	Jukes	Laughing Cow	Wendy
Tootles	Mullins	Limping Bear	
Twin One	Noodler	Raging Axe	
Twin Two	Skylights	Red Fox	
	Smee	River Island	
	Starkey	Soaring Hawk	
		Tiger Lily	

See pages 6-7 for profiles of each character and the number of lines they have.

See page 11 for information on adapting the play for smaller/larger casts.

# SYNOPSIS

The play begins with a musical exploration of what it means to grow up and how wonderful it would be to stay young forever (**NOBODY WANTS TO GROW OLD**).

Inside the nursery, Mrs Darling finishes the bedtime story and is just tucking Wendy, John and Michael into bed when she discovers somebody's shadow on the window ledge. She carries it in for a closer look, then places it under the bed for safekeeping. With the lights out and everyone asleep, Peter and Tink – who have been listening to the story from the balcony – creep into the nursery to reclaim Peter's shadow. Despite Tink taking an immediate disliking to Wendy, it isn't long before the Darling children are flying off to Neverland, enthralled by Peter's tales of pirates and adventure (**HIGHER AND HIGHER**).

In Neverland, we meet the Lost Boys, Pirates and Islanders, not to mention the crocodile (**HERE IN NEVERLAND**). Suddenly Tink appears in the sky and tells them that Peter wants the Lost Boys to "shoot the Wendy bird". Tootles takes aim and brings her crashing to the ground, only to realise that he has shot "a lady". Luckily for him – not to mention for Tink – Wendy is saved by the acorn-button 'kiss' which Peter had given to her. To allow Wendy to convalesce comfortably, Peter and the Lost Boys build her a home of her own – a Wendy house.

Meanwhile, Captain Hook is feeling melancholic. Smee suggests it is due to Peter Pan, the boy who cut off Hook's arm and fed it to the crocodile (**MONSTROUS LITTLE BOY**). They decide to kidnap the new arrival, Wendy, and use her to lure "Pan" to his death.

Wendy has cooked up a wonderful imaginary dinner for the Lost Boys. She retires to her Wendy house and receives a visit from Tiger Lily, chief of the Islanders, who warns her of Hook's plan to kidnap her. Too late, though, for moments later they have both been captured by pirates and dragged off to the ship – all witnessed by a delighted Tink. Hook is equally thrilled, but his joy turns to terror when he hears the dreaded 'tick-tock' of the clock inside the crocodile's stomach. Only another victim (the pirate, Cecco) saves Hook from an untimely death (**TICK-TOCK CROCODILE**).

In their camp, the Islanders celebrate the Earth and all it provides for them (**MOTHER EARTH**). With dawn approaching, they worry that Tiger Lily has not returned. They decide to confront the Lost Boys. Meanwhile, the Lost Boys realise that Wendy, too, is missing. Peter interrogates a guilty-looking Tink and learns that the pirates have kidnapped both of them. Tink is ashamed of herself for keeping this secret and vows to turn things around (**BELIEVE IN ME**).

Hook decides that Tiger Lily is one prisoner too many. He sends his least competent pirates, Jukes and Starkey, with instructions to kill her and dump her body in the lake. Needless to say, they fail. Peter and Tink rescue Tiger Lily which unites the Lost Boys and the Islanders (**LET'S BEAT THE PIRATES**). All that is left is to rescue Wendy, defeat the pirates and ensure that Hook ends up firmly in the jaws of the hungry crocodile.

With the mission accomplished and Wendy relieved to be free, she recognises that it is time to be getting home (**GOODBYE TO NEVERLAND**). Upon arrival at the nursery, the window is still open and Mrs Darling is overjoyed at the return of her children. Nevertheless, even she is surprised when the Lost Boys enter, seeking a real mother of their own. Only Peter remains outside, destined to stay young forever in his beloved Neverland (**PETER PAN IS MISSING**).

# CHARACTER PROFILES & NUMBER OF LINES

Name	Character	Lines
Peter	The boy who never grows up. Adventurous, brave and quick-witted, Peter also sets great store by politeness and good manners. An inspiration to the Lost Boys, he is Hook's nemesis and delighted to be so. But he is also vulnerable and even sensitive, in particular when it comes to the subject of mothers.	78
Wendy	Initially opposed to the suggestion of flying off to Neverland, Wendy is won over by the idea that she gets to play mother to the Lost Boys. Kind and gentle, Wendy nevertheless has plenty of pluck – especially in her confrontations with Hook and the pirates.	64
Captain Hook	A villain like no other, Hook thinks nothing of dispatching a pirate – or preferably a Lost Boy – for a permanent stay at the bottom of the ocean. Prone to fits of temper and bouts of melancholy, Hook secretly loves a good duel and thrives on his feud with 'Pan'.	51
John	Always looking for adventure, John's intrepid nature helps him to fit right in with the Lost Boys. Resplendent in his trademark top hat, he has a good sense of humour and a positive outlook.	27
Tootles	Thoughtful and humble, Tootles is aghast when he discovers that he might have shot and killed a real-life lady. Poetic in outlook, Tootles nevertheless knows how to handle a bow and arrow when things start to get tense.	27
Starkey	Unequivocal winner of the 'dopiest pirate' award, Starkey – along with his friend, Jukes – is a friendly and amenable chap, at his happiest when others are working and he is unwinding.	25
Tinker Bell	Tinker Bell is a feisty little fairy with a big heart. Intensely loyal to Peter, she struggles to deal with his new friendship with Wendy but comes good in the end.	24
Jukes	Jukes enjoys nothing more than a drink or two, especially if it is somebody else's. He and his pal, Starkey, can always be relied upon to botch any job they are given.	22
Michael	The youngest of the Darlings, Michael cannot believe his luck when they fly off to Neverland. Suddenly his little world has become the stuff of dreams.	19
Slightly	Confident in his own opinions, Slightly believes wrongly that he can remember life before being a Lost Boy.	18
Nibs	Genteel and gallant, the debonair Nibs has a keen sense of right and wrong and will fight to the death if he believes in the cause.	16
Smee	Hook's right hand man – and boy does Hook need a right-hand – Smee is a kindly soul who loyally undertakes his Captain's evil bidding, but always with a hint of regret.	15
Limping Bear	An experienced warrior, Limping Bear thinks before speaking, speaks before acting, and never speaks whilst eating.	14
Mrs Darling	Warm and loving, constantly juggling the demands of her children and her equally demanding husband, Mrs Darling is distraught at the loss of her children and never even contemplates closing the window on them.	13
Tiger Lily	As Tootles describes her, a "fearsome yet beautiful and serene warrior", Tiger Lily is the leader of the Islanders. She hunts like a tiger, sings like a lark and eats like a bear.	12

# CHARACTER PROFILES & NUMBER OF LINES

Name	Character	Lines
Curly	A little on the mischievous side, Curly's sense of fun has landed him in many a pickle, including a big pot of home-made mango chutney.	10
Cecco	Of Italian origin, Cecco has a fiery temper but is reliable and diligent. He begins the play with two arms, but ends it with one.	8
Raging Axe	Half-man, half-ogre, Raging Axe doesn't go anywhere without his axe, which gets more use than his brain, sadly.	8
Twin One	Not to be confused with his brother, Twin One nevertheless is often confused with his brother, which can be very confusing for everyone, himself included.	7
Twin Two	Not to be confused with his brother, Twin Two – who was actually born first – is a great team player and a fine support to the other Lost Boys.	7
River Island	One of Tiger Lily's staunchest supporters, River Island always dresses well and is willing to do anything to ensure the leader's safe return when she is kidnapped.	5
Noodler	Good-humoured except when he's tired, which he usually is, Noodler is a solid pirate and can swashbuckle with the best of them.	4
Cookson	Never one to mince his words, Cookson is the ship's Quarter Master and Chef but prefers using his cleaver on the Lost Boys.	3
Eagle Brave	A deep-thinker, Eagle Brave is a steady and sensible influence on the Islanders.	3
Laughing Cow	At his happiest when the fondue set is brought out, Laughing Cow is an engaging character who likes nothing more than a good spread.	3
Mullins	Bob to his friends, sadly he has very few and is therefore called Mullins by pretty much everybody. Comes from a long line of pirates.	3
Chalky Bill	Rather pallid, some might say bloodless, Chalky Bill prefers writing to fighting but can wield a sword just as nimbly as the other pirates.	2
Crouching Tiger	An Islander, always ready for battle, Crouching Tiger is a big fan of martial arts.	2
Great Big Little Panther	A mighty brave, GBL Panther has more scalps than you can shake a stick at, even a lightweight stick that whistles quickly through the air.	2
Hidden Dragon	Rarely seen or heard, but much-liked and respected by his comrades.	2
Red Fox	Red Fox may not say much, but they miss very little and can be counted on to give their all when it really matters	2
Soaring Hawk	Capable of looking into the future and mistaking what he sees, Soaring Hawk is the finest hunter of all the Islanders and can spot a field mouse from half a mile away.	2
Skylights	Workshy Skylights is Hook's one and only victim in the play, dispatched to the ocean floor for dozing during his shift. The actor playing Skylights should definitely come back as part of the ensemble, or could take on a role as one of the Islanders.	1
Crocodile	An ever-present threat – despite rarely being present – the Crocodile strikes terror into the heart of every inhabitant of Neverland, but has a particular taste for Hook.	0

# SCENE BREAKDOWN AND SONGS – ACT ONE

Scene Number	Content	Song
Prologue	The opening song looks at what it means to be a Grown Up. Does it really mean we have to pack away our dreams?	Nobody Wants To Grow Old
One	Mrs Darling is surprised to find a shadow without an owner on the window ledge of the nursery. When Peter climbs in off the balcony to reclaim it, the Darling children are enthralled by his description of Neverland. Before you can say “Captain Hook hangs great curtains”, they are climbing out of the window and flying off for adventure.	Higher And Higher
Two	At Tink’s urging – jealous of Peter’s newfound friendship with Wendy – Tootles shoots Wendy out of the sky. She survives, but only just. Peter banishes Tink from his sight whilst the Lost Boys build a house around the injured Wendy.	Here in Neverland
Three	Hook has the blues, made worse by Peter disguising himself as a pirate and brazenly taunting him on his own ship. Luckily, Smee has a plan to kidnap Wendy and lure “Pan” to his death.	Monstrous Little Boy
Four	Wendy is now better and has set about mothering the Lost Boys. They all enjoy a wonderful make-believe dinner and all is well until Tink is once again rude to Wendy. Wendy departs for her little house whilst Tink – once more in Peter’s bad books – bemoans her new situation.	
Five	<p>Tiger Lily, leader of the Islanders, visits Wendy and warns her of the pirates’ plan to kidnap her. Unbeknownst to them, Cecco, Jukes and Starkey are at that very moment hidden in the shrubbery, ready to pounce. Wendy and Tiger Lily are dragged off to see Hook, whilst Tink – who has also been in hiding and has witnessed everything – is delighted with the chain of events and decides not to tell Peter what has happened.</p> <p>Back on the boat, Hook learns that Wendy – not to mention the prize catch of Tiger Lily – has been captured. But suddenly he hears the noise of the clock in the nearby crocodile who is circling the ship. Hook is terrified, desperate not to lose another hand. Luckily for him, Cecco’s arm gets in the way and Hook is spared ... for now.</p>	Tick-Tock Crocodile

## SCENE BREAKDOWN AND SONGS – ACT TWO

Scene Number	Content	Song
One	As dawn approaches, the Islanders realise that Tiger Lily has not returned from the night-time hunt. Suspicious of the troublesome Peter Pan and his equally mischievous Lost Boys, they decide to confront them about her whereabouts – with weapons drawn.	Mother Earth
Two	Peter returns from his early-morning patrol only to discover that Wendy is missing. Suddenly the Islanders arrive in confrontational mood, seeking answers. Tink alone has them, but it takes some clever questioning from Peter – and a sharp-looking axe from an Islander – to wrestle the truth out of her.	Believe In Me
Three	<p>Wendy and Tiger Lily are tied up on the deck of the Jolly Roger, but Hook is feeling anxious. As yet, Peter has not shown his hand, and Tiger Lily feels like an unnecessary addition to the party. Hook orders Jukes and Starkey to dump her body in the lake near to the Lost Boys’ camp, hoping to divert suspicion away from the Pirates. Fortunately for the Lost Boys, Tink overhears their plans.</p> <p>Jukes and Starkey row Tiger Lily to the middle of the lake, but can’t throw her in without some ‘Dutch courage’. Discovering they have run out of rum, they seek a contribution from the audience. With the pirates distracted, Peter and Tink swim to the boat and row Tiger Lily to safety.</p>	
Four	Peter returns to the Lost Boys with Tiger Lily, and just in time, for once again the Lost Boys and the Islanders are moments away from fighting. Tiger Lily’s arrival appeases the Islanders and attention turns to Wendy; how in Neverland are they all going to save her?	Let’s Beat The Pirates
Five	<p>Back on board the Jolly Roger, the pirates’ dreadful puns have Wendy longing for death, when a tick-tock sound roots everyone, especially Hook, to the spot with fear. But then Peter leaps onto the ship with the Lost Boys, closely followed by the Islander, before the pirates have time to locate their cutlasses. Desperate, Hook challenges Peter to one final duel, but the crocodile has other plans! He grabs Hook by the ankle and drags him into the sea.</p> <p>With Hook safely inside the crocodile’s stomach, Wendy realises that it is time for them to be heading home to their mother, desperately hoping that the window has been left open for them.</p>	Goodbye To Neverland
Six	Mrs Darling is once again at the window of the nursery, longing for the return of her children. She leaves momentarily, just before Wendy, John and Michael fly in through the window. When Mrs Darling enters to find them tucked up in bed, she thinks she must be dreaming. She is euphoric and can hardly believe it, all the more so when the Lost Boys enter up the stairs seeking a mother too. Mrs Darling is only too happy to oblige. But then they realise that Peter is missing and won’t be joining them on their adventure into adulthood.	Peter Pan Is Missing

## CHARACTERS IN EACH SCENE

Scene Number	Content	Song Within Scene
Prologue	Ensemble, Peter, Tink	Nobody Wants To Grow Old
1:1	Mrs Darling, Wendy, John, Michael, Peter, Tink	Higher and Higher
1:2	Ensemble, then Lost Boys, Wendy, Tink, Peter, John, Michael	Here In Neverland
1:3	Pirates, Peter	Monstrous Little Boy
1:4	Lost Boys, Wendy, Michael, John, Peter, Tink	
1:5	Cecco, Jukes, Starkey, Wendy, Tiger Lily, Tink, Pirates, Crocodile, Ensemble	Tick-Tock Crocodile
2:1	Islanders (minus Tiger Lily)	Mother Earth
2:2	Lost Boys, Peter, Michael, John, Islanders, Tink	Believe In Me
2:3	Pirates, Wendy, Tiger Lily Jukes, Starkey, Tiger Lily, Peter, Tink	
2:4	Lost Boys, John, Michael, Islanders, Peter, Tiger Lily, Tink	Let's Beat The Pirates
2:5	Ensemble	Goodbye To Neverland
2:6	Mrs Darling, Wendy, John, Michael, Peter, Tink, Lost Boys, Ensemble	Peter Pan Is Missing

### Note

'Ensemble' means that the whole cast, including the crocodile, appears at some point in the scene – with the possible exception of Mrs Darling.

# EDITABLE SCRIPT

At The School Musicals Company, we know that schools and drama groups invariably need to make some script amendments to fit with their production requirements. As such, for a small additional charge we provide a copy of the editable WORD script, just to make the process a little bit easier.

If, having already purchased the main Book/CD/Downloads pack, you decide that you would like an editable version of the script, please email us at [info@theschoolmusicalscompany.com](mailto:info@theschoolmusicalscompany.com) or use the contact form on the website.

The editable script can also be bought from our website, but only at the same time as the performance licence.

## ADAPTING FOR SMALLER CASTS

There are 33 speaking parts and 1 (minimum) non-speaking part in the play. If you have fewer than 34 participants, you may find it easiest to reduce the number of Pirates and/or Islanders and to redistribute their lines to those remaining. Alternatively, some of the lesser-speaking Islanders could be played by those in other roles. For example:

**Eagle Brave → Mrs Darling**  
**GBL Panther → Skylights**  
**Soaring Hawk → Chalky Bill**  
**Crouching Tiger → Cookson**  
**Hidden Dragon → Mullins**  
**Red Fox → Crocodile**

If you have a particularly small cast but would still like to put on the play, get in touch with us and we will happily talk through the various options.

## ADAPTING FOR LARGER CASTS

If the cast is greater than 34, additional non-speaking roles can be added easily to the Pirates and Islanders, and even to the Lost Boys. Students do like getting named parts though, even if they do not have any lines. The following names are suggestions:

<b>Pirates</b>	<b>Islanders</b>	<b>Lost Boys</b>
Biceps Jim	Buffalo Chop	Acorn
Ginger Tom	Chocolate Moose	Arthur
Alf Mason	Canters With Caribou	Leo
Murphy Black	Golden Sun	Mud
Bones	Roaring Fire	Oak

### **Note**

**The larger roles such as Peter, Wendy and Hook could be divided between two actors if needed. School audiences in particular are used to this approach.**

# STAGING GUIDELINES

## Keep It Simple

At first glance, this play might seem challenging from a staging perspective. How do you get children to fly? How do you build a pirate ship? How do you create a home underground? But it is actually because of these complexities that the play can – and should – be very simply staged, leaving much – indeed most – to the audience’s imagination.

## The Nursery

There is no need for Wendy, John and Michael to have separate beds; one big bed will do for all and creates a better feel too.

As for the window and balcony, any kind of divide between inside and outside is all that is needed. A frame with a curtain would easily suffice, either self-standing or perhaps held upright by two members of the stage crew (usually dressed in black). The balcony space can be designated by how Peter and Tink use it and need not have an actual edge.

## Higher And Higher

Unless you have West-End style resources, enabling children to fly will be nigh on impossible. Much simpler is to have various stage blocks dotted around the stage at different heights, allowing the characters to move gracefully from one to another during the course of the song and peaking on the highest block during the final chorus.

## Pirate Ship

One mast with a black sail would be enough to imply a pirate’s ship. A lightweight barrel or two would also break up the space a touch, perhaps alongside some coiled rope. Unless specified otherwise, the audience will assume that lots of pirates gathered together are most likely to be on a pirate ship. The key item of set on the pirate ship is the plank! If your stage is raised, then the plank could be fixed onto the stage and extend towards the audience. Alternatively, if the plank is raised up on a stage block, you could extend it into the wings of the stage.

## The Crocodile

It would be a shame not to see the crocodile at various points during the production. It is, after-all, Hook’s greatest cause of unease. Why not have it pop up at random times, even if not stipulated in the script? In terms of construction, one or two (or even more) people dressed in green/brown with a crocodile mask would be relatively straightforward. Alternatively, an over-sized hand-puppet could be quite fun – and don’t worry about people seeing the puppeteer, they (and especially children in the audience) will suspend their disbelief in seconds. If you choose not to have a crocodile, then sound effects alone would work. These could be electronic, or created simply by using a wood block as Peter does in the penultimate scene of the play.

## The Home Under The Ground

Despite being a wonderful feature of JM Barrie’s book, the Home Under The Ground need not be a set at all within the play, just space on stage. Equally, if you want to suggest its underground nature then a couple of tree roots – or a round table dressed to look like a tree stump – would be effective.

Overall, it is probably best to create one backdrop, something enchanting that captures the feel of Neverland – perhaps the night sky with an oversized moon, or a jungle close to the sea – rather than trying to create authentic sets for each and every location.

# COSTUMES AND MAKE UP

With such demands on time, money and resources within schools, it is no wonder that the idea of producing dozens of costumes for a production can be quite daunting. With this in mind, Pantastic is perhaps best costumed very simply, creating a base layer for each of the three groups on the island, then accessorizing creatively and using face-paints to individualise characters.

## Peter And The Lost Boys

Cut off leggings or trousers torn into shorts makes an effective, thrown-together look for the Lost Boys. This could be coupled with torn shirts, fake-furs, pumps, bandannas and some camouflage face-paint. Peter is usually dressed in green, often with sewn-on leaves as part of his costume, but could just as easily be dressed in autumnal colours, or even modernised. He will also need a pirate costume for when he is in disguise. John traditionally wears a top-hat in the play, but need not.

## Pirates

JM Barrie's Captain Hook resembles King Charles II in appearance, his hair "dressed in long curls". Above all, of course, his "iron claw" is vital. The other pirates are probably best served by having stubble and tattoos, earrings and chains, scruffy hair, blacked out teeth. Equally, Smee is meant to be a touch more sophisticated, so perhaps could be a little smarter.

## Islanders

The Islanders could be dressed simply in leggings or skirts, or more elaborately in fake furs such as elk or deer! Accessories such as necklaces, armbands, earrings, bracelets, or even feathered war bonnets would add greatly to the look. They should also definitely carry weapons such as cardboard tomahawks or knives!

# PROPS

Below is a list of props specifically mentioned within the play script. Some of these props are more necessary than others. A needle and thread, for example, could easily be mimed, and the animal carcass (Page 45) is for effect only. Choose which ones to use as you see fit depending on the nature of your production.

Reading Book	Page 22	Animal Carcass	Page 45
Peter's shadow	Page 22	Weapons	Page 50
Needle, Thread and Thimble	Page 24	Rope (Wendy and Tiger Lily)	Page 52
Acorn Button and Chain	Page 25	Gag	Page 52
Bow and Arrows (Tootles)	Page 30	Oars	Page 53
Hip Flask/Bottle	Page 33	Hip Flask/Bottle	Page 53
Cleaning Equipment	Page 33	Bottle of Rum	Page 54
Large Pot/Saucepan/Bowls	Page 37	Wood Block	Page 59
Bow and Arrows (Tiger Lily)	Page 39	Dagger	Page 60
Swords/Cutlasses	Page 40	Two Cutlasses	Page 61
Axe	Page 45		

# LICENCE/S TO PERFORM PANTASTIC

If you have not already purchased the **PERFORMANCE LICENCE** and/or the **FILMING/STREAMING LICENCE** for your production of **PANTASTIC**, you will need to do so before any performance of the musical may take place. Both licences can be bought directly through the **PANTASTIC** product page of The School Musicals Company website (the Primary School or Secondary School version as necessary).

Alternatively, UK Schools can email us on [info@theschoolmusicalscompany.com](mailto:info@theschoolmusicalscompany.com) or call us on **01483 503050** should they prefer to be invoiced.

**NB – The licences are specific to PANTASTIC and schools/drama groups are not covered by any ‘umbrella’ licence they may have in place.**

## SONG NOTES

### General

It is important to note that all of the songs in Pantastic will work whether you choose to include the harmonies or not. If your cast is new to the idea of singing in harmony, why not take just one of the songs with a simple two-part arrangement like ‘Higher & Higher’ or ‘Peter Pan Is Missing’, and have a go. All that really matters is to sing with energy and enthusiasm and to remember to smile; it makes a big difference.

Many of the songs in Pantastic sound great with the addition of simple percussion. Don’t worry if your music cupboard is bare, why not get your children to build drums out of cardboard boxes and make shakers using dried peas and Tupperware?

### SONG 1: NOBODY WANTS TO GROW OLD (P20/70)

This upbeat song sets the tone for the whole piece and allows the full ensemble to take to the stage. It is predominantly sung in unison, with just a few simple harmonies on the words “Grown Up” and some optional ‘aahs’ that could be done by the same group. Encourage a really energetic performance to get the show off to a fantastic start.

### SONG 2: HIGHER AND HIGHER (P27/73)

This beautiful, evocative song in 6/8 is led initially by Peter, but could – and probably should – involve as many of the ensemble as possible. It paints the picture of the flight to Neverland as Peter encourages the Darling children to join him for the adventure of a lifetime. The song has some ‘aahs’ that come just before each chorus. There is also a nice optional harmony on the final chorus before the song returns to Peter at the end.

### SONG 3: HERE IN NEVERLAND (P29/77)

This rousing scene-setting song again features the full ensemble, with each of the three groups (Lost Boys, Pirates, Islanders) getting to sing their own verse, with everybody joining in on the “Here In Neverland” sections, where there are also some answer vocals.

### SONG 4: MONSTROUS LITTLE BOY (P36/81)

This character song is great fun and should be a real crowd-pleaser. After some ‘oohs’ and ‘aahs’ during the introduction (which can be as ‘Piratey’ as you like, and either in unison or in the two-part harmony of the demo), Captain Hook then leads the verses, with the Pirates singing answer vocals. Encourage a really energetic and spirited performance as Captain Hook and his comrades bemoan the pesky Peter Pan.

## **SONG 5: TICK-TOCK CROCODILE (P42/84)**

This song, about the crocodile which bit off Captain Hook's hand, is really atmospheric and should be a great way to end the first Act. It is led onstage by Hook and the Pirates, but could feature the full ensemble. There are a couple of places where two groups are needed. It would also sound great with the addition of simple percussion: try making the tick-tock sound by tapping wood blocks. And why not bring on the crocodile at various points, just to add a bit more excitement (and danger!).

## **SONG 6: MOTHER EARTH (P44/88)**

This song for the Islanders in which they celebrate the natural world is rather different in feel, and even includes some words in Cherokee in the chorus. The verses are sung in two groups with some simple answer vocals for group two. The song would also benefit from the addition of some simple percussion tapping out the Islanders' beat. Hand drums like djembes are brilliant if you have them.

## **SONG 7: BELIEVE IN ME (P51/92)**

The only solo in the show, 'Believe In Me' is sung by Tinker Bell when she realizes that she has let Peter down and vows to make amends. If you would rather it not be sung as a solo, bring in additional singers at the first chorus, by which point it will be clear that it is from Tinker Bell's perspective. You may also wish to have the final line sung by her as a solo.

## **SONG 8: LET'S BEAT THE PIRATES (P57/95)**

This upbeat song in which the Lost Boys and Islanders decide to work together to beat the Pirates is full of energy and ideal for leading us into the final battle. Solo lines could be sung by some of the Lost Boys or Islanders in the verses, but the choruses are best sung in unison. The final five "Let's Beat The Pirates" have a simple harmony to add even greater gusto. You may also wish to add handclaps to the end chorus section.

## **SONG 9: GOODBYE TO NEVERLAND (P64/99)**

The Lost Boys and the Darling children say a fond farewell to Neverland in this penultimate song, full of imagery and affection for its many wonderful places and characters. The song is sung mostly in unison, with some optional harmonies for a second group on some of the lines in the verses and on the final six "goodbyes" following a simple key change.

## **SONG 10: PETER PAN IS MISSING (P67/102)**

The final song of the show is gentle and has plenty of pathos, but is ultimately really uplifting and should bring the show to a rousing and heartfelt finish. It begins with a solo verse for Tootles (or one of the other Lost Boys), with everyone joining in on the bridge before the chorus. The full ensemble (Pirates and Islanders included) should all make their way onto the stage as the song progresses. After the first chorus, there is a short mid section in which a second group have some answer vocals. There are also some harmonies on the "Shine On" final section, and an opportunity for adding hand claps should you wish.

## **INCIDENTAL MUSIC**

There is a lot of incidental music in the show. It is mostly used between scenes to allow characters to exit and others to enter, and for sets/scenery to change as needed. We recognise that no two shows will be staged the same: as such, if you find that you do not need to use all the incidental music, there is no obligation to do so. Equally, if you find the next scene is ready before the music has completed, it is fine to fade out the music. As a general rule, the quicker the scene change, the more involved and focused the audience remain on the play, so practise these lots, use every entrance and exit possible, and make the scene transitions as clinical as you can.

# AUDITIONS

Auditions can – and should – be an enjoyable and exciting process. They are the first opportunity for children to hear about the story to be acted, the characters to be played and the songs to be sung. Capturing their interest and imagination at this stage is great for gathering momentum and building a sense of excitement about what lies ahead.

As part of the audition process, children will probably find it useful to hear the synopsis (page 5). You may even wish to give this to them in advance, perhaps alongside the scene summaries and the character profiles. They will then be well placed to audition a variety of characters to a high standard.

Auditions are often quite hectic, with a lot of excited children eager for their turn. As such, it is a good idea to use relatively short excerpts from scenes to keep things moving; a few lines from each person within a scene is often all you need to hear to gauge suitability.

In casting a play, it is nigh-on impossible to ensure that everyone gets to audition for the part they will end up playing. It is worth telling children about this before things get going, letting them know that the auditions are actually just an opportunity to show you their potential and overall acting ability.

## SUGGESTED EXCERPTS

Wendy meets Peter and Tink	3 speaking parts	Page 23-24
The Lost Boys shoot down Wendy	6 speaking parts	Page 30-32
Jukes, Starkey and Cecco plan Wendy's kidnap	3 speaking parts	Page 39
Tink is interrogated by Peter	2 speaking parts	Page 48-49
Hook and Smee decide to kill Tiger Lily	2 speaking parts	Page 52-53
Jukes and Starkey run out of rum	2 speaking parts	Page 53-55

## SUGGESTED SONGS

It is worth using some of the time during auditions to hear how the children sing. You may wish to use one song which all the children already know (e.g. an assembly song or school song), or you may wish to let them choose their own song (or part of one!) that they know and like. Hearing children sing 'a capella' (unaccompanied by piano) is fine. Alternatively, you may wish to teach one or more of the songs from the show – either from the CD/Download Pack or the sheet music. Here are some options:

Nobody Wants To Grow Old	Full Cast	Tracks 1/11
Monstrous Little Boy	Hook and Pirates	Tracks 4/17
Mother Earth	Islanders	Tracks 6/22
Believe In Me	Tinker Bell	Tracks 7/24

# BEYOND THE STAGE – FURTHER LEARNING OPPORTUNITIES

Putting on a production is great fun but it also provides a wealth of learning opportunities to explore within a classroom environment. Below we outline a brief selection of the myriad of activities which you might choose to undertake.

## SPOKEN LANGUAGE

### Hot Seating

Ask a child to sit in the 'Hot Seat' as the character who they are playing in the production. Other children within the cast then ask pertinent questions for them to answer, in role. For example, Wendy might be asked how she felt about being kidnapped, Hook might be asked about his fear of the crocodile, Limping Bear might be asked about the origins of his injury.

### Debating

A mock debate could be set up, using the standard formal debate structure of an affirmative team, an opposing team and a judging team. Potential titles could include 'This group believes that Peter was right to invite the Darlings to Neverland' and 'This group believes that it is better to stay young than to grow older'.

### Dragons' Den

Children within the cast could be asked to set up a "Dragons' Den" presentation in order to sell tickets to the performance. They could work in small groups to pitch the play, discuss the story, share marketing strategy and discuss potential profitability. Teachers could be the 'Dragons' and compare the strengths of the pitches of each group.

## READING

### Key Events

Give pupils a scene to read and ask them to summarise the key events and how the scene impacts the rest of the play. For example, Tinker Bell decides not to tell Peter about seeing Wendy and Tiger Lily being kidnapped, which leads to suspicion from the Islanders, upset for the Lost Boys, and longer in captivity for Wendy and Tiger Lily.

### Investigating Characters

Pupils could write a character analysis of one of their favourite characters based upon clues found about him/her in the script. They could also use quotations from the play to support their analysis.

### What Happens Next?

Ask pupils to predict what might happen following the conclusion of the play. How might the Lost Boys settle in to life in the real world? How might Peter find things different in Neverland? Setting this as a comprehension question will enable you to assess pupils' level of understanding of the play as a whole.

# WRITING

## **Extra Scene**

Pupils could write an additional scene in script format, including stage directions. For example, a scene in which Jukes and Starkey are punished by Hook for allowing Tiger Lily to be rescued.

## **Sell Sell Sell**

Ask pupils to write a persuasive letter or email encouraging usually reluctant theatre-goers to attend their performance of *Pantastic*. Sell its many strengths!

## **Spin Off Stories**

Write a short story focusing on one or two of the less prominent characters. For example, a story about how Smee became a pirate, how Great Big Little Panther got his name, or how the crocodile copes day to day with a clock inside his stomach.

# PERSONAL DEVELOPMENT

## **Empathy**

Ask pupils to imagine how Mrs Darling must have felt when she found that her children had disappeared, or why Tink might be jealous of Wendy, or why Raging Axe is so anxious about Tiger Lily's disappearance. Introduce the subject of empathy, seeking other examples from the play.

## **Leadership**

Peter leads the Lost Boys, Hook leads the Pirates and Tiger Lily leads the Islanders. Consider their respective personalities and leadership styles. Pupils could then make a list or give a presentation on what they think constitutes an effective leader.

## **Respect For Others**

The Lost Boys and the Islanders learn to work together to overcome a common enemy. Ask pupils to consider why the Lost Boys and the Islanders may not have trusted each other at first. What changed to enable them to fight alongside each other?

## **Building Self-Confidence**

Plays and productions serve as fantastic opportunities to make and develop new friendships, to learn new skills and enjoy new experiences. From the auditions and rehearsals to the set-making, poster designing and ticket selling, try to create as many chances as possible for pupils to get involved and feel part of something special.

# **PANTASTIC**

*The Peter Pan Musical*

Tom Kirkham and Matthew Crossey

## **SCRIPT**

# PROLOGUE

*Lights up on the full company – Lost Boys, Islanders and Pirates alike, all intermingled.*

## **NOBODY WANTS TO GROW OLD (#1/11)**

Nobody wants to grow old,  
And nobody wants to be a grown up.  
Nobody wants to be told,  
That they'll really ever have to go to work.

But time is passing you by,  
In the twinkling of an eye,  
Before you know it, you've blown it,  
You've realised then that you're a grown up,  
Yes you are,  
That you're a grown up,  
Yes you are,  
You've gained responsibility,  
But have you packed away your,  
Packed away your dream?

Grown Up

Grown Up

Ahhhh, Ahhhh  
Ahhhh  
Ahhhh, Ahhhh

One day you'll wish you were young,  
And one day you'll wish that you were younger.  
One day you'll miss all the fun,  
And one day you'll really have to go to work.

But time is passing you by,  
Got to grab your dream and fly,  
Before you know it, you've blown it,  
You've realised then that you're a grown up,  
Yes you are,  
That you're a grown up,  
Yes you are,  
You've gained responsibility,  
But have you packed away your,  
Packed away your dream?

Grown Up

Grown Up

Ahhhh, Ahhhh  
Ahhhh  
Ahhhh, Ahhhh

You're a grown up  
You're a grown up  
You're a grown up  
You're a grown up  
You're a grown up

Grown up

Grown up

Grown up

*At the end of the song, everyone freezes in position as Peter and Tink enter downstage.*

**Peter** Tink, come on, we'll miss the beginning.

**Tink** Better than missing the end. The end is always better than the beginning.

**Peter** But I won't understand the end if I don't hear the beginning.

**Tink** I will. I'm a clever fairy.

**Peter** You're a stubborn fairy who will have to catch me if you don't want to fly by yourself.

*Peter exits quickly.*

**Tink** Peter! Oh bother and broomsticks, he's always on the move. What's wrong with the stories in Neverland? I could tell him hundreds if he would only sit still and listen!

*Tink exits after Peter.*

***Incidental Music: 'Nobody Wants To Grow Old' (#12)***

# ACT ONE, SCENE ONE

*The nursery – including a big bed. To one side (or at the rear of the stage) is a large window – open, but curtained – with space behind to serve as a ‘balcony’.*

*Wendy, John and Michael sit on the bed. Mrs Darling – in evening gown – sits with them, reading aloud. Peter is on the balcony, listening intently. Tink is also on the balcony, but listening less-intently.*

**Mrs Darling** “From the Land of Oz,” said Dorothy gravely. “And here is Toto, too. And oh, Aunt Em! I’m so glad to be home again!”

*She closes the book.*

**Wendy** What a perfect story, what an adventure. I wonder if anyone ever found the silver shoes?

**Michael** Imagine being able to go wherever you liked just by clicking your heels together. I wouldn’t need to walk to school ever again.

**John** I could go to the Moon. Or maybe even to Italy.

**Mrs Darling** To sleep is where you’re going, all of you. Come on, into bed.

*She rises and moves to the window. Peter and Tink duck down out of sight as Mrs Darling peers out. Seeing nothing untoward, she closes the window and is about to re-draw the curtains when she observes something caught on the window ledge. It is Peter’s shadow.*

**Wendy** What is it, mother?

**Mrs Darling** I ... I’m not sure. It rather looks like somebody’s shadow.

*She lifts a fabric shadow shaped liked Peter off the ledge and carries it into the room. Wendy, John and Michael gather around her, excited.*

**John** It’s got very messy hair, hasn’t it!

**Wendy** It must be a boy’s. The poor thing, going around without his shadow.

**Michael** Perhaps it’s mine. I haven’t seen mine in ages.

**Peter** *(unheard by the others)* It is not yours.

**John** Don’t be silly, Michael, yours would have much more knobbly knees.

**Mrs Darling** Well whoever it belongs to, it can stay here for the time being *(she throws it gently under the bed)*. We’re late for dinner and Mr Darling is already chomping at the bit. It will just have to wait until the morning.

**Wendy** But mother, what if its owner needs it now?

**Mrs Darling** Then he'll just have to borrow someone else's. Now into bed please and lights out.

*The children climb back onto the big bed and get in. Mrs Darling goes to each one and kisses them goodnight.*

**Mrs Darling** Goodnight my treasures. May your minds be tidied whilst you sleep, and your prettier thoughts ready to put on in the morning.

*She exits gently. The lights gradually dim.*

*During this time, Peter has lain down on the balcony, pretending perhaps that he is one of the children drifting off to sleep. Suddenly he jumps up.*

**Peter** Sleep! How am I supposed to sleep without my shadow? Why it's impossible! Come on Tink, there's only one thing for it.

*Peter lifts the window quietly, then climbs carefully into the nursery, Tink following. They look here, there and everywhere for Peter's shadow. Eventually Tink discovers it beneath the bed and holds it up.*

**Peter** Is that it Tink? Oh well done, what a clever little fairy.

**Tink** How do you know this one is yours? (*pointing*) It could be his, or his, or hers.

**Peter** Of course it's not theirs; theirs will be folded away neatly in a drawer, not balled up under the bed. Now hand it over, there's a good fairy.

*Tink passes the shadow. Peter tries to stick it to himself, but it keeps falling. He cries.*

*After a few moments, Wendy wakes and sits up in the bed.*

**Wendy** Boy, what are you doing in our bedroom?

**Peter** Oh ... um ... I'm trying to stick on my shadow.

**Wendy** And why are you crying?

**Peter** I'm only pretending to cry. I never really cry, I'm Peter Pan.

**Wendy** Peter Pan? How short! I am Wendy Moira Angela Darling, and this is John, and this is Michael (*both of whom are still asleep*). They're my brothers.

**Peter** I don't have any brothers: I have the Lost Boys in Neverland.

**Wendy** You've lost them? Oh no wonder you were crying.

**Peter** I wasn't crying about them; I was crying because I can't get my shadow to stick on. Though I wasn't crying really.

**Wendy** How awful. Here, I shall sew it on for you.

*She rises from the bed and fetches needle and thread – and a thimble – from nearby, and pretends to sew on Peter's shadow.*

**Wendy** Perhaps your mother should be doing this for you?

**Peter** I don't have a mother. I've got a Tink instead.

**Wendy** I'm not sure I've heard of those. Is that a nickname for your grandma?

*Tink steps out of the shadows upstage, showing herself for the first time.*

**Tink** I am not a grandma! I am a Tink! No, I am Tink.

**Peter** Tink's a fairy.

*Michael sits up in bed, having only recently woken up.*

**Michael** A fairy!

**Wendy** Michael, you're awake! Look, this is Peter Pan, he's from Neverland, and this is Tink, a real life fairy, though we've only just been introduced.

**Tink** I'm actually called Tinker Bell, but my friends call me Tink. You (*looking at Wendy*) may call me Tinker Bell.

**Wendy** Oh, well that's a bit rude. But I suppose we have only just met. Perhaps we'll be friends in time. Here, Peter, I have mended your shadow.

*It is perhaps easiest to join it with Velcro to Peter's body, or pin it in a few places.*

**Peter** (*jumping up*) Oh thank you Wendy, thank you.

**Wendy** You are welcome. But now you may give me a kiss.

*She leans in to him a little.*

**Peter** Um ... of course. (*pause*) What's a kiss?

**Wendy** (*tutting*) Oh Peter, surely you know what a kiss is?

**Peter** (*holding out his hand*) I shall know when you give it to me.

*Wendy looks cross for a moment, then smiles and passes him the thimble.*

**Peter** (*looking at it*) It is very nice, I like kisses.

**Wendy** Now may I have one?

**Peter** Of course, here you are.

*He drops an acorn button into her hand.*

**Wendy** Ooh, an acorn button kiss. Thank you Peter, I shall wear it around my neck.

*She threads it onto a chain and hangs it around her neck as John awakes and sits up in bed.*

**John** Who are you? Wendy, who is this boy with messy hair?

**Peter** It's not messy!

**Wendy** John, this is Peter Pan. It was his shadow.

**Michael** Is he an elf?

**Peter** Of course I'm not an elf. Can elves stay young for ever and ever? Of course they can't. Can elves battle pirates? Of course they can't.

**Michael** I love pirates.

**Peter** Not these pirates you wouldn't. They'd tear you limb from limb, then make you walk the plank.

**John** Without any limbs? That can't be easy.

**Wendy** You're making all this up, Peter. You're filling our heads with make-believe.

**Michael** I don't care. I want to go to Neverland with Peter and Tink.

**John** Oh so do I, that's a brilliant idea.

**Wendy** No, John.

**Peter** Why not Wendy, why not? You can come too. You could even be our mother.

**Tink** She could not!

**Wendy** Really, Peter? I could be mother to all the Lost Boys?

**Peter** Of course. You could sew for us, and tell us stories, and tuck us in at night.

**Wendy** Ooh, I would love to do that, just how mother does to us.

**Peter** Then it's settled. Come on, we'll go this very second.

*He moves with purpose towards the window. Michael and John follow, but Wendy remains.*

**Wendy** Peter, I think you're forgetting something.

**Peter** Really? What?

**Wendy** We can't fly. None of us can fly.

**Peter** I can fly! And if I can fly, you can all fly.

**Michael** But how?

## **HIGHER AND HIGHER (#2/13)**

Peter

Reach for the sky when you're learning to fly,  
Or you'll never soar, you will never soar.  
Conquer your fear, let it all disappear,  
Just look straight ahead, just look straight ahead.

All

It's the stars we're chasing,  
As the Moon goes racing by,  
Just believe and you will fly.

Ahhhh

Higher and higher we'll go,  
On through the wind and the snow,  
Over the rooftops and buildings we'll go.

Just take my hand and we'll lift from this land,  
Let us fly away, let us fly away.  
Adventures await, there's no reason to wait,  
We will soon be there, we will soon be there.

It's the stars we're chasing,  
As the Moon goes racing by,  
Just believe and you will fly.

Ahhhh

Higher and higher we'll go,  
On through the wind and the snow,  
Over the rooftops and buildings we'll go.  
Higher and higher we'll go,  
Higher and higher we'll go,  
Higher and higher and higher we'll go.

Higher and higher we'll go,  
Higher and higher we'll go,  
Higher and higher and  
higher we'll go.

Peter

Reach for the sky when you're learning to fly,  
Or you'll never soar, you will never soar.  
Just take my hand and we'll lift from this land,  
Let us fly away, let us fly away.

*They exit through the window, or freeze in flight position as the lights go down.*

**Incidental Music: 'Higher & Higher' (#14)**

## ACT ONE, SCENE TWO

*The Lost Boys enter in single file, keeping an eye out for enemy forces, and move across the stage. Tootles lags behind a little.*

**Slightly**           Hurry up, Tootles, what's the matter with you?

**Tootles**           Well if you must know, I've actually got a spot of wind.

**Twin One**        Me too.

**Twin Two**        So have I.

**Slightly**        Well that's one way to keep the crocodile at bay. Come on, let's get home.

**Tootles**        Sure, or to the nearest bathroom.

*The Lost Boys leave the stage in single file, replaced from the other side by the Pirates.*

**Hook**            Hurry up, you morris-dancing milk maids. We've got some Lost Boys to find and a crocodile to lose.

**Noodler**        I'm getting thirsty, Captain.

**Cookson**        I'm getting hungry.

**Skylights**      I'm getting weary.

**Chalky Bill**    *(crossing his legs)* I'm getting desperate.

**Hook**            *(wheeling on them)* And I'm getting sick and tired of your moaning. All of you. The next person who moans will be dancing with Jack Ketch. Understand?

*The pirates all nod quickly, perhaps uttering an apology or two to the captain. They leave the stage in single file and are replaced by the Islanders, led by Tiger Lily. Half-way across the stage, Tiger Lily stops and drops to the ground in attack position. The other Islanders do the same.*

**Tiger Lily**      What's that smell?

**Hid'n Dragon**  Er, it me. Sorry.

**Tiger Lily**      No. Pirate smell. Come.

*They crawl, commando style, across the stage and exit. The crocodile enters, ticking away due to the clock in his stomach. He snaps his jaws towards the audience, perhaps even moves towards them threateningly, then moves off after the Islanders.*

*Music starts. The Lost Boys, Pirates and Islanders return to the stage and position themselves in their groups for the song.*

## ***HERE IN NEVERLAND (#3/15)***

### **Lost Boys**

**Lost Boys, Lost Boys, here in Neverland.**

**Motley crew, a motley crew,**

**But such a gallant band.**

**Living every day together,**

**Through the fruits of our endeavour,**

**With no parents whatsoever,**

**Here in Neverland,**

**Here in Neverland,**

**Here in Neverland.**

**In Neverland**

**In Neverland**

### **Pirates**

**Fearsome pirates, looking for our prey.**

**Ruthless, toothless, that's the pirate way.**

**Thieves and villains to a man,**

**All intent on catching Pan,**

**Tiger Lily and her clan,**

**Here in Neverland,**

**Here in Neverland,**

**Here in Neverland.**

**In Neverland**

**In Neverland**

### **Islanders**

**Stealthy, silent, always on their tail.**

**On the war path, on the war path,**

**Following their trail.**

**Warriors with seven wives,**

**Tomahawks and gleaming knives,**

**Mighty braves who live their lives,**

**Here in Neverland.**

### **All**

**Here in Neverland**

**Here in Neverland**

**Here in Neverland**

**Here in Neverland**

**In Neverland**

**In Neverland**

**In Neverland**

**In Neverland**

*As the song comes to an end, the crocodile enters. Everyone screams and the Pirates, Islanders and Nibs except hastily. The remaining Lost Boys quickly evade the crocodile, climbing on bits of set and the like. The crocodile moves slowly off. Nibs returns, breathless.*

**Nibs** Lost Boys, listen. Tinker Bell is almost home and there is a great white bird with her.

**Slightly** What kind of bird?

**Nibs** I don't know. But it looks so weary, and as it flies it moans "Poor Wendy".

**Slightly** Oh yes, a Wendy Bird, I've heard of one of those.

**Nibs** Peter wants us to shoot the Wendy.

**Tootles** Really! How do you know?

**Nibs** Because Tink shouted out "Peter wants you to shoot the Wendy".

**Twin One** Then we'd better do it, and fast. Shoot it Tootles.

**Wendy** *(off stage)* Oh poor Wendy ... poor Wendy.

**Twin Two** Quickly Tootles, you're the only one with a bow and arrow.

*Tootles takes aim with his bow and arrow and fires a shot off stage. We hear Wendy moan painfully.*

**Slightly** Great shot. Come on, let's go get it.

*Slightly and the Twins exit.*

**Tootles** Oh my goodness, that's the first time I've ever hit anything. *(pause)*  
I hope it's alright.

**Nibs** Of course it's not alright, you just shot it!

*Slightly and the Twins re-enter, carrying Wendy. They lie her on the stage, then step back and look at her. She has an arrow sticking up, most likely held in place between her arm and body.*

**Slightly** *(sadly)* This is no bird. I think it must be a lady.

**Tootles** A lady?

**Nibs** And we have killed her?

*They all whip off their caps respectfully (if wearing). Suddenly Peter's distinctive crow/caw is heard offstage.*

**All** Peter!

**Slightly** Quick, hide the Wendy.

*They gather around Wendy, except Tootles who stays separated. Peter enters, followed by John – still in his top hat – and a sleepy-looking Michael. The Lost Boys salute him as they always do upon his return.*

**Peter** Greetings, Lost Boys, I am back, and I have brought at last a mother for you all.

*(silence)*

*(annoyed)* Why do you not cheer?

*(pause)*

What is that you are hiding?

*The Lost Boys shuffle round, trying to hide Wendy even better. But Tootles steps forwards.*

**Tootles** Move apart please everyone.

*The Lost Boys move aside to reveal Wendy on the ground. John and Michael run to her.*

**John** Wendy, wake up.

*Peter stares for a moment without speaking.*

**Peter** *(intensely)* Whose arrow is that?

**Tootles** It is mine, Peter.

*He drops to his knees. Peter moves to Wendy, removes the arrow and raises it as if to strike Tootles.*

**Twin One** *(alarmed)* No!

**Tootles** Strike, Peter, strike true, for I deserve nothing less.

*Peter raises his arm once more as if to strike, but cannot.*

**Peter** I cannot strike. Something's stopping me.

**Nibs** *(excited)* It is she, the Wendy lady. Look, she has raised her arm.

*Nibs bends down to Wendy, who is mumbling something. He looks up.*

**Nibs** I think she said "Poor Tootles".

**Slightly** The Wendy lady lives!

*Peter kneels beside Wendy. He sees his button on the chain around her neck and holds it aloft.*

**Peter** It is the acorn-button kiss I give her. It has saved her life.

**Slightly** I remember kisses, let me see it. Aye, that's a kiss.

**Peter** But why did you shoot her in the first place?

**Nibs** Um ... well ... it was Tink, Peter. She told us to.

*Up until now, Tink has been relatively still, keeping a low profile. Peter now looks towards her.*

**Peter** Tinker Bell! Why you rotten fairy. I am your friend no more. Be gone from me forever.

**Tink** (*disbelief*) Forever? But that's an awfully long time.

**Peter** Fine. Well, not for ever, but for the rest of the day at least.

*He turns back to Wendy.*

**Peter** Come, Lost Boys. We must carry Wendy to the clearing and make a house around her; that will make her more comfortable.

*The Lost Boys rush to be part of the carrying group, jostling for position. They exit clumsily. Tink remains, alone.*

**Tink** Oh bother and bedbugs, now look what she went and made me do. I like her less than I like a maggot in a nice ripe cherry, which is not very much at all. Well she won't have Peter, he's mine, and so are the Lost Boys. If she wants anyone, she can have the pirates.

***Incidental Music: 'Monstrous Little Boy' (#16)***

## ACT ONE, SCENE THREE

*The pirates are carrying out their pirate duties on the deck of the ship, scrubbing, brushing, polishing etc. Starkey is stood on duty, looking out to sea. He stops for a moment, looks around secretively, takes a swig from a nearby bottle, then hides it again.*

*Jukes spots him and comes over.*

**Jukes** Well, well, well my old scallywag, I've got you by the cannon balls now. Hand it over, or I'll be straight to the captain.

**Starkey** *(passing the bottle)* Some friend you are, Jukes; you'll be three sheets to the wind, the way you drink.

**Jukes** I'm looking out for you. Do you know what would happen if the Captain caught you drinking on duty?

**Starkey** A few more doubloons each month?

**Jukes** You'd get a night in the brig, or worse.

**Starkey** Two nights in the brig?

**Jukes** Shhhh, look busy, the Captain's coming.

*All the pirates immediately double their work efforts as Captain Hook – along with Smee – enters in similar garb to King Charles II. He is not in one of his better moods.*

**Smee** You see, Captain, all hard at work, no need for anyone to die today.

*With one exception, the pirates are now flat out, including PETER who has now joined them disguised as a pirate. The exception is Skylights who is dozing against the mast. Hook spies him and moves towards him, slowly. The tension is obvious to all!*

*In a flash, Hook's 'hook' shoots forth. Moments – and one screech – later, Skylights is on the ground, dead. Two other pirates quickly come and remove the body, about which nothing is said.*

**Hook** Listen up, you barnacle-bottomed blaggards, if anyone thinks today is the day for dozing ... well, that's what Skylights thought! And now look at him: swimming with the fishes. Now, get to work you jellyfish, or you'll feel my hook around your neck, and maybe even through it. You hear me, get to work.

*The pirates all work with renewed gusto, sweeping, washing, carrying, hoisting. Hook turns back to Smee.*

**Hook** Oh Smee, I am depressed. Cheer me up, there's a good man.

**Smee** Why are you depressed, Captain?

**Hook** Well if I knew that I probably wouldn't be, Smee, that's what's even more depressing.

**Smee** I see. Is it, perhaps, because of Peter Pan?

*(pause – then at pace)*

The fact that he cut off your hand and fed it to the crocodile which enjoyed it so much that it has followed you ever since hoping for dessert but luckily the crocodile also swallowed a clock, the very sound of which is both terrifying to you, and yet invaluable, up until the time when the clock runs down, and then he'll get you.

**Hook** Yes, thank you Smee, nicely summarised. But I said 'cheer me up' not knock me down.

*(pause)* You're right, of course. It is that boy who's depressing me. That ... Pan.

*Peter, who has been in disguise as a pirate throughout the scene, has moved towards them.*

**Peter** He's such a clever boy, isn't he, Captain!

**Hook** In his own way, yes.

**Peter** And brave. Such a brave, fearless chap.

**Hook** He must be, to take on ME.

**Peter** You're as tough as they come, Captain.

**Hook** I am indeed. Very tough.

**Peter** Whilst also being a big buffoon.

**Hook** There's no bigger buffoon on these here seas. I, Captain James T ...

*(pause)* Hang on! Bad form, pirate! I'll have you strung up like a chicken and fed to my wombat for that.

**Peter** *(throwing off his disguise)* You'll have to catch me first, Hook.

**Hook** Pan!

**Smee** Pan!

**Pirates** Pan!

**Starkey** (dopily) Does somebody need a pan?

**Hook** Get him! Get him, you worm-riddled swabs.

*The pirates dive for Peter, but he is far too elusive, jumping here and there and everywhere, laughing all the time.*

**Hook** Get him!

**Smee** Grab him!

**Hook** Stick him head first in the cannon!

**Smee** Double rum for the man who catches him.

*It makes no difference; Peter is far too quick for them. Eventually, in as mocking a manner as possible, Peter finally takes his leave. Hook is furious and shouts after Peter.*

**Hook** You'll pay for that, Peter Pan. Bad form, very bad form.

## ***MONSTROUS LITTLE BOY (#4/17)***

Ooooh Ooooh Ooooh  
Aaaah Aaaah Aaaah

Hook

Peter Pan, Peter Pan,  
Gets to me like no-one can.

Hook

In my veins, up my nose,  
A little boy that never grows.

All

He's a monstrous little boy, who this hook will destroy.  
Gonna feed him to that croc, and hope he eats the lot.

Hook

Everywhere, anywhere,  
Always seems he's in my hair.

Hook

Annoying little silly twit,  
Cannot get away with it.

All

He's a monstrous little boy, who this hook will destroy.  
Gonna feed him to that croc, and hope he eats the lot.

Hook

Peter Pan is hard to catch,  
Now he knows he's met his match.

Hook

I'll swat him like a little fly,  
Watch as he begins to cry.

All

He's a monstrous little boy, who this hook will destroy.  
Gonna feed him to that croc, and hope he eats the lot.  
He's a monstrous little boy, who this hook will destroy.  
Gonna feed him to that croc, and hope he eats the lot.

*Incidental Music: 'Nobody Wants To Grow Old' (#18)*

Pirates

No-one can

Pirates

Never grows

Pirates

In his hair

Pirates

It's not fair

Pirates

Met his match

Pirates

Yes he'll cry

## ACT ONE, SCENE FOUR

*Lights up on the home of the Lost Boys, an underground cavern with a large tree stump in its middle and a number of sizeable mushrooms which are used as stools (note – this staging is purely optional and not integral to the scene!)*

*Wendy stands by a large cooking pot. The Lost Boys are sat eating imaginary food, possibly from imaginary bowls.*

*Peter enters with gusto.*

**Peter** Lost Boys, I have returned safely from my mission to learn more about Captain Hook. Allow me to tell you the two things I have learned.

**Slightly** Is one of them that he enjoys playing the piano in his underwear?

**Curly** Or that he prefers the white part of an egg on a Tuesday?

**Tootles** Or that his middle name is 'coat'?

*Long pause whilst the audience work out why this is a joke!*

**Peter** No. I have, in fact, learned ... (distracted by Wendy passing him a bowl) ooh, fried onions. Thanks, Wendy, taunting Hook is hungry work.

**Wendy** You must be careful. I've heard horrible things about Hook. They say his blood is as thick as treacle and almost the same colour. And that his hook can slice a pig into a ham sandwich before you've had time to butter the bread.

**Tootles** *(joining the conversation)* I'm a master at buttering bread. And I always know which side my bread is buttered.

**Slightly** So does everyone, Tootles.

**Tootles** Unless somebody else buttered it for them. Or if the butter was so thin as to barely be noticeable.

**John** Mother was always telling father to remember which side his bread was buttered. I never really understood why it mattered.

**Wendy** It's so that your hands don't get greasy, John. Knowing you, you'd end up wiping them on a newly laundered shirt.

**Tink** Well not everyone's as perfect as you, Wendy.

**Peter** Tink! Rudeness! And what are you even doing here? I thought I told you to be gone for ever!

- Tink** You said “for the rest of the day”, and it’s been a whole night and day more than that already.
- Peter** Fine, you can stay, but only if you stop being rude to Wendy.
- Wendy** Don’t worry, Peter, she’s only saying it because she’s an abandoned little creature. It’s time I got back to my Wendy house anyway.
- John** Shall I walk you home, Wendy?
- Wendy** It’s alright, it’s not far, I’ll see you in the morning. (*calling out to all the Lost Boys*) Goodnight, Lost Boys. May your minds be tidied whilst you sleep, and your prettier thoughts ready to put on in the morning.
- Lost Boys** Goodnight, Mother.
- Peter** Goodnight, Wendy.
- Wendy** Goodnight. Don’t get up to any mischief.

*Wendy exits. The Lost Boys go back to their eating/playing.*

- Peter** (*to himself*) Don’t get up to any mischief! What am I meant to do instead, sleep? Sleeping’s for grown-ups.

*Peter exits in the opposite direction. Tink comes forward.*

- Tink** “An abandoned little creature”. How dare she call me that! And what in Neverland does it even mean? Well I won’t be abandoned, whatever it is. She may be a big, ugly girl, but I can pack quite a punch in my own way. If she wants a fight, then she’s got one.

*Tink exits purposefully in the same direction as Wendy. Lights down.*

### ***Incidental Music: ‘Tick Tock Crocodile 1’ (#19)***

## ACT ONE, SCENE FIVE

*It is dark, clearly evening. We see Wendy's house, or part of Wendy's house, or a sign to 'The Wendy House' – whichever is the preferred option.*

*Tink enters and walks towards the house, but stops. She has heard something. She hides upstage. A few moments later, Cecco, Jukes and Starkey enter secretively.*

**Cecco** Right, this is the place.

**Starkey** You're probably right.

**Cecco** Probably! There's no probably about it.

**Jukes** Right, let's go in and get her then.

**Cecco** Stop! You can't just walk in and get her. What if all the Lost Boys are in there?

**Jukes** They'd have to be very small.

**Cecco** Sshhhh. I thought I heard something. Quick, hide.

*They hide, and just in the nick of time, for Tiger Lily now enters. She looks around cautiously, then knocks at Wendy's door. Wendy calls from within.*

**Wendy** Who is it?

**Tiger Lily** My name is Tiger Lily. I come in peace.

*Tiger Lily removes her bow and arrows and places them on the ground in front of the house. She then backs away a bit. Wendy steps out of the house (or on to the stage).*

**Wendy** Gosh, I do love your dress. Is it Selfridges?

**Tiger Lily** No, it's tiger.

**Wendy** Oh, I'm not sure they have that shop in London, but then I have been away for a while.

**Tiger Lily** I wish you talk with Peter Pan. He in danger.

**Wendy** In danger! What sort of danger? Not serious danger I hope.

**Tiger Lily** Yes, Captain Hook set trap. I hear. He kidnap you.

**Wendy** Kidnap! But that's the worst kind of nap there is, far worse than a cat nap. Why would Hook want to kidnap me?

**Tiger Lily** To capture Peter. Peter Hook's enemy.

**Wendy** Oh my goodness, then I must be on the lookout for it, I must be on guard the whole time, I must be ...

*Cecco, Jukes and Starkey have crept up on them unnoticed and now make their presence felt by leaping in front with raised swords.*

**Cecco** You must be deaf! And blind! Hands in the air, you two. You're coming with us!

**Wendy** Oh my goodness, who are you?

**Tiger Lily** They be prats.

**Wendy** Prats?

**Tiger Lily** Yes, prats. On the prat ship. Hook's prats.

**Jukes** Call us what you like, missy, but you're the ones with your arms in the air and a reduced life expectancy. Now move it, there's a hook with your name on it.

**Wendy** My name is Wendy Moira Angela Darling; it will have to be a pretty big hook to have that on.

**Starkey** No, we'll just have to make the letters a bit smaller.

**Cecco** Oh don't be such a dunderhead, Starkey. Come on, get them marching. We'll be the toast of the galley tonight, two fishes for the price of one.

*He leads off, Jukes and Starkey follow, then scurry back when they remember that they have some prisoners to take with them. They exit. Tink emerges.*

**Tink** Feathers and fireflies, I must tell Peter. I must tell him they have been kidnapped. I must ... I ... I ... Hmmm.

Of course, I wasn't really even meant to be here. In fact, I wasn't here. I didn't see anything. I was sleeping. No, I was sweeping. I was sweeping up my kitchen. I was spring cleaning, cleaning the pots and pans. I was tinkering, that's what I was doing.

Wendy can sort out her own mess. I've got enough of my own to sort.

*(pause)* Though it could be fun to watch I suppose.

*Tink exits. She is quickly replaced by Hook and the pirates, along with a handful of props which suggest they are on their ship. Hook is restless.*

**Hook** Where have those slovenly dogs got to? I'm going to give them to the count of ten, and if they're not back then I'll hang them by the gibbet.

One.

**Smee** Now let's not be hasty, Captain.

**Hook** Two.

**Smee** If we lose many more men we'll have to empty our own pee buckets.

**Hook** Three.

**Chalky Bill** I can see them coming, Captain. They're in the boat and getting ever closer.

**Hook** (*quickly*) Four, five, six, seven, eight, nine, ten. Oh what rotten luck.

**Smee** Isn't that bad form, Captain?

**Hook** Bad form? Oh you're probably right, Smee. They may live ... for the time being.

*Suddenly we hear a ticking clock – perhaps a wood block offstage. Everyone freezes. Hook is paralysed with fear before eventually putting his fear into words.*

**Hook** The croc! It's coming for me! It wants more, Smee. It wants the other hand, the legs, the manly chest, the beautiful face. It wants it all. Save me, Smee, hide me, tell him I'm otherwise engaged today.

*Mullins peers over the 'edge' of the boat.*

**Mullins** It would appear, Captain, that the crocodile has other fish to fry.

**Hook** Really? What's it up to?

**Mullins** It's up to Cecco's elbow, that's what it's up to!

**Hook** Oh thank goodness. What a selfless fellow is that Cecco.

(*calling off*) Double rations for you, Cecco. Triple if you don't make it alive.

*Music starts. During the song the crocodile should definitely make an appearance, perhaps even in the audience.*

## ***TICK-TOCK CROCODILE (#5/20)***

### **Pirates/Ensemble**

Tick-tock tick-tock crocodile,  
Tick-tock tick-tock crocodile.  
Always waiting with a smile,  
Always creeping, lurking, searching.

### **Pirates/Ensemble**

We know he'll get you in the end.

### **Hook**

I hope that he won't.

### **Pirates/Ensemble**

It's just too late to make amends.

### **Hook**

I fear that it is.

### **Pirates/Ensemble**

You've had a hand in it for sure,  
He's tasted you, now he wants more.  
He wants your ears and then your nose,  
He wants your ankles and your toes.

### **Group One**

Tick-tock tick-tock crocodile,  
Tick-tock tick-tock crocodile.  
Somewhere sneaking all the while,  
Always hiding, grinning, sliding.

### **Group Two**

Tick-tock tick-tock  
Tick-tock tick-tock  
Somewhere sneaking  
Always hiding

### **Pirates/Ensemble**

We know he'll get you in the end.

### **Hook**

I hope that he won't.

### **Pirates/Ensemble**

It's just too late to make amends.

### **Hook**

I fear that it is.

Pirates/Ensemble

You've had a hand in it for sure,  
He's tasted you, now he wants more.  
He wants your ears and then your nose,  
He wants your ankles and your toes.  
He's got a beady eye on you,  
And there is nothing you can do.  
He's got a beady eye on you,  
And there is nothing you can do.

Group One

Tick-tock tick-tock crocodile  
Tick-tock tick-tock crocodile  
Tick-tock tick-tock crocodile  
Tick-tock tick-tock crocodile

Group Two

Tick-tock tick-tock  
Tick-tock tick-tock  
Tick-tock tick-tock  
Tick-tock tick-tock

*Incidental Music: 'Tick Tock Crocodile 2' (#21)*

**END OF ACT ONE**

# ACT TWO, SCENE ONE

*The Islanders in their camp. Night time.*

## **MOTHER EARTH (#6/22)**

Mother Earth,  
Honour us this day.  
Mother Earth,  
With the sun that lights our way.  
Mother Earth,  
Bring the winds and rain.  
Mother Earth,  
As the spirits did ordain.

Mother Earth

Mother Earth

Mother Earth

Mother Earth

U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi  
U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi

Mother Earth,  
Bring life to our land.  
Mother Earth,  
Guide us with your hand.  
Mother Earth,  
Everything we do,  
Mother Earth,  
Is at one with you.

Mother Earth

Mother Earth

Mother Earth

Mother Earth

U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi  
U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi

U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi  
U-no-le, e-lo-hi, a-tsi-la, nu-da  
Ama, ama, e-lo-hi.

*As the song comes to an end, they sit in a semi-circle (perhaps around a fire) for the roll call. It is dark, but edging towards dawn.*

**Limping Bear** Eagle Brave?

**Eagle Brave** Here.

**Limping Bear** Soaring Hawk?

**Soaring Hawk** Here.

**Limping Bear** Great Big Little Panther?

**GBL Panther** Here.

**Limping Bear** Crouching Tiger?

**Crouching Tiger** Here.

**Limping Bear** Hidden Dragon?

**Hidden Dragon** Here.

**Limping Bear** River Island?

**River Island** Here.

**Limping Bear** Raging Axe?

*Raging Axe enters with a bloody axe and the carcass of an animal slung over his shoulder.*

**Raging Axe** Here.

**Limping Bear** Red Fox?

**Red Fox** Here.

**Limping Bear** Laughing Cow?

**Laughing Cow** Here.

**Limping Bear** We are all safe. We are all home, Tiger Lily.

*There is no reply from Tiger Lily. Everyone looks around for her, squinting into the darkness.*

**Limping Bear** Tiger Lily?

**Eagle Brave** She isn't here. Where is Tiger Lily?

**Soaring Hawk** Tiger Lily has not returned.

**Raging Axe** (*standing*) Tiger Lily is in danger. We must find her.

**Limping Bear** Wait. We ... wait.

*Raging Axe sits respectfully and they all sit in silence, waiting for at least ten seconds.*

**River Island** We not wait. We look.

**Laughing Cow** Hunt.

**Red Fox** Find.

**Crouching Tiger** I think Peter Pan took her.

**Hidden Dragon** Yes, Lost Boys took her.

**River Island** Me too. They're trouble.

**Raging Axe** Let's kill them.

**Limping Bear** Wait. We find. We ask. We see.

*They are now all standing and follow Limping Bear (limping!) from the stage. At the back, Raging Axe turns to River Island.*

**Raging Axe** We find, we ask, we see. Then we kill.

***Incidental Music: 'Nobody Wants To Grow Old' (#23)***

## ACT TWO, SCENE TWO

*The Lost Boys sit around in their underground home. Peter enters.*

**Peter** Lost Boys, you're finally up, hooray. I thought you were going to sleep all day. I have such exciting news. It really is the most exciting news I think I've ever ...

*Peter suddenly looks up, then looks all around. The Lost Boys stare at him trying to work out whether this is part of the story. After what seems like ages, Peter turns back to them.*

**Peter** Where's Wendy?

*The Lost Boys now look up and all around in similar fashion.*

**Slightly** She doesn't seem to be here.

**Nibs** Is that why we haven't eaten breakfast?

**John** I thought she was with you, Peter. I haven't seen her since last night.

**Twin One** Neither have I.

**Twin Two** Neither have I.

**Curly** Nor me.

**Tootles** Me neither.

**Michael** (*upset*) Oh my goodness.

**John** That means she's been gone for ages and ages.

**Tootles** Perhaps five or six ages.

**Michael** (*more upset*) Oh my goodness.

**Slightly** She could be trapped in an underground cave.

**Nibs** She could be surrounded by a herd of lions.

**Tootles** It's called a pride.

**Curly** She could be inside the ticking crocodile.

**Michael** (*very upset*) Oh my goodness.

**Peter** Don't be silly, Curly, the crocodile only has time for Hook. I'm sure Wendy will be along any moment. In fact, that sounds like her coming now.

*We hear tribal chanting from the Islanders coming closer – perhaps a tough-sounding version of the chorus from Mother Earth.*

**John** I don't remember Wendy sounding like that.

*The Islanders enter in semi-attack formation. The Lost Boys react a little sheepishly, though Peter stands firm.*

**Limping Bear** Peter Pan! We have word.

**Peter** Word of what?

**Raging Axe** Where is Tiger Lily? You take her.

**River Island** She's your prisoner!

**Peter** Is she? Oh no, I don't think that's the case in the slightest. Is it Slightly?

**Slightly** Not in the slightest.

**Peter** We do have a brace of pirates currently imprisoned, but no Tiger Lily. No tigers at all actually.

**Tootles** I have seen Tiger Lily on a number of occasions, a fearsome yet beautiful and serene warrior. If she was indeed one of our prisoners, I would have made it my business to know about it.

**Eagle Brave** *(struggling to follow)* Huh?

**Tootles** *(keeping it simple)* She's not here!

**Peter** And Wendy's not here either.

**Curly** Then maybe they're together. Perhaps they've gone hunting for wild boar?

**John** Don't be silly, Curly. If they're together then they have probably gone shopping, or to a matinée.

**Peter** Tink will know, she's kept a very close eye on Wendy since she arrived. Tinker Bell, come here please.

*Tink moves reluctantly to stand in front of Peter.*

**Peter** Do you know where Wendy and Tiger Lily are?

**Tink** *(truculent)* No!

**Peter** Are they together?

**Tink** No!

**Peter** Are they in danger?

**Tink** No!

**Peter** Are you lying?

**Tink** No!

**Peter** Are you telling the truth?

**Tink** No!

**Peter** Are they safe?

**Tink** No! I mean, yes.

**Peter** Are they in danger?

**Tink** Yes, I mean, no.

**Peter** Tinker Bell! I will feed you to this hungry-looking brute if you don't start telling the truth. Now tell us, where are Wendy and Tiger Lily?

**Tink** (*panicked*) They were captured by pirates and taken to Captain Hook who plans to use them to lure you to your death and exact his revenge for feeding his arm to the crocodile.

**Michael** (*even more upset*) Oh my goodness!

**Nibs** Poor Wendy.

**Tootles** Poor Tiger Lily.

**Slightly** If you give yourself up, he'll kill you, Peter, then he'll throw you to the sharks piece by piece.

**Curly** Oh Peter, don't give yourself up.

*Raging Axe and River Island suddenly grab hold of Peter forcefully in a well-timed attack.*

**Peter** Hey!

**Raging Axe** You come with us. We give you to Hook. He give us Tiger Lily.

**Nibs** Now hang on, that's not fair at all.

**River Island** We'll go get her now.

**Tootles**            *(leaping in front with his bow and arrow pointed towards them)* The only thing you're going to get is an arrow in the heart.

*The other Lost Boys now draw their weapons, which prompts the Islanders to do the same, all done with plenty of shouting. After a few moments, things calm but everyone remains with weapons raised, standing and staring, very much ready to respond to any signs of attack from either group.*

**Peter**            *(shaking off his attackers)* Actually, I think we are going to need a different plan. Ideally one that doesn't involve me dying.

Tink, visit the pirates and find out more. We need as much information as we can. If you come back without it, well, don't come back.

Everyone else, put down your weapons and let's talk.

**John**            Do you think we could eat instead, it must almost be time for elevenses and I haven't even had breakfast yet.

**Peter**            Good idea. Let's eat. Let's all eat, our guests included. Everyone knows you should never make important decisions on an empty stomach.

*They all exit, leaving Tink alone on stage. Music starts. The song could be sung wholly as a solo, or with the ensemble joining in with the chorus.*

## ***BELIEVE IN ME (#7/24)***

I was your closest friend,  
Stand with you 'till the end.  
I may not be perfect,  
But I'm strong and I'm determined,  
I am loyal and I'll always fight for you.

**B-E-L-I-E-V-E**  
I hope you believe in me.  
**B-E-L-I-E-V-E** in me.

I may do foolish things,  
No need to clip my wings.  
Yes I may be stubborn,  
But I've always got you covered,  
I am loyal and I'll always fight for you.

**B-E-L-I-E-V-E**  
I hope you believe in me.  
**B-E-L-I-E-V-E** in me.

**B-E-L-I-E-V-E**  
I hope you believe in me.  
**B-E-L-I-E-V-E** in me.  
**B-E-L-I-E-V-E** in me.

*She exits as the lights go down.*

## ***Incidental Music: 'Monstrous Little Boy' (#25)***

## ACT TWO, SCENE THREE

*The Jolly Roger. Hook stands centre stage with the other pirates dotted about – including Cecco who is now missing an arm! Wendy and Tiger Lily are tied to the mast, or to a barrel, or to each other if easier.*

*Upstage, Tinker Bell enters unseen by the pirates, listening and watching.*

**Hook** Now then, young lady ... and, of course, the ‘mighty’ Tiger Lily. Allow me, on behalf of these uncouth scugs, to officially welcome you aboard the Jolly Roger.

*He takes off his hat and bows flamboyantly.*

**Wendy** Yes, well thank you. Though I find nothing whatsoever jolly about it. Quite the opposite in fact. And how dirty it is. Quite disgusting.

**Cookson** Are you offering to clean it?

**Noodler** Get this lady a mop!

*All the pirates cackle loudly to each other.*

**Hook** Quiet. Quiet you amoebas.

*Hook moves away from Wendy, beckoning Smee to join him. They speak in hushed tones, keen not to be overheard.*

**Hook** Where is he, Smee? That boy! That bubonic buccaneer of a boy. That bothersome, boisterous braggart, with his brazen bravado.

**Smee** Erm ...

**Hook** He’s planning. That’s what he’s doing. Planning and scheming and plotting. Well I can plan and scheme and plot too. Bring me Tiger Lily.

**Smee** *(calling over)* Jukes, Starkey, bring the tiger to the Captain, and don’t dawdle. *(turns back to Hook)* What is it, Captain?

**Hook** I’m thinking we’ve got one too many hostages, which makes us too much of a target for too many enemies all at once.

**Smee** You mean ...

**Hook** Yes, Smee, it’s time for the tiger to lose its stripes.

**Smee** Er ...

**Hook** We're going to kill Tiger Lily! Well, I'm not, I can't abide cruelty to animals. Send Jukes and Starkey, tell them to dump her in the lake near to the home of the Lost Boys. Let's point the finger of blame away from this ship.

**Smee** Aye aye, Captain. *(to Jukes and Starkey)* Well go on then, you heard the Captain's orders. Follow them to the letter.

**Starkey** I thought it was to the lake!

**Smee** Just go, will you!

*Jukes and Starkey take hold of Tiger Lily and drag her, with difficulty, to a 'rowing boat' at the front of the stage and begin 'rowing'. The other pirates gradually back away until they have left the stage.*

**Tink** *(aside)* Pistols and pepperpots, this doesn't look promising. I must tell Peter ... I must tell Peter ... I ... I ... *(pause - deliberating)* yes, I really must this time.

*Tink exits. The pirates continue to row.*

**Starkey** This'll do.

*He stops rowing, climbs out and takes out a bottle from around his person. He takes a lengthy swig, then wipes the rim and returns it to its hidden position. Jukes watches on in disbelief.*

**Jukes** What just happened?

**Starkey** How do you mean?

**Jukes** What do you mean "how do I mean"? You know exactly what I mean. You had yourself a giant gulp of gin, wiped it clean in that strange way you always do, then put the lid back on and returned the bottle to its hiding place.

**Starkey** No I didn't.

**Jukes** Yes you did.

**Starkey** Nope, didn't happen.

**Jukes** Oh for Heaven's sake. Come on, hand it over.

**Starkey** I can't.

**Jukes** Why not?

**Starkey** It's run out. Here, look.

*He passes the bottle to Starkey who shakes it, takes the lid off, turns it upside down. It is empty.*

**Jukes** Well I can't dump whatserface without a bit of Dutch courage.

**Starkey** *(gesturing to audience)* One of these lot is bound to have something squirrelled away.

**Jukes** More than one from the looks of them. Come on then, who likes a tippie? Who's snuck something in past the doormen?

*They stand and walk into the audience. As they do so, Peter enters upstage, closely followed by Tink. Through the following dialogue, they swim over to her in the boat, take up the oars and row off stage, all unseen by the pirates.*

**Starkey** *(to an audience member)* You sir, you're looking particularly ruddy this evening/afternoon. What have you got for me?

*(to the person next to him)* Has he been slurring his words much?

**Jukes** *(elsewhere in auditorium)* Is that really just water? It's not, is it! We both know it's not.

**Starkey** *(to someone else)* Mother's ruin, remember that.

**Jukes** *(to someone else)* No point even asking you, it's clear you've finished the bottle already.

**Starkey** *(next to the Headteacher or staff member – who has located a large bottle of rum underneath his chair, planted of course. Starkey holds up the bottle)*

Well I say, Mr/Mrs ..... I know you're holding down a stressful position, I just didn't realise it was as stressful as all that.

**Jukes** I'll take that, Starkey. If I let you have it, it'll be gone by the time we get back to the boat.

*They return to the stage, each taking a swig from the bottle.*

**Jukes** Ooh, that's strong stuff that is.

*(towards Head/teacher)* You don't do things by halves, do you sir/miss!

**Starkey** Right, let's naturalise this tiger.

**Jukes** I think you mean 'neutralise'. Unless, that is, you want to turn her into a pirate.

**Starkey**            (*seeing the boat has gone*) Bill, am I missing something?

**Jukes**             Yes, numerous brain cells. Why do you ask?

**Starkey**            Am I missing something bigger?

**Jukes**             Like a brain?

**Starkey**            No, like a boat.

*They both look to where the boat/Tiger Lily was, then at each other, then back to the audience, a look of horror imprinted on their faces.*

**Starkey**            (*to Headteacher/staff member in audience*) Um ... I don't suppose you've got a second bottle, have you?

*Blackout*

***Incidental Music: 'Nobody Wants To Grow Old' (#26)***

## ACT TWO, SCENE FOUR

*Back at the Lost Boys' camp, the Lost Boys and the Islanders are divided on the stage. We join them mid-argument yet again!*

**Tootles**            What do you mean it's your island, not ours! I've lived here ever since I was born.

**Twin One**        And I've lived here since before I was born!

**Twin Two**        Me too.

**Tootles**            And besides, if it wasn't for us you would never have learned how to fillet a fish.

**Nibs**              Or open a coconut with a piece of flint.

**Curly**             Or look really aggressive whilst holding an axe in a threatening manner.

**Raging Axe**      (*stepping forward aggressively with axe*) What did you say?

*The Lost Boys draw their swords in readiness once more.*

**Curly**             Um ... nothing. Just wittering. I love to witter.

*Peter, Tiger Lily and Tink enter*

**Peter**             Holster your pistols everyone. I mean, put down your weapons.

**Ro'ed Chicken**   Tiger Lily, you're safe.

**Tiger Lily**        Yes, Peter saved me.

**Laughing Cow**   We were very worried.

**Tiger Lily**        Me too. I thought I was dead. But now we fight. We fight the prats.

**Slightly**          What did you call us?

**Peter**             She means the Pirates. We are all going to fight the pirates ... together.

**Nibs**              Together?

**GBL Panther**    Surely not together?

**Twin One**        Us and them?

**Twin Two**        They'll stab us in our backs.

**Curly**            They'll cut out our tongues.

**Cr'ing Tiger**    I'm not fighting with little boys on my side. I'm a warrior.

**Peter**            We're all warriors. And we have a war to win ... together.

## ***LET'S BEAT THE PIRATES (#8/27)***

**Peter**

**Why don't we work together?**

**I think it's now or never.**

**Tiger Lily**

**If we become united,**

**No reason to be frightened.**

**All**

**We'll defeat the pirates in the end,**

**We'll beat the pirates.**

**Brave and strong together, now we're friends,**

**We'll beat the pirates.**

**Tootles**

**Let's put our hands together,**

**A mark of our endeavour.**

**Limping Bear**

**We'll fight and win with glory,**

**And live to tell the story.**

**All**

**We'll defeat the pirates in the end,**

**We'll beat the pirates.**

**Brave and strong together, now we're friends,**

**We'll beat the pirates.**

**We'll defeat the pirates in the end,**

**We'll beat the pirates.**

**Brave and strong together, now we're friends.**

**Let's beat the pirates**

**Let's beat the pirates**

**Let's beat the pirates**

**Let's beat the pirates**

**Let's beat the pirates**

***Incidental Music: 'Let's Beat The Pirates' (#28)***

## ACT TWO, SCENE FIVE

*Wendy remains tied to the mast (or equivalent), surrounded by the pirates – with the exception of Hook and Smee, who are absent.*

**Jukes** He's not coming, missy.

**Cookson** Perhaps he's had an 'aaaarrggghht' attack?

**Wendy** Was that a joke? It was dreadful.

**Mullins** You think that was dreadful! Clearly you haven't heard the one about the pirate who had a nervous breakdown.

*(pause)* He needed some 'aaaarrghh and aaaarrghh'.

**Wendy** *(shouting out)* HELP! Save me, Peter, before they tell another one.

**Noodler** What did the pirate say when he sat on a porcupine?

*(pause)* You're a pain in the aaaaaaarrggggh ...

**Wendy** *(jumping in)* Stop! Stop it, please. I can't take any more. Death by puns, what a way to go!

*Hook and Smee enter.*

**Hook** No, no, young lady. Your death is going to be even more painful.

**Noodler** If that's possible.

**Hook** And seeing as you have clearly been abandoned, we might as well get started. I think we'll take a big toe to begin with. Who wants one of her toes?

**Cecco** I'll take one, Captain.

**Hook** No, no, no Cecco. You wait for one of her arms! Mullins, you're short of a toe or two, aren't you?

*Suddenly we hear the tick-tock sound of the crocodile. Hook is paralysed with fear.*

*The other pirates are equally anxious and begin to back away.*

**Hook** *(backing away, terrified)* No! Not yet! I'm not ready! I haven't even shaved. Please, not today.

**Starkey** Maybe he's here for the rest of Cecco.

**Hook** Oh I do hope so. Quickly Cecco, offer yourself, your life is worth far less than mine.

*Peter now enters onto the boat. He is holding a wood block which has been making the noise. The Lost Boys are right behind him.*

**Hook** Pan!

**Peter** *(laughing)* Oh Hook, if you could only see your face.

**Hook** Why, you lavender-laced-limpet, you've got a nerve.  
*(to the pirates)* Get him.

**Peter** Wait!

*The approaching pirates all stop suddenly.*

**Peter** Don't you want to question me before you kill me?

**Starkey** No, we want to kill you first and then question you. You got a problem with that?

**Peter** No. But you might.

**Hook** Let's hear it then, boy, why are you here?

**Peter** I am willing to offer myself in place of Wendy.

**Wendy** No, Peter!

**Peter** Yes, Wendy. In fact, we all are. All the Lost Boys.

**Tootles** What kind of gentlemen would we be if we left you here alone to die a slow and painful death?

**Starkey** You'd be pirates.

**Tootles** Precisely.

**Hook** Prove it. Put down your weapons.

**Slightly** We are unarmed.

**Cecco** You and me both.

**Hook** Are you seriously telling me that you've boarded my ship full of the most pernicious pirates imaginable ... without a sword? Oh Peter, Peter, Peter, what a childish mistake. What possible reason would I have to free her now? No, she's as dead as you are, and you're a fossil in the making.

**Peter** I thought you might say something like that. That's always been your problem, Hook. You're predictable.

**Hook** Oh really, we'll see about that.

*With an unexpected lurch, he grabs hold of Michael and holds a dagger to his throat.*

**Wendy** Michael!

**Hook** You didn't predict that, did you?

**Peter** Let him go, Hook. Let him go or I'll really make you pay.

**Hook** Will you now? You and whose army?

**Peter** Well, now that you mention it ...

*From all sides we hear the war cry of the Islanders, a cacophony of sound as they charge onto the stage. The pirates are taken completely by surprise and barely even have time to raise a sword in protest. During the melee, Peter grabs Michael away from a distracted Hook, then Tiger Lily approaches Hook, Raging Axe right beside her.*

**Hook** But ... but you're dead!

**Tiger Lily** I'm not dead. I'm angry.

**Raging Axe** *(raising axe in readiness to strike)* And I'm angry too.

**Hook** Ah, yes, well, you see, the thing is, I'd love to stay and talk this through man to ... ogre, but actually I've got dinner plans.

*Hook takes a couple of backward steps when suddenly the 'tick-tock tick-tock' of the crocodile is heard, loud and close by.*

**Hook** *(whirling around desperately)* Who's doing that? Nice try, Pan, you won't fool me twice.

*The crocodile enters downstage, or perhaps in the audience. Everyone notices and looks towards him.*

**Peter** It looks like someone else has got dinner plans too!

**Hook** No! Go away! Withdraw! *(pause)* Shoo. Where's Cecco when I need him?

**Peter** *(stepping in)* Time to walk the plank, Hook.

**Hook** Bad form, Peter. You don't want to win this way, surely? Where's your fighting spirit? We must duel, it's the only way.

**Tink** No!

**Wendy** Don't do it, Peter.

**Hook** Unless, of course, you're too frightened. I forget, you see, that you're only a little boy: a small, motherless child.

**Peter** *(provoked)* I'm not frightened of anything, least of all you.

*He grabs a cutlass from a nearby pirate and throws it to Hook, then takes another for himself.*

**Peter** En garde!

*The duel begins. Forwards, backwards, up and down, round and round, over and under. First Peter has the upper-hand, then Hook, then Peter again. The Lost Boys, the Pirates and the Islanders 'oooh' and 'aaah' throughout, bobbing, weaving, even jumping, feeling every blow just as Peter and Hook feel them. Eventually, Peter steers Hook onto the plank.*

*The noise of the Tick-Tocks grows to a crescendo. With Hook now at the end of the plank, suddenly the crocodile leaps up and grabs Hook's ankle in its jaws.*

**Hook** Hey, bad form!

*He is pulled down to, first, his knees, then onto his front, lying with his legs hanging over the edge of the plank, holding on with his hook.*

**Hook** This isn't the last of me, Pan! Watch your back!

*He falls and disappears into the sea with the crocodile. We hear crunching noises, then silence, perhaps followed by a loud burp. Peter is peering over into the sea, but now turns back, grinning.*

**Peter** I guess it was just his time.

*The Lost Boys laugh and run to Peter, improvising loudly about how well he had done, asking whether he knew the crocodile was there, and telling him how they had all followed the plan perfectly. The Islanders also move to congratulate Peter before slipping quietly away, as do the surviving pirates.*

*Wendy remains aside. John and Michael spot her and walk over.*

**John** What's wrong, Wendy? I thought you'd be happy.

**Wendy** Oh I am John, I'm so happy, and I'm so grateful. You all risked everything for me.

**John** Then what is it?

**Wendy** Well, it's just that ... I think it might be time to go home.

**Michael** But we are home.

**Wendy** No, Michael, we're not. Our home is across the seas. We left it and flew here. Don't you remember? We left mother and father. Surely you remember?

**Michael** Well, yes, sort of. I remember someone tucking me up at night, and combing my hair, and reading stories. Did our mother read us stories, Wendy?

**Wendy** Yes, Michael, the most wonderful stories.

**Tootles** I loved her stories. Peter used to come back and tell them to us.

**Nibs** I loved them too.

**Tink** And me.

**Curly** And me.

**Twin One** Me too.

**Twin Two** Me too.

**John** Mother read them beautifully. It was my favourite time of the day.

**Tootles** Mothers are wonderful things, that much I do know.

**Wendy** You're right, Tootles, and ours was especially wonderful. I love Neverland, and I will always love it. But it's time for us to go home.

**John** But what if they have forgotten about us? What if the window is shut?

**Wendy** John, don't you know anything about a mother's love? A mother will never forget her children. Why, she has probably been sitting waiting for us to return all this time. Oh how selfish and thoughtless we have been.

**Peter** Wendy, you are wrong about mothers.

*(pause. Everyone turns towards Peter, who is slightly set apart)*

I thought like you that my mother would always keep the window open for me; so I stayed away for moons and moons and moons, and then flew back; but the window was barred, for mother had forgotten all about me, and there was another little boy sleeping in my bed.

*Extended pause. Everyone looks at Peter in sympathy.*

**Wendy** Oh Peter, you poor thing. That's so desperately sad.

**Michael** What if our window is closed too, Wendy?

**John** Perhaps we should stay after all?

**Michael** What if there's somebody else in my bed?

**Wendy** There won't be, Michael. The window will be open, trust me.

**John** What about Neverland though? I'm going to miss it so much.

**Michael** So am I. I'm not sure I want to go.

**Wendy** We'll come back to visit, Michael. I promise you.

## ***GOODBYE TO NEVERLAND (#9/29)***

Goodbye to Neverland,  
We'll miss your golden sands.  
The coral reef, the magic shores,  
The little home with muddy floors,  
Neverland, we'll really miss it all.

But a little part of us will always stay forever.

Goodbye, goodbye, goodbye,  
Goodbye, goodbye, goodbye.

So long to Neverland,  
We hope you understand.  
The mermaids and the fairies too,  
We will never forget you,  
Neverland, we'll really miss you all.

But a little part of us will always stay forever.

Goodbye, goodbye, goodbye,  
Goodbye, goodbye, goodbye,  
Goodbye, goodbye, goodbye,  
Goodbye, goodbye, goodbye.

***Incidental Music: 'Higher & Higher' (#30)***

## ACT TWO, SCENE SIX

*The Nursery at Number 14. The window is open. Mrs Darling enters, walks to the open window and gazes out, as she has done every hour of every day since her children disappeared. After a long, wistful look, she exits. After a few moments, Wendy, John and Michael arrive onto the balcony and climb through the window.*

**Michael**        *(looking around)* I think I have been here before.

**Wendy**        Of course you have, silly.

**John**        But where is mother? How careless of her not to be here when we come back?

**Wendy**        Don't say that, John. After what we have done, we are lucky the window was left open for us.

**John**        Let's go and find her.

*He starts to head off across the room.*

**Wendy**        No, John, we will scare the living daylights out of her. I have a better idea. Let us all slip into bed and be there when she comes in, just as if we had never been away.

**John**        Oh yes, that's a far better idea. She will like that.

*They climb into bed and pretend to be asleep, just before Mrs Darling enters. She stops when she sees them in the bed.*

**Mrs Darling**    It can't be. No. But is it? No, I am dreaming again. And in a moment I will wake up and the bed will be empty once more. *(turns away)* Oh how I hate this dream. *(turns back)* And yet I love it, and wish it never to end.

**Wendy**        *(sitting up)* Mother! You're not dreaming, we are home.

**Mrs Darling**    Wendy!

**John**        We've been and back to Neverland.

**Mrs Darling**    John!

**Michael**        I nearly lost a tooth to an angry Islander.

**Mrs Darling**    Michael!

*The three children jump out of bed and run to their mother, who envelopes all of them at once. Outside the window, looking in, stands Peter, with Tink a little behind him in the shadows.*

**Mrs Darling** (*emotional*) Oh my darlings, my beautiful little darlings! I've missed you so much, I worried you were gone for ever. A house without its children is an empty house, so, so empty.

**Wendy** Well, Mother, it's funny that you should say that. You see, we ... er ... well, some friends of ours are rather lost and in need of a good home.

*The Lost Boys enter sheepishly and line up awkwardly. Those wearing hats take them off as they have heard that it is the respectful thing to do in a house.*

**Mrs Darling** Oh, gosh. Hello.

**John** This is Tootles, and this is Curly, and this is Slightly, and this is Nibs, and this is Twin One.

**Twin Two** Twin Two.

**John** Oh, Twin Two. So, this is Twin One. They're the Lost Boys.

**Wendy** They don't have a mother.

**Mrs Darling** I see. Well, we can't have that now, can we? Everyone must have a mother. We're a bit tight on space but I am sure George will make a room for you.

**John** Just like Peter made you a house, Wendy.

**Wendy** My Wendy House, oh how I loved it Peter.

*She looks around for Peter, but he is hiding unseen on the balcony, listening.*

Peter? But where is Peter?

**Tootles** (*stepping forward*) If I may be so bold, Wendy, I do not think Peter will be joining us. I think Peter will be heading back to Neverland, to fight with more pirates, and stare out more lions. I do not think his adventures will be the same as ours.

**Wendy** But who will look after him? Who will bandage his wounds, and darn his socks, and comfort him when he cries?

**Curly** Peter doesn't cry!

**Wendy** Oh but he does, Curly, he really does. And he gets frightened too ... and upset ... and even lonely. He needs a mother just as much as anyone. Nobody should grow up without a mother.

**Tootles** Peter's not going to grow up, Wendy. Peter's going to stay young forever.

# ***PETER PAN IS MISSING (#10/31)***

## **Tootles**

**We know Peter Pan is missing,  
He's waiting by the window outside.  
We know Peter Pan is listening,  
How we wish he'd venture inside.**

## **Ensemble**

**He's a boy who will never grow up,  
He's a boy who will never grow old,  
And his light will just shine on,  
His light will just shine on.**

**Years will come and go without him,  
Soon you'll have a child of your own.  
Maybe Peter Pan will visit,  
He will wonder why you have grown.**

**He's a boy who will never grow up,  
He's a boy who will never grow old,  
And his light will just shine on,  
His light will just shine on.**

**The stars will watch us as we sleep,  
The dreams we have are ours to keep,  
The dreams we have are ours to keep.**

**We know Peter Pan is missing,  
He's waiting by the window outside.**

**And his light will just shine on,  
His light will just shine on,  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on**

**The stars will watch us  
The dreams are ours**

**Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on  
Shine on, shine on**



# **PANTASTIC**

*The Peter Pan Musical*

Tom Kirkham and Matthew Crossey

## **SHEET MUSIC FOR PIANO, VOCAL & GUITAR**

# NOBODY WANTS TO GROW OLD

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Swing ♩ = 132

E ♩ = 132 A A/B E A A/B

No - bo - dy wants to grow old, — and  
 One day you'll wish you were young, — and

5 E A A/B E A A/B

no - bo - dy wants to be a grown - up. No - bo - dy wants to be told, — that  
 one day you'll wish that you were young - er. One day you'll miss all the fun, — and

9 E A A/B G#m A A/B

they'll rea - lly e - ver have to go to work. But time — is pa - ssing you by,  
 one day you'll real ly have to go to work.

13 G#m A A/B G#m A A/B

— in the twink - ling of an eye, — be - fore you know it, you've blown

17 B E BVs: A A/B

— it, you've rea - lised then that you're a grown - up, yes you are, — that you're a

21 E A A/B Ahhh Ahhh

grown - up, yes you are, — you've gained re - spons - i - bi - li - ty, — but have you

25

A Ahhh Am/C Ahhh Am<sup>6</sup>/E Am<sup>6</sup>/F# E 1. Ahhh

packed a - way\_\_ your packed a - way\_\_ your dream?\_\_

29

A A/B E BVs:

You're a grown - up, you're a

32

A E BVs: A E BVs:

grown - up, you're a grown - up, you're a grown - up, you're a grown - up.

# HIGHER AND HIGHER

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Floatily ♩=150

The piano introduction consists of four measures. The right hand plays a series of chords in a descending sequence: E major, D major, C#m, and B major. The left hand plays a simple bass line with quarter notes: G2, F#2, E2, D2, C#2, B1, A1, G1.

5

E C#m

Measures 5-7 of the piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The key signature is E major (three sharps).

Reach for the sky, — when you're lear-ning to fly, — or you'll ne-ver soar, — you will  
Just take my hand and we'll lift from this land, Let us fly a - way, — let us

8

A F#m E

Measures 8-10 of the piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The key signature is E major (three sharps).

ne-ver soar.  
fly a - way. — Ad - ven- tures a - wait, there's no re-ason to wait, — We will

11 C#m A F#m G#m A

straight a-head, just look straight a-head. It's the stars we're cha-sing,  
 soon be there, we will soon be there.

15 G#m A G#m A

as the moon goes ra-cing by, just be-lieve and you will

19 B C#m/B B7 B13 A C#m B

fly. High-er and high-er we'll go, \_\_\_\_\_  
 Ahh

23 A C#m B A

on through the wind and the snow, o-ver the roof

26 C#m

1. B

- tops and buil - dings we'll go.

29 E

2. B B<sup>6</sup> B<sup>7</sup> B

go.

33 A C#m B A C#m B

High-er and high-er we'll go, high-er and high-er we'll go,

37 A C#m B B<sup>6</sup>

high - er and high - er and high - er we'll go.

40 B<sup>7</sup> B E C<sup>#</sup>m

Reach for the sky, when you're learning to fly, or you'll never soar, you will

44 A E

never soar. Just take my hand, and we'll lift from this land, let us

47 C<sup>#</sup>m A E

fly away, let us fly away.

# HERE IN NEVERLAND

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Quick March ♩=140

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a strong bass line and chordal accompaniment, starting with a forte (f) dynamic. The vocal line includes lyrics and is supported by a melodic line with various rests and notes.

Chord progressions for the first system: Eb, Gb, Ab, Eb, Eb, Gb.

Chord progressions for the second system: Ab, Eb, Gb, Ab, Eb.

Chord progressions for the third system: Fm, Bb, Fm, Bb.

Lyrics: Lost Boys, Lost Boys, here in Ne-ver - land, Mot-ley crew, a mot-ley crew\_ but such a ga-llant band. Li-ving ev-ery day to-ge - ther, with the fruits of our en - dea-vour,

17 Fm Bb C Eb Ebm BVs:

and no par-ents what-so-e - ver, here in Ne-ver-land, here in Ne-ver-land,  
In

22 Bb Ebm Bb Eb Gb

Ne - ver-land. here in Ne-ver - land. In Ne - ver-land. Fear-some pi-rates,

27 Ab Eb Eb Gb Ab Eb

loo-king for our prey. Ruth-less, tooth-less, that's the pi-rate way.

33 Fm Bb Fm Bb Fm

Thieves and vil-lains to a man, all in-tent on cat-ching Pan, Ti-ger Li - ly

38 Bb C Eb Ebm BVs: Bb

and her clan, here in Ne-ver-land, here in Ne-ver-land, In Ne-ver-land.

43 Ebm Bb Eb Gb Ab Eb

here in Ne-ver-land. Stealth-y, sil-ent, al-ways on their tail. In Ne-ver-land.

48 Gb Ab Eb

On the war-path, on the war-path, fo-llow-ing their trail.

53 Fm B♭ Fm B♭ Fm

Wa-ri-ors with se-ven wives, tom-a-hawks and glea-ming knives, migh-ty braves who

58 B♭ C E♭

live their lives,— here in Ne-ver-land,

61 E♭m BVs: B♭ E♭m B♭ B♭

here in Ne-ver-land,— here in Ne-ver-land,—  
In Ne-ver-land. In Ne-ver-land.

# MONSTROUS LITTLE BOY

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Menacingly  $\text{♩} = 144$

Ooh/Aah Ooh/Aah Ooh/Aah

5 **F** HOOK: **Bb** PIRATES: **Db** HOOK:

1. Pe - ter Pan, Pe - ter Pan, gets to me like no-one can. No - one can. A  
 2. Eve - ry where, a - ny - where, al - ways seems he's in my hair. In my hair. I'll  
 3. Pe - ter Pan is hard to catch, now he knows he's met his match. Met his match.

9 **F** **Bb** PIRATES:

In my veins, up my nose, a li - ttle boy that ne - ver grows. Ne - ver  
 mno - ying li - ttle si - lly twit, ca - nnot get a - way with it. It's not  
 swat him like a li - ttle fly. Watch as he be - gins to cry. Yes he'll

12 D $\flat$  ALL: B $\flat$  D $\flat$

grows. fair. cry. He's a mons - trous li - ttle boy, who

15 F B $\flat$

this hook will des - troy. — Go - nna feed him to that croc,

18 D $\flat$  F 1.2.

and hope he eats the lot. —

21 3. B $\flat$  D $\flat$  F

He's a mons-trous li-ttle boy, who this hook will des troy.

25 B $\flat$   
BV $\flat$ s:

Go - nna feed him to that croc,

27 D $\flat$  F

and hope he eats the lot. —

# TICK TOCK CROCODILE

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Menacingly  $\text{♩} = 134$

N.C.  
PIRATES/ENSEMBLE

Tick tock tick tock cro-co-dile, tick tock tick tock

*mp* *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Pirates/Ensemble, starting with a whole rest followed by a repeat sign and then a melody of eighth and quarter notes. The bottom staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics are marked as mezzo-piano (mp) and mezzo-forte (mf).

cro-co-dile. Al-ways wai-ting with a smile, al-ways cree-ping, lur-king, sear-ching.

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the melody from the first system. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand.

11 C G Dm F HOOK  
We know he'll get you in the end. I hope that he won't.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a melodic phrase with a fermata over the word 'end'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Chords are labeled C, G, Dm, and F. The section is labeled 'HOOK'.

15 C PIRATES/ENSEMBLE G Dm F HOOK  
It's just too late to make a-mends, I fear that it is.

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a melodic phrase with a fermata over the word 'mends'. The piano accompaniment continues with the same chordal accompaniment. Chords are labeled C, G, Dm, and F. The section is labeled 'HOOK'.

N.C.  
19 PIRATES/ENSEMBLE

You've had a hand in it for sure, he's tas - ted you, now he wants more.

Improvise percussive rhythm

He wants your ears and then your nose, he wants your an - kles and your toes. \_

27 GROUP 1

Tick tock, tick tock cro-co-dile, Tick tock, tick tock cro-co-dile. Some-where snea-king

GROUP 2

Tick tock, tick tock. Tick tock, tick tock.

f

32 C G  
PIRATES/ENSEMBLE

all the while, al-ways hi-ding, gri-nning, sli-ding. We know he'll get \_\_\_ you in the end.

Some - where snea-king. Al- ways hi-ding.

37 C G  
PIRATES/ENSEMBLE

I hope that he won't. It's just too late \_\_\_ to make a-mends.

Dm F HOOK Dm F

42 HOOK N.C.  
PIRATES/ENSEMBLE

I fear that it is. You've had a hand in it for sure, he's tas-ted you, now

Improvise percussive rhythm

46

he wants more. He wants your ears and then your nose, he wants your an-kles

50

and your toes.— He's got a bea - dy eye on you,— and there is no-thing

54

GROUP 1

you can do.— Tick tock, tick tock cro-co-dile. Tick tock, tick tock cro-co-dile.

GROUP 2

Tick tock, tick tock. Tick tock, tick tock.

f

# MOTHER EARTH

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Sacramentally  $\text{♩} = 138$

mf

G C G C

The piano introduction consists of four measures. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

5 G C BVs: G C

Mo-ther Earth, — (Mo-ther Earth) ho-nour us — this day. —

The vocal line begins at measure 5. The lyrics are: "Mo-ther Earth, — (Mo-ther Earth) ho-nour us — this day. —". The piano accompaniment continues with the same pattern as the introduction, ending with a fermata and a *v* (ritardando) marking.

9 G C G C

Mo-ther Earth, — (Mo-ther Earth) with the sun that lights our way. —

The vocal line begins at measure 9. The lyrics are: "Mo-ther Earth, — (Mo-ther Earth) with the sun that lights our way. —". The piano accompaniment continues with the same pattern, ending with a fermata and a *v* (ritardando) marking.

13 A D A

Mo-ther Earth, — (Mo-ther Earth) bring the winds and rain.

16 D A D A

Mo-ther Earth, — (Mo-ther Earth) as the spi-rits did or-dain.

20 D E G

U-no-le, e-lo-hi, atsi-la, nu-da, a-ma, a-ma, e-lo-hi.

24 E G

U-no-le, e-lo-hi, atsi-la, nu-da, a-ma, a-ma, e-lo-hi.\_\_\_\_

29 G C G C

Mo-ther Earth,\_\_\_\_ (Mo-ther Earth) bring life to\_\_\_\_ our land.\_\_\_\_

33 G C BVs: G C

Mo-ther Earth,\_\_\_\_ (Mo-ther Earth) guide us with your hand.\_\_\_\_

37 A D A D

Mo-ther Earth,\_\_\_\_ (Mo-ther Earth) eve-ry-thing we do,\_\_\_\_

41 A D A D

Mo-ther Earth, (Mo-ther Earth) is at one with you.

45 E G

U - no - le, e - lo - hi, atsi - la, nu - da, a - ma, a - ma, e - lo - hi.

49 E G

U - no - le, e - lo - hi, atsi - la, nu - da, a - ma, a - ma, e - lo - hi.

52 E



16 C F B $\flat$  F

ways fight\_ for you.\_ B - E - L - I - E - V - E\_

21 B $\flat$  F Gm C F

I hope you\_ be- lieve\_ in me.\_ B - E - L - I - E - V - E\_ in me.\_

26 F B $\flat$  F B $\flat$  F

I may do foo - lish things,\_ no need to

32 B $\flat$  F B $\flat$  Gm C

clip my wings.\_ Yes I may\_ be stu - bborn, but I've al-

*mp dreamily*

*Ped.*

37 Gm C Gm C

ways got\_ you co - vered, I am lo - yal and\_ I'll al - ways fight\_ for you.

41 F Bb F

B - E - L - I - E - V - E

45 Bb F Gm C F

I hope you\_ be - lieve\_ in me.\_ B - E - L - I - E - V - E\_ in me.\_

50 Gm C F

B - E - L - I - E - V - E\_ in me.\_

# LET'S BEAT THE PIRATES

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Determinedly  $\text{♩} = 106$

E A/E F#m/E A E PETER A/E

Why don't we work to-ge-ther?

*f* *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics are marked as *f* and *mf*.

4 F#m/E A/E E TIGER LILY A/E F#m/E A/E

I think it's now or ne-ver. If we be-come u-ni-ted, no rea-son to be frigh-tened.

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

7 F# ALL A E A E

We'll de-feat the pi-rates in the end, we'll beat the pi-rates.

Detailed description: This system contains measures 5 and 6. The vocal line concludes the phrase. The piano accompaniment features a more active melodic line in the right hand.

11 F# A E A E

Brave and strong to-ge - ther, now we're friends, we'll beat the pi - rates.

15 E A/E F#m/E A/E E TOOTLES A/E

Let's put our hands to - ge - ther,

18 F#m/E A/E E LIMPING BEAR A/E F#m/E A

a mark of our\_ en-dea-vour. We'll fight and win with glo-ry, and live to tell\_ the sto - ry.

21 **F# ALL** A E A E

We'll de-feat the pi - rates in the end, \_\_\_\_\_ we'll beat the pi - rates.

25 **F#** A E A E

Brave and strong to- ge - ther, now we're friends, \_\_\_\_\_ we'll beat the pi - rates. \_\_\_\_\_

29 **F#** A E A E A

We'll de-feat the pi - rates in the end, \_\_\_\_\_ we'll beat the pi - rates.

mp

33 F# A E BVs: A

Brave and strong to - ge - ther, now we're friends.\_\_\_\_ Let's beat the pi -

36 E A E A

rates.\_\_\_\_ Let's beat the pi - rates.\_\_\_\_ Let's beat the pi -

38 E A E

rates.\_\_\_\_ Let's beat the pi - rates.\_\_\_\_ Let's beat the pi - rates.\_\_\_\_

# GOODBYE TO NEVERLAND

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Affectionately  $\text{♩} = 86$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Good bye to Ne - ver - land, we'll miss your gol - den sands. The co - ral reef, the ma - gic shores, the li - ttle home with mu - ddy floors, Ne - ver land, we'll rea - lly miss it all. But a".

Chords for the first system: Gm, Bb, Bb/F, F, F/C, Gm, Bb, F.

Chords for the second system: Gm, Bb, F, Eb, Bb.

Chords for the third system: F, Eb, Bb, F.

11 Eb Gm F Ab Eb Bb

li-ttle part of us\_ will al- ways stay for- e- ver. Good- bye, good- bye, good- bye,\_\_\_

15 Ab Eb Bb Gm Bb F

good- bye, good- bye, good- bye. \_\_\_ So long to Ne- ver- land,

19 Gm Bb F Eb Bb

we hope you un- der- stand. The mer- maids and the fai- ries too,\_\_\_

22 F Eb Bb F

we will ne- ver for- get you,\_\_\_ Ne- ver- land, we'll rea- lly miss you all. But a

25 Eb Gm F Ab Eb Bb

li-ttle part of us\_ will al - ways stay for - e - ver. Good-bye, good- bye, good bye,\_\_\_

29 Ab Eb Bb Bb F

good- bye, good- bye, good bye.\_\_\_\_ Good- bye, good- bye, good - bye,

32 C Bb F C

— Good- bye, good- bye, good - bye,\_\_\_

# PETER PAN IS MISSING

Words and Music by MATTHEW CROSSEY and TOM KIRKHAM  
Arranged by MARK PLACE

Laid back ♩=82

E/B A E/B TOOTLES A

We know Pe - ter Pan is mi - ssing,

5 E/B A E/B A

he's wai-ting by the win-dow out side. We know Pe-ter Pan is liste-ning,

9 E/B A B A

how we wish he'd ven-ture in- side... He's a boy who will ne-ver grow up,...

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13 B A

He's a boy who will ne - ver grow old, and his

15 D A E D A E

light will just shine on, his light will just shine on.

18 E A E

Years will come and go with-out him, soon you'll have a

22 A E A E

child of your own. May-be Pe - ter Pan will vi - sit, he will won - der



38 D A D E

\_\_ are ours\_\_ to keep,\_\_ the dreams we have\_\_ are ours\_ to keep.\_

The dreams are ours.\_\_\_\_

42 F F/C Bb F/C

We know Pe-ter Pan is mi-ssing, he's wai-ting by the

*mp*

46 Bb Bb/C Eb Bb F Eb Bb F

win-dow out side. And his light will just shine on,\_\_\_\_ his\_\_ light will just shine on.\_

*f*

50

Chords: Eb, Bb, F, Eb, Bb, F

Shine on, shine on, shine on, shine on,

54

Chords: Eb, Bb, F, Eb, Bb, F

clap on off-beats

shine on, shine on, shine on, shine on,

58

Chords: Eb, Bb, F, Eb, Bb, F

shine on, shine on, shine on, shine on.

# NOBODY WANTS TO GROW OLD - INCIDENTAL

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

Swing ♩ = 132

The score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a treble and bass clef staff. Chords are indicated by letters above the notes. The piece concludes with a double bar line and repeat signs in the final measure.

Chord progression for the first system (measures 1-6): E, A, E, A, E, A.

Chord progression for the second system (measures 7-12): E, A, A, A/B, A, G#m, A.

Chord progression for the third system (measures 13-18): G#m, A, B, B, E, A.

Chord progression for the fourth system (measures 19-23): E, A, C#5, F#, A.

Chord progression for the fifth system (measures 24-26): Am/C, E, E.

Chord progression for the sixth system (measures 27-30): Amaj7, E, Amaj7, E.

# HIGHER AND HIGHER - INCIDENTAL

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

e = 150

The musical score is written for piano in the key of A major (three sharps) and 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-4) features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the treble staff: A, C#m, B, A, C#m, B. A dynamic marking of 'f' is present in the first measure. The second system (measures 5-8) continues the melody and bass line. Chords are A, C#m, B, B6, B7, B, A. A dynamic marking of 'f' is present in the eighth measure. The third system (measures 9-15) features a more complex texture with chords in the treble and a bass line. Chords are C#m7, B7(omit3), A, C#m7, B7(omit3), A, C#m, B, B6. The fourth system (measures 16-20) features a melody in the treble clef and a bass line. Chords are B7, B, E, C#m, A. A dynamic marking of 'mp' is present in the first measure of this system. The fifth system (measures 21-24) features a melody in the treble clef and a bass line. Chords are E, C#m, A, E. The score concludes with a double bar line at the end of the fifth system.

# MONSTROUS LITTLE BOY - INCIDENTAL

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

Menacingly ♩=144

The musical score is written for piano in 4/4 time, featuring a menacing and dark atmosphere. It consists of five systems of music, each with a treble and bass clef staff. The key signature is B-flat major (two flats). The tempo is marked as 144 beats per minute. The score begins with a dynamic marking of *f* (forte). The first system (measures 1-4) features a series of chords: F, Bb, and Db. The second system (measures 5-8) includes chords Bb, Db, Bbm/C, Db/Ab, F, and F/A. The third system (measures 9-12) includes chords Bb, Db, Bbm/Db, and F. The fourth system (measures 13-16) includes chords Bb, Db, Bbm/C, Db/Ab, F, and F/A. The fifth system (measures 17-20) includes chords Db, Bbm/Db, and F. The piece concludes with a final chord in the bass clef.

# TICK-TOCK CROCODILE - INCIDENTAL 1

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

Menacingly ♩ = 134

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of 'f'. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The second system begins with a measure rest for five measures, indicated by the number '5' above the treble clef. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment continues with quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. The piece concludes with a double bar line and repeat dots.

# TICK-TOCK CROCODILE - INCIDENTAL 2

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

Menacingly ♩ = 134

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a melody with eighth notes and chords, while the left hand provides a bass line with eighth notes and chords. The tempo is marked as 134 beats per minute.

5

Musical notation for measures 5-8. This section continues the melody and bass line from the previous system, ending with a double bar line.

9

Improvise percussive rhythm

Musical notation for measures 9-12. The right hand is marked with diagonal slashes, indicating an improvisation section for a percussive rhythm. The left hand continues with a bass line of eighth notes and chords.

# LET'S BEAT THE PIRATES - INCIDENTAL

Music by MATTHEW CROSSEY  
Arranged by MARK PLACE

Determinedly ♩ = 106

The musical score is written for piano in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The tempo is marked 'Determinedly' with a quarter note equal to 106 beats per minute. The score is divided into five systems, each with a measure number (1, 5, 10, 15, 17) and a set of chord symbols above the treble clef staff. The first system (measures 1-4) has chords F#, A, E, A, E. The second system (measures 5-8) has chords F#, A, E, A, E, F#. The third system (measures 9-12) has chords A, E, A, F#, A. The fourth system (measures 13-16) has chords E, A, E, A. The fifth system (measures 17-20) has chords E, A, E, A, E. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings: 'mp' (mezzo-piano) at measure 8 and 'f' (forte) at measure 13. The piece concludes with a double bar line at the end of the fifth system.

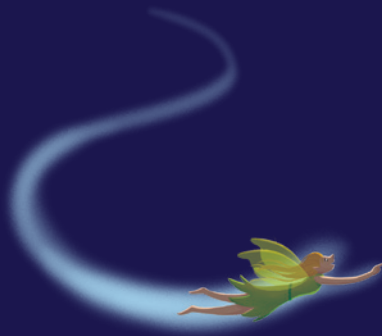


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