A THEATRE PRODUCTION OF

PETER PAN

Performance Guide
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synopsis of the story</td>
</tr>
<tr>
<td>About the Playwright</td>
</tr>
<tr>
<td>About the Author</td>
</tr>
<tr>
<td>The History of Peter Pan; the boy who wouldn’t grow up</td>
</tr>
<tr>
<td>Designing the show</td>
</tr>
<tr>
<td>Shadow Puppetry</td>
</tr>
<tr>
<td>Before you see the show</td>
</tr>
<tr>
<td>After you see the show</td>
</tr>
<tr>
<td>Dive in deeper</td>
</tr>
</tbody>
</table>
SYNOPSIS

TRIKE THEATRE'S UNIQUE PRODUCTION WAS ADAPTED BY SCOTTISH PLAYWRIGHT, DOUGLAS IRVINE FROM J.M. BARRIE'S PETER PAN BOOKS. IN THE SHOW, PETER PAN, WHO VISITS AT NIGHT TO HEAR MRS. DARLING TELL STORIES, HAS LOST HIS SHADOW. HIS FAIRY FRIEND, TINKER BELL, HELPS HIM LOOK. HOWEVER, IT ISN'TUNTIL HE MEETS WENDY DARLING, THAT HIS SHADOW CAN BE REATTACHED IN EXCHANGE FOR A KISS. FROM THERE, PETER PAN WHISKS WENDY AND HER BROTHER, MICHAEL, OFF TO NEVERLAND FOR FANTASTIC ADVENTURES! IN THIS PRODUCTION, YOU WILL SEE EIGHT YOUNG ACTORS (ALL FROM NORTHWEST ARKANSAS) AND 3 PROFESSIONAL ADULT ACTORS ON STAGE. TO MAKE SURE THE YOUNG ACTORS DON'T MISS A BUNCH OF SCHOOL, THERE ARE TWO YOUNG ACTOR CASTS (THE MERMAID AND CROCODILE) WHO SHARE THE 26 PERFORMANCE SCHEDULE. TRIKE ALSO USES SHADOW PUPPETS TO SEAMLESSLY BRING THE NEVERLAND FUN AND DANGER TO LIFE.

AS SOON AS THEY ARRIVE TO NEVERLAND, WENDY IS MISTAKEN FOR A BIRD AND SHOT DOWN BY ONE OF THE LOST BOYS. AFTER REALIZING THEIR MISTAKE, THE LOST BOYS ATTEMPT TO HIDE WENDY FROM PETER PAN. HE ORDERS THEM TO BUILD HER A HOUSE SO THAT SHE MIGHT RECOVER FROM HER INJURY. WENDY, MICHAEL, PETER, AND THE LOST BOYS BECOME ONE BIG FAMILY. THEY ENCOUNTER PIRATES, LED BY THE INFAMOUS CAPTAIN HOOK, MERMAIDS AND THE INDIAN PRINCESS TIGER LILY.

WENDY BEGINS TO FEEL HOMESICK. SHE AND MICHAEL WANT TO GO BACK TO LONDON AND BRING THE LOST BOYS WITH THEM. PETER REFUSES TO GO WITH THEM BUT SENDS THEM ON THEIR WAY. THEY ARE CAPTURED BY HOOK AND HIS PIRATES AND TAKEN TO HIS PIRATE SHIP, THE JOLLY ROGER. HOOK RETURNS TO PETERS UNDERGROUND HOME AND POISONS HIM BUT BEFORE PETER CAN TAKE THE POISON, TINKER BELL DRINKS IT TO SAVE HIM! ONLY IF THE AUDIENCE BELIEVES IN FAIRIES WILL HER LIFE BE SAVED. PETER FLIES TO RESCUE WENDY AND THE LOST BOYS AND HE AND HOOK BEGIN THEIR FINAL BATTLE. PETER WINS AND HOOK IS FORCED TO DELIVER HIMSELF INTO THE MOUTH OF THE WAITING CROCODILE.

PETER FLIES THE CHILDREN BACK HOME TO LONDON WITH A PROMISE TO RETURN AGAIN. HE DOES, MANY YEARS LATER, TO MEET WENDY WHO IS ALL GROWN UP WITH A DAUGHTER OF HER OWN, JANE. JANE AGREES TO FLY TO NEVERLAND WITH PETER AND THE ADVENTURE CONTINUES.
About the Playwright

Douglas Irvine is a founding member, Artistic Director and Chief Executive of Visible Fictions. His work has been performed across Scotland, England, Ireland, Denmark, Germany, Canada, and the USA. Under his leadership, the company was the first Scottish theater company to perform on Broadway. He also collaborated with Seattle Children's Theatre, and has directed at the Mark Taper Forum in Los Angeles and the Polka Theatre in London. He loves telling stories in new and exciting ways - with puppetry, dance, video, and foley artistry.

Peter Pan was originally produced in the 2008-2009 season of the Children’s Theater Company in Minneapolis, Minnesota.

About the Author

J.M. Barrie (1860-1937) was a Scottish novelist and playwright. He is best wrote many plays and stories but he is best known as the creator of Peter Pan. This character first appeared in Barrie’s novel The Little White Bird, in 1902, and later in Peter Pan in Kensington Gardens, in 1906. The story we know today as Peter Pan, was first produced as a play called Peter Pan, or The Boy Who Wouldn’t Grow Up. It premiered on December 27, 1904 at the Duke of York’s Theatre, in London, England. In 1911, Barrie novelized the play as Peter and Wendy.
The History of Peter Pan; the boy who wouldn’t grow up

The True Story of Peter Pan

Everyone loves the story of Peter Pan! Did you know that these beloved characters were inspired by real people? Peter Pan, the boy who promised to never grow up, looked and acted a lot like a young boy that Barrie knew: Peter Davie.

Mr. Barrie met Peter Davies and his brothers, George, John, and Michael, in 1898 while walking his dog in Kensington Park. They soon became great friends! He soon became a part of the Davies family and was even known as “Uncle Jim” by the children. Barrie loved to tell the young boys stories and put on short plays in their backyard. As they acted out adventures of flying boys and pirates, Barrie began to come up with the ideas for Neverland, Peter Pan, and Wendy.

J.M. Barrie first wrote about the character Peter Pan in 1902 in his book The Little Bird. Readers loved the magical boy so much that Barrie continued to write more stories about Peter and his adventures with Wendy in Neverland. Mr. Barrie also continued to be an Uncle to the real Peter and his brothers for the rest of their lives.

Peter Pan Adaptations

Peter Pan is very old for a boy who refuses to grow up. His story has been told in different ways for over a hundred years! Peter Pan is loved so much that his adventures have been turned into books, plays, musicals, silent films, cartoons, and movies.

Peter Pan first appeared in the book by J. M. Barrie called The Little Bird in 1902 in London, England. People liked reading about the adventures of Peter Pan so much that Barrie decided to create a play for the stage: Peter Pan; or, The Boy Who Wouldn’t Grow Up. It was a hit! Audiences of every age came to see the play. They cheered for Peter Pan, fell in love with Wendy, clapped for Tinkerbell, and gasped when Captain Hook entered.

The stories of Peter Pan and his adventures traveled all over! In 1905, the play opened in New York City and was even turned into a silent film in 1924. The story was later made into a full-length animated film by Disney in 1953. A year later, the story was retold again, this time as a new musical. Peter Pan could now not only fly and crow, but sing as well! The musical version Peter Pan is still enjoyed by audiences today. In 2014 it was shown as a live musical on NBC, featuring Allison Williams as Peter Pan and Christopher Walken as Captain Hook.

People love Peter Pan so much that they want to know about his adventures before and after he met Wendy. Peter Pan continues to show up in prequels and sequels. The 1991 movie Hook showed the story of Peter Pan as a grown up whose children have been taken to Neverland. Disney’s 2002 film Return to Neverland tells of Peter Pan’s new adventures after Wendy. The 2012 stage play Peter and the Starcatcher is a prequel, which means the events of the story happen before the original story. The 2004 film Finding Neverland shows the real inspiration behind J. M. Barrie’s now famous story.

Vocabulary:

Prequel: A book, movie, or TV show that tells you what happened before the first story

Sequel: A book, movie, or TV show that continues a story, and tells you what happened after the end of the first story
An Interview with the Set Designer, Shannon Miller.

How did you get into set design?

I got into set design honestly through lighting design. I found that the world was full of lighting designers and slowly started to realize we need people to build scenery. I already had a pretty good foundation in carpentry, so I started building sets. I consider myself to be an aspiring set designer. Maybe one day I’ll be a great set designer. I worked with a lot of set designers and was inspired and influenced by their work.

What is your favorite part about building a set?

Upcycling. That is where you take things that were made for other purposes and you reuse them for theatre. For Peter Pan, we’re using the ground cloth from Charlotte’s Web as the floor scheme. Instead of it being a floor of a barn, now it’s the top of a table.

How do you want the audience to feel when they see your set?

I want to bring them into the world of the play and then establish an aesthetic. Set the rules for the world that we’re creating and be consistent with those rules. I want them to feel like they are a part of the production.

What kind of set did you build and what is the color scheme?

We like concepts that we can boil down into quick sentences, so my concept is literally from page to stage. I want the world to evolve from the book, from the text, so my color scheme is the book. All of the naturalistic interior colors that come with a nursery will be accomplished through lighting, and then all of the environments in Neverland will be a combination of lighting and projection. It’s a unit set with some movable pieces of furniture. When looking at the set the difference between the nursery and the different locations of Neverland will be accomplished with lighting and projection, and the rest is your imagination.

What is your favorite part of the set?

When I’m looking at a set I don’t necessarily like to look at masking curtains (black curtains that frame the scenery). I always want there to be some sort of set in the environment, and I’m accomplishing that with these tree silhouettes. These dancers have trees growing out of them with interesting butterflies as if they were the leaves of the trees coming out of the branches, mixed in with some tiny fairy lights. I think it will be a pretty picture frame.

Is there something you wish you could have added?

Real water and a pirate ship. I always like that element of water in a production, bringing natural elements into an environment. It would basically be a portion of the stage that would be sort of a pool and you would be able to bring things in from the wings floating in, like a boat or some mermaids.

What was your favorite set you worked on?

Metamorphosis. It was set in a mysterious sacred pool area where people would travel to and tell their stories. There was a fireman’s pole for the gods to slide down from their heavenly perch. There was an underwater cave where people would disappear into.

How can someone get into or learn more about set design?

To know that designing is a thing is the first step. Wondering what the stage would look like for any medium: theatre, film, bands, video games, etc. Whatever the field, it would be the best thing is to look up other designers.

Any advice for future designers?

Draw. Look at the world around you and sketch and doodle. The only thing you need to be a designer is a pencil and a piece of paper and an imagination.
Shadow Puppetry

Quick History:

• Puppetry is a very old art form. It is believed to have been around for 4000 years! There is evidence that puppetry goes back as far as ancient Egypt.

• It is an art form that is found all over the globe, but it finds most of its prominence in Asia.

• Shadow play, also known as shadow puppetry, is an ancient form of storytelling and entertainment which uses flat articulated cut-out figures (shadow puppets) which are held between a source of light and a translucent screen or scrim.

• The cut-out shapes of the puppets sometimes include translucent color or other types of detailing.

• Various effects can be achieved by moving both the puppets and the light source. A talented puppeteer can make the figures appear to walk, dance, fight, nod and laugh.

• Shadow puppets can also be created by the human body such as hand puppets and full body shadow play.

• Shadow play is popular in various cultures, among both children and adults in many countries around the world. More than 20 countries are known to have shadow show troupes. Shadow play is an old tradition and it has a long history in Southeast Asia, especially in Indonesia, Malaysia, Thailand and Cambodia. It has been an ancient art and a living folk tradition in China, India and Nepal. It is also known in Egypt, Turkey, Greece, Germany, France and the United States.
BEFORE YOU SEE THE SHOW

• When you hear “Peter Pan,” what do you think of? What other Peter Pan versions can you think of? You may be familiar with the Disney classic movie or J.M. Barrie’s book, but few may know that J.M. Barrie originally wrote Peter Pan as a play. Later, Barrie adapted his play to a book. Since then, the story of Peter Pan has been adapted for the screen, stage, and page numerous times.

• What characters do you think you’ll see? What events do you think the playwright will include in this version of the play?

• Look at the stage and point out what you see. Adults, one way to help your young person practice looking closely, is to use these three visual thinking questions: “What do you see? What do you see that makes you say that? What more can you find?”

AFTER YOU SEE THE SHOW

• What did you notice about Trike Theatre’s Peter Pan? What was the same as other version and what was different?

• Which character is most like you? Why?

• How did the technical designs help to tell the story? Costumes? Set? Props? Lights? Sound?

• What moment in the play had the most tension? What moment in the play had the most joy?

• Why do you think Peter Pan never wants to grow up?

• Why do you think Wendy chose to grow up?

• If you were in Neverland, what would you want to do?
Science Activity: Shadows

Peter Pan, Peter loses his shadow and asks Wendy for help to put it back on. Wendy uses a needle and thread to help him re-attach it.

In real life, we can’t sew our shadows back on! Sometimes, we can’t see our shadows because it’s cloudy outside. What else do you think affects when we can see our shadows? How do shadows look different from person to person? What kind of shadows do different objects make? Make a hypothesis about shadows and test it out with an adult!

• Go on a treasure hunt for shadows. What things make shadows? What doesn’t make a shadow?

• Ask an adult or a friend to trace your shadow on the sidewalk. Help them do the same thing! Look to see how your shadows are different, and how they’re the same.

• Use different objects and see what their shadows look like. How do the shadows change in size and shape?

• How do shadows change based on how close or how far you are from the light source? How big can you make a shadow? How small can you make it?