

“SEARCHING FOR NEVERLAND”

ACT ONE

SCENE ONE: THE SET ONSTAGE IS PRE-DAWN LONDON, 1886.

We hear a few night-time noises -- laughter, song coming from the white swans tavern; the clatter of horses' hooves pulling the milk wagon on its route -- muted and from a distance, as night-time and dream sounds often are. One sound becomes dominant: the jangling, clanking sound of keys--keys carried on rings, keys opening up locks, keys locking locks, keys being jangled for effect. A gas street lamp casts a pool of light onto the cobblestone road.

A man, CAPTAIN JAMES ALASTAIR, steps out of the shadows and into the light to strike a match and light the two cigars in his unique two-cigar-cigar holder. He is a tall, darkly handsome man, fashionably dressed, with an air of confidence exuding from every pore. He addresses the audience, referring to the scene onstage.

SONG: “KEYS”

Alastair confides that he holds the keys to London. He holds the keys to men's minds and ladies' hearts. “You can be elegant and witty and generous and kind,” he sings, “As long as you hold the keys to men's minds.”

The song becomes a FULL COMPANY song as dawn creeps up over the skyline and night-time London becomes day-time London; businesses close, businesses open, all to the rhythmic and lyric theme of “KEYS.”

Some of the vignettes that play out to this song are:

--THE WHITE SWANS TAVERN: drunken patrons spill out into the early morning light.

The TAVERN KEEPER and the patrons sing: the KEY to making money is to know what men will buy. Give them a dream -- a vision -- of something that lies just beyond their grasp and they will pay anything you ask to keep you from taking that dream away. SMEE, a foreman in Alastor's factory, stumbles out of the tavern and winds his way through all of the vignettes on his way to work.

-- THE FRUIT PEDDLER pushes his cart through the streets. The PEDDLER and his customers sing: the KEY to being successful in business is to convince people that what they need is what you have to sell. SMEE steals an apple and slips through the crowd.

-- PETER PAN AND THE LOST BOYS. Peter is dressed in the Victorian garb of the day, just like his mates. We'll learn in their song that he's the leader of the Lost Boys and his name is Peter Pan.

In an elegantly choreographed segment, Peter and the Lost Boys sing: THE KEY to surviving on the streets is to work together. We see them working together to steal from an unsuspecting customer at the fruit stand. One boy steals the wallet, hands it off to another who hands it off to another so deftly that the victim cannot pin it down and is left wandering in circles, confused. The wallet eventually comes to Peter Pan. In a short solo he explains that the KEY to staying alive on the streets is to make a plan, practice your moves, work together, and share everything: one for all and all for one.

They steal Smee's apple with the same dexterity as they stole the wallet.

Alastair approaches and we see that he is the final boss behind the Lost Boys as Peter turns over the wallet, then everything from his pockets, to Alastair.

--Alastair takes the money to the BANKER who is opening the BANK for the day. The BANKER and several businessmen sing: The KEY to becoming filthy rich is putting other men's money to work for you. Working smart, not hard, is the key.

--MRS. PAN has a BAKERY CART. The sign over it says: MRS. PAN'S BREAD. She sings: the KEY to life is much like baking bread. You keep a starter batch that has all the secrets you've already learned and as you make new bread every day, you add the new lessons to the starter batch which makes your life -- like your bread -- better and better with time. PETER AND THE LOST BOYS steal some bread from her, in the same way they earlier stole a man's wallet and Smee's apple. The bread ends up with Peter.

For one beat, PETER AND MRS. PAN ENCOUNTER EACH OTHER, stop dead, as if they somehow recognize each other, then dismiss the thought and continue on.

--Mrs. Pan takes her finest small loaf and hurries to give it to Alastair. She is reverential; refuses to take any money for the bread. It's her gift to him for all he's done for the citizens of London. And by the way, she wonders, musically, has he had any luck finding her lost son, Peter?

Alastair gives her platitudes and cliches which pass for information and wisdom.

--MARY, a young woman of sixteen or seventeen, has a FLOWER CART. She and her customers sing: the KEY to happiness is marrying the right man. Mary confides she's longing to give the KEY to her heart to George Darling, but she only wants to give the key out once and she's not a hundred per cent sure he's ready to accept her heart and her key.

--GEORGE DARLING, a young man of seventeen or eighteen, is ecstatic to sing about having very recently earned the KEY to the EXECUTIVE FACTORY REST ROOM. George, a lowly accountant for Captain Alastor's factory, is climbing that career ladder at last. It's all in the keys; everything is in the keys.

--Mary is happy for him and promises to bring a picnic supper to him so they can celebrate this great event. Perhaps this is a sign -- that it's time -- the factory whistle blows. "Time for work!" George responds and hurries off, not wanting to be late today of all days -- the day he's received his first key!

-- As CECCO and BILL JUKES, two of Alastair's lackies, round up the Lost Boys and leave for the factory, Alastair steals a flower from Mary, breaks off the stem, puts the blossom in his lapel.

And we end up where we started, under the street lamp with Alastair. He finishes the song by singing: the KEY to owning everything is to steal just a little bit from everyone else. It's easy once you learn the knack. Lack of conscience helps, too. As he blows out the match, the STAGE GOES BLACK.

SCENE TWO: ALASTOR'S FACTORY

The Ka-Plunk, Whir, Schwomp, Ka-Chink sounds of the factory bring us to Industrial age London. The operators of this cotton fabric factory's elaborate machinery are Peter and the Lost Boys.

SONG: "LOST BOYS"

As the boys sing, they do another precision dance number, working the equipment and bedeviling Smee at the same time.

Like monkeys they can jump on and off the equipment, scamper up to the top of it, hang from various parts of it, and be back in place before Smee can actually catch them playing instead of working.

The song gives us a background on how Alastair and Smee have kidnapped boys for years, making them work in the factories, treating them basically like slaves, and taking all the profits for themselves. Although the subject matter is serious and somewhat melodramatic, the tone is upbeat -- more “It’s A Hard Knock’s Life” from ANNIE than, say, “What Keeps A Man Alive” from THREE PENNY OPERA.

And it’s all done with great percussive sounds and robotic dance movements that then break into lyrical movements.

At the end of the piece, one of the smaller boys, NIBS, is caught by Smee just as the factory whistle blows, adding a startling, frightening sound to the capture.

SMEE

Gotcha, ya motherless guttersnipe!

NIBS

Let go of me!

SMEE

Teach you a lesson you won’t soon forget.

The other boys protest, urging Smee to let the Boy go.

PETER PAN

He didn’t mean anything. He’s just a bantling.

SMEE

(sarcastic)

Aw, you’re touchin’ the crackers of me heart.

CURLY, makes a quiet snide remark:

CURLY

Don't *have* a heart, y'ask me.

Smee whirls to see who has made the disparaging remark.

SMEE

Who said that! Who's slatherin' me reputation?

The boys do a quick, acrobatically stunning little routine (the equivalent of switching walnut halves on a magician's table to "hide the pea.") As they switch, switch, switch, they call out: "Was him," "No, him," "Over here," "He said it," etc. Smee has had it up to the top of his bald head with the boys and their chicanery.

SMEE (CONT'D)

Stand to!!!!

Training and force of habit cause the boys to stop dead in their tracks and line up for inspection. We begin to see Smee's darker side. The older boys stand tall, masking their fear with bravado. The younger boys have more trouble holding their trembling fears in check. Smee walks along the line, looking intently into each boy's face. When he speaks, his tone is now smooth and slimy, quietly evil.

SMEE (CONT'D)

Havin' a giggle at old Smee, are ya? Think I'm blind to your mischief. We'll see about that.

He whirls to change direction, startling the younger boys.

SMEE (CONT'D)

Who dared debirch my name? Was it you?!

The boy he addresses shrinks back in terror, fighting back tears. Smee does another 180 and confronts another boy.

SMEE (CONT'D)

You?!

TOOTLES

No!

Smee senses vulnerability in Tootles.

SMEE

But you know who did, don't you?

TOOTLES

(unconvincing)

No.

SMEE

Tell me who it was and you'll get extra rations at dinner. How long has it been since you've had a real meal? With bread? And meat? And -- dessert?

Tootles is so hungry, he inadvertently glances over at Curly, then immediately regrets his action. Smee bears down on Curly.

SMEE (CONT'D)

So it was you insulted me, was it? And not for the first time, neither.

Curly puts up a brave front.

CURLY

Didn't say nothin' wasn't true.

SMEE

Well then you can thank "truth" for takin' you down to the mines where they'll work ya 'til you drop dead of rotted lungs.

Curly is terrified but he tries not to show it.

CURLY

You don't scare me.

SMEE

No? How about now?

As Smee grabs up Nibs again.

CURLY

What are you doing?

SMEE

Taking your baby brother in your place. Scared, yet?

NIBS

Curly! I don't want to go!

PETER PAN

Leave him alone!

CURLY

I'm the one made fun of you! Take me!

SMEE

You'll learn not to disrespect me! All of you! You'll learn!

CURLY

No!

Nibs continues crying out for help. Curly tries to chase after him, but the other boys hold him back.

BOYS

No, Curly! Don't let him take you, too! Etc.

As Smee drags the little boy off:

CURLY

He'll die in the mines! He's not strong! This is my fault! It's all my fault!

Curly sinks to the ground, sobbing. The others don't know what to say, or do, to comfort Curly. They're all affected by this terrible turn of events. Peter moves over to Curly, kneels down beside him.

PETER PAN

It's *not* your fault.

He takes a crust of the bread he stole from Mrs. Pan out of his pocket, breaks off a piece, and hands it to Curly, who knocks it out of his hand.

Several of the other boys scramble to grab it up off the floor and eat it.

PETER PAN (CONT'D)

When was the last time you ate?

Curly just shakes his head "no."

PETER PAN (CONT'D)

You've been giving your brother your portions.

Curly doesn't respond. Peter gives the rest of the bread to Slightly who distributes it to the other boys as Peter talks to Curly. The hungry boys devour the bread.

PETER PAN (CONT'D)

It's not your fault that Captain Alastair sends Smee to steal boys out of their prams and locks them up in the factory -- it's not your fault he works them sixteen hours a day -- gives them only a crust of bread to eat at night.

Slightly and the others pick up Peter's theme and riff with it in a rhythmic way, punctuating their words with brooms, various parts of the factory machinery as they bring the textile machine back to life.

SLIGHTLY

It's not your fault -- !

TWIN ONE

The bowman brought you here.

SLIGHTLY

It's not your fault -- !

TWIN TWO

He made you disappear.

ALL THE BOYS

He stole your life, and in a day or two, he'll turn you out with the rest of the canting crew.

SLIGHTLY

You can't be blamed.

ALL THE BOYS

For wanting something back. They stole us all and turned us into hacks. Don't be surprised you want to bite the goose. Don't blame yourself for finally standing up to their abuse.

The machinery is now working again and the boys are running it with acrobatic dexterity. It will play counterpoint to Peter's song which is coming up.

CURLY

My brother -- !

PETER PAN

I'll ask around when I'm in London. Someone will take me to the mines. I'll find him.

Curly nods, reassured. Peter takes an apple from his pocket, gives it to Curly.

PETER PAN (CONT'D)

We stole it off Smee.

Curly takes it graciously and eats it slowly, savoring every bite.

The machinery continues working in the background with its percussive counterpoint to Peter's lyrical song.

SONG: "I DREAM A DREAM OF NEVERLAND."

Peter sings of a place he's heard of where boys never go hungry and they can have adventures all day, out in the sunlight, around grass and trees and ocean. Where no one ever grows up because grown ups all seem to turn bad. He dreams of a place where you can be anything you want to be and where lost boys can learn to fly.

With special effects, Peter's song becomes a sparkling, dancing light show which leaves the factory, dances around the stage and even over the audience. PETER'S VOICE is still in it, but the voice has become distant and echo-y.

The light-song finds its way to THREE STARS, TWINKLING way above London.

The LIGHT-SONG BOUNCES off the stars and SHATTERS, but one little shard of it is left among the stars. It repeats itself, like a broken record: “I dream a dream of Neverland... I dream a dream of Neverland...”

Now another light force enters. This should be a dazzling, almost BLINDING LIGHT. It seems to slice through the space above the audience as it flies to the stars. Once it has reached the stars, it becomes a luminous bulb, pulsing as it slowly circles around the repeating song.

And then (with the help of holographic technology) the bulb takes the shape of a girl -- a girl fairy -- TINKER BELL, to be precise. She’s holding a wand. She touches the song with her wand. The volume increases: “I DREAM A DREAM OF NEVERLAND...” She touches it again. The volume decreases. She turns the song off. It pulsates there, without making any more sound. She reaches out, tentatively, then more decisively, takes the song and holds it up to look at it very carefully.

The LIGHT-SONG EFFECT becomes a CRYSTAL BALL and we see -- in the ball -- PETER, in the factory, singing “I dream a dream of Neverland.” Tinker Bell shakes the ball and the song starts over. She touches it to turn it off. She puts it into a pouch. With a quick circling motion, she turns back into the blinding light force which OBLITERATES EVERYTHING from view.

As the bright light dies down, we are back at THE FACTORY, where Peter finishes up the last of his song. And as he does so, we see the light that we know is Tinker Bell, slowly descending into the factory and beginning to circle around Peter. The Lost Boys are unaware of the light, but Peter senses something. Startled, he looks around.

The Tinker Bell light moves above the boys, hovering. Slightly glances over at Peter.

SLIGHTLY

What?

PETER PAN

I -- don't know. Nothing. I thought -- nothing.

Slightly moves over to Peter. The two boys speak quietly so the others won't hear.

SLIGHTLY

What's wrong? You look strange.

PETER PAN

I'm going to go find Curly's brother.

SLIGHTLY

(dismissive)

Brilliant.

PETER PAN

Tomorrow, when we go into the city to bite the cullies, I'm going to slip away. Go find the mines.

SLIGHTLY

Don't talk crazy. No one ever gets away from Alastair and Smee.

Cecco and Bill Jukes, making their rounds, break up Peter and Slightly's conversation.

CECCO

(to Peter)

You! Boys! Back to work!

Peter leaps up onto the equipment and does a dazzling acrobatic dance, working the machinery, inspiring the boys, as he sings a last reprise of "I Dream A Dream of Neverland."

The last of the song is overlapped by the SOUND OF A VERY BAD BRASS BAND practicing "FOR HE'S A JOLLY GOOD FELLOW."

SCENE THREE: LONDON

A grandstand has been set up outside the bank. There is a flurry of activity as chairs are set up and banners unfurled. The biggest banner, right behind the grandstand, reads: CAPTAIN JAMES ALASTAIR/CHAMPION OF LOST BOYS. We see the brass band playing.

MRS. PAN is closing up her bakery cart. MARY hurries over to her.

MARY

You're not closing!

MRS. PAN

Yes, of course! Going to honor Captain Alastair for his good works!

MARY

I promised George I'd bring a picnic supper to celebrate his promotion.

Mrs. Pan realizes what this promotion means. She is caught up, for a moment, in her excitement for Mary.

MRS. PAN

You don't think --

MARY

Maybe -- !

MRS. PAN

He'll actually --

MARY

It's possible -- !

MRS. PAN

Propose?!

The two grab each other and jump up and down with a little, excited squeal.

MRS. PAN (CONT'D)

I'm happy for you, Mary. Family -- family is everything.

MARY

I want to make a real special picnic supper -- cucumber sandwiches -- George's favorite -- put him in the right frame of mind.

MRS. PAN

Very smart idea!

MARY

The problem is --

MRS. PAN

You're out of bread.

MARY

Yes.

MRS. PAN

Again.

MARY

I can pay you this time!

MRS. PAN

Pay?!

MARY

With this!

Mary produces one single red rose -- a beautiful, perfect specimen. But it's something Mrs. Pan has little or no use for. The disappointment registers on her face.

Then a loud noise from the crowd takes their attention to the arrival of Captain Alastair -- who's being brought in on the shoulders of Cecco and Bill Jukes to the roaring approval of the crowd. Mrs. Pan decides to take the rose.

MRS. PAN

Take what you need, then close up the shop, there's a good girl. And Mary -- good luck, tonight!

Mrs. Pan takes the rose and hurries over to the main center of attraction: the grandstand.

At the grandstand area, Mrs. Pan approaches three or four women who are carrying signs advertising the loss of their sons. They're chanting: "Bring our boys home, bring our boys home." From the pictures on the signs, we can see that these are the mothers of the boys who are working in the factory. One of the mothers addresses Mrs. Pan as she joins them.

TOOTLE'S MOM

Isn't this exciting! Finally, someone is going to search for our boys!

SLIGHTLY'S MOM

Do you really think there's any hope for us?

MRS. PAN

'Course there is! Wherever there's a mother, there's hope.

SONG: "A MOTHER'S LOVE"

In an ironic song, Mrs. Pan and the other women sing about how their boys went missing and how they'll spend their lives looking for them. Although we understand from the song that the mothers were, for the most part, fairly negligent, in the rosy glow of remembrance, they believe they did everything right and their children were angels and all they want is to get them back.

The haphazard brass band plays along with them, giving us a musical clue that the song is more ironic than true. And Captain Alastair, still on the shoulders of Bill Jukes and Cecco is paraded through the crowd like a local hero.

At the end of the song, Cecco and Bill Jukes deposit Captain Alastair at the bandstand. Mrs. Pan clutches her rose in her hand as she fights her way through the crowd to get close to Captain Alastair.

MRS. PAN (CONT'D)

'Scuse me. Pardon me. Coming through. Mother of Lost Boy, here! Give way! Captain Alastair! Captain Alastair!

Mrs. Pan has reached the bandstand and hands the rose up to Alastair, but alas, in the crowd it has completely fallen apart. All that's left is the stem.

ALASTAIR

(dry)

How -- lovely.

MRS. PAN

(disappointed)

Awww, it got ruind in the crowd! Never mind. It's the thought that counts.

From his response, we can gather that Alastair doesn't agree with that theory.

ALASTAIR

Ye-es -- .

MRS. PAN

Do you remember me?

He doesn't.

ALASTAIR

Remember you? How could I forget you? Mrs. --

She doesn't leap in with the name, leaving him looking and feeling a little awkward.

MRS. PAN

I came to see you about my lost son? Gave you a retainer to find him. Five pounds, it was.

Doesn't give him a clue.

ALASTAIR

Of course. Of course. Mrs. --

Still nothing.

ALASTAIR (CONT'D)

And how *is* your son?

She doesn't understand his response.

MRS. PAN

How is he? He's lost is how he is.

ALASTAIR

Still? How disrespectful of him. My condolences. Now, if you'll excuse me.

MRS. PAN

Wait! You said you would find him.

Cecco and Bill Jukes move in, threateningly.

MRS. PAN (CONT'D)

That was my life savings, that retainer!

Alastair realizes the likely consequences of bad press. He turns to her with an unctuous smile.

ALASTAIR

(to Cecco and Bill Jukes)

Help Mrs. -- Heddingbocker, was it?

MRS. PAN

Pan. Mrs. Pan.

ALASTAIR

To the stage. Won't you join me, Mrs. Pan?

She's not sure what the point is, but she doesn't want to get separated from him until she has some answers, either, so she allows Bill Jukes and Cecco to lift her to the stage.

Before she can confront Alastair further, however, the BANKER begins the proceedings.

He is carrying a three-foot long, gold-plated key with the inscription "London" on it.

As he begins speaking, we see Peter and the Lost Boys arrive and begin to work the crowds for money as they did in the opening number.

BANKER

The city of London is proud today to present Captain James Alastair with the Key to the City for the charitable work he has done -- in the area of --

It's obvious the banker hasn't a clue what, if anything, Alastair has done.

BANKER (CONT'D)

The area -- as we all know so well -- of -- er --

MRS PAN

Lost Boys.

BANKER

Lost Boys.

(a beat; turning to look at Alastair)

Really? Lost Boys?

Alastair gives a modest little shrug.

MRS. PAN

Our sons who have gone missing.

The banker can't believe what they'll give out the key to the city for these days. With all the enthusiasm of a hedgehog in hibernation:

BANKER

Lost boys. Yes. Well. Our legacy, our finest resource and all that. Key to the future, etc. etc. And so, without further ado... I present to you, Captain James Alastair.

The band plays "He's A Jolly Good Fellow" again as Captain Alastair receives the key from the Banker.

There's a SCUFFLE as The Lost Boys lift a wallet from one of the onlookers. Mrs. Pan glances over to see what the noise is about, but turns her attention back to the grandstand. The Banker's voice rises above the sound of the music and the crowd:

BANKER (CONT'D)

This key represents the gratitude of the citizens of London for all the work you have done -- in this area. Of -- you know.

ALASTAIR

Boys.

The Banker gives a hard stare to the band, which stops abruptly in the middle of the song.

BANKER

Quite.

The crowd yells "speech, speech." The Banker leaves Alastair alone in the front.

ALASTAIR

Thank you, Mr. Banker. Thank you, all of you, for this great honor.

Cecco, a plant for Alastair, yells out his prearranged line:

CECCO

Tell us what you done for the Lost Boys of London!

Alastair feigns humility.

ALASTAIR

Oh, please, there's plenty of time to talk about my contributions. That's not important right now. Perhaps at the end of these festivities we might get around to discussing the incredibly inviting, comfortable, gigantic home I'm building for runaway boys -- a refuge for the lost and scared -- constructed, I might add, at enormous expense -- a new kind of home, where London's lads can find safety, a hot meal, a cozy bed and perhaps a friend to turn to in their time of trouble.

The crowd cheers. Mrs. Pan isn't so thrilled with Alastor's self-aggrandizing speech. When the cheer dies down, she speaks up.

MRS. PAN

Our boys have already *got* homes! They've got families!

The crowd murmurs negatively at her.

MRS. PAN (CONT'D)

What they need is someone to find them and bring them back us!

ALASTAIR

(to the crowd)

I've asked a mother of one of these unfortunate boys to join us today. Mrs. --

MRS. PAN

Pan!

ALASTAIR

-- is going to tell you the story of her son -- ?

MRS. PAN

Peter.

Peter is stopped by the sound of his name. He looks up to the stage at Mrs. Pan, wondering who she is and why she looks vaguely familiar. She's a little shy at first, but doesn't take much encouragement before she starts in on her story.

MRS. PAN (CONT'D)

My son disappeared from home on the very first night of the day he was born.

There's a gasp from the crowd. What a terrible thing!

MRS. PAN (CONT'D)

He must've heard his father and me discussing his future. I can't say for sure. But whatever the reason, he got out of his crib and left through the second story window, never to be heard from again!

Alastair takes over the story, singing: "CHARITY BEGINS AT HOME."

He's convincing the crowd that they should give until it hurts because they're the real heroes -- the ones who dig deeply and give all they can. Cecco and Bill Jukes work the crowd with collection baskets, taking every coin the people are willing to give.

At first the people are more than willing to be generous. But after they give, they start to leave.

Alastair amps up the song, keeping them there to fleece them as long as possible.

Again they give. Again they start to leave. Again he amps up the song.

And the boys continue to steal.

But Peter, distracted by the sight of his mother, has broken the rhythm of the Lost Boy's usual routine, which has allowed one of their victims to realize what's going on. He's talking to two policemen, pointing Peter out to them.

The police are now closing in on Peter. Slightly yells out his name.

SLIGHTLY

Peter!

But Peter is mesmerized by the woman on the stage. The police are dangerously close to him. Alastair continues singing.

SLIGHTLY (CONT'D)

(to Peter)

The coppers!

Peter comes out of his reverie and looks around frantically. What can he do with the wallet.

Nibs whistles to Peter to let him know he's in the clear and can take the hand-off if necessary. Peter looks, but the toss is too far. Too dangerous.

Tootles calls to Peter to let him know that he can take the hand off.

TOOTLES

Peter! Over here!

Mrs. Pan hears Tootles call to Peter. Alastair's song continues.

MRS. PAN

Peter -- ?

She turns and looks at Peter as he tosses the wallet to Tootles. Tootles disappears into the crowd but it looks like it's too late for Peter.

MRS. PAN (CONT'D)

Peter -- Pan?

He turns to look at her. Who is this woman calling his name? And just as the cops are about to pinch Peter, the blinding light is back, sprinkling sparkling dust on Peter. The entire cast freezes in place as Peter sneezes. Even Alastair is frozen in song:

Tinker Bell morphs out of the light.

PETER PAN

What on earth -- ?

TINKER BELL

It's flying powder. Think happy thoughts.

PETER PAN

-- ?

TINKER BELL

Come on! Even Lost Boys have happy thoughts now and then! Think of one if you want to fly!

PETER PAN

Fly.

TINKER BELL

You can fly if you think happy thoughts but you'll have to hurry!!!

PETER PAN

Happy thoughts.

TINKER BELL

Think!

PETER PAN

Christmas. Chocolate. Summer. Adventures.

TINKER BELL

Faster! You're running out of time.

But then, miracle of miracles, he's flying.

PETER PAN

I'm flying!

TINKER BELL

You did it!

PETER PAN

I'm flying!!!

TINKER BELL

Follow me. Second to the right and straight on 'til morning.

PETER PAN

Second *what* to the right?

TINKER BELL

And straight on 'til morning!

And the blinding light is back, obliterating the image of Tinker Bell and then it disappears. The rest of the cast come out of the FREEZE positions and, as Alastair finishes his song with a big flourish, Peter flies over the heads of the policemen who all crash into each other trying to nab him.

There is mass chaos as the crowd tries to find the boy who was just a second ago standing in front of them.

Slightly is the only one who knows where to look: up.

SLIGHTLY

Peter -- !

PETER PAN

I'm flying!

LIGHTS OUT ON THE STAGE, A SPOT TAKES
U PETER AND TINKER BELL.

SONG: "LOOK AT ME"

Peter sings about how it feels to be flying for the very first time ever. Who would have thought a Lost Boy could really learn how to fly?

He catches up to Tinker Bell who sings with him about Neverland. She warns him: It's not everything Peter thinks it might be. He's sure it will be everything and more! She tells him that there are certain things he might have to do. He tells her anything he has to do in Neverland is going to be fantastic. But the very first thing he's going to do once he's found Neverland is go back for the others so they can live happy and free, too.

TINKER BELL

Maybe that'll be the *second* thing you do.

PETER PAN

Second? What's first?

TINKER BELL

You'll see. Here we are.

SCENE FOUR: NEVER NEVERLAND

Peter and Tinker Bell land on a scorched wasteland.

PETER PAN

Here we are -- where?

TINKER BELL

Never Neverland.

He looks at her, stunned.

PETER PAN

This can't be -- Never Neverland is -- well, it's certainly not --

TINKER BELL

What?

PETER PAN

-- it's all kind of -- not this.

TINKER BELL

Oh. I know what you're talking about. The garden look. Lush. Green. Fairies flying about.

PETER PAN

Yes! That's Neverland! Not all black and ashy and burned out.

TINKER BELL

That's the Dragon.

PETER PAN

What?

TINKER BELL

We've been having a little dragon problem.

PETER PAN

Dragon -- ?

TINKER BELL

Showed up during the last middlespun.

PETER PAN

Dragon?

TINKER BELL

He's completely out of control -- spewing fire, destroying all the flora and fauna. But worse than that --

(this is hard for her)

-- he's been eating the fairies.

PETER PAN

He's eating the fairies?

TINKER BELL

Once all the fairies are gone -- imagination will die with them. The world will become a sad, bleak place. That's where you come in. You're going to get rid of him for us.

PETER PAN

The Dragon.

TINKER BELL

So that Neverland will be Neverland once again.

PETER PAN

Wait a minute -- wait a minute -- wait a minute --

TINKER BELL

Don't tell me you're not going to do it!

PETER PAN

First of all, what makes you think that I can get rid of a dragon?

TINKER BELL

You have the heart for it. I've watched you. I know who you are. Maybe better than you do.

PETER PAN

Killing a dragon takes more than heart.

TINKER BELL

You want the fairies to all die?

PETER PAN

Of course not --

TINKER BELL

Then you'll do it!

PETER PAN

I don't have any experience slaying dragons! I wouldn't even know where to start!

TINKER BELL

Right here.

PETER PAN

I don't think so. This isn't my problem. You should have told me about this before we ever left. Just take me back to London.

TINKER BELL

No.

PETER PAN

What?

TINKER BELL

I won't take you back.

PETER PAN

Then I'll go by myself. What was it -- second something from the right -- ?

TINKER BELL

You can't leave!

PETER PAN

You can't stop me.

TINKER BELL

Look at what you're doing!!! All your life you've dreamed about Neverland. Where you can be anything you want to be and you'll never, never grow old. You sent a prayer to the stars asking them to help you find it. And now that you're here, you're going to let one tiny, little dragon keep you from your dream? That's the Peter Pan you see for yourself?

Her emotional plea does touch his heart. Peter hesitates.

PETER PAN

I *did* want to find Neverland -- but *this* place --

TINKER BELL

It looks bad right now, I know that. But believe me. Six seconds after the dragon is gone, Neverland will instantly return to its Pre-Wyverian state.

He looks at her, confused.

TINKER BELL (CONT'D)

Green. It'll be green. Starting with the Never-Tree.

PETER PAN

The what tree?

TINKER BELL

This tree.

She points out what might have once been an incredible tree, but what is right now burned and dead.

TINKER BELL (CONT'D)

The Never-tree never stops growing food for you. All you have to do is think oif what you want, and it grows right before your eyes.

Peter squinches his eyes up, then opens them.
Nothing. Tinker Bell is annoyed.

TINKER BELL (CONT'D)

When it's working! Not when the dragon is here! Everything will be different once he's gone.

PETER PAN

Will there be mermaids?

TINKER BELL

There will be mermaids.

PETER PAN

And adventures?

TINKER BELL

Adventures galore. And oceans and babbling brooks and everything you ever dreamed it would have.

PETER PAN

In six seconds.

TINKER BELL

Well -- give or take.

He starts to pull back, suspicious that she's conning him again.

PETER PAN

I *knew* there'd be a catch.

She sees the mood shift and shifts gears quickly to rescue the situation.

TINKER BELL

Maybe it'll be seven seconds Maybe five. Not more than ten! I think.

He's not sure he can trust her.

TINKER BELL (CONT'D)

Everything you ever wanted is within your grasp and you're quibbling about one second more or less? What's one measly dragon compared to paradise?

Peter is beginning to agree with her logic.

PETER PAN

You have a point.

TINKER BELL

And he's just a baby. He's no match for you!

PETER PAN

All right. I'll give it my best shot. Bring him on!

And we hear a roar so loud and so fingernails-on-the-blackboard creepy that it practically lifts the audience out of their seats. And then the dragon appears. Well, first the red, glowing eyes, and then the fire and smoke. And then the terrifying, fire-breathing, life-extinguishing dragon commands the stage.

PETER PAN (CONT'D)

That's a baby????!!!

TINKER BELL

Good luck!

Tinker Bell morphs into the light and leaves.

PETER PAN

Tinker Bell! Get back here! You can't leave me here all alone! I don't even have a sword!

She doesn't return, but a small wooden sword drops out of the sky to the floor for him to use. It hits the stage with a clatter.

PETER PAN (CONT'D)

Great. I need a cannon, she leaves me a toothpick.

And the dragon is upon him. And despite his misgivings, Peter is astonishing in his attempt to slay his opponent.

DANCE NUMBER: An extraordinary display of aerobatics as Peter and the Dragon fight to win dominion over Neverland. The dance takes place onstage and in the air. It may even progress out over the audience.

As the fight/dance progresses, we see Peter go from frightened and awkward, to more confident and skilled. We even begin to believe he's going to win this battle. But that could only happen in fairy tales.

The dragon incinerates the wooden sword. Peter fights on nobly with a stick he picks up from the ground. But ultimately he realizes he's about to become dragon shish-ka-bob.

With no place to run, no place to hide, Peter resigns himself to his fate, when, inexplicably, the dragon lets out another hideous roar, a blast of fire, and then he flies off.

Peter looks around. What just happened? He sees that his clothes have been burned to a cinder. All he has left on is his undershorts.

He turns and looks behind him. Standing on a boulder holding up a giant mirror is TIGER LILY.

TIGER LILY

Hold up a mirror to the dragon, he leaves. He's afraid of his own face.

PETER PAN

Who are you?

TIGER LILY

Tiger Lily. I'm the Chief of the Neverland Indians. And you are -- ?

Peter sees his own image in the mirror and is suddenly embarrassingly aware of the fact that a very beautiful Indian princess is staring at him and he has only undershorts on.

PETER PAN

Naked! Ahhhh!!!!

He tries to cover his important parts with his hands. Tiger Lily puts down the mirror, tosses a bundle to him.

TIGER LILY

I thought you might need something to wear. If you were still alive.

Still alive? The enormity of what Peter is facing him is beginning to catch up with him.

PETER PAN

You knew about me?

TIGER LILY

My braves made this outfit for you. Out of skeleton leaves.

PETER PAN

Very -- uh -- green.

He takes the bundle and goes behind a tree to change. He carries on his conversation from behind the tree.

PETER PAN (CONT'D)

I don't understand. How did you even know I was here?

She ignores the question and changes the subject.

TIGER LILY

I hope it fits. I was expecting someone smaller.

PETER PAN

That's okay -- it's -- uh -- well, it's --

TIGER LILY

Perfect? Excellent? Good? Adequate? Bad? Terrible?

He comes out from behind the tree in what we know as the traditional Peter Pan outfit. He feels foolish in the clothes, but not as foolish as he would feel in just his underwear. Tiger Lily cheers up:

TIGER LILY (CONT'D)

Perfect!

She holds up the mirror for him to see. He winces. Not anything he'd ever wear if he had a choice.

TIGER LILY (CONT'D)

You don't like it?

Peter decides to be gracious.

PETER PAN

You saved my life.

She shrugs.

TIGER LILY

For now. The dragon will be back. He always comes back.

PETER PAN

So just scare him away again. With your mirror.

TIGER LILY

The trick isn't to scare him away, the trick is to turn him back into a crocodile.

Peter wonders if everyone associated with Neverland is a little crazy.

PETER PAN

Into a crocodile.

TIGER LILY

Exactly.

PETER PAN

You think that dragon used to be a crocodile.

TIGER LILY

Of course I don't think. I know. *Everyone* knows the dragon was once a crocodile. You didn't study mythological power beasts in school?

PETER PAN

I must have missed that day.

TIGER LILY

They don't make heroes like they used to.

That stings Peter's ego a tad.

PETER PAN

Well, if you're so smart, why don't you do it, yourself? Why don't *you* turn the dragon back into a crocodile?

TIGER LILY

Not so easy.

PETER PAN

Yeah, I didn't think so.

TIGER LILY

Have to capture his dreams first.

PETER PAN

That's right. First you have to -- what? You have to --?

TIGER LILY

Capture his dreams. While he sleeps. Everyone knows without dreams a dragon is nothing but a crocodile.

Convinced he's in cuckoo-ville, Peter starts to walk away.

PETER PAN

Of course. How could I forget? Dragon minus dreams equals crocodile. Simple mathematical equation.

TIGER LILY

You aren't leaving?!

PETER PAN

Can you give me one good reason to stay?

TIGER LILY

Sure. You can defeat the dragon. That's one good reason. You're a strong boy. And smart. You found Neverland, didn't you?

PETER PAN

I had a little help with that.

TIGER LILY

Tinker Bell wouldn't have brought you here if she didn't believe in you.

PETER PAN

You know Tinker Bell?

TIGER LILY

Second good reason: you're the only boy who's ever survived the first battle with the dragon.

PETER PAN

I survived because of you and your mirror trick!

TIGER LILY

So you owe me.

PETER PAN

(incredulous)

I owe you?

TIGER LILY

Good, we agree.

She whistles loudly and from behind every tree a brave appears. They surround Peter. He's wary. They don't look all that dangerous, especially compared to the dragon. Still, things have had a way of going south for him today.

TIGER LILY (CONT'D)

Braves, this is Peter Pan. He's come to fight the dragon and save Neverland.

The Braves all cheer and jump up and down for joy.

PETER PAN

Just tell me something first. Is it true -- that six seconds after the Dragon is turned back into a crocodile -- or whatever -- is it true that Neverland will turn green again?

The Braves all giggle. Peter glances at them, back at Tiger Lily.

In six seconds?
TIGER LILY

Ten max.
PETER PAN

Who told you that? Tinker Bell?
TIGER LILY

Yes.
PETER PAN

The Braves all giggle again.

It isn't true?
PETER PAN (CONT'D)

Sure, it's true. If Tinker Bell says it's true, it's true. Six seconds.
TIGER LILY

Maybe ten.
PETER PAN

She turns her back on him so that she can laugh along with the Braves. Peter has no idea whether to believe her or not.

SONG: "I DREAMED A DREAM OF NEVERLAND"

The Braves and Tiger Lily sing about the Neverland that used to be and how happy they are that Peter is going to restore it to them.

Peter sings about the irony that in order to restore Neverland to the land of *his* dreams, he has to kill the *dragon's* dreams. About how he thought once you got to Neverland everything would be easy. He has no idea how he's going to accomplish such an enormous task. Tiger Lily and her Braves believe in him.

Then he remembers: his mates. Together they can do anything. They'll vanquish the dragon -- into a crocodile or a platypus -- makes no difference to him, as long as they can rescue Neverland and have all their dreams come true.

SCENE FIVE: THE FACTORY

The Ka-chunk of the machinery places us in the factory again. The boys, however, are wearing out. They're tired, falling asleep on the job. Cecco and Bill Jukes come in with leather straps which they use to whip the backs of the boys who are falling asleep to wake them up.

CECCO

Oi! You! Wake up!

BILL JUKES

Look lively, lads!

The boys do their best to rev up their energy.

Mary comes in with a basket filled with food. She carefully picks her way through the machinery part of the factory on her way up to George's cubicle. The boys all turn and stare hungrily at the food basket as she goes by. She takes an apple out and hands it to Cecco as a bribe.

MARY

(to Cecco)

I've brought George Darling his supper.

CECCO

Go on up.

She starts climbing the stairs to the platform where George sits with his adding machine and a bright, overhead light. He's working the numbers.

Cecco bites into the apple, then tosses it away, mostly uneaten. All of the boys stare at the apple in the trash bin.

CECCO (CONT'D)

What're you gawkin' at! Get back to work!

STAGE REVOLVES TO PLACE GEORGE'S
CUBICLE CENTER STAGE

George is working his calculations as Mary arrives with the food basket.

GEORGE

One pound seventeen in the building account, two six in supplies. If we cut off one meal a week, say ten shillings, making two nine and six, with the eighteen and three from the charity drive makes three nine seven, with five naught naught in the safe makes eight nine seven -- who is that on the stairs?

MARY

It's me, George. Mary.

GEORGE

--eight nine seven, dot and carry seven -- don't speak, Mary, you'll distract me -- and the pound given to the policeman's benevolent association --

MARY

With your supper.

GEORGE

Quiet, dear -- eight dot and carry Mary -- there, you've done it! Did I say nine nine seven?

MARY

Yes.

GEORGE

I said nine nine seven.

MARY

You're ever so clever with numbers, George.

Proud of himself, he blots the page and closes the book as Mary takes the food out and lays it on a picnic blanket.

GEORGE

Well, you have to be, to get ahead in this world.

MARY

And is the world of finance -- looking good -- today?

GEORGE

(a shrug)

Stocks are up and shares are down.

It sends a thrill through her.

MARY

I love the way you say that, George. "Stocks are up and shares are down." It's a very good sign, isn't it?

GEORGE

A sign?

MARY

For you. And me. And getting married and having a family.

GEORGE

It is?

MARY

Here's your sweet bread, George. Your favorite.

As George takes the sweet bread with a kind of reverence, Mary begins the duet they're about to sing together.

SONG: GEORGE AND MARY

This is a song in which we see both of their dreams of the future and how very different they are and how neither of them seems to recognize that their dreams are so very different.

George, unseen by Mary, takes out an engagement ring, looks at it, looks at her, sings of his desire to make her his wife, if he can only be sure she's the right one for him.

Mary wants a home and children. She lives her life a little soft around the edges. George isn't opposed to home and children on principal, but the bottom line is that you have to be able to afford them. And all the trappings that go with them. In the middle of the duet, Mary remembers:

MARY (CONT'D)

I have something very important to tell you, George. I've found a treasure of a nurse! I met her in Kensington Gardens.

GEORGE

How's that?

MARY

A nurse. For the children. When we have children.

GEORGE

We mustn't get ahead of ourselves, Mary.

MARY

She has an absolute genius for knowing when a cough is a thing to have no patience with and when it needs stocking around your throat.

GEORGE

A rare gift, I'll grant you that.

MARY

She believes in old-fashioned remedies like rhubarb leaf and she doesn't believe one little bit in all this talk about germs.

GEORGE

(sincerely impressed)

Good head on her shoulders.

MARY

But best of all -- she's cheap!

GEORGE

A treasure -- yet -- cheap? Is she -- English?

MARY

Newfoundland.

GEORGE

Newfoundland? The -- Canadian province?

MARY

The very large dog!

GEORGE

Mary --

MARY

Her name is Nana.

GEORGE

Certainly appropriate there, but Mary, dear -- a dog?

MARY

Isn't it splendid? All the other nurses hate her -- they think she's inferior to them -- But it doesn't bother Nana at all. She recognizes that they're simply jealous of her superior nursing skills.

GEORGE

Still -- I wonder --

MARY

About what, George? We must have a nurse. Everyone has a nurse.

GEORGE

Yes, yes, without question. But --

MARY

You're not concerned about her being --

GEORGE

A dog?

MARY

Yes.

GEORGE

Certainly not! There will be no bigotry in the Darling household.

MARY

(relieved)

I knew you would feel that way.

GEORGE

I just wonder if -- Nana, is it? If she'll -- respect me, properly. I mean, I do have my position in business to consider.

MARY

Oh, she'll admire you tremendously. I'm certain of it.

GEORGE

I suppose it wouldn't hurt to give her a try.

Mary's love for George grows by leaps and bounds.

MARY

You're such a -- logical, sensible, completely admirable man.

GEORGE

(he means this as a term of endearment)

We can't both be flufferheads, now, can we?

And they resume their SONG, each dreaming of a wonderful -- if not identical -- future. At the end of the song, a loud cheer goes up from the other side of the factory.

MARY

George.

GEORGE

Yes.

MARY

With your promotion and all --

GEORGE

Yes.

MARY

Was there -- something you wanted to ask me?

The moment of truth. George turns away from her, looks at the ring, glances back at her, can't quite decide. As he hesitates, a loud cheer goes up from the other side of the factory.

MARY (CONT'D)

(re: the noise)

What was that?

GEORGE

(disapproving)

The Lost Boys. Noisy lot at times.

MARY

I don't know how Captain Alastair puts up with them. Ingrates, every one of them!

GEORGE

Mustn't look down on those less fortunate than ourselves, Mary. We must be the example. That's what the Captain always tells me. Well, I'd better get back to work. I'll see you tomorrow.

MARY

But -- George!

GEORGE

No time for lolly-gagging! Wouldn't set the right example!

Mary is frustrated that he didn't pop the question.
As she starts off:

THE STAGE REVOLVES to take us back to the Lost Boys area and we see the reason for the commotion: Peter has returned. The boys have all crowded around him, asking questions, wanting his attention. They're laughing at his outfit.

SLIGHTLY

What happened to your clothes?

CURLY

Look like you fell into a fairy wagon!

The boys all laugh and start asking him questions again, talking on top of each other.

PETER PAN

One at a time! One at a time! I'll tell you everything.

CURLY

Did you find Nibs? Where's my brother?

Ouch. Peter is sorry to have to say no.

PETER PAN

Well, no, I --

TOOTLES

Did you speak to my mum?

PETER PAN

Your mother. No. I --

TWIN ONE

Did you bring us back candy and sweets?

PETER PAN

No! I did something better. Way better! I found Neverland!

The boys are skeptical. They respond in a dismissive way; they don't believe him.

PETER PAN (CONT'D)

I'm telling you, I found it! It's real!

CURLY

Neverland? The island? All green and beautiful and filled with adventures?

PETER PAN

Well -- not quite -- . It was more -- well -- the opposite.

They boys all grumble. Another of Pan's sales jobs on them.

PETER PAN (CONT'D)

I know it sounds bad, but hear me out! It'll all make sense to you if you'll just listen.

The boys respect and admire Peter. They stop grumbling and give him their complete attention.

PETER PAN (CONT'D)

All right. I was in the square and the coppers were about to nab me, when out of nowhere this fairy, Tinker Bell, dropped flying powder on me.

The boys look at each other. Fairy? Flying powder?

PETER PAN (CONT'D)

The next thing I know -- I was flying!

The boys start to grumble again. This doesn't sound real at all.

PETER PAN (CONT'D)

I *was* flying! Slightly saw me! Tell them.

Slightly has to concede.

SLIGHTLY

It did look like he was flying, all right. And he was gone a right long time.

The boys look at Peter again, with less skepticism.

PETER PAN

Tinker Bell took me to Neverland! Now, I'm not going to lie to you: it wasn't exactly what I had expected -- in fact, it wasn't anything at all like I expected. But I know that it's going to be great.

SLIGHTLY

When?

PETER PAN

What?

SLIGHTLY

It's going to be great -- *when*?

PETER PAN

That all depends on us -- you know -- killing the dragon.

THE BOYS

Dragon?! Us? Kill a dragon! Are you crazy? Etc.

The boys turn away from Peter.

PETER PAN

I don't blame you. I know it sounds a little -- scary. But I've been there. I've seen the dragon and I know we can do this. And as soon as he's gone, Neverland will be ours!

(MORE)

PETER PAN (CONT'D)

There will be plenty of food to eat every day. And no guards to whip us if we're not working hard enough.

We see Smee creeping along the catwalk above the work area, eavesdropping on the conversation below.

CURLY

What about my brother?

PETER PAN

We'll find him. We'll find *all* the Lost Boys and take them to Neverland with us. We'll never have to worry about anything ever again! There's a tree there. The Never-Tree. It never stops putting out food. Whatever kind of food you want. All you have to do is think of it, and the food grows right before your eyes.

TWIN TWO

Wouldn't mind having a tree like that around.

But the boys aren't quite convinced. Peter says this next with quiet passion.

PETER PAN

Don't you see? If we don't face this dragon, we'll never find out that we can beat him! We'll be run by the Alastairs and Smees and dragons of the world the rest of our lives.

The boys are beginning to understand. Peter presses them:

PETER PAN (CONT'D)

When the dragon's gone, you'll be free. You can be anything you want to be. You can learn to fly!

He does a little flying for them. They're impressed, but still not convinced.

PETER PAN (CONT'D)

You'll never grow old.

That sparks a little interest, but --

TOOTLES

'Cause the dragon will kill us, first.

Enthusiasm damped. Above on the catwalk, Smee starts to walk away, seeing that Peter's not having any effect on the boys. Peter decides to employ a new tactic: bribery.

PETER PAN

Did I mention the buried treasure --

That stops Smee in his tracks. He leans in closer to hear better.

The boys, too, are curious and excited about this new information.

SLIGHTLY

Buried treasure?

TOOTLES

What buried treasure?

Smee leans way over the railing in order to hear better. Peter vamps. But he's good at it.

PETER PAN

Only -- Blackbeard's treasure, that's all.

The boys eyes widen. They look at each other, murmuring Blackbeard's name with excitement tempered with reverence.

THE BOYS

(ad-libbing)

Blackbeard! Most fearsome pirate ever lived. His treasure? Could we find it? Etc.

Smee falls over the railing and flails about a bit, but manages to finally get one leg up on the railing and pull himself back over the top as:

PETER PAN

I have a map! Take us right to it.

THE BOYS

A map! Where is it! Show us! That treasure is ours!

Peter realizes he's overstepped a little bit... he has no map. Slightly, older than the others and a bit more skeptical, would like proof.

SLIGHTLY

Let's see it.

PETER PAN

I left it in Neverland so it wouldn't get lost. Or stolen.

The boys consider all they've heard. Peter whips them up into an enthusiastic fervor again with the song:

SONG: "I DREAMED A DREAM OF NEVERLAND"

In which Peter describes Neverland to them -- not the Neverland we just saw, but the Neverland of their dreams. Each of the boys adds in parts they hope will be there and of course Peter responds in the affirmative -- it's all there. As they sing, the light we've come to know as Tinker Bell comes in through the skylight and "dances" around the boys as they sing. Some of the things they sing about are:

- coral reefs and rakish-looking craft off shore
- savages and lonely lairs
- gnomes who are mostly tailors
- caves through which a river runs
- princes with six elder brothers
- a hut fast going to decay
- one very small old lady with a hooked nose
- a round pond
- murders, hangings and dangling participles

-- chocolate pudding day

-- three pence for pulling out your teeth all by yourself

-- flamingoes flying over the island -- or the island flying over flamingoes

-- an upside down boat on the shore they can use for a house

-- a wigwam

-- But best of all, Neverland is snug and compact, not large and sprawly with tedious distances between one adventure and another, but nicely, comfortingly crammed.

Mary has come down the stairs and into the production room to hear most of the song. Still feeling the sting of no proposal, she decides to burst their little dreams, also.

MARY

Dreams. Childish dreams. Everyone knows there's no such place as Neverland.

PETER PAN

There is if I say there is.

MARY

Nonsense. Baby prattle.

SLIGHTLY

Oh, and what are you? Our mother?

But her words have caused some of the boys to start to lose faith.

CURLY

Maybe -- she's right.

That irritates Tinker Bell no end. She morphs from sparkling light to Tinker Bell and drops a big load of flying powder on Mary. Mary sneezes.

MARY

What's that?!

PETER PAN

Flying powder.

MARY

“Flying powder?!!”

Tinker Bell is quickly sprinkling flying powder on all the Lost Boys. They each sneeze in turn as Peter instructs them.

PETER PAN

Just think happy thoughts -- the happiest you have -- and you'll be flying before you can blink!

The boys all ad-lib their happy thoughts: a warm blanket at night, plum pudding, a shade tree to sit under all day, etc. And sure enough, they're beginning to fly. Mary doesn't even notice. All she sees is that she isn't flying. It must be a fraud.

MARY

This -- powder -- whatever it is -- doesn't work at all. Can't you all see you're being conned?

She sneezes again. George has come down the stairs to see what's going on.

GEORGE

Mary?

MARY

George!

She turns to look at him and, because *he* is her happy thought, she immediately flies.

GEORGE

(surprised and offended)

What are you doing?!

SMEE

Captain! The most -- discreditable thing --

ALASTAIR

(interrupting; brusque)

What do we always do before entering my office?

SMEE

But this is a matter of most sturgeon importance!

ALASTAIR

Smee -- ?!

Frustrated, Smee backs out, knocks on a door frame.

ALASTAIR (CONT'D)

Enter.

This has given Smee time to catch his breath.

SMEE

Blackbeard's buried treasure --

Alastair can't believe Smee has barged in on him
with this urban myth.

ALASATOR

Rumor and myth. A fool's tale. This is your urgent matter?

SMEE

It exists! The buried treasure is real!

Alastair turns to contemplate Smee.

ALASTAIR

Have you been drinking?

SMEE

There's a map.

ALASTAIR

A map.

Leading you right to it!

SMEE

Well? Let's see it.

ALASTAIR

Unfortunately --

SMEE

Alastair hates sentences that begin with the word
"unfortunately." As Smee stammers, not wanting to
admit the truth:

ALASTAIR

Spit it out, man! Where is the map?

SMEE

In the hands of Peter Pan.

Alastair's countenance grows dark.

ALASTAIR

Pan -- ! You mean to say -- there really is a map?

SMEE

He got it today while we was in London. He's gone to dig up the treasure and he's taken the other boys with him.

Alastair is in a black funk; we can only imagine the
images of carnage and mayhem he's contemplating.
Smee is a bit nervous to interrupt the man's
thoughts, but after a beat or two, timidly speaks up:

SMEE (CONT'D)

Uh -- Captain -- ?

Brought out of his reverie, Alastair is immediately
galvanized.

ALASTAIR

Man the schooner!

SMEE

Sir?

ALASTAIR

Man the schooner!

SMEE

-- why?

ALASTAIR

Must we go over this again? In any situation, what is always the best course of action to pursue?

SMEE

The easiest?

ALASTAIR

Precisely. We'll follow Peter and his ragtag band to the buried treasure and steal it from him. Man the schooner!

SMEE

But -- the schooner's out doing --

Alastair turns and gives him a cold stare.

SMEE (CONT'D)

-- pirating work -- ? Man the schooner! All hands on deck!

ALASTAIR

We set sail by moonlight!

George has arrived at the office. He knocks on the door jamb. Alastair looks up at him.

GEORGE

(confused)

Set sail?

ALASTAIR

Oh. Not you, George. This mission calls for men of imagination. You will stay here and keep the factory running.

GEORGE

I'll be -- in charge?

ALASTAIR

Well, you'll sort of be -- everything. The rest of us are going after Peter Pan and the buried treasure!

SONG: "The Treasure is Mine"

Alastair, joined by George, Smee and Cecco and Bill Jukes who come to see what the excitement is about, sing about the treasure being the key to their everlasting happiness.

Alastair adds that after the treasure is his, he'll kill Peter Pan for daring to cross him in the first place. Then he'll re-open the Lost Boys home as a fancy wellness spa for rich world travellers. His conquest of the entire world has just begun!

George's counterpoint is to try to make sense of this world gone suddenly mad. But make no mistake, he'll hold the pieces together until everyone regains their senses.

SCENE SEVEN: LONDON

The city is now making the transition from daytime to night.

SONG: "DREAMS"

The opening number "Keys" plays in reverse, this time to a song called "Dreams." Keys are for days; dreams are for nights.

--THE WHITE SWANS TAVERN: The Tavern keeper opens the bar and as the patrons stumble in, they sing: DREAMS fade too easily in the harsh light of day. A little drink helps keeps the dreams vivid in their minds.

-- MRS. PAN closing up her bakery cart. She and her customers sing: just as with baking bread, you have to be patient -- don't give up before your dreams come true.

She's almost certain she saw her son today and she's going to go to Alastair to convince him to help her find Peter. She can see her patience is paying off. By morning, perhaps her dream will come true.

-- THE BANKER locks up the vault. He and his employees sing that they'll dream of money all night long.

-- GEORGE locks up the factory. It's spooky in there when it's dark and you're all by yourself. George sings that he's never believed in dreams. He's believed in plans and graphs and following the rules. Has the whole world gone mad chasing dreams? Is he the only sane person left in London?

-- PETER PAN AND MARY, flying to Neverland. He sings that he now knows you can't wait for your dreams to come to you, you have to go to them and then fight any dragons that stand in your way. His dreams for the Lost Boys are finally coming true. Mary's counterpoint is that she is demanding Peter take her back to London at once -- all her dreams reside in George.

--ALASTAIR, SMEE, CECCO and BILL JUKES, in the schooner, now dressed in their finest pirate attire, give hot pursuit to Peter Pan. Smee keeps them oriented by looking through an enormous spy glass where he can see Tinker Bell's light as she circles Mary, herding her along the pathway to Neverland.

Alastair and his men sing that dreams belong to those who have the balls to steal them away from others. Let the little people dream their pathetic dreams, Alastair and his men will quickly steal them away. Amazing how simple and grand life can be when you recognize this fact and do whatever has to be done!

And with our entire company focused on their dreams, we:

END ACT ONE

ACT TWO

SCENE ONE: BURNED OUT, DESOLATE “NEVERLAND.”

As we hear the wind whistle through the matchstick-trees, suddenly one of the Lost Boys falls out of the sky, yelping. He’s lost his flying ability. The other Lost Boys, in quick succession, follow suit.

They’re not happy with the looks of Neverland and they’re not happy that, having run out of flying powder, they were unceremoniously dumped to earth. Peter flies down and lands gracefully.

SLIGHTLY

Ow! What’s the big idea?

TOOTLES

How come we all fell down?

PETER PAN

Ran out of flying powder, I guess.

CURLY

You seem to be doing all right!

And then Mary floats down ever so genteel-like.

MARY

Anyone can land gracefully. You simply have to be able to hold onto a happy thought as you descend.

The Lost Boys all do an mean-spirited imitation of her under their breath.

She turns to Peter.

MARY (CONT’D)

And now, if you’ll be so kind -- I’d like to return to London.

Although Peter had tried to warn the boys about Neverland's current state, they're shocked and discouraged.

TOOTLES

This is Neverland?

PETER PAN

Try to see it the way it was before.

CURLY

It's worse than London.

SLIGHTLY

Where's the food?

TOOTLES

You told us we'd never be hungry again.

PETER PAN

Right here.

He stands proudly next to the Never-Tree.

PETER PAN

The Never-Tree. It's going to start popping food out the minute we kill the dragon.

The boys are very disgruntled.

SONG: WHAT WAS I THINKING?

THE LOST BOYS lament their decision to follow Peter to this forsaken place. Sure, life was hard in London, but at least there they had the possibility of finding something to eat. Here -- ? Doesn't look like there's anything at all to assuage their hunger.

MARY sings about her ill-fated decision to stop and talk to Peter Pan instead of simply ignoring him and leaving the factory. She could be home, now, planning her wedding, instead of having flown for hours, herded by an obnoxious fairy, finding herself in a burned out, awful place.

PETER sings what was he thinking, bringing the Lost Boys here? They're hungry and tired and probably afraid. They'll be no help at all in slaying the dragon and worse, he now has to worry about their well-being. He's not even sure the Never-Tree will ever bear fruit. Why hadn't he just tried to take the dragon on his own?

Nearby, the Jolly Roger approaches the Island. SMEE sings What Was I Thinking -- telling the Captain about the buried treasure. I could have come out here and found it all by myself. Then I'd be rich and no longer beholden, to a man of no scruples or rules.

ALASTAIR sings of his superior thinking in covering all his bases before following the flying Peter and Mary here. He's stopped at the mines long enough to snatch up Curly's brother Nibs. If Alastair needs a hostage to exchange for the map, Nibs should be a very good choice.

CECCO AND BILL JUKES have a very simple refrain in the song: What are you thinking? Nothing -- and you? Isn't it amazing?! I'm thinking nothing, too!

During the song, we notice that several trees seem to be advancing on and encircling Peter and the Lost Boys. At song's end, braves step out from behind each tree and raise a bow and arrow to point at the hearts of the Lost Boys.

Peter sees Tiger Lily.

PETER PAN

Tiger Lily! These boys are with me! They've come to help us fight the dragon!

TIGER LILY

(to her braves)

Bring them all back to camp -- alive.

Prodding the boys with their bows and arrows, the braves start to head back to Camp. Mary turns to one of the Braves and solicits her help.

MARY

Hello. I'm not really supposed to be here. Just a flying powder miscalculation. I wonder if you could give me some help getting back to London.

The Brave aims her bow and arrow at Mary, indicating that Mary should move along with the others.

MARY (CONT'D)

Obviously you don't speak English.

(speaking very slowly and loudly, as if that would help)

I -- don't -- belong -- here!

(as the Brave nudges her with the arrow)

Yes, yes, fine! I'm going! Doesn't anyone know the way back to London?

(calling out in desperation)

George! George Darling! Can you hear me???? OW!

Mary gives the brave who just prodded her with an arrow an angry look.

MARY (CONT'D)

Obviously your mothers have not taught you even the most rudimentary manners.

(one last futile cry)

George!!!!

As Tiger Lily leads them to her camp, she sings a song about the Dragon and its fearsome nature.

SONG: "ONE BIG SCARY DRAGON FROM A LITTLE CROCODILE."

She sings about how many, many years ago, a lowly crocodile, with imagination and determination, stole the wings of the Never Bird, the fire of the Never Volcano and the mighty roar of the Never Wind and turned himself into a dragon.

The braves join her in song and dance, doing everything they can to scare the Lost Boys. And they pretty much succeed.

Peter tries to reestablish their confidence:

PETER PAN

So all we have to do is turn him back into a crocodile! Little old crocodile isn't so scary.

TOOTLES

But -- now that he's a dragon -- how can we ever turn him back into a crocodile?

PETER

Easy! We'll run him through with a sword!

At which, Peter feints a quick thrust to Curly and nicks him a bit. Not serious. But Curly is startled and a little scared.

CURLY

Ow!

MARY

Peter Pan! Stop that sword play at once! You're hurting the others!

PETER PAN

Girls! What do they know about anything.

TIGER LILY

Swords won't work on the dragon.

MARY

You see!

TIGER LILY

There's only one way to turn the dragon back into a crocodile. You have to steal his dreams.

PETER PAN

Yeah, I know, you mentioned that. There's only one problem.

SLIGHTLY

How do you steal a dragon's dreams?

PETER PAN

That's the problem.

TIGER LILY

Shouldn't be a problem to you. Aren't you an expert at stealing?

PETER PAN

Wallets, watches, the odd coin or two. Dreams?

SONG: YOU'VE GOTTA STEAL THE
DREAMS.

Tiger Lily, then Peter, Mary, and the Lost Boys sing about stealing the dreams from the dragon. As the song progresses, the boys begin to get the spirit and start acting out how they're going to steal the dreams. It's the same stealing process we've seen them do before with wallets, bread, etc. in London.

And now we see Smee lurking nearby, spying on them, popping his head up from time to time to get a good look, then disappearing again behind a rock or a tree.

At the end of the song, the boys are all excited and hyped up. But Mary, being who she is, tries to calm down the enthusiasm.

MARY

All right, all right. Settle down. You'll have your chance to slay the dragon, but right now, you need to get some sleep.

They all protest: sleep? It's middle of the day!

MARY (CONT'D)

You've had too much excitement. You need your naps. Come along! I'll have fresh cookies for you when you wake up. Off you go! You, too, Slightly!

SLIGHTLY

Me?! I'm not a baby!

MARY

Right now! Or no cookies!

He slumps off. The boys all find places to take a nap. Peter is annoyed.

PETER

Don't you see what you're doing to them?

MARY

What I -- What I am doing?! I'm being their mother!

PETER

Exactly!

MARY

And what, may I ask, is wrong with that? The boys are lost -- far away from home -- they need their mothers -- and I'm the only one they've got!

PETER

A mother is the last thing they need!

MARY

(shocked)

How can you say that! What would *your* mother think if she could hear you?

PETER

Don't you see? There's a time for mothers, and a time for dragons. And when it's time for dragons, it's no time for mothers!

MARY

The very idea!

PETER

You'll wipe their noses and kiss their scratches and make little babies out of them! Babies are no good against a dragon!

Mary glances over at Tiger Lily who is watching impassively. But Tiger Lily gives a slight nod to Mary, acknowledging that Peter's right.

MARY

Well, I don't see -- what possible difference could -- even warriors have mothers!

PETER

At home. Where they belong. Not sending them off to bed in the middle of the day.

MARY

You're -- you're just wrong! What do *you* know about mothers?!

TOOTLES

Mary, will you come tell us a story?

MARY

You see?!

As if his request has proved her right, Mary flounces off. Peter has bigger problems at hand.

PETER PAN

Slightly's right. How am I supposed to steal the dragon's dreams? They're inside his head!

TIGER LILY

Call them out.

PETER PAN

Call them out?

TIGER LILY

Dreams can't resist showing themselves if you call to them.

PETER PAN

I just call them -- and they -- come out?

TIGER LILY

Yes.

PETER PAN

It can't be that simple.

TIGER LILY

Most important things are.

SONG: MARY AND PETER "Can It Be So Simple?"

Mary has finished telling a story and the boys are all sleeping. This being a mother seems like second nature to her. She would have thought it would be more difficult.

Peter sings about how he's survived all these years on the streets. Now that his dream is in sight, can he really just call it out and have it appear? It can't possibly be that simple, can it?

They both wonder if the moment will come when they will lose the vision, lose their courage, lose the dream. Maybe not. Maybe it's simpler than they think.

SCENE TWO: THE PIRATE SHIP MOORED OFF NEVERLAND

Alastair is peeling an apple with a long, frightening looking sword. Bill Jukes and Cecco are keeping watch over Curly's little brother, Nibs, who is tied to the masthead, and very frightened.

Alastair sings a song about how he's the greatest villain that ever lived or ever will live.

SONG: "O Villainous I"

He has taken great pleasure in tricking the citizens of London into giving up their wealth and their youth to him. And now, with Blackbeard's Treasure in hand, there will be no stopping him. He owned London, and soon he'll own the world! Cecco and Bill Jukes are an obsequious chorus.

At Song's conclusion, Smee comes crawling aboard.

Smee comes climbing on board.

ALASTAIR

(to Smee)

About time you got back! Which way to the treasure?

SMEE

Uh ---

ALASTAIR

Smee?

SMEE

The treasure.

ALASTAIR

You were supposed to follow Peter Pan to Blackbeard's treasure. Don't tell me you let him give you the slip.

SMEE

No! No, no. No. They don't seem to be looking for the treasure.

ALASTAIR

Not looking for the treasure?! What are they doing?

SMEE

At the moment -- taking naps.

That annoys Alastair, who throws down the apple in disgust.

ALASTAIR

Naps?! Ridiculous!

SMEE

Before that, they were talking about -- well, as dubitiful as sounds -- how do I explain this -
-

Very hungry little Nibs speaks up:

NIBS

Please sir...

Everyone turns in shock that Nibs would address the great Alastair.

ALASTAIR

You're speaking to me?!

SMEE

This is important --

ALASTAIR

Yes, yes, just a minute, Smee.

NIBS

If you don't want the apple -- I'm terribly hungry.

ALASTAIR

Oh. Oh, I see. Hungry. Well. That's different.

SMEE

Captain, I think you should know --

ALASTAIR

In a minute, Smee! Can't you see I'm busy?

(to Nibs)

It's the apple you're after, is it?

NIBS

If -- you're done with it.

ALASTAIR

Well, I'm not.

He picks up the apple and tosses it overboard. Eight or nine flying fish leap out of the water to grab it. They all fight for it on their way back into the water. Alastair laughs.

ALASTAIR (CONT'D)

Some days I outdo myself. Now. What were you saying?

Suddenly, looking at Nibs, he's seized with an idea.

ALASTAIR (CONT'D)

Hold on -- why am I sitting here, waiting? Smee. Bring me the clock.

SMEE

But, sir --

ALASTAIR

The clock!

Smee hurries over to a rather largish clock sitting next to the ship's steering wheel, brings it back to Alastair.

Alastair winds it up.

SMEE

As I was saying --

ALASTAIR

Take this to Peter Pan. Tell him he has one hour to bring me the map to Blackbeard's buried treasure, or the little one tied up there walks the plank.

CONTINUATION OF ALASTOR'S SONG:

As he sings about the cleverness of himself and how no matter what the little people do to try to outwit him, in the end, they're always done in by his superior intellect and endless imagination. This time will be no different and soon Peter Pan will be dispatched forever. Gone down to Davy Jones locker.

SMEE

That's if the Dragon doesn't get us first.

ALASTAIR

The what?

The sound of the dragon approaching grabs Alastair's complete attention.

The dragon lets out one fiery belch and the ship's flag and all the hats on the pirates and various and other sundry things go up in flames.

ALASTAIR (CONT'D)

D-d-d-d-dragon?

And the dragon flies on.

SMEE

That's what I was trying to tell you about.

SCENE THREE: NEVER NEVERLAND

The boys are still sleeping. Tiger Lily has her head to the ground. Peter is carving a pan pipe out of a piece of wood. He tries it out. The tune is lilting, mysterious. It draws Mary over to him.

MARY

That's beautiful.

PETER PAN

(a shrug)

It's no sword. But maybe it'll work.

Mary has no idea what he's talking about. But before she can ask for an explanation:

TIGER LILY

The dragon. He's on his way.

Her braves bring something over to her, she hands it to Peter.

TIGER LILY (CONT'D)

You'll need this.

It's a large dream catcher, with a handle on it.

TIGER LILY (CONT'D)

Dream catcher. My braves made it long ago, hoping for the day you would come to capture the dragon's dreams. You can do it.

Her braves start beating the drums. The Lost Boys all wake up, rubbing their eyes.

PETER PAN

Come on, lads! It's time! The dragon's on his way!

Now they're all petrified. "The dragon! No! I want my mommy!" Etc.

PETER PAN (CONT'D)

Here's the plan!

The boys settle down a little bit to hear the plan.

PETER PAN (CONT'D)

I'll call the dreams out with this pipe.

He plays on the pipe. It has a mesmerizing quality on the boys. Settles them down completely.

PETER PAN (CONT'D)

As soon as the dreams come out of his head, Slightly will catch them with this.

They all stare at the Dream Catcher.

PETER PAN (CONT'D)

And then, it's just like London. Slightly to Curly to Tootles. The dragon won't know where his dreams went.

Slightly takes the dream catcher, awed by its beauty.

TIGER LILY

Remember -- without his dreams, the dragon is nothing but a crocodile!

PETER PAN

Nothing to be scared about. Just like any other day in London.

The boys start chanting: "Slightly to Curly to Tootles." Peter plays the pipes and the boys do a DANCE NUMBER practicing how they're going to steal the dreams from the dragon. It looks exactly like the dance they did in Act One, stealing from the Londoners.

And then the NOISE and the APPEARANCE of the Dragon, and everything falls apart. The Boys are terrified. They run in every direction, like Keystone Kops, bumping into each other, screaming, flailing about.

Peter leaps up onto a large boulder, plays the pipes. The music settles the boys down.

SONG: DREAMS COME OUT TO PLAY

And then, like a cobra mesmerized by a flute, the dreams start drifting up out of the dragon's head. **The dreams are holographic images of beautiful places, happy things.**

Slightly grabs them with the dream catcher. Once they're in the dream catcher, they become round, glowing balls. The dragon, enraged, goes after Slightly.

Slightly tosses the balls off to Curly, who tosses them off to Tootles, who tosses them into the ocean.

The fish we saw leaping out of the water for Alastair's apple leap up and eat the dream-balls.

As they eat the dreams, the fish are transformed into beautiful mermaids.

The dragon tries to go after one boy, then another, but gets lost in the hand-off. Just like the citizens of London did.

Finally the dragon tries to fly, but falls into the ocean.

He leaps up out of the ocean immediately. The sea water burns him, just like the water melted the Wicked Witch in that other story.

As the dragon comes out of the water, we see him transform before our very eyes into a crocodile and then belly flop back into the ocean and disappear.

The boys, Mary, everyone is astounded.

MARY

He -- really did turn into a crocodile!

SLIGHTLY

Did you see -- those mermaids?

TIGER LILY

Fish. Transformed by dreams.

PETER PAN

But -- what about Neverland? Tinker Bell said --

And then Neverland begins to transform.

Trees grow new life. Flowers burst through the ground. Birds fly in, singing. The fairies begin to return. The entire world is transformed into the Neverland we've all dreamed of now that Peter has turned the dragon back into a crocodile.

And the Never-Tree begins to put forth all kinds of food.

CURLY

Peter! Look! The Never-tree!

The boys all run for it, grabbing the food they've been dreaming of for years and eating it greedily.

And the SONG: DREAMS segues into NEVERLAND.

In which they all wonder at the power of Neverland and Tinker Bell returns with the fairies and flies circles around Peter. She says something to him in her tinkling voice that only Peter understands.

PETER PAN

(to Tinkerbell)

Aw, that's okay, Tink. We don't mind slaying dragons for you.

Tiger Lily steps up with a chieftain's headdress and puts it on Peter's head.

TIGER LILY

Peter Pan, you have saved Never Neverland from the terrifying dragon. As long as you stay here, you will have great adventures and you will never, ever grow old.

Everyone cheers.

MARY

But -- what about me? How am I supposed to get back to London?

Just then Smee appears. With the giant clock. He holds it up for Peter to see.

SMEE

You've got a bigger problem than that! You have exactly two minutes to bring Captain Alastair the map to Blackbeard's treasure, or Nibs walks the plank.

CURLY

What?!

The boys drop the food and hurry back to Peter.

CURLY (CONT'D)

Captain Alastair has my brother?

SMEE

If you want to see him again alive, you'll bring the map.

SLIGHTLY

What are we waiting for? Get the map.

PETER PAN

Can't.

MARY

You'd let Curly's brother walk the plank?

The boys all plead with Peter: "Take him the map!
We don't care! Let him have the treasure."

PETER PAN

I don't have it!

They're all silent. This is bad news.

PETER PAN (CONT'D)

There never was a map.

MARY

You lied to them!

PETER PAN

I got them here! Where they belong! Where they'll have everything they need!

CURLY

And now my baby brother is going to die!

The boys are very unhappy with Peter, and express it. Mary realizes that what Peter has said is true. He did get them there. He motivated them to kill the dragon. She goes to his side:

MARY

Stop it! All of you! Peter has a plan.

PETER PAN

I do -- ?

MARY

He wouldn't have brought you here unless he had a plan.

PETER PAN

Right.

SLIGHTLY

Yeah. Be quiet so he can tell us what we're going to do.

Mary speaks quietly to Peter.

MARY

I'm sure you have a plan. You just don't know that you do. But it's there. You just have to listen for it.

Peter starts to pace. The ticking of the clock gets louder and louder and louder. Obviously, Peter isn't coming up with any plan. And then the clock RINGS11111

SCENE FOUR: THE JOLLY ROGER

Nibs, his hands tied behind his back, is walking the plank. He finds the courage to confront Alastair:

NIBS

You won't get away with this!

ALASTAIR

No? And who is going to stop me?

PETER PAN

I will! Peter Pan, The Avenger!

ALASTAIR

Proud and insolent youth! Prepare to meet thy doom!

PETER PAN

Dark and sinister man! Have at thee!

Alastair and Peter engage in a dazzling sword fight. Peter is quick and agile; Alastair has learned sneaky tricks. It seems Alastair has the advantage, but then Peter turns his thrusts aside. At last, Peter knocks the sword from Alastair's hand.

Alastair leaps down to the deck where the cannon is, and with one of his lit cigars, lights the wick on the cannon. He then grabs up the clock and Nibs and takes him to the end of the plank.

PETER

Let him go!

ALASTAIR

In three seconds the cannon ball will rip through the cabin, sinking the ship, drowning you all!

Peter looks towards the cannon, the wick burning lower.

ALASTAIR (CONT'D)

Go for the cannon, I kill the boy!

SLIGHTLY

If you don't go for the cannon we'll all die!

Alastair laughs maniacally.

ALASTAIR

No answer? You're outclassed, callow youth! You're no match for me! One second!

He holds the clock up high, triumphant, and THE CROCODILE BURSTS out of the ocean, taking Alastair's hand and clock in one quick movement. Everyone is stunned.

It takes Alastair a beat to even register what's happened.

ALASTAIR (CONT'D)

My hand!

Releasing the boy, Alastair leaps overboard, chasing the crocodile.

The other pirates turn tail and run, jumping into the sea after him.

Peter rips the wick out of the cannon just before it ignites.

The Lost Boys cheer and raise Peter Pan, carrying him on their shoulders, cheering. When they reach Mary, Peter jumps down and faces her.

PETER PAN

I'll fly you back to London.

MARY

I'll never forget you.

PETER PAN

Maybe -- once in a while -- you can come tell stories to the boys.

MARY

In the fall. When it's housecleaning time.

Peter takes Mary by the hand and they lift up together and begin to fly away from "Neverland." The Lost Boys all call out to her: Goodbye, Mary! Don't forget us! We love you! Etc.

As they fly over the Jolly Roger:

SCENE FIVE: THE JOLLY ROGER

On board the Jolly Roger, Alastair has just fashioned a hook out of steel, the hot forge still crackling, sending flames into the air.

As Peter flies overhead, Alastair, now the familiar HOOK, sings:

SONG: "IT'S NOT OVER, YET."

In which he lets the audience know that although he's lost his hand, he isn't gone and if anything this event has simply made him more evil than before.

He'll never stop hunting down Peter Pan until he's caught him and killed him and then nothing can stop him from ruling the world.

SCENE SIX: LONDON

On one side of the stage, the factory.

On the other side, Mrs. Pan's bedroom, which looks remarkably like the bedroom from the Barrie play "Peter Pan."

Mrs. Pan sits at the window, looking out, watching for Peter. Finally, she closes the window, goes to bed.

In the factory, George is doing everything in his power to keep the machinery working all by himself.

This is a virtuoso slap-stick routine along the lines of Ben Turpin or Buster Keaton: George vs. The Machine!

This dance/gymnastic/pantomime performance is done to the rhythmic, percussive sound played in Act One.

Peter and Mary fly into London. They come to the factory. Peter watches as Mary floats down to the factory floor.

As she floats down into the set, George loses complete control of the machinery. Mary lands and reaches over to the switch and turns it off.

GEORGE

Mary! You're back!

MARY

George.

He starts to complain, in his old-George way:

GEORGE

I can't believe you just flew away -- leaving me here with --

He stops. He's not even convincing himself. He hurries over to her, gets down on one knee.

GEORGE (CONT'D)

I missed you terribly. I had an awful dream. I dreamed every boy in town realized simultaneously they wanted to marry you. They all run to your house -- but I outsmarted them.

MARY

Of course you did, George.

GEORGE

I took a cab and nipped in first.

MARY

And what did I say?

GEORGE

Hmmm?

MARY

When you asked me to marry you. What did I say?

GEORGE

I don't know. I woke up.

She waits. George takes the ring out of his pocket. Offers it to her.

GEORGE (CONT'D)

Will you? Marry me?

MARY

I think -- Wendy. Then John. Then Michael.

GEORGE

How's that?

MARY

The names. Of our children.

GEORGE

Yes, yes. Exactly what I was thinking. Yes.

Peter leaves and flies to the window of his mother's bedroom. He could open the window. He almost does. And then he doesn't. He flies away.

SCENE SEVEN: NEVERLAND

With the Jolly Roger still anchored just off shore, Neverland is alive and green and beautiful. The Lost Boys are sword fighting. The Indian Braves are beating the drums. The fairies are flitting about. A mermaid jumps out of the water and back in.

And then Peter flies into view. As everyone waves and calls to him, the company sings the FINALE: "I DREAMED A DREAM OF NEVERLAND."

Peter and Tinker Bell do an arial ballet as they all sing about the joys of living in Neverland.

THE END