Cathy Rigby is Peter Pan

STUDY GUIDE

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Created and Developed by
StudentsLive
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Cathy Rigby

is

PETER PAN

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Dear Colleague:

It is our pleasure to welcome you to StudentsLive’s: Peter Pan “You’re Flying!” Education Program. The following information will explain exactly what you can expect from our program and how you can best prepare your Students/Scouts for this very exciting day. Please read all the information carefully.

Using the enclosed study-guides and press information as a teaching tool, we suggest you creatively familiarize your students with the themes of Peter Pan. Aside from inspiring them for this special day, you will help your Students/Scouts better understand the very profound issues that they will see portrayed on stage. We trust that you, as their Teacher/Leader, will provide a safe environment, in which they can share their thoughts and feelings, and an arena in which they can hear varied perspectives and opinions that may differ from their own.

Many of your Students/Scouts will immediately recognize and relate to the themes in Peter Pan because of its powerful and universal appeal. Some of your students may also be surprised to see live theatre deal with these very real issues in such an honest and direct manner, both in language and in behavior.

Please do your best to prepare your students by sharing the socially and culturally significant information within the study-guide. We leave it up to you to integrate this material in whatever way you feel will best meet the unique personalities of your students and the curriculum demands of your course.

Please see the StudentsLive Mission and Profile on the following page. If you are not following us on Facebook, you can find our page at "StudentsLive Broadway Education Programs" in the search box. Add us to your page for the most up-to-date information from StudentsLive. You can also follow our tweets at Twitter.com with the usernames: StudentsLiveBEP and PassportToBway. Please also take a look at our wonderful new StudentsLive Broadway Education Programs Reel that you can view by clicking below:

http://www.youtube.com/watch?v=4Iwv737-oA8

We are available to answer your questions at our office at (212) 220-6000. There is also an education “hotline” at which you can leave messages after office hours. Without your enthusiasm, time and interest in your Students/Scouts’ education, this experience would not be possible. We are very excited about working with you to make this a memorable day for everyone involved and thank you for your support.

Sincerely,

Amy Weinstein
President/Founder of StudentsLive
**STUDENTSLIVE MISSION**

*StudentsLive’s* mission is to create highly effective, interactive and innovative workshops and new audience development programs in partnership with the best theater our country has to offer: Broadway. We enrich audiences’ access to and understanding of live theatre; creating and inspiring newer, better and wider audiences and artists alike; connecting and providing deeply engaging, experiential visits to Broadway shows by offering the highest quality education programming and services.

We began partnering with producers to develop future audiences of critical thinkers who would return time and again to seek out quality theatre, and instill appreciation and love for the arts at an early age. Since 2000, *StudentsLive’s* curriculum-based programs have attracted over **100,000** new audiences from the widest range of cultural, ethnic and socioeconomic backgrounds.

*StudentsLive* supports alternative learning, cross cultural and interdisciplinary opportunities for a wide range of new audiences and creating, developing, managing and implementing interactive Broadway Educational Workshops and Materials for support in classrooms worldwide. *StudentsLive* trains, hires, and organizes teams of Broadway artists and professionals to serve each audience’s needs, and our programs enable a new generation of audiences to make the arts a permanent part of their lives in ways in which they can deeply explore its value, not just fill up a seat.

**STUDENTSLIVE PROFILE**

Since 2000, *StudentsLive’s* Award-Winning live interactive education programming have attracted over **100,000** participants from as far away as Guam, The UK, Italy, and from all across the United States. The *League of American Theatres and Producers* and *Theatre Development Fund* have awarded *StudentsLive* grants six years in a row for Outstanding Education Programs on Broadway. *StudentsLive’s* programs are now attracting adult groups and tour internationally in collaboration with presenters all across the world.

Guest Speakers and workshop participants at our high profile **Exclusive Student Matinees and Workshops** on Broadway have included:

- Judge Judy
- Kathy Lee Gifford
- Chazz Palminteri
- Geraldine Ferraro
- Susan Lucci
- Bernadette Peters
- Johnnie Cochran
- George Hamilton
- Joey Fatone
- Tommy Hilfiger
- Reba McEntire
- Scary Spice

*StudentsLive’s* programs have been recognized as vital to New York City’s arts and education initiatives by Mayors Michael Bloomberg and Rudolph Giuliani, and have received letters of support and praise from Former President Bill Clinton and Secretary of State Hilary Clinton.

Our programs have also been covered and written about in national and local print and electronic media by The *New York Times*, The *Jane Pauley Show*, Court TV, Variety, The *Daily News*, The *New York Post*, ABC, CBS, NBC, Fox, UPN, and NY1.

Past/current shows and select Broadway partnerships have included a wide range of National Actors Theatre Productions including *The Resistible Rise of Arturo Ui* starring Al Pacino and *Judgment at Nuremberg* starring Maximillian Schell, Broadway Productions of *A Class Act*, *Annie Get Your Gun*, *The Civil War*, *Def Poetry Jam*, *The Exonerated*, *Metamorphoses*, *Flower Drum Song*, *Baz Lurhman’s La Boheme*, *I Am My Own Wife*, *Movin’ Out*, *Peter Pan* (National Tour with Cathy Rigby), *Wonderful Town*, *Seussical*, *Little Women*, *The Musical*, *Cookin’*, *Sweet Charity*, *Avenue Q*, *The Phantom of the Opera*, *Dirty Rotten Scoundrels* (National Tour, Broadway League Grant 2006), *Rent*, *Grease*, and *Spring Awakening* (Broadway League Grant 2007), *Chicago* and *In the Heights*.

Current and continuing partnership shows include *Wicked* and *Cirque Du Soleil’s Zarkana* at Radio City Music Hall. *StudentsLive* supports alternative learning and cross cultural and interdisciplinary opportunities for all ages, and provides educators, schools and organizations with expert consultation, staff support and informational materials and resources.
Supplemental Lesson: Theatre Etiquette

Objective:
students will be able to
a. act out their behavior and dress at four different types of performances.
b. list appropriate modes of behavior and dress for each event.
c. identify people in the group who advance, hinder, or add nothing to the group's purpose.
d. identify the type of performance from the actions and attire portrayed.
e. explain why each type of conduct and clothing is appropriate for the venue.
f. produce a poster and brochure outlining audience behavior for the theatre.

Materials:
colored "tickets" to different events
a hat

English Language Arts Standards:
English Language Arts standard: Students will demonstrate competence in speaking, listening, reading, writing, and social interaction

Aim:
How do we behave differently for a live theatre production than we do at other types of performances?

Do Now:
Divide class into four groups by having students pull tickets from a hat to four "events" on four different colors of paper (e.g., white, pink, yellow, green) reading "Admit one."

Motivation:
Students get together with those with the same color tickets. Write on the board: Those of you with the following colors will attend the following events:
1. white = a private screening of the latest film for young people.
2. pink = a live concert by N'SYNC
3. yellow = a Broadway play
4. green = an interactive show at a club

Activity:
1. Distribute Brainstorm sheet to each group.
   Instructor's prompt:
   Discuss what you believe is the appropriate way to dress for your event as well as the appropriate behavior for the audience. You are to select a recorder from your group who will write the group's responses. Next, plan a brief (one-minute) scene in which you act out your event, showing the audience's behavior. You will have ten minutes to complete this task.
2. After 10 minutes, have each group act out their event for the class without revealing it. Ask the students: What event were they demonstrating? How did you know which event was being portrayed?
3. How many of you have been to an event like the one you portrayed in class?
4. Have reporters tell the class what each group decided about dress and behavior at the event it attended.
5. How many of you have ever been to a performance that began with announcements to the audience? What were these? Why were they made?
Summary:
How is dress for the four events different? Why is audience behavior different in a participatory event than it is an audience?

Homework:
1. Explain how you will dress and act as an audience member for a Broadway performance.
2. Create a poster or brochure for audience behavior at a live theatre production within a week. (Teachers can use student work to decorate their rooms or produce a bulletin board in the hallway. They can also reproduce the groups' pamphlets for all members of the class and distribute them just before attending the theatre.)

BRAINSTORM SHEET

Group members’ names__________________________________________
__________________________________________

Recorder’s name______________________________________________

Event________________________________________________________

Appropriate dress Reasons
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

Appropriate behavior Reasons
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
Cathy Rigby is PETER PAN

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THE BOY WHO WOULDN'T GROW UP

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Peter Pan, in one form or another, has been enchanting audiences for over 100 years. Here we touch briefly on his history and origins.
PETER PAN - Synopsis

ACT 1

Scene 1
The Darling family children, Wendy, Michael and John, prepare for bed under the supervision of the nurse, Nana, as their parents prepare for an evening out.

When Mr. Darling expresses his uncertainty over the value of a dog as a nurse, Mrs. Darling reveals that Nana recently protected the children from an intruder - a little boy who escaped through the nursery window, leaving his shadow behind.

After a fuss over Michael’s medicine Mr. Darling collides with Nana. When the children show more concern for Nana than for him, Mr. Darling banishes Nana to the yard.

Mrs. Darling tucks the children into their beds, lights their night-lights (“Tender Shepherd”) and leaves for the evening.

Upon Mrs. Darling’s exit, the nursery windows open, admitting Tinker Bell, followed by Peter Pan. Finding his shadow, Peter tries to reattach it. When the shadow refuses to stick, Peter begins to cry, waking Wendy.

After introductions, Wendy assesses the situation and sews Peter’s shadow back on for him. He is so pleased with himself that he overlooks Wendy’s contribution and revels in “the cleverness of me!” (“I Gotta Crow”).

Wendy offers Peter a kiss. He sticks out his hand to accept. Perplexed, she gives him her thimble. In exchange he gives her a “kiss” - an acorn button from his clothes - which she puts on a chain around her neck.

Peter tells Wendy that he ran away when he was born because he did not want to grow up and now lives among the fairies in a very special place - “Neverland.” He reveals that he has come often to the Darling nursery to hear stories - and then goes back to tell them to his companions, the Lost Boys.

After Wendy tells him the ending of “Cinderella”, he begins to leave. Wendy prevents his departure by promising to tell many stories to him and the boys. He agrees to take Wendy and her brothers to Neverland.

They wake John and Michael as Peter reveals the secret of flying - a sprinkle of fairy dust and happy thoughts - (“I’m Flying”) and soon the four, along with Tinker Bell, are off over London to Neverland. (Flying Ballet).

ACT 2

Scene 1
The scene shifts now to Neverland, where Tiger Lily dances with an offering of a basket of fruit. It is hijacked yet again by the Lost Boys; this a game that they often play. The Boys argue briefly, then flee when they hear the Pirates approaching (“Pirate March”).

WE now meet Captain Hook and his first mate, Smee. Hook reveals that Peter Pan is his mortal enemy, as it was he who cut off Hook’s hand and fed it to the crocodile which now follows Hook everywhere, hoping to eat more of him. Fortunately, the croc also swallowed a ticking clock, which warns Hook of its approach.
Accidentally discovering the underground home of Peter and the Lost Boys, Hook demands music to inspire him as he plots a way to get Peter (“A Princely Scheme - Hook’s Tango”). Hearing the tick tock of a clock, Hook and the pirates flee.

The Lost Boys come out of hiding. They are confronted by the Indians who demand revenge. They battle (“Indian Dance”). Curly sights the “Wendy bird.” The Indians hide. Tinker Bell enters. Jealous of Peter’s attentions towards Wendy, she tells the Boys that Peter wants them to shoot the Wendy down. Tootles fires an arrow; Wendy falls to the ground, an arrow in her heart. Realizing their error, the boys try to hide Wendy. Peter arrives with Michael and John and announces that he has brought them all a mother. The Boys reveal Wendy to Peter. Peter takes Tootles’ arrow and attempts to stab him with it, but is unable - Wendy’s hand has caught his arm. Peter realizes that Wendy was saved by his “kiss.” He banishes Tinker Bell for a week, and then leads the Boys in building a respectable little house for their new mother (“Wendy”).

Wendy awakens and agrees to be the Boys’ mother - if Peter will agree to be the Father. He does. When they discover a cake left by the underhanded Pirates (in an attempt to poison the Boys), Wendy deems it too damp and rich and disposes of it. Before Wendy tells them the conclusion of “Cinderella”, Peter gives the Boys a fatherly lesson (“I Won’t Grow Up”).

Scene 1A
On another part of the island, Hook expresses his frustration at the arrival of a mother for the boys. He once again begins to plot Peter’s demise (“Another Princely Scheme - Hook’s Tarantella”).

Scene 2
Peter and Wendy arrive at Marooner’s Rock. Wendy approaches a mermaid and it tries to pull her into the lagoon. Peter saves her and the mermaid swims away. He sees pirates approaching. He and Wendy hide as Smee and Starkey enter with their prisoner, Tiger Lily. They plan to leave her on the rock to slowly drown as the tide comes in. Peter, mimicking Hook’s voice, orders the men to set her free, which they do. Hook arrives. Smee assures him that they have freed the prisoner as ordered. Knowing he has given no such order, Hook calls out to the spirit of the lagoon. Peter replies in Hook’s voice, eventually being tricked into revealing himself. Peter and Hook fight, Peter rescuing Wendy from the clutches of the Pirates. As Peter crows over his victory, Hook sneaks up on him and wounds him twice. Unable to fly, Peter forces Wendy to fly away and leave him behind. Unaware that Tiger Lily and an Indian have come to his rescue, Peter admits “To die will be an awfully big adventure.”

Scene 3
Back in the home underground, Wendy tells the boys the endings of their favorite stories. They are interrupted by the arrival of the Indians with Peter. The Indians and the Boys celebrate their new friendship (“Ugh A Wug”). The Indians go aboveground to watch for pirates as Wendy, Peter and the Boys settle in for the night (“Distant Melody”). The lullaby makes Michael and John homesick. Wendy feels that their mother is waiting for them and decides that they must leave. She offers to take everyone with them, assuring them that her parents will adopt them all. Peter reluctantly gives the Boys permission to leave, but will not go with them. He disagrees with Wendy about Mothers, having returned to his own mother to find a new child sleeping in his bed. He chooses to remain behind, so that he will “always...be a little boy and have fun.” He dispatches Tinker Bell to lead the children home.
Above them, the Pirates attack and conquer the Indians. They beat a tom-tom, tricking the children into believing that the coast is clear. Wendy makes Peter promise to take his medicine and to come for her every year to do his spring cleaning. He lays down and falls asleep.

As the Boys and Wendy leave the home under the ground, they are captured by the Pirates. Hook sneaks in and finding Peter asleep, poisons his medicine. He exits as Tinker Bell enters, wakes Peter and tells him the terrible news. As Peter sharpens his dagger for a fight, Tinker Bell tries to warn him about the poison. Not believing her, Peter attempts to drink the medicine as promised. Tinker Bell beats him to it and becomes deathly ill. Peter pleads with the audience to save Tinker Bell’s life, by clapping to show that they believe in fairies. Tinker Bell is saved and she and Peter go off to rescue Wendy.

**ACT 3**

**Scene 1**

On the deck of the Jolly Roger, the Pirates drunkenly celebrate. Hook glories in his villainy (“Captain Hook”). Hook tells the Boys that they will be forced to walk the plank, but that he has room for two new cabin boys. He tries to recruit Michael and John, who refuse on the grounds that they could no longer be loyal subjects of the King. Wendy is brought up on deck as the familiar sound of a ticking clock is heard. As Hook hides, Peter, carrying a clock, and the Indians sneak on board and go below. Hook reemerges when the tick tock fades and orders one of the Pirates to go below for his lash. They hear a scream, followed by a crow. Several other Pirates follow with the same result. Hook goes to investigate and returns immediately, his light extinguished. The Pirates exclaim that the ship is bewitched because there is a girl on board. As Hook turns on Wendy, Peter reveals himself and there is a great battle, ending with the reappearance of the crocodile and Hook being forced overboard. The ship erupts in a celebration of victory.

**Scene 2**

The Lost Boys and Peter, accompanied by Wendy and the Indians, drag the Pirates with a rope. Peter is celebrated by all (“I Gotta Crow - reprise”).

**Scene 3**

We return to the Darling nursery, where Mrs. Darling sits looking out the window as Nana turns down the children’s beds, as she has done every night since they disappeared. Mr. Darling has taken up residence in Nana’s kennel. The children appear at the window (“Tender Shepherd - reprise”) and rush into their mother’s arms. Wendy asks her parents to adopt all of the Lost Boys - and Smee! – and they agree (“I Won’t Grow Up - reprise”). Wendy sees Peter at the window and begs him not to forget to come for her.

**Scene 4**

We return to the nursery, years later. A child, Jane, is sleeping. A grown-up Wendy is sitting in a chair by the fire, reading. Peter flies in the window, come to bring Wendy back for spring cleaning. He discovers, at first sadly, then angrily, that Wendy has grown up. As Wendy leaves the nursery, he begins to cry, waking Jane. Jane tells him that she knows who he is and that she has been waiting for him. As Jane begins to fly, Wendy reenters. Peter invites Jane to come with him (“Neverland - reprise”) and they fly off as Wendy watches them go.
ONE HUNDRED YEARS OF PETER PAN:
A Brief History

"The story of Peter Pan has always held a special fascination for children of all ages, and with good reason - it offers a swashbuckling adventure combined with some of man's most secret desires, to fly and explore another world somewhere beyond the stars, and never to grow old."

-Didier C. Deutsch, American theater historian

The character of Peter Pan was first mentioned in a 1902 book by Sir James M. Barrie (he was knighted in 1913) entitled "The Little White Bird." In 1904, the character of Peter was perfected and became the lead character in the full length play, "Peter Pan, or The Boy Who Wouldn't Grow Up." In 1906, the section of 'The Little White Bird" that originated Peter Pan was published separately as a book called "Peter Pan in Kensington Garden," Then in 1911, Barrie turned his popular play "Peter Pan" into a novel called "Peter and Wendy."

James Barrie never had his own children (one of the reasons his marriage to actress, Mary Ansell ended in divorce), but spent a great deal of time playing with the children of his good friends, Sylvia and Arthur Llewelyn Davies. He loved to create skits for the children's entertainment. It was while writing and acting out skits with the Davies children that Barrie developed the characters and plot he would use in the writing of the full-length play version of "Peter Pan."

Barrie even acted out the part of the over-the-top comic villain Captain Hook to the delight of the boys. As he explained in his dedication to the play, "I made 'Peter Pan' by rubbing the five of you (the Davies boys) violently together, as savages with two sticks produce a flame." (Of the five boys, Peter was the one most closely linked with his fictional namesake, an identification he hated all his life. Though he was a highly successful publisher, Peter spent most of his life depressed and committed suicide in 1960.)

Barrie also drew his inspiration from the boys' parents. He modeled Mr. Darling after the young lawyer, Arthur Llewelyn Davies. Mrs. Darling was based on the refined, nurturing mother Sylvia Davies.

After Sylvia and Arthur's early deaths, Barrie adopted their five boys. The girl in the family, Wendy, had died at a very early age.

The play also has strong roots in the reality of Barrie's life. Like Peter Pan, Barrie was a boy who refused to grow up. He took such elements of life as his awkwardness with, yet dependence upon women, his love of children, and his own longing for childhood, shaping these elements into one of the most-loved stones of all time.

Barrie came up with the last name Pan based on Greek mythology. Pan was the Greek god that symbolized natural forces. Pan was the ancient god of forest, flocks and shepherds. Peter's enchanted Pan-side granted him the power to remain a child forever.

Despite the quality and originality of the piece, Barrie still had a hard time getting it produced. Unlike today, plays in 1904, usually did not have special effects like flying and major scene changes.

Finally, English producer Charles Frohman agreed to produce the play. He cast one of England's most popular actresses, 37-year-old Nina Boucicault as Peter. Barrie also directed the first production,
giving the cast only a few pages of script at a time. He was a perfectionist as a director, often having cast and crew rehearse up to 15-18 hours at a time.

Even with its major technical requirements and unique plot and characters, "Peter Pan" was a great success. It was a big hit throughout England and then in the United States in 1905, with famed actress, Maude Adams, performing the lead to great critical acclaim.

Throughout its history, the role of "Peter Pan" has continued to be played by grown women. Such actresses as Pauline Chase, Jean Forbes-Robertson, Hayley Mills and Maggie Smith performed the role in London.

On Broadway, besides Maude Adams, Peter has been played by Marilyn Miller, Eva La Gallienne, Anne Edger, Jean Arthur, Mary Martin, Sandy Duncan, and most recently Cathy Rigby. In addition, "Peter Pan" has been shown on television, was made into a famous 1953 full-length animated Walt Disney film, and been made into three other movies: "Peter Pan" in 1924, the Stephen Spielberg version, "Hook" in 1992, and most recently, "Peter Pan" in 2003.

The first musical version of "Peter Pan" came to New York in 1950. This version starred Jean Arthur as Peter, Boris Karloff as both Mr. Darling and Captain Hook. The songs were by Leonard Bernstein.

Four years later, another musical version (the one Cathy Rigby now stars in) opened on Broadway at the Winter Garden Theatre. This popular 1954 version was composed by Mark Charlap and Jule Styne and with lyrics by Carolyn Leigh, Betty Comden and Adolph Green. It starred Mary Martin and Cyril Richard. Nine days after the show closed, it aired as a two hour NBC special and was watched by an estimated 70 million people.

Why is "Peter Pan" still so popular all over the world? It might be because it speaks to the smallest child with its spectacle and fantasy, especially the thrill of flying. Older children can also relate to the characters that are their own ages and the great adventures that Peter and his friends have with Captain Hook and the pirates. Adults enjoy "Peter Pan" because it rekindles the magic of the first time they saw it when they were children, and, let's not forget, the glorious songs and the universal theme of ones desire to never grow up.

In 1929, Barrie presented all rights to "Peter Pan" to the Great Ormond Street Hospital for Sick Children in London, which continues to receive income from all of the various productions mounted all over the world.
100 Years of Pixie Dust
PETER PAN Timeline

1904 London, Duke of York's Theatre with Nina Boucicault, the director's sister starred as Peter Pan
1905 New York, Maude Adams stars as Peter Pan
1928 Eva Le Gallienne stars as Peter Pan
1950 Jean Arthur stars as Peter Pan
1953 Disney produces full-length animated feature film
1954 Mary Martin stars as Peter Pan
1955 The NBC television debut starring Mary Martin as Peter Pan
1979 Sandy Duncan stars as Peter Pan
1988 Cathy Rigby's first national tour
1989 Cathy Rigby's first National Tour of Peter Pan
1990 Sony's feature film, "Hook" released
1998 Cathy Rigby stars on Broadway in Peter Pan
2000 Cathy Rigby's A&E television production of Peter Pan released
2003 Sony's second feature film, "Peter Pan," released
2004 Miramax Films feature film "Finding Neverland" to be released
A Tradition is Born: Why Women Have Played The Role of Peter Pan

James M. Barrie mounted the first production of Peter Pan in 1904. Not knowing how popular Peter Pan would become, Barrie was unaware that this first production would set theatrical traditions for the play for generations to come. A few traditions associated with Peter Pan are Mr. Darling and Captain Hook being played by the same actor, Nana and Crocodile being played by the same actor and, perhaps the most famous of all, the cross-gender casting of a female as Peter Pan. Women would go on to play the lead role in Peter Pan for almost 50 years. The first woman to play Peter was 37 year-old Nina Boucicault and from that casting, the tradition was born. It wasn’t until the 1980’s that a major production cast a male actor in the lead role. When the music was added 50 years after the original production, it was also written in a key for a woman’s voice to sing.

But why did Barrie choose a woman for the first production? The following may have been factors that influenced his decision:

- At that time, labor laws said children could not appear onstage after 9pm. Therefore, the closest person to resemble a child would be a small woman.
- Women are lighter (than men) and therefore easier to fly
- All the flying and acting may have been too much for an actual child

Women Who Have Played the Role of Peter Pan

1904. Nina Boucicault
1905. Maude Adams

1906. Souvenir Program with Maude Adams

1950. Jean Arthur

1954. Mary Martin

1979. Sandy Duncan
James Matthew Barrie was born in the small Scottish town of Kirriemuir on May 9, 1860, inheriting his mother's love of storytelling. From an early age, his mother told him fantastic stories about her childhood spent in Kirriemuir. His mother, Margaret Ogilvy raised James with her ten other children. James was in awe of her and decided at an early age that he too, would tell stories.

When Barrie was six, his much-loved thirteen-year-old brother, David, died in a skating accident. Barrie was to spend the rest of his childhood trying in vain to replace his brother in the eyes of his mourning mother. In his mother's biography, "Margaret Ogilvy," Barrie writes, "She (Margaret) lived twenty-nine years after his (David's) death... But I had not made her forget the bit of her that was dead; in those nine-and-twenty years (David) was not removed one day farther from her." James' unsuccessful attempt to be substitute for his more loved brother David would affect Barrie's adult life and his writings. It also made him emotionally distant from others. He threw himself into sports, debate and visiting the local theater. As the years progressed, Barrie's shyness worsened, due in part to his small stature. As an adult, he was barely five feet tall.

After graduating from Edinburgh University, Barrie had his first success as a journalist for the Nottingham Journal. He followed this success with writing a series of highly regarded short stories and had several books published. But what he really wanted to write for was his great love, the theater. So in 1891, he finally wrote his first play, Ibsen's Ghost" (1891), a parody on "Hedda Gabler." He followed this with "Walker, London" (1892). During the production, he met his future wife, the actress, Mary Ansell.

The marriage was not a success, but during the years he was married, he wrote his most successful plays, including 'The Little Minister"(1897), "The Admirable Crichton" (1902), and his most famous play, "Peter Pan" (1904).

In 1908, the year Mary Ansell divorced him, his good friend Arthur Llewelyn Davies died of cancer and in 1910 his wife Sylvia died from the same disease. Barrie was left to take care of all five Davies boys, whom he adopted and treated like his own children.

"Peter Pan" was his greatest success. In 1912, he turned it into a book, called "Peter and Wendy." He also went on to write more successful plays, most famously, "What Every Woman Knows" (1906), "Dear Brutus" (1917) and "Mary Rose" (1920) which were all very well received.

Barrie was knighted in 1913. Before he died in 1937, Barrie also received several honorary degrees for his contribution to world literature (and, of course, for writing "Peter Pan.")
CATHY RIGBY

Cathy Rigby's extraordinary ability to capture quirky characters and deliver them to theatre audiences with heaping measures of wit and whimsy has propelled her career to new heights (and probably a record number of frequent flyer miles). In partnership with husband Tom McCoy, Cathy co-produces the award winning theatrical season at La Mirada Theatre in southern California, where she lives with her large family of six. However, her family is used to sharing Cathy with Broadway audiences in New York, as they did recently when Cathy starred as the irrepressible 'Cat-in-the-Hat' in Seussical at the Richard Rodgers Theatre and on a major National Tour.

But the character that continues to define Cathy's stage career is that of 'Peter Pan', a role that reoccurs with regularity since she earned a Tony nomination for the title role on Broadway in the early 90's. Cathy and Tom have toured Peter Pan nationally and returned to Broadway for another long run and still more Tony nominations ("Best Revival of a Musical" - twice in one decade!) Now the production is a celebrated Arts & Entertainment TV show and a best seller on video and DVD and the soundtrack is widely available on tape and CD. "Peter Pan" was also nominated for 4 Emmy Awards following the Arts & Entertainment airing, and won the Emmy for Outstanding Art Direction.

Cathy's acting career didn't materialize overnight, however. Seven years of voice and acting training and 12 years of ballet helped prepare her for TV, movie and stage roles. And right from the beginning she was cast as beloved popular characters. Her musical debut was 'Dorothy' in The Wizard of Oz, soon followed by Annie Get Your Gun, Meet Me in St. Louis, South Pacific, Paint Your Wagon, They're Playing Our Song and The Unsinkable Molly Brown to name just a few. Her acting versatility has also taken Cathy to dramatic roles in numerous TV movies, including "The Perfect Body," "Hard to Read," "The Great Wallendas" and "Triathlon."

Athletic roles come naturally to Cathy; before she became an acting sensation, she was "America's Sweetheart of Gymnastics." She's a two-time Olympian (1968 and 1972), the first American woman to medal in World Gymnastics and she holds a dozen International Gymnastics medals, including eight gold. "Wide World of Sports" named Cathy one of "America's Most Influential Women in Sports" and for 18 years, she was an ABC sports commentator. Cathy and her family are deeply involved in numerous charitable causes, and Cathy is a very popular motivational speaker, especially on the topics of nutrition and wellness.

National Standards in Lessons for PETER PAN

"All states and schools will have challenging and clear standards of achievement and accountability for all children, and effective strategies for reaching those standards."

-- U.S. Dept. of Education

"Developed by the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts), the National Standards for Arts Education is a document which outlines basic arts learning outcomes integral to the comprehensive K-12 education of every American student."

-- Consortium of National Arts Education Associations
Note: These standards appear throughout the lessons in the study guide to connect performing arts to the established curriculum.

**NATIONAL STANDARDS FOR ENGLISH LANGUAGE ARTS**

Students will demonstrate competency in:

**READING by:** reading widely and diversely in traditional and contemporary literary genres and authors, as well as magazines, newspapers, texts, and online sources

**WRITING by:** using the writing process from brainstorming through drafting, revising, and editing, to publishing using appropriate rhetorical styles (e.g. Letters, reports, poetry, responses to literature, literary analysis, narrative procedure, persuasion, reflection) for different purposes

**SPEAKING, LISTENING, AND VIEWING by:** participating in conferences, group meetings, preparing presentations, making informed judgments about television, radio, and film productions, analyzing public speaking performances.

**NATIONAL STANDARDS FOR SOCIAL STUDIES**

Students will demonstrate competency in:

**GETTING INFORMATION by:** identifying and recognizing advantages and limitations of various sources, locating sources of print and non-print information, identifying types and kinds of information needed, organizing collected information

**USING INFORMATION by:** classifying, evaluating, drawing inferences, checking completeness of and generalizing from data, scrutinizing consequences of courses of action and selecting those most likely to achieve goals in accordance with basic values, understanding and analyzing chronological relationships and attitudes to events in history and their effect on the present, revising generalizations with new data.

**PRESENTING INFORMATION** orally and in writing as outlined in English Language Arts standards

**NATIONAL STANDARDS FOR APPLIED LEARNING**

Students will demonstrate competency in:

**PROBLEM SOLVING by:** designing a product, service, or system, improving a system, planning and organizing an event or activity

**COMMUNICATING by:** presenting project plans and findings

**USING INFORMATION by:** gathering information to complete a project, learning from models

**DEMONSTRATING SELF-MANAGEMENT AND WORKING WITH OTHERS by:** participating in the establishment and operation of self-directed work teams whose members have diverse talents

**COMPLETETING THE PROJECT**
NATIONAL STANDARDS FOR THEATER

Students will demonstrate competency in:

CREATING AND PERFORMING THEATER PIECES by: using the basic elements of theatre in their characterizations, improvisations, and playwriting, engaging in individual and group theatrical and theatre-related tasks, describing the various tools and means of creating, performing, and producing theater, Designing by Visualizing and Arranging Environments for Classroom Dramatizations, Understanding Context by Recognizing the Role of Theatre, Film, Television, and Electronic Media in Daily Life.

NATIONAL STANDARDS FOR MUSIC

Students will demonstrate competency in:

Listening to music, creating original music, identifying the primary cultural, geographical, and historical setting for music.

NATIONAL STANDARDS FOR DANCE

Students will demonstrate competency in:

Understanding dance as a way to create and communicate meaning, applying and demonstrating critical and creative thinking skills in dance, demonstrating and understanding dance in various cultures and historical periods.

NATIONAL STANDARDS FOR VISUAL ARTS

Students will demonstrate competency in:

Creating a work of art, organizing ideas, creating works of art based on themes, symbols, and events, identifying/using various means for designing, producing, and exhibiting art works.
CHAPTER TWO: NEVERLAND

- Introduction to Chapter Two: Plot Summary and Analysis
- “Neverland” lyrics
- “The Neverland” from Chapter 1 of Peter Pan
- Article “Inventing Wonderland” by Melissa Jayme
- Lesson 1
- Lesson 2

In Peter Pan, the musical, our imaginations are quickly swept up in Peter’s dream-like description of his home, Neverland. It is a place that all children, as well as many adults, aspire to. In this chapter, we will explore some of the ways we can help our students make Neverland a reality for themselves.
Summary

Peter Pan opens in the nursery of the Darling family household in Bloomsbury, London. The family is somewhat impoverished, employing Nana, a Newfoundland dog, as the three children’s nurse. When the play’s action begins, Nana is putting the youngest Darling child, Michael to bed, while Mrs. Darling prepares to go out for dinner with her husband. Wendy and John, the eldest and middle, respectively, play at being their parents for her. While Nana sees to the children. Mrs. Darling confides to her husband that she saw the face of a little boy at the window trying to get in and that she has seen it before. She almost caught him once but only managed to snare his shadow, which she has kept rolled up in a drawer. Mrs. Darling also describes a ball of light accompanying him.

Mr. Darling declares that he is sick of Nana working in the nursery and takes her to be tied up in the yard. Wendy hears Nana’s barking, noting that the sound is one of danger and warning, not unhappiness. Despite her reservations about leaving her children, Mrs. Darling tucks the children in bed and departs, turning out their light as she goes. Right after she leaves, Tinkerbell and Peter Pan enter, looking for Peter’s shadow. Tinkerbell appears as a ball of light who can dart quickly around rooms, and speaks only in bells. Peter finds the shadow but cannot reattach it. His efforts awaken Wendy. She learns that he does not have a mother and that she must never touch him. She finally realizes that he cannot reattach his shadow, and she sews it back on for him. She tries to kiss him, but he is ignorant of this simple display of affection. Instead, he gives Wendy an acorn button which she puts around her neck. Tinkerbell is rather jealous of Wendy and tries to subvert the affection Peter Pan shows for her. Peter begins to tell her of the “secret place” he lives called Neverland.

Analysis

Peter Pan is a children’s fantasy/adventure set in turn-of- the-century London and an imaginary place called Neverland. The action that takes place in London is focused in the nursery of the Darling household, located in the borough of Bloomsbury. Neverland is an island, and the action in these scenes takes place in the forest, including shelters both above and below ground; there is also a lagoon where mermaids swim. The other Neverland location is Captain Hook’s pirate ship, the Jolly Roger, where the play’s climactic battle takes place. These diverse settings emphasize the difference between reality and fantasy. Though the Darling household has a dog for a nanny (a slightly fantastic notion), the household is predominantly rooted in sober reality; order prevails within the home. In Neverland, there is no mature authority so the island features forest, lagoons, and pirate ships—things that appeal to a child’s sense of adventure and fun.
Never Neverland
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

I have a place where dreams are born,
And time is never planned.
It's not on any chart,
You must find it with your heart-
Never Neverland.

It might be miles beyond the moon,
Or right there where you stand.
Just have an open mind,
And then suddenly you'll find
Never Neverland.

You'll have a treasure if you stay there.
More precious far than gold.
For once you have found your way there,
You can never, never grow old.
So come with me where dreams are born,
And time is never planned.
Just think of lovely things,
And your heart will fly on wings,
Forever
In Never Neverland.

You'll have a treasure if you stay there,
More precious far than gold.
For once you have found your way there,
You can never, never grow old.
And that's my home where dreams are born,
And time is never planned.
Just think of lovely things,
And your heart will fly on wings,
Forever - In Never Neverland.
Mrs. Darling first heard of Peter when she was tidying up her children's minds. It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for the next morning, repacking into their proper places the many articles that have wandered during the day.

I don't know whether you have ever seen a map of a child's mind. There are zigzag lines on it, just like your temperature on a card and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of color here and there and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and six elder brothers, and a hut fast going to decay, and one very small old lady with a hooked nose. It would be an easy map if that were all, but there is also first day at school, religion, fathers, the round pond, needle-work, murders, hangings, verbs that take the dative, chocolate pudding day, getting into braces, say ninety-nine, three-pence for pulling out your tooth yourself and so on, and either these are part of the island or they are another map showing through, and it is all rather confusing, especially as nothing will stand still.

Of course, the Neverlands vary a good deal. John's for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together. John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents, but on the whole the Neverlands have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose, and so forth. On magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf; though we shall land no more.

Of all delectable islands, the Neverland is the snuggest and most compact, not large and sprawling, you know, with tedious distances between one adventure and another, but nicely cramped. When you play at it by day with chairs and tablecloth, it is not in the least alarming, but in the two minutes before you go to sleep it becomes very real. That is why there are night-lights.

Occasionally in her travels through her children's minds, Mrs. Darling found things she could not understand and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there in John and Michael's minds, while Wendy's began to be scrawled all over with him.

James M. Barrie, from "Peter Pan"
The 19th century marked the emergence of children’s literature with color illustrations that helped readers to visualize the characters and the stories. Although the history of children’s literature dates back to the 600’s, few authors wrote books intended specifically for children before the 1800’s. Children’s books prior to this focused on instruction of behavior and beliefs; ideas which reflected the moral ideals of their time.

Many of the most revered works in children’s literature were published between 1865 and 1926. Four of the works written during this time are Alice’s Adventures in Wonderland, The Wind in the Willows, Peter Pan and The Many Adventures of Winnie the Pooh. These four classics fall into the genre of modern fantasy, which is defined as events, settings or characters that are outside the realm of possibility and which often contain truths to help the reader understand the world in which they live.

Some of the works that are now considered children’s classics were not primarily written for children. Instead, they were political satires. For example, in Lewis Carroll’s Alice’s Adventures in Wonderland, many of the events that occur during the course of Alice’s adventures are rooted in English culture: tea parties, croquet games and awkward encounters with royalty. Many of Alice’s running conversations with herself reflect aspects of Victorian childhood and education: her constant concern about good manners, her study of Latin, her mediocre knowledge of geography, moral poems which she had to memorize, and the fact that she frequently becomes frightened and lonely enough to burst into tears.

Carroll was a mathematician and logician who was obsessed with puzzles and logic games. He created the story on the spur of the moment for a 10-year-old girl named Alice Liddell and later published the book in 1865.

In 1911, J.M. Barrie published Peter Pan or The Boy Who Wouldn’t Grow Up. The story is a reflection of Barrie’s life. When Barrie was six, his 13-year-old brother passed away from a head injury. The accident was emotionally paralyzing for Barrie’s mother and she never recovered from it, which deeply affected Barrie. He felt that death would leave his brother a child forever; that he would never grow up. Stories that Barrie’s mother used to tell him about having to help raise her "motherless" siblings were direct inspiration for Wendy and the Lost Boys. The name Wendy was created by Barrie from his own personal experience. W.E. Henley’s little girl Margaret had called Barrie her "fwendy". Margaret died at age three, and Barrie, heart broken, re-christened her "Wendy". Henley was the model for Hook (and another classic pirate hero, Robert Louis Stevenson’s Long John Silver).

In 1908, Kenneth Grahame published The Wind in the Willows. He wrote the book for his only son while working as a secretary at the Bank of England. The major theme of the story is the struggle between the noisy, common way of life and the quiet and genteel. The main tale tells how Toad’s obsession with motor cars leads him to imprisonment from which he escapes into the Wild Woods and with the help of his companions, regains Toad Hall from Untermenschen Stoats. The book reflects the author’s unhappiness with his own life.

A.A. Milne wrote the story of Winnie the Pooh in 1926. He based the characters on his young son’s stuffed animals. The stories describe the adventures of a boy named Christopher Robin and his animal friends in the forest called the Hundred Acre Wood. The boy is the only human being in the adventures and serves as the kindly master of the animals. Milne stated that he did not intend the Pooh stories to be "children’s stories" but stories for the child in all of us. Children’s literature serves many purposes; to help young readers to understand and empathize, to develop moral reasoning, to stimulate imagination and to inspire. For the mature reader, it may serve as simple enjoyment. But children’s literature is not merely stories for children but as A.A. Milne stated: "stories for the child in us."
Lesson 1: Telling the story of Peter Pan

Objective:

the students will be able to 1. use physical movement and imagination to help tell the story of Peter Pan and 2. retell the story using different points of view

Materials:

Synopsis of Peter Pan from chapter 1

Standards:

English: Students will demonstrate competency in writing, speaking and listening.
Theatre: Students will demonstrate competency in creating and performing theatre pieces
Applied Learning: Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

How can we recreate the story of Peter Pan?
Do Now: form a circle large enough for everyone to see each other.

Activity:

1. Students will act out story as teacher tells it. (The story can be read from the synopsis – minus song titles – or simply retold in the teacher’s own words) Any student, at any time, can jump into the empty space in the circle and become a character, a prop, a piece of furniture. Whenever the teacher waves her/his arms, the image dissolves to begin a new episode in the story.

2. Story Circles: Students will form groups of four, numbering themselves from 1 to 4. At teacher’s signal, #1 begins telling the story in her/his own words. At the next signal, #2 picks up the story from the point of view of Tinker Bell the fairy. At the next signal, #3 picks up the story from the point of view of Captain Hook. #4 concludes the story from the point of view of the grown-up Wendy talking to her daughter Jane. (Each member of the group should be given about two minutes to speak).

Summary:

Journal writing: How does the point of view of the storyteller change the story? Give specific examples from your group.

Homework:

Retell the entire story of Peter Pan, writing in your own words, from the point of view of any character other than a neutral storyteller.
Lesson 2: Creating Neverland

Objective:

the students will be able to create individual and communal representations of Neverland

Materials

“The Neverland” from Peter Pan; lyric of “Never Never Land” (and a recording, if possible); Drawing paper; crayons; pencils; markers

Standards:
English: Students will demonstrate competency in writing, speaking and listening.
Theatre: Students will demonstrate competency in creating and performing theatre pieces
Visual Arts: Students will demonstrate competency in creating a work of art, creating works of art based on themes, symbols and events.
Music: Students will demonstrate competency in listening to music
Applied Learning: Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

What does Neverland look like?
Do Now: What do you think Neverland looks like?

Activity:

1. Students form a large circle in the classroom. Based upon their recollection of the story as told and retold previously in class, students will use the space and any available furniture in the room to create the island of Neverland. (Teacher prompts with questions such as “Where should we place the home under the ground? What would be in it? Where is Marooner’s Rock? Where is the Jolly Roger anchored? Etc.)

2. The students read aloud and/or listen to the lyrics of “Never Never Land.” Teacher prompt: How is this description of Neverland different from the way we described it in our telling of the story? In what ways do the lyrics of this song change your perception of Neverland?

3. Teacher reads or distributes and has students read “The Neverland.” Students will use drawing materials to draw pictures of their own “Neverlands”.

Summary:

Students will show and explain their “Neverland” illustrations.

Homework:

A Neverland with pirates, mermaids and lagoons seems appropriate for an early twentieth century child. Write a description of Neverland as it might appear to a child in the twenty first century.
CHAPTER THREE: I GOTTA CROW

- Introduction to Chapter Three: Plot Summary and Analysis
- “I Gotta Crow” Lyrics
- “Positive Self-Talk” from http://www.salesstar.com
- Lesson 3

Characters in Peter Pan are certainly not lacking in self-esteem. Peter and Captain Hook, although apparent opposites, both revel in their accomplishments and self-satisfied personalities. In this chapter, we hope to help our students discover something about themselves worth crowing about.
Introduction to Chapter Three

Summary

After Peter and Tinkerbell have entered through the Darlings’ window, Peter finally finds the shadow but cannot reattach it. His efforts awaken Wendy. She learns that he does not have a mother and that she must never touch him. She finally realizes that he cannot reattach his shadow, and she sews it back on for him. At this point, Peter states “Oh, I am so clever! Oh, the cleverness of me!” Wendy immediately tells Peter he is conceited.

Analysis

All of us, including children, see ourselves in a certain way in our thoughts. In fact, we have a mental picture of ourselves. For children, this picture includes who they are, what they can do, and how they think others see them. It may be good or bad or some of each. For example, a child may feel that he or she does well in school, not so well at sports, or is good at getting along with friends.

Peter is an excellent example of someone who has self-confidence. Although it’s not best to be conceited or boastful about your self, it is important to focus on positive traits in your character. Peter truly believes he can conquer Pirates, fly anywhere, and protect the Lost Boys... and there is no stopping him!
I GOTTA CROW
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

PETER
(SINGING)

CONCEITED -- NOT ME!
IT'S JUST THAT I AM WHAT I AM, AND I'M ME.
WHEN I LOOK AT MYSELF,
AND I SEE IN MYSELF,
ALL THE WONDERFUL THINGS THAT I SEE,
IF I'M PLEASED WITH MYSELF
I HAVE EVERY GOOD REASON TO BE.
I GOTTA CROW (CROW)
I'M JUST THE CLEVEREST FELLOW
'TWAS EVER MY FORTUNE TO KNOW (CROW)

I TAUGHT A TRICK TO MY SHADOW TO STICK TO THE TIP OF MY TOE I GOTTA CROW.
I GOTTA BRAG! (CROW)
I THINK IT'S SWEET I HAVE FINGERS AND FEET
I CAN WIGGLE AND WAG!
I CAN CLIMB TREES AND PLAY TAG WITH THE BREEZE
IN THE MEADOWS BELOW --
I GOTTA CROW

IF I WERE A VERY - ORDINARY - EVERYDAY THING
I'D NEVER BE HEARD COCK-A-DOODLING 'ROUND LIKE A BIRD-SO
NATURALLY (CROW)
WHEN I DISCOVER THE CLEVERNESS OF A REMARKABLE ME (QUACK)
HOW CAN I HIDE IT, WHEN DEEP DOWN INSIDE IT

JUST TICKLES ME SO
THAT I GOTTA LET GO AND . . . . . .!

(CROWS)
"Dummy!"
"Stupid!"
"Failure!"
"Moron!"

If you're like most people, you talk to yourself. Depending on how comfortable you are with it, you may audibly say words that others can hear -- but for the majority of us, when we talk to ourselves, we just say it in our minds.

Aside from the negative comments made by people we love, giving yourself negative feedback -- negative "self talk" is possibly the worst kind of name-calling we can possibly do.

Perhaps as a child you heard the old playground rhyme "Sticks and stones may break my bones, but names will never hurt me." Sadly enough, the negative words and phrases that we hear -- especially from ourselves -- can leave a lasting hurt that usually isn't easy to repair.

Motivational speaker Les Brown compares negative words to a nail being pounded into a board. Sure, the nail can be removed, but the hole remains, at least until it's patched up and repaired.

When other people call us names, we usually consciously or unconsciously discount their point of view. After all, others have grudges to bear, opinions that don't jibe with ours, or different ways of looking at the world. It becomes easier to ignore a nasty comment when a stranger or an unthinking co-worker utters it.

But when we utter those nasty epithets ourselves, that's when they really sting.

Our self-image is largely created out of a mix of the praise of others, our upbringing as a child, the love shown to us by our loved ones, and our own self-talk.

Where people are usually fair with others -- often much more fair than they deserve, many of the most fair people are relentlessly nasty towards themselves.

Are you fair with your self-talk?

Take a one-day test. Put an index card in your pocket or purse. On one side of the card, write "positive." On the other side, write "negative." During that one day, each time you find yourself giving yourself a self-talk "pat on the back," make a mark on the "positive" side. Each time you berate yourself, or use negative labels for yourself or something you've done, make a mark on the other side.

At the end of the day, tally up the marks, and see how well your self-talk is going. If it's overwhelmingly positive, congratulations -- you're on the way to a positive future. If it's overwhelmingly negative, use this experience as an experience to create new behavioral patterns for the future. If it's in the middle, then actively work to angle your self-talk in the future toward the positive side.
Of course, it's important to be fair with yourself -- but I find that most people are fairer with their worst enemy than they are with themselves. Even if you do something wrong, use it as a positive learning experience, not as an excuse to tear yourself down.

If you've gotten into the negative self-talk rut, it may be difficult to find your way out. As we use words and phrases over and over, our mind develops mental habits. Just like the trails cut into a forest, those mental paths are easier to take than other paths, which may be more beneficial, but are more overgrown. It takes time to blaze those trails toward success and enlightenment.

Here's a useful little exercise to help your mind find new paths to take:

Take a sheet of paper and write "I am" at the top.

Then, for the next 10 minutes, fill in the rest of the sentence, over and over. "I am exciting," or "I am handsome," or "I am rich," come to mind -- but you're going to have your own list. Make them more truthful than my own first attempts.

Don't stop early -- keep going for the entire 10 minutes. If you find it difficult to complete, keep going and get as many as you can.

Make certain to keep your answers positive, or at least neutral. Don't let the negative labels come into play.

After you've got your list, read it through several times, reading each statement aloud, drilling it into your mind. If you are like most people, by the time you've finished this little exercise, you will have thought of a number of other additions you can make to your list.

Make a pact for positive self-talk

Make a pact with yourself -- to eliminate from your self-talk behavior anything that would belittle you or your contributions. Choose self-talk that helps you succeed, not self-talk that helps you fail.

Some suggestions:

Rather than negative self talk:  Choose this positive self talk:

<table>
<thead>
<tr>
<th>Why does this always happen to me?</th>
<th>How can I make it so this no longer happens?</th>
</tr>
</thead>
<tbody>
<tr>
<td>You're so stupid!</td>
<td>You've got a few things still to learn to become better.</td>
</tr>
<tr>
<td>I can't do it!</td>
<td>I am able to accomplish anything through persistence.</td>
</tr>
<tr>
<td>You're lying to yourself if you think you can do that!</td>
<td>Other people have learned how to accomplish this, and you can, too!</td>
</tr>
<tr>
<td>You're just not measuring up!</td>
<td>You've still got a lot of potential!</td>
</tr>
<tr>
<td>What a disaster!</td>
<td>What can I learn from this?</td>
</tr>
<tr>
<td>Look at that guy -- he knows so much! I'll never catch up!</td>
<td>What can I learn from that guy? What does he know that I don't know?</td>
</tr>
<tr>
<td>She's so beautiful -- and I'm not!</td>
<td>How can I make myself more attractive?</td>
</tr>
<tr>
<td>Why can't I be lucky like her?</td>
<td>How can I prepare myself to become more &quot;lucky?&quot;</td>
</tr>
</tbody>
</table>
As you can see from this list, much of the self-talk has two sides to it -- a positive and a negative. When we choose the constructive, positive side, we learn, grow, and excel. When we choose the negative, destructive side, we stagnate, lose, and fail.

As success-minded individuals, we should always get in the habit of making all of our communications positive -- and a good place to begin is with our personal communications with ourselves.

Lesson 3: Something to Crow About

Objective:
The students will be able to define and discuss self-esteem

Materials:
Lyrics and recordings of “I Gotta Crow” and “Hook’s Waltz”

Standards:

English: Students will demonstrate competency in writing, speaking and listening.
Social Studies: Students will demonstrate competency in reading, writing, speaking and listening.
Music: Students will demonstrate competency in listening to music
Applied Learning: Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

What are you proud of?
Do Now: form a circle large enough for everyone to see each other.

Activity:

1. Shameless Bragging: Students and teacher will each tell the group one thing that they do very well or that they are proud of. (e.g. shoot a free throw, braid hair, bake cookies, I’m the tallest person in my family, etc.)

2. I Gotta Crow: Teacher will distribute lyric sheets. Class will either read aloud or listen to the two songs. Teacher prompt: What does “crowing” symbolize? What does Peter brag about? Is he justified or just conceited? What about Hook? How are Peter and Hook different? The same?

3. for discussion: What is self-esteem? How do both Peter Pan and Captain Hook benefit from their strong self-esteem? Are you more of a Peter or a Hook?

Summary:

Is it a good idea to “crow”?

Homework:

Essay: Reflect on an incident or situation in which your self-esteem or lack of self-esteem influenced the outcome. What was the situation? How did you react to it? How did your self-esteem help or hinder you? Be as specific as possible, but don’t reveal anything you would be uncomfortable with.
CHAPTER FOUR: I'M FLYING

- Introduction to Chapter Four: Plot Summary and Analysis
- “I’m Flying” Lyrics
- “Come Away, Come Away” from Chapter 3 of Peter Pan
- from Act 1, Peter Pan – A Fantasy in Five Acts
- Lesson 4

In Peter Pan, the musical, Peter finally tempts Wendy to come with him to Neverland by appealing to her mothering instinct – and by teaching her and her brothers to fly. As children, we all wonder what it would be like to fly – and this chapter helps our students rekindle that wonder.
CHAPTER FOUR INTRODUCTION

Summary
Peter reveals that none of the Lost Boys have mothers, so he comes to the Darling children’s window to hear their stories and relate them to his friends. Wendy says that she knows lots of stories, so Peter teaches her how to fly so she can come to Neverland and tell stories to the Lost Boys. She insists that her brothers learn to fly as well, though Peter is not as interested in teaching them. Peter blows fairy dust on them and the children fly away to Neverland. Mr. and Mrs. Darling come home to find their children’s beds empty.

Analysis
What child doesn’t want to fly? Children dream of sifting through the clouds, defying all the rules of gravity, and flying away to their own Neverland. Flying symbolizes freedom, fun, and adventure for children. Flying in Peter Pan emphasizes the essential necessary ingredient, that the wish to fly is something that may come true if it is wished upon with a child-like faith that has not been blighted by or rejects the demands of rationality that come with the adult world.
I’M FLYING

Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

PETER
I’M FLYING,

WENDY
Flying!

JOHN
Flying!

MICHAEL
Flying!

PETER
LOOK AT ME, WAY UP HIGH,
SUDDENLY, HERE AM I,
I’M FLYING!

WENDY, MICHAEL, AND JOHN
He's flying!

PETER
I’M FLYING,

WENDY
Flying!

JOHN
Flying!

MICHAEL
Flying!

PETER
I CAN SOAR, I CAN WEAVE,
AND WHAT'S MORE, I'M NOT EVEN TRYING.

WENDY, JOHN AND MICHAEL
HE'S NOT EVEN TRYING!
PETER
HIGH UP AND AS LIGHT AS I CAN BE,

WENDY, JOHN AND MICHAEL
AS HE CAN BE!

PETER
I MUST BE A SIGHT LOVELY TO SEE.

WENDY, JOHN AND MICHAEL
Oh, yes, Peter. You are!

PETER
I'M FLYING...

WENDY
Flying!

JOHN
Flying!

MICHAEL
Flying!

PETER
NOTHING WILL STOP ME NOW,
HIGHER STILL, LOOK AT HOW
I CAN ZOOM AROUND
WAY UP OFF THE GROUND,
I'M FLYING!

WENDY, JOHN AND MICHAEL
He's flying!

PETER
I FLY AND I'M ALL OVER THE PLACE,
YOU TRY AND YOU FALL FLAT ON YOUR FACE.

PETER
I told you!
I'M FLYING...
WENDY
Flying!

JOHN
Flying!

MICHAEL
Flying!

PETER
OVER BED, OVER CHAIR,
DUCK YOUR HEAD, CLEAR THE AIR,
OH, WHAT LOVELY FUN, WATCH ME EVERYONE,
TAKE A LOOK AT ME AND SEE HOW EASILY IT'S DONE,
I'M FLYING!

WENDY, JOHN AND MICHAEL
HE'S FLYING!

PETER
(SPOKEN)
Did you like that?

WENDY, JOHN AND MICHAEL
Oh, yes!

PETER
You want to learn how to do that?

WENDY, JOHN AND MICHAEL
Oh, teach us, Peter, please!

PETER
Very well, but first I have to throw the fairy dust on you. Wendy. Michael.

JOHN
Peter! Now me.

PETER
Alright…John.
(HE BLOWS THE DUST AND LAUGHS. HE SINGS.)

PETER
NOW THINK LOVELY THOUGHTS.
THINK LOVELY THOUGHTS.

THINK LOVELY THOUGHTS . . .

That’s what I said, John - come on.

Fishing

WENDY
Hopscotch -

Candy

Picnics-

Summer-

Candy

Sailing-

Flowers-

Candy

Lovelier thoughts, Michael!

Christmas!

ALL FOUR

JOHN

PETER

JOHN

MICHAEL

JOHN

WENDY

MICHAEL

JOHN

WENDY

MICHAEL

PETER
(MICHAEL GOES UP IN THE AIR)

MICHAEL

I flewed!

PETER

That's it!

(ALL THREE CHILDREN FLY, ONE BY ONE, THEY RISE UP AND SWOOP DOWN AS MUSIC CONTINUES, THEY MEET HIGH ABOVE THE STAGE)

PETER

Come on! I'll take you to Neverland!

WENDY

Neverland! Oh, it would be heavenly!

PETER

There are Pirates!

JOHN

Pirates!

PETER

And Indians!

WENDY

Indians!

JOHN

Let's go at once! Neverland!

PETER

(SINGING)

GET READY!

WENDY

Ready!

JOHN

Ready!

MICHAEL

Ready!(CHILDREN LOWER TO THE STAGE)
HEADIN' FAR OUTA SIGHT,
SECOND STAR TO THE RIGHT.
WENDY, MICHAEL, JOHN,
TINKER BELL, COME ON.
HURRY UP AND FOLLOW ME
FOR SOON I WILL BE GONE,
I'M FLY!

CHILDREN

He’s Fly…

PETER

Flying!
(PETER SPINS INTO FLIGHT, THE SET BREAKSAWAY, THE CHILDREN JOIN PETER IN THE AIR)

WENDY, MICHAEL, JOHN

Flying! (AT THE END OF THE FLYING BALLET)

PETER

This way to Neverland.

Come Away, Come Away!

From PETER PAN by J. M. Barrie, Chapter 3

"You see, I don't know any stories. None of the lost boys know any stories."

"How perfectly awful," Wendy said.

"Do you know," Peter asked, "why swallows build in the eaves of houses? It is to listen to the stories. Wendy, your mother was telling you such a lovely story."

"Which story was it?"

"About the prince who couldn't find the lady who wore the glass slipper."

"Peter," said Wendy excitedly, "that was Cinderella, and he found her, and they lived happy ever after."
Peter was so glad that he rose from the floor, where they had been sitting, and hurried to the window. "Where are you going?" she cried with misgiving.

"To tell the other boys."

"Don't go, Peter," she entreated, "I know such lots of stories."

Those were her precise words, so there can be no denying that it was she who first tempted him.

He came back, and there was a greedy look in his eyes now which ought to have alarmed her, but did not.

"Oh, the stories I could tell to the boys!" she cried, and then Peter gripped her and began to draw her toward the window.

"Let me go!" she ordered him.

"Wendy, do come with me and tell the other boys."

Of course she was very pleased to be asked, but she said, "Oh dear, I can't. Think of mummy! Besides, I can't fly."

"I'll teach you."

"Oh, how lovely to fly."

"I'll teach you how to jump on the wind's back, and then away we go."

"Oo!" she exclaimed rapturously.

"Wendy, Wendy, when you are sleeping in your silly bed you might be flying about with me saying funny things to the stars."

"Oo!"

"And, Wendy, there are mermaids."

"Mermaids! With tails?"

"Such long tails."

"Oh," cried Wendy, "to see a mermaid!"

He had become frightfully cunning. "Wendy," he said," how we should all respect you."

She was wriggling her body in distress. It was quite as if she were trying to remain on the nursery floor.

But he had no pity for her.

"Wendy," he said, the sly one, "you could tuck us in at night."

"Oo!"
"None of us has even been tucked in at night."

"Oo," and her arms went out to him.

"And you could darn our clothes, and make pockets for us. None of us has any pockets."

How could she resist. "Of course it's awfully fascinating!" she cried. "Peter, would you teach John and Michael to fly too?"

"If you like," he said indifferently; and she ran to John and Michael and shook them. "Wake up," she cried, "Peter Pan has come and he is to teach us to fly."

John rubbed his eyes, "Then I shall get up," he said. Of course he was on the floor already. "Hallo," he said, "I am up!"

Michael was up by this time also, looking as sharp as a knife with six blades and a saw, but Peter suddenly signed silence. Their faces assumed the awful craftiness of children listening for sounds from the grown-up world. All was as still as salt. Then everything was right. No, stop! Every-thing was wrong. Nana, who had been barking distressfully all the evening, was quiet now. It was her silence they had heard.

"Out with the light! Hide! Quick!" cried John, taking command for the only time throughout the whole adventure.

And thus when Liza entered, holding Nana, the nursery seemed quite its old self, very dark; and you could have sworn you heard its three wicked inmates breathing angelically as they slept. They were really doing it artfully from behind the window curtains.

Liza was in a bad temper, for she was mixing the Christmas puddings in the kitchen, and had been drawn away from them, with a raisin still on her cheek, by Nana's absurd suspicions. She thought the best way of getting a little quiet was to take Nana to the nursery for a moment, but in custody of course.

"There, you suspicious brute," she said, not sorry that Nana was in disgrace, "they are perfectly safe, aren't they? Every one of the little angels sound asleep in bed. Listen to their gentle breathing."

Here Michael, encouraged by his success, breathed so loudly that they were nearly detected. Nana knew that kind of breathing, and she tried to drag herself out of Liza's clutches.

But Liza was dense. "No more of it, Nana," she said sternly, pulling her out of the room. "I warn you if you bark again I shall go straight for master and missus and bring them home from the party, and then, oh, won't master whip you, just."

She tied the unhappy dog up again, but do you think Nana ceased to bark? Bring master and missus home from the party! Why, that was just what she wanted. Do you think she cared whether she was whipped so long as her charges were safe? Unfortunately Liza returned to her puddings, and Nana, seeing that no help would come from her, strained and strained at the chain until at last she broke it. In another moment she had burst into the dining-room of 27 and flung up her paws to heaven, her most expressive way of making a communication. Mr. and Mrs. Darling knew at once that something terrible was happening in their nursery, and without a good-bye to their hostess they rushed into the street.
But it was now ten minutes since three scoundrels had been breathing behind the curtains; and Peter Pan can do a great deal in ten minutes.

We now return to the nursery.

"It's all right," John announced, emerging from his hiding-place. "I say, Peter, can you really fly?"

Instead of troubling to answer him Peter flew around the room, taking the mantelpiece on the way.

"How topping!" said John and Michael.

"How sweet!" cried Wendy.

"Yes, I'm sweet, oh, I am sweet!" said Peter, forgetting his manners again.

It looked delightfully easy, and they tried it first from the floor and then from the beds, but they always went down instead of up.

"I say, how do you do it?" asked John, rubbing his knee. He was quite a practical boy.

"You just. think lovely wonderful thoughts," Peter explained, "and they lift you up in the air."

He showed them again.

"You're so nippy at it," John said; "couldn't you do it very slowly once?"

Peter did it both slowly and quickly. "I've got it now, Wendy!" cried John, but soon he found he had not. Not one of them could fly an inch, though even Michael was in words of two syllables, and Peter did not know A from Z.

Of course Peter had been trifling with them, for no one can fly unless the fairy dust has been blown on him. Fortunately, as we have mentioned, one of his hands was messy with it, and he blew some on each of them, with the most superb results.

"Now just wriggle your shoulders this way," he said, "and let go."

They were all on their beds, and gallant Michael let go first. He did not quite mean to let go, but he did it, and immediately he was borne across the room.

"I flewed!" he screamed while still in mid-air.

John let go and met Wendy near the bathroom.

“Oh, lovely!”

"Oh, ripping!"

"Look at me!"

"Look at me!"
"Look at me!"

They were not nearly so elegant as Peter, they could not help kicking a little, but their heads were bobbing against the ceiling, and there is almost nothing so delicious as that. Peter gave Wendy a hand at first, but had to desist, Tink was so indignant.

Up and down they went, and round and round. Heavenly was Wendy's word.

"I say," cried John, "why shouldn't we all go out?"

Of course it was to this that Peter had been luring them.

Michael was ready: he wanted to see how long it took him to do a billion miles. But Wendy hesitated.

"Mermaids!" said Peter again.

"Oo!"

"And there are pirates."

"Pirates," cried John, seizing his Sunday hat, "let us go at once."

It was just at this moment that Mr. and Mrs. Darling hurried with Nana out of 27. They ran into the middle of the street to look up at the nursery window; and, yes, it was still shut, but the room was ablaze with light, and most heart-gripping sight of all, they could see in shadow on the curtain three little figures in night attire circling round and round, not on the floor but in the air.

Not three figures, four!

In a tremble they opened the street door. Mr. Darling would have rushed upstairs, but Mrs. Darling signed to him to go softly. She even tried to make her heart go softly.

Will they reach the nursery in time? If so, how delightful for them, and we shall all breathe a sigh of relief, but there will be no story. On the other hand, if they are not in time, I solemnly promise that it will all come right in the end.

They would have reached the nursery in time had it not been that the little stars were watching them. Once again the stars blew the window open, and that smallest star of all called out:

"Cave, Peter!"

Then Peter knew that there was not a moment to lose. "Come," he cried imperiously, and soared out at once into the night, followed by John and Michael and Wendy.

Mr. and Mrs. Darling and Nana rushed into the nursery too late. The birds were flown.
from PETER PAN - A Fantasy in Five Acts by J. M. Barrie, Act 1

WENDY. ... Peter, why did you come to our nursery window?

PETER. To try to hear stories. None of us know any stories.

WENDY. How perfectly awful!

PETER. Do you know why swallows build in the eaves of houses? It is to listen to the stories. Wendy, your mother was telling you such a lovely story.

WENDY. Which story was it?

PETER. About the prince, and he couldn't find the lady who wore the glass slipper.

WENDY. That was Cinderella. Peter, he found her and they were happy ever after.

PETER. I am glad. (They have worked their way along the floor close to each other, but he now jumps up.)

WENDY. Where are you going?

PETER. (Already on his way to the window.) To tell the other boys.

WENDY. Don't go, Peter. I know lots of stories. The stories I could tell to the boys!

PETER. (Gleaming.) Come on! We'll fly.

WENDY. Fly? You can fly!

(How he would like to rip those stories out of her; he is dangerous now.)

PETER. Wendy, come with me.

WENDY. Oh dear, I mustn't. Think of mother. Besides, I can't fly.

PETER. I'll teach you.

WENDY. How lovely to fly!

PETER. I'll teach you how to jump on the wind's back and then away we go. Wendy, when you are sleeping in your silly bed you might be flying about with me, saying funny things to the stars. There are mermaids, Wendy, with long tails. (She just succeeds in remaining on the nursery floor.) Wendy, how we should all respect you.

(At this she strikes her colours.)

WENDY. Of course it's awfully fas-cin-a-ting! Would you teach John and Michael to fly too?

PETER. (Indifferently.) If you like.
WENDY. (Playing rum-turn on JOHN.) John, wake up; there is a boy here who is to teach us to fly.

JOHN. Is there? Then I shall get up. (He raises his head from the floor.) Hullo, I am up!

WENDY. Michael, open your eyes. This boy is to teach us to fly.

(The sleepers are at once as awake as their father's razor; but before a question can be asked NANA'S bark is heard.)

JOHN. Out with the light, quick, hide!

(When the maid LIZA, who is so small that when she says she will never see ten again one can scarcely believe her, enters with a firm hand on the troubled NANA'S chain the room is in comparative darkness.)

LIZA. There, you suspicious brute, they are perfectly safe, aren't they? Every one of the little angels sound asleep in bed. Listen to their gentle breathing. (NANA'S sense of smell here helps to her undoing instead of hindering it. She knows that they are in the room. MICHAEL, who is behind the window curtain, is so encouraged by LIZA'S last remark that he breathes too loudly. NANA knows that kind of breathing and tries to break from her keeper's control.) No more of it, Nana. (Wagging a finger at her.) I warn you if you bark again I shall go straight for master and missus and bring them home from the party, and then won't master whip you just! Come along, you naughty dog.

(The unhappy NANA is led away. The CHILDREN emerge exulting from their various hiding-places. In their brief absence from the scene strange things have been done to them; but it is not for us to reveal a mysterious secret of the stage. They look just the same.)

JOHN. I say, can you really fly?

PETER. Look! (He is now over their heads.)

WENDY. Oh, how sweet!

PETER. I'm sweet, oh, I am sweet!

(It looks so easy that they try it first from the floor and then from their beds, without encouraging results.)

JOHN. (Rubbing his knees.) How do you do it?

PETER. (Descending.) You just think lovely wonderful thoughts and they lift you up in the air. (He is off again.)
JOHN. You are so nippy at it; couldn't you do it very slowly once? (PETER does it slowly.) I've got it now, Wendy. (He tries; no, he has not got it, poor stay-at-home, though he knows the names of all the counties in England and PETER does not know one.)

PETER. I must blow the fairy dust on you first. (Fortunately his garments are smeared with it and he blows some dust on each.) Now, try; try from the bed. Just wriggle your shoulders this way, and then let go.

(The gallant MICHAEL is the first to let go, and is borne across the room.)

MICHAEL. (With a yell that should have disturbed LIZA.) I flewed!

(JOHN lets go, and meets WENDY near the bathroom door though they had both aimed in an opposite direction.)

WENDY. Oh, lovely!

JOHN. (Tending to be upside down.) How ripping!

MICHAEL. (Playing whack on a chair.) I do like it!

THE THREE. Look at me, look at me, look at me!

(They are not nearly so elegant in the air as PETER, but their heads have bumped the ceiling, and there is nothing more delicious than that.)

JOHN. (Who can even go backwards.) I say, why shouldn't we go out?

PETER. There are pirates.

JOHN. Pirates! (He grabs his tall Sunday hat.) Let us go at once!

(TINK does not like it. She darts at their hair. From down below in the street the lighted window must present an unwonted spectacle: the shadows of children revolving in the room like a merry-go-round. This is perhaps what MR. and MRS. DARLING see as they come hurrying home from the party, brought by NANA who, you may be sure, has broken her chain. PETER'S accomplice, the little star, has seen them coming, and again the WINDOW blows open.)

PETER. (As if he had heard the star whisper Cave.) Now come!

(Breaking the circle he flies out of the window over the trees of the square and over the house-tops, and the others follow like a flight of birds. The brokenhearted FATHER and MOTHER arrive just in time to get a nip from TINK as she too sets out for the Neverland.)
Lesson 4: How lovely to fly!

Objective:

the students will identify emotions tied in to the desire to fly.

Materials:

*Posters or transparencies of selected artworks; Lyrics and recording of “I'm Flying”; copies of “Come Away, Come Away!” and Act 1 cutting from the play Peter Pan; large sheets of paper and markers.*

**English:** Students will demonstrate competency in writing, speaking and listening.

**Social Studies:** Students will demonstrate competency in reading, writing, speaking and listening.

**Applied Learning:** Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

How does it feel to fly?

Do Now: Describe how you think it would feel to fly through the air like Peter Pan. Make sure you try to use all five senses in your description of the experience.

Activity:

1. Teacher shows works of art such showing people flying (Many of Marc Chagall’s works, such as “Birthday,” “The Promenade,” “Bridges on the Seine” are appropriate. See bibliography for online resources). **Teacher prompt:** Why do you think the people in these pictures are flying? What might they be feeling? When have you ever felt like you might be able to “fly”?

2. Class is divided in half. Teacher will distribute “Come Away, Come Away!” to one group and Act 1 cutting to the second group. Groups will read through their pieces and discuss the ways in which Peter tempts the children to fly and the children’s reactions. Groups should record their conclusions on the large paper.

Summary:

Groups present their findings to each other.

Homework:

Essay: What is it about being able to fly that appeals to humans so much?
CHAPTER FIVE: I WON'T GROW UP

- Introduction to Chapter Five: Plot Summary and Analysis
- Lyrics to “I Won't Grow Up”
- "The Peter Pan Syndrome" by William J. O'Malley, S.J.
- "Maturing at the Movies" by Marc T. Newman, Ph.D.
- Lesson 5

Put simply, Peter Pan refuses to grow up.

When posed with the question “What’s so bad about growing up?” students in the eleventh grade in a New York City high school responded, “..you have so much responsibility for everything…;” “…with…decisions comes bad choices…;” “You have to work hard to make money and even sometimes even hard work doesn’t cut it.,” “…you don’t get to act like a kid any more…,” “Independence sometimes frightens children…,” “The positive side of being young is you can get away with stuff…,” “…you will have to pay bills…,” and “Growing up sucks!”

To be fair, they also said many positive things about the prospect of growing up, but the fear of maturity seems fairly universal.

This chapter will let your students explore this issue.
CHAPTER FIVE INTRODUCTION

Summary

Following the pirates’ departure and Peter and the Darling children’s arrival, the Lost Boys emerge from their hiding places. Tinkerbell tricks the boys into shooting an arrow at Wendy. Wendy falls to the ground and seems dead. Peter lands. Wendy is very much alive: the arrow hit the acorn button Peter gave her. Tinkerbell is unhappy to learn that Wendy is alive, and Peter sends her away.

Peter decides that they will build a house around the still-prostrate Wendy. While Peter and the Lost Boys gather material, Michael and John land. They cannot believe where they are, and Peter shortly employs them in the building of their house. Once the structure is built around her, Wendy wakes up. Everyone begs her to be their mother. After a moment of hesitation, she agrees to finish the story of Cinderella. Peter pretending to be the boys’ father, begins to teach them a lesson: “I Won’t Grow Up.”

Analysis

Duty and responsibility—or a lack thereof—drive the actions of many characters in Peter Pan. Peter Pan wants to avoid all adult responsibility and goes to great lengths to achieve this goal. He refuses to play father to Wendy’s mother, uncomfortable even when pretending the role. In the end, when Wendy and her brothers decide to go back home, Peter will not let himself be adopted by the Darlings as the other Lost Boys are. If he went back, he would eventually have to grow up, assume responsibility, and become a man. This is unacceptable to Peter so he stays alone in Neverland, and Wendy comes back annually to do his spring cleaning. Despite his fear of adulthood, Peter does his duty as captain of the Lost Boys and protector of Wendy (and Tiger Lily). He rescues all of them from Captain Hook’s band of pirates. He can only be responsible in these types of situations.

Conversely, Wendy, Tiger Lily, and even Captain Hook exhibit a sense of responsibility. When each is in a leadership role—be it mother, Indian chief, or head pirate—they act as their duties require them. Even the Lost Boys fulfill their responsibilities as followers of Peter.

Peter Pan is the ageless boy who is at the play’s center. He ran away from home when he found out what kind of responsibilities he would have as an adult. He does not want to grow up at all. As the captain of the Lost Boys, however, he does lead them and tell them stories. He also takes it upon himself to find them a mother, which he does in bringing Wendy to Neverland. Despite his actions to the contrary, Peter professes his disdain for responsibility. When Wendy sets him up as the Boy’s father, he does not want the position. He tells Wendy that he looks upon her as his mother also. There is very little order or responsibility; the Lost Boys and the pirates are dutiful followers of their respective leaders, but there is little organization beyond obedience on the battle field.

Peter’s refusal to grow up also affects his memory. He cannot remember incidents for very long after they happen. He is also ignorant of basic human interactions such as kissing and tells Wendy he can never be touched. But Peter is not afraid to fight. When Tiger Lily is in jeopardy, he saves her. When Wendy and the Lost Boys are captured by Captain Hook, he battles and saves them. For the most part, however, Peter is content to play his pipes and make merriment. This is part of the magic of Peter Pan—while children enjoy the imaginative story and flights of fancy, adults can relate to Peter Pan’s desire to forego mature responsibilities and live in the moment.
I WON’T GROW UP
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

I WON’T GROW UP!

BOYS

I DON'T WANT TO GO TO SCHOOL!

BOYS

JUST TO LEARN TO BE A PARROT!

BOYS

AND RECITE A SILLY RULE!

BOYS

IF GROWING UP MEANS IT WOULD BE BENEATH MY DIGNITY TO CLIMB A TREE I’LL NEVER GROW UP, NEVER GROW UP, NEVER GROW U----P, NOT ME!

JOHN

NOT I!

PETER

NOT ME!

BOYS

NOT ME!

PETER

I WON'T GROW UP

BOYS

I DON'T WANT TO WEAR A TIE!

PETER
I DON'T WANT TO WEAR A TIE!

OR A SERIOUS _EXPRESSION!

OR A SERIOUS _EXPRESSION!

IN THE MIDDLE OF JULY!

IN THE MIDDLE OF JULY!

AND IF IT MEANS I MUST PREPARE TO SHOULDER BURDENS WITH A WORRIED AIR

I'LL NEVER GROW UP,
NEVER GROW UP,
NEVER GROW U----P,

NOT ME!

NOT I!

NOT ME!

SO THERE! NEVER GONNA BE A MAN --

I WON'T!

LIKE TO SEE SOMEBODY TRY --

AND MAKE ME!

ANYONE WHO WANTS TO TRY --

AND MAKE ME --
PETER
TURN INTO A MAN, CATCH ME IF YOU CAN.

CURLY
I WON'T GROW UP!

BOYS
I WON'T GROW UP!

CURLY
I WILL NEVER EVEN TRY!

BOYS
I WILL NEVER EVEN TRY!

CURLY
I WILL DO WHAT PETER TELLS ME!

BOYS
I WILL DO WHAT PETER TELLS ME!

PETER
AND I'LL NEVER ASK HIM WHY!

BOYS
AND I'LL NEVER ASK HIM WHY!

TWINS & TOOTLES
WE WON'T GROW UP!

BOYS
WE WON'T GROW UP!

TWINS & TOOTLES
WE WILL NEVER GROW A DAY!

BOYS
WE WILL NEVER GROW A DAY!

TWINS & TOOTLES
AND IF SOMEONE TRIES TO MAKE US!

BOYS
AND IF SOMEONE TRIES TO MAKE US!

TWINS & TOOTLES
WE WILL SIMPLY RUN AWAY!

BOYS
WE WILL SIMPLY RUN AWAY!
SLIGHTLY
I WON'T GROW UP!

SLIGHTLY
I WON'T GROW UP!

BOYS
NO, I PROMISE THAT I WON'T!

BOYS
NO, I PROMISE THAT I WON'T!

SLIGHTLY
I WILL STAY A BOY FOREVER!

BOYS
I WILL STAY A BOY FOREVER!

PETER
AND BE BANISHED IF I DON'T!

BOYS
AND BE BANISHED IF I DON'T!

ALL
AND NEVERLAND WILL ALWAYS BE THE HOME OF YOUTH AND JOY AND LIBERTY,

PETER AND BOYS
I'LL NEVER GROW UP,
NEVER GROW UP,
NEVER GROW U----P,

JOHN AND MICHAEL
NOT ME!

CURLY AND TOOTLES
NOT ME!

TWINS
NOT I!

SLIGHTLY
I WON'T!

PETER
NO SIR

ALL

NOT ME!
Yeah!
The Peter Pan Syndrome
by William J. O'Malley, S.J.

from: http://www.spirituality.org/issue01/page08.html
(Rev. William J. O'Malley, S.J., teaches Theology and English at Fordham Preparatory School in the Bronx.)

Part I. - Grownup and Adult

"Grownup" happens automatically; "adult" takes effort. Without any cooperation on our part, secret distilleries in our bodies start pumping out magic juices to turn us into physical grownups. Physical maturity is only a small part of the process, however, and even the young see the real difference between people who have grownup bodies and people who act like human adults. We all know people well past 50 who are less psychologically mature than many teenagers.

An individual must choose to be a human adult, and work at it. The difference between grownup and adult is a matter of self-possession: taking responsibility for who one is and what one does--no excuses, no fudging, and no lies. Every grownup has a personality, but an adult has character. To the dismay of the young, "character" involves a great many qualities they have always found irksome: commitment, accountability, involvement - irksome because these qualities involve surrendering the blissful (if only apparent) freedom of childhood...

Too often we say, "It's a phase. They'll outgrow it." I can't imagine parents of an infant contenting themselves with that. We cannot just dump the child onto the high school. It's a very difficult, time- (and patience-) consuming job, but we can't let young people coast, any more than a good parent can let a baby just eat and vegetate. We have to challenge them. Every day.

Part II. - The Commitment to Non-Commitment

...The results show, however, that our whole society has failed to do that; the moratorium - the commitment to non-commitment - goes on even after the college diploma. Recently the Times Mirror research group published a study of the changes in young adults' attitudes over the last 20 years and found them "not so much disillusioned as disinterested..."...Citizenship meant little to the young adults surveyed; the only issues to engage their concern were those that encroached on their personal freedom: raising the drinking age, legalize drugs, threatening recourse to abortion. They have what seems at first a laudable tolerance: live and let live; every culture has its own morality; judge people only by their own standards. This, however, is not at all altruistic; it is spineless relativism. If I condemn no one, no one can condemn me. Even at 26 or 27, like Peter Pan, they have strong resentment against anything that might threaten to "tie me down."...

Youngsters do feel a genuine commitment to their steadies, and a great many also feel a loyalty to their families. But beyond that, forget it - if, again, it obligates them when it is inconvenient. Many long-time coaches and play directors remember the days when the gung-ho Knute Rockne team and the Mickey-Judy cast were almost true; there was a genuine sense of camaraderie that both called on the individual's loyalty and in turn fed the individual's sense of identity and personal worth. Increasingly in the last few years, however, students feel no more loyalty to their fellow cast members or teammates than any professional actor or athlete feels to a group who has been a necessary adjunct to personal advancement...

This widespread revulsion for commitment - for being tied down - vitiates all the central values on which any society is built: family solidarity, mutual trust, responsibility, ethics, doing one's fair share... The young - from Hamlet to Holden Caulfield - have always been balky about commitment, about squarely facing the unchangeable truths of human life and working within those constraints, about sensing that their elders have sensitive selves, too, and about yielding to the objective fact that any relationship is a two-way street: if you have been kind to me, I am obligated to you. Too often now, the rules change instead of the youngster changing - which is what adolescence is all about...

With this type of attitude so prevalent among our young people, how can we help them become "adult?" In return for the advantages of living in an enriching web of relationships, each of us has to contribute our fair share. Ironically, the price of legitimate autonomy is a degree of compromise and self-surrender. To exercise genuine freedom, we must surrender a
modicum of personal autonomy in order to contribute to the whole. In return, commitment becomes an integral component of self-esteem.

Part III. - Freedom

The core problem seems to be a mangled notion of what freedom really means. Any limitation whatever leaves many of our young feeling trapped and "taken over." They want to keep an open mind, keep their options unencumbered, because something "better" might just come along. And so, like Hamlet and Holden, they continually postpone. "I guess I'm lazy; I procrastinate a lot." (Funny. Even the least verbal know that big word.) No, you're not lazy. You're just plain selfish and just plain scared. Howdy like them apples? The first step toward wisdom is to call a thing by its right name. They seem impregnable to the realization that freedom exists only when it ceases to be, that we can be free only at the moment we expend our freedom on something we want. Only when we deprive ourselves of the other options and commit ourselves to one option can we truly be free. And rather than being a constraint, commitment to one choice liberates us to be better selves...

...As Erikson says, "diversity without a sense of fidelity: an empty relativism." Oz may be endlessly fascinating, but as Glinda told Dorothy, "There's no place like home." There has to be some sense of permanence, meaning, and continuity. After all the adventures, Odysseus has to find Ithaca again. Fancy-free is fine, but so is belonging. And the price is commitment.

Part IV. - What, Then, Do We Do?

If the problem is as widespread as I've painted it, at least a year of public service might be a good - if probably impractical idea. Our young have to "get on with their careers, making a living," even if at the end of their education they haven't the slightest idea what living is for...

...One realistic solution is that every youngster ought to have at least a part time job, and the parent ought to insist that half the salary can be for personal expenses but the other half goes into the bank, earmarked untouchably for college tuition. We'll pay two-thirds - or three-quarters, but you pay the rest. "The real world" started when you passed puberty, and it's about time you took your emergent adult place in it.

Another realistic solution might be the use by teachers and parents of contracts, in which the youngster binds himself or herself to a certain amount of work or study or rehearsal in return for a specified reward or grade or merely the satisfaction of remaining within the group. That, however, is as sheeuly external as a marriage certificate, and yet it might be a preliminary means to focus a realization: if they hope to be treated as adults, they have to commit themselves to acting like adults: dependably, responsibly, accountably...

... Life is difficult; if we haven't taught youngsters that by the time they leave our high schools and our homes, we've failed miserably at our jobs.

We're "accustomed ourselves" to the Peter Pan Syndrome...we believe we can't do anything about it. But we can, starting with our expectations of our own children. "I do not want you to be the top student in your class, to get into Harvard, to be CEO of GM. But I do expect you to commit yourself to your job, learning, as completely as I commit myself to mine. I do expect the best grades you can get, as long as you get them honorably, but your continuing to learn is more important than the grades. When you sign up for a team, I don't expect you to give 110%, but I do expect you to stick it out to the end and then, win or lose, walk away from it proud."

Just as emergent adults are hypersensitive to hypocrisy, they are equally sensitive to a teacher who is straightforward, confident, and fair. If they are to hone their potential adult- hood into actuality, it must be against a hard place...The pervasive unwillingness of our young to commit themselves seems to indicate that we may quite likely have to do some rethinking about commitment ourselves.
from Maturing at the Movies
by Marc T. Newman, Ph.D.
from: http://www.movieministry.com/article.php?article=33

A recent Los Angeles Times article lamented that, in recent years, films have been skewed toward younger and younger audiences. Most modern movies are designed for teenagers, and as a result much of the content lacks weight. That is why I find it particularly gratifying that two of the most thought-provoking popular films released this holiday season deal with the very grown-up issue of maturity. Both of these films, Peter Pan and Big Fish, allude to important truths about the right way to grow up.

Choosing to Grow Up
Peter Pan is celebrated for being the boy who "won't grow up." Pan lives the adventurous life. He is the embodiment of both childlike joy and childish stubbornness. Peter, however, does not "have it all." He lures the Darling children -- Wendy, John, and Michael -- to Neverland so that Wendy can spin stories. Both he and his Lost Boy companions are desperate for Wendy to be their "mother."

Despite Peter's protest that he does not want to grow up, Captain Hook discovers that Peter actually longs for adult romance and love. In a telling scene, Hook confronts him with the knowledge that, in the future, a grown-up Wendy will bar him from her room, will no longer tell him stories, and that the immature Peter will be replaced by "one called husband." The recognition nearly defeats Peter until he is restored by Wendy's kiss -- a taste of mutual relationship that he will be missing if he elects to remain a selfish child. After defeating Hook and returning the children home (all of the Lost Boys tag along and reenter the world of adults), the lonely Peter goes back to Neverland, appearing more sad than heroic.

But he has taken a step toward maturity by selflessly returning to her parents the one he most longed to keep. The audience can easily imagine that Peter will someday come back to grow into manhood, as the film Hook predicted. There is bravery in self-sacrifice.

The Need to Take on Responsibility
That sentiment continues in the portrayal of Mr. Darling. Historically, the same person who plays the father of the Darling children also plays Captain Hook. I always thought that joining the characters of father and Hook was a malicious attack on fathers, until I saw the latest version of Peter Pan. In the film, Mrs. Darling tells her children that their father is "brave" in a most particular way. Mr. Darling was possessed of many potent desires and longings, but he chose to lay them aside in order to nurture and care for his wife and children. She says that he put his dreams in a drawer, and that they take them out now and again to look at them -- but the drawer is getting harder and harder to close because of all the dreams that have been stuffed inside. In Peter Pan, Hook is not the disciplinarian Dad unveiled, but the father's undisciplined dreams grown to full, cruel, self-serving stature outside the civilizing influence of maturity. The father has paid for this self-denial, and the children have benefitted by his sacrifice...
Lesson 5: What's so bad about growing up?

Please note: If the optional follow-up is used, this lesson will take two class periods

Objective:

the students will identify pros and cons of growing up

Materials:

Lyrics of “I Won't Grow Up”; copies of “The Peter Pan Syndrome” and "Maturing at the Movies"

Standards:

English: Students will demonstrate competence in reading, writing, speaking and listening
Social Studies: Students will demonstrate competence in getting, using and presenting information

Aim:

What's so bad about growing up?

Do Now:

Relate an incident in which your parents told you were "too young" for something and one in which you were told "you're old enough to know better."

Activity:

1. Teacher leads a brief discussion on the pluses and minuses of being a teen. Suggested prompts: What responsibilities do you have and not have? What "childhood things" do you still hold on to?
2. Teacher prompt: It appears that people are pushing commitments and responsibilities back further and further. How old were your grandparents when they started working in their careers? your parents? Many people do not even know "what they want to be when they grow up" well into their thirties! This phenomenon is known as the "Peter Pan Syndrome" - the desire to "never grow up."
3. Teacher distributes lyrics to "I Won't Grow Up" and assigns students to read individual characters' lines aloud as a poem - the whole class reads "Boys."
4. Discuss: What reasons do Peter and the Boys give for not growing up? (No school, no parroting, no ties, etc.) What might a tie symbolize to the boys? What bout the inability to climb trees? etc.

Summary:

Discuss: What would be the pros and cons of being able to live forever as a kid? Would you be interested in trying it, taking the risk that you would like it?

Homework:

Essay: What's so bad about growing up? Take a stand for or against and defend it, or show both sides with support.

Optional follow-up:

Summary:

Discuss: What’s so bad about growing up?
**Homework:**

Read "The Peter Pan Syndrome" and "Growing up at the Movies" and bring to class tomorrow.

**Day two activity:**

Imagine you are going to take part in a public debate about the “Pros and Cons of Growing Up” and you have been chosen to debate in favor of growing up. Using relevant information from both documents you have received, write a persuasive essay in which you argue that growing up is good. Be sure to tell your audience what they need to know to be convinced that adolescents need to grow up and take responsibility for themselves. Use specific, accurate, and relevant information from the two texts to support your argument. Use a tone and level of language appropriate for a public debate. Organize your ideas in a logical and coherent manner. Indicate any words taken directly from the text by using quotation marks or by referring to the author. Follow the conventions of standard written English.

**Directions:** Read the text and study the graphic on the following pages, answer the multiple-choice questions, and write a response based on the situation described below. You may use the margins to take notes as you read and scrap paper to plan your response.

**The Situation:** For an evening of public debates on current issues related to science, members of your science club have decided to debate the question of whether or not treasure hunters should be allowed to conduct underwater searches for sunken vessels. To prepare for your role on the debate team, write a persuasive essay arguing for or against the idea that treasure hunters should be allowed to conduct underwater searches for sunken vessels.

**Your Task:** Using relevant information from both documents, write a persuasive essay in which you argue for or against the idea that treasure hunters should be allowed to conduct underwater searches for sunken vessels.

**Guidelines:**

Be sure to:

- Tell your audience what they need to know to be convinced that treasure hunters should or should not be allowed to conduct underwater searches for sunken vessels
- Use specific, accurate, and relevant information from the text and the graphic to support your argument
- Use a tone and level of language appropriate for a persuasive essay for a public debate
- Organize your ideas in a logical and coherent manner
- Indicate any words taken directly from the text by using quotation marks or referring to the author
- Follow the conventions of standard written English
CHAPTER SIX: TENDER SHEPHERD:

THE ROLE OF THE MOTHER

In Act 1, Peter seems to feel that mothers are necessary for storytelling, button mending and pocket making, and not much else. We later learn that Peter’s opinion of mothers is even less generous than we originally suspected.

Was Barrie criticizing his own mother for her apparent lack of love?

Peter’s anger with his mother is very clear in the original play, but is strongly tempered in the 1954 version of the musical – a time in which “Motherhood” was publicly revered. In the production with Cathy Rigby, Peter’s animosity has been restored – and the gentle lullaby he sang 50 years ago is shared to Wendy. Why?

Clearly an issue for our students to grapple with in this chapter.
CHAPTER SIX INTRODUCTION

Summary

“Tender Shepherd” is a lullaby that Mrs. Darling and the three children sing at the top of the show. It is a lullaby that answers Michael’s question, “Can anything harm us, Mother, after the night-lights are lit?”

After Wendy wakes up after being shot by the arrow, the Lost Boys beg her to be their mother. Their expectations and excitement of having a mother is expressed through the song “Wendy.”

As Wendy sings “Distant Melody” to the Lost Boys, she realizes that she and her brothers are homesick. The song reminds her of her home—her father, mother, and Nana. Wendy ends the story by saying that she knows the mother is leaving the window open for the children, hoping they will return and fly through it. But when she implies that she and her brothers will eventually return, Peter is unhappy. Despite this, Wendy decides that they will return to their parents. She asks Peter to make the appropriate arrangements.

Analysis

Sex roles, especially motherhood, are explored in Peter Pan. Peter convinces Wendy to come to Neverland so she can see a mermaid, but he really wants her to act as a mother to himself and the Lost Boys. She is to tell them stories, like her own mother tells to her. Though Wendy admits she has no experience playing a mother role, she imitates her own mother’s behavior and manages to win the boys over.

Peter is unwilling to play father to Wendy’s mother, however. He will accept the role if it is just “pretend,” but he is unwilling to accept actual responsibility. Though the exact role of “father” is not clearly defined in the play—Mr. Darling is more of a temperamental child than a nurturing, paternal figure—Peter is only willing to serve as the primary defender of the Lost Boys’ home, little more. He is more concerned with adventure, having fun, and fighting pirates—aspects that conveniently fit into his role as a protector. Peter does not understand what being a father means. John tells the other Lost Boys at one point, “He did not even know how to be a father till I showed him.” Peter tells Wendy, in roundabout fashion, that he only knows how to be a son, which frustrates other characters such as Tiger Lily. Like Peter and the Lost Boys, the Pirates also desire a mother, suggesting that much of their behavior might be tempered by a female influence.

Wendy likes to play house, even before Peter convinces her to fly to Neverland. She is a fairly obedient and helpful child, mindful of her responsibilities. For example, Wendy helps her father get Michael to take his medicine and is quick to point out when her father tries to cheat. When Peter finds his shadow in a drawer and cannot reattach it, Wendy solves the problem and sews it back on for him. In Never Land, Wendy takes the role of the Lost Boys’ mother very seriously, though she says she has no experience. She does her best to fulfill the role, but when she realizes how much her absence must hurt her own mother, she insists on returning home bringing along the Lost Boys so they can be adopted.

Wendy is also patient and kind. She tries to teach Peter about kissing but does not embarrass him when it is obvious he does not know what she is talking about. When Peter is uncomfortable about being the boys’ father, Wendy accepts this, too. Wendy has a duty-related dilemma. She realizes that she is a daughter. As eldest child and the one who led her brothers away to Neverland, Wendy comes to understand that her own parents might need their children. Wendy must fulfill her role as daughter and go back home because other people, besides the Lost Boys and Peter Pan, need her. She solves her dilemma by inviting everyone to come and live with the Darling family.

When the dramatic technique of foreshadowing is used in Barrie’s play, it is most often in conjunction with mothers and mothering; maternal insights usually telegraph important events in the play. Mrs. Darling had previously seen Peter in the window when tucking her children into bed and reading them stories. She is reluctant to go out to dinner with her husband in Act I because of what she has seen. Her worst fears are realized when Peter does come back for his shadow and convinces the children to come to Neverland. When Wendy assumes the role of mother to the Lost Boys and her own little brothers, she, too, develops a mature instinct. While telling her “children” a story about her home, she realizes, with the help of John, that her mother probably misses her and that they must return home.
Tender Shepherd
Music by Moose Charlap. Lyrics by Carolyn Leigh.

Tender shepherd,
Tender shepherd,
Let me help you count your sheep
One in the meadow
Two in the garden
Three in the nursery
Fast asleep!

Tender shepherd,
Tender shepherd,
Watches over all his sheep.
One, say your pray'rs and
Two, close your eyes and
Three, safe and happily
Fall asleep.

Wendy
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

We'll need lots of wood,
Need lots of leaves,
Need lots of twigs,
But hush, hush, hush, hush, hush!
Let's be quiet as a mouse,
And build a lovely little house
For Wendy,
All for Wendy,
She's come to stay,
And be our mother,
At last we have a mother!

Home sweet home upon the wall,
A welcome mat down in the hall
For Wendy,
So that Wendy
Won't go away.
We have a mother,
At last we have a mother!

Oh, the pleasure, she'll bring to us,
Make us pockets, and sing to us,
Tell us stories, we've been longing to hear,
Over and over.

She'll be waiting at the door,
We won't be lonely anymore since Wendy,
Lovely Wendy's here to stay!

We have a mother, at last we have a mother!
Wendy's here to-
We have a mother, at last we have a mother!
We have a mother at last we have a mother!
Wendy's here to stay!
Please stay!

**Distant Melody**

Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

Once upon a time and long ago,
I heard someone singing soft and low.
Now when day is done,
And night is near,
I recall this song
I used to hear.

My child, my very own,
Don't be afraid, you're not alone;
Sleep until the dawn,
For all is well.

Long ago this song was sung to me,
Now it's just a distant melody.

Somewhere from the past
I used to know,
Once upon a time
And long ago.
From *Peter Pan* (2000) – Act 2, scene 1

**TWIN #2**
Tootles, have you seen Peter?

**TOOTLES**
No, but I saw a wonderfuller thing, Twin. High over the lagoon I saw the loveliest great white bird. It is flying this way.

**SLIGHTLY**
Tootles, that was the Neverbird.

**TOOTLES**
No, it was different, pure white.

**CURLY**
What kind of a bird, do you think?

**TOOTLES**
I don't know, but it looked so weary. As it flies, it moans, "Poor Wendy."

**SLIGHTLY**
I remember now there are birds called Wendies ...
(FIGHT AGAIN)

**CURLY**
I do wish Peter would come back. I'm awfully anxious to hear about Cinderella. You see, not knowing anything about my own mother, I am fond of thinking that she was rather like Cinderella.

**TOOTLES**
All I remember about my mother is that she often said to Father, "Oh, how I wish I had a checkbook of my own." I don't know what a checkbook is, but I should just love to give my mother one.

**SLIGHTLY**
My mother was fonder of me than your mothers were of you.
( THE OTHERS DISAGREE LOUDLY.)

**SLIGHTLY**
Oh, yes, she was. Peter had to make names up or you, but my mother wrote my name on the pinafore I was lost in. "Slightly Soiled." That's my name.
From Peter Pan - a Fantasy in Five Acts - Act 4

NIBS. Now the story you promised to tell us as soon as we were in bed!
WENDY. (Severely.) As far as I can see you are not in bed yet.

(They scramble into the bed, and the effect is as of a boxful of sardines.)

WENDY. (Drawing up her stool.) Well, there was once a gentleman—
CURLY. I wish he had been a lady.
NIBS. I wish he had been a white rat.
WENDY. Quiet! There was a lady also. The gentleman's name was Mr. Darling and the lady's name was Mrs. Darling—
JOHN. I knew them!
MICHAEL. (Who has been allowed to join the circle.) I think I knew them.
WENDY. They were married, you know; and what do you think they had?
NIBS. White rats?
WENDY. No, they had three descendants. White rats are descendants also. Almost everything is a descendant. Now these three children had a faithful nurse called Nana.
MICHAEL. (Alas.) What a funny name!
WENDY. But Mr. Darling—(Faltering.) or was it Mrs. Darling?—was angry with her and chained her up in the yard; so all the children flew away. They flew away to the Never Land, where the lost boys are.
CURLY. I just thought they did; I don't know how it is, but I just thought they did.
TOOTLES. Oh, Wendy, was one of the lost boys called Tootles?
WENDY. Yes, he was.
TOOTLES. (Dazzled.) Am I in a story? Nibs, I am in a story!
PETER. (Who is by the fire making Pan's pipes with his knife, and is determined that WENDY shall have fair play, however beastly a story he may think it.) A little less noise there.
WENDY. (Melting over the beauty of her present performance, but without any real qualms.) Now I want you to consider the feelings of the unhappy parents with all their children flown away. Think, oh think, of the empty beds. (The heartless ones think of them with glee.)
FIRST TWIN. (Cheerfully.) It's awfully sad.
WENDY. But our heroine knew that her mother would always leave the window open for her progeny to fly back by; so they stayed away for years and had a lovely time.

(PETER is interested at last.)

FIRST TWIN. Did they ever go back?
WENDY. (Comfortably.) Let us now take a peep into the future. Years have rolled by, and who is this elegant lady of uncertain age alighting at London station?

(The tension is unbearable.)

NIBS. Oh, Wendy, who is she?
WENDY. (Swelling.) Can it be—yes—no—yes, it is the fair Wendy!
TOOTLES. I am glad.
WENDY. Who are the two noble portly figures accompanying her? Can they be John and Michael? They are. (Pride of MICHAEL.) "See, dear brothers," says Wendy, pointing upward, "there is the window standing open." So up they flew to their loving parents, and pen cannot inscribe the happy scene over which we draw a
veil. (Her triumph is spoilt by a groan from PETER and she hurries to him.) Peter, what is it? (Thinking he is ill, and looking lower than his chest.) Where is it?
PETER. It isn't that kind of pain. Wendy, you are wrong about mothers. I thought like you about the window, so I stayed away for moons and moons, and then I flew back, but the window was barred, for my mother had forgotten all about me and there was another little boy sleeping in my bed.

(This is a general damper.)

JOHN. Wendy, let us go back!
WENDY. Are you sure mothers are like that?
PETER. Yes.
WENDY. John, Michael! (She clasps them to her.)
FIRST TWIN. (Alarmed.) You are not to leave us, Wendy?
WENDY. I must.
NIBS. Not tonight?
WENDY. At once. Perhaps mother is in half-mourning by this time! Peter, will you make the necessary arrangements?

(She asks it in the steely tones women adopt when they are prepared secretly for opposition.)

PETER. (Coolly.) If you wish it.

(He ascends his tree to give the REDSKINS their instructions. The lost BOYS gather threateningly round WENDY.)

CURLY. We won't let you go!
WENDY. (With one of those inspirations women have, in an emergency, to make use of some male who need otherwise have no hope.) Tootles, I appeal to you.
TOOTLES. (Leaping to his death if necessary.) I am just Tootles and nobody minds me, but the first who does not behave to Wendy I will blood him severly.

(PETER returns.)

PETER. (With awful serenity.) Wendy, I told the braves to guide you through the wood as flying tires you so. Then Tinker Bell will take you across the sea. (A shrill TINKLE from the boudoir probably means "and drop her into it")
NIBS. (Fingering the curtain which he is not allowed to open.) Tink, you are to get up and take Wendy on a journey. (Star-eyed.) She says she won't!
PETER. (Taking a step toward that chamber.) If you don't get up, Tink, and dress at once— She is getting up!
WENDY. (Quivering now that the time to depart has come.) Dear ones, if you will all come with me I feel almost sure I can get my father and mother to adopt you.

(There is joy at this, not that they want parents, but novelty is their religion.)

NIBS. But won't they think us rather a handful?
WENDY. (A swift reckoner.) Oh no, it will only mean having a few beds in the drawing-room; they can be hidden behind screens on first Thursdays.

(Everything depends on PETER.)

OMNES. Peter, may we go?
PETER. (Carelessly through the pipes to which he is giving a finishing touch.) All right.

(They scurry off to dress for the adventure.)

WENDY. (Insinuatingly.) Get your clothes, Peter.
PETER. (Skipping about and playing fairy music on his pipes, the only music he knows.) I am not going with you, Wendy.
WENDY. Yes, Peter!
PETER. No.

(The LOST ONES run back gaily, each carrying a stick with a bundle on the end of it.)

WENDY. Peter isn't coming!

(All the faces go blank.)

JOHN. (Even JOHN.) Peter not coming!
TOOTLES. (Overthrown.) Why, Peter?
PETER. (His pipes more riotous than ever.) I just want always to be a little boy and to have fun. (There is a general fear that they are perhaps making the mistake of their lives.) Now then, no fuss, no blubbering. (With dreadful cynicism.) I hope you will like your mothers! Are you ready, Tink? Then lead the way.

From Peter Pan (1954) - Act 2, scene 3

Wendy
Now children, make your father comfortable.

Slightly
Here's your chair, Father.

Twins
Here are your slippers, father.

John
Here's your pipe, father.

Michael
Here's your paper, Daddy.

Wendy
Now go wash up—it's your bed time.
(Boys run off; Wendy draws stool down sits)
They are sweet, aren't they Peter?
Peter
There's nothing better than sitting by the fireside with the little ones close by—Mother.

Michael
(Rising in cradle)
Peter, don't you think I'm too big for a cradle?

Peter
A little less noise there.'

(A serious expression comes over Peter's face; Wendy notices)

Wendy
Peter, what is it?

Peter
I was just thinking—it's only pretend, isn't it, that I'm their father?

Wendy
Oh yes. But they are ours, Peter, yours and mine.

Peter
(Determined to get at facts, the only things that puzzle him)
But not really?

Wendy
Well, no, not if you don't wish it.

Peter
I don't.

Wendy
Peter, what are your exact feelings for roe?

Peter
(In the class-room)
Those of a devoted son, Wendy.

Wendy
(Turning away)
I thought so.
Peter
(Puzzled)
You're so strange. Tinker Bell's just the same. There's something she wants to be to me, but she says it's not my mother.

Tink
Silly ass!

Wendy
I almost agree with her!
(Boys return with nightclothes and pallets)

Curly
We're all ready for bed now, mother.

Tootles
I even brushed my teeth.

Wendy
Then in you go!
(Boys settle)
Peter, do you know a lullaby to sing to our children?

Peter
A lullaby? A lullaby—I think so. Sometimes late at night I seem to remember--

SONG: DISTANT MELODY

Once upon a time and long ago
I heard someone singing soft and low
Now when day is done and night is near
I recall this song I used to hear:
My child, my very own
Don't be afraid, you're not alone
Sleep until the dawn for all is well
Long ago this song was sung to me
Now it's just a distant melody
Somewhere from the past I used to know
Once upon a time and long ago

Michael
Wendy, I'm homesick; I want to go home!

John
So do I.
Wendy
Yes, we must go home. Perhaps mother's in half-mourning by this time.

#1 Twin
You're not leaving us, Wendy?

Wendy
I must—at once. Peter, I appeal to you to make the necessary arrangements

Peter
If you like. Tink, you are to get up at once and take Wendy on a journey across the sea.

Wendy
Dear ones, if you all come with me I feel almost sure my mother and father would adopt you.
(All cheer)

#1 Twin
Peter, can we go?

Peter
All right.
(All cheer)

Wendy
Then put your beds away quickly, and remember to bring the baby clothes you were lost in.
(Boys exit)
Peter, I'm going to give you your medicine before your journey.
(She pours medicine into glass on shelf)
Get your things, Peter.

Peter
I'm not going with you Wendy.

Wendy
Yes, Peter!

Peter
No.

Wendy
But why not?

Peter
I don't want to grow up and learn about solemn things. I just want to always be a little boy and to have fun. No one's going to catch me and make me a man.
(Boys reenter with bundles)

Slightly
We're all ready to go now.

Wendy
Peter isn't coming with us.

#2 Twin
Peter's not coming?

Curley
Then Peter, we won't leave you.

Peter
That's all right. If you find your mothers I hope you will like them.
(Boys cry)
Now then, no fuss, no blubering, just say goodbye.

From Peter Pan (2000) - Act 2, scene 3

Wendy
Now children, make your father comfortable.

Slightly
Here's your chair, Father.

Twins
Here’s your tea, father.

John
Here's your pipe, father.

Michael
Here's your paper, daddy.

Wendy
Now, children, go wash up, it’s time for bed.

Boys
Wendy!
(THE BOYS EXIT)
Peter
Michael, let’s go down to the fairy pond. Bring Teddy. (STARTING TO EXIT)

Wendy
Peter, they are sweet, aren't they?

Peter
Oh, yes. There's nothing better than sitting by the fireside with the little ones close by, Mother.

Michael
Peter, I'm too big for this cradle.

Peter
A little less noise there, please. A little less… (PETER STOPS)

Wendy
Peter, what is it?

Peter
I was just thinking. It’s only pretend, isn’t it, that I’m their father?

Wendy
Oh, well, yes. But they are ours, Peter, yours and mine.

Peter
But not really?

Wendy
Well, no, not if you don't wish it.

Peter
I don't.

Wendy
Peter, what are your exact feelings for roe?

Peter
Those of a devoted son, Wendy.

Wendy
I thought so.
Peter
You're so strange. Tiger Lily is just the same. There's something she wants to be to me, but she says it's not my mother.

Wendy
No, indeed it isn’t.

Peter
Well, what is it, then?

Wendy
It’s not for a lady to tell.
(TINKER BELL SPEAKS)

Peter
I suppose she means she wants to be my mother.
(TINKER BELL: “YOU SILLY ASS.”)
Tinker Bell!

Wendy
I almost agree with her!

Curly
We're all ready for bed now, mother.

Wendy
Then in you go!
(THEY LAY DOWN FOR SLEEP)

Twin #2
Wendy, do you know any lullabyes to sing us to sleep?

Wendy
A lullabye?

Boys
Yes.

Wendy
A lullaby…

Boys
Yes, please
Wendy
I think so. Sometimes late at night, I seem to remember—

ONCE UPON A TIME AND LONG AGO
I HEARD SOMEONE SINGING SOFT AND LOW
NOW WHEN DAY IS DONE AND MIGHTIS NEAR
I RECALL THIS SONG I USED TO HEAR:

Peter & Wendy
MY CHILD, MY VERY OWN,
DON’T BE AFRAID, YOU’RE NOT ALONE,
SLEEP UNTIL THE DAWN FOR ALL IS WELL

Peter
LONG AGO THIS SON WAS SUNG TO ME,
NOW IT’S JUST A DISTANT MELODY

Peter & Wendy
SOMEBEFORE FROM THE PAST I USED TO KNOW,
ONCE UPON A TIME AND LONG AGO.
(DANCE BREAK. THE BOYS DRIFT OFF TO SLEEP.)

Michael
Wendy, I'm homesick! I want to go home.

John
So do I.

Wendy
Yes, at once. Perhaps Mother is in half-mourning by this time.

Twin #1
You're not leaving us, Wendy?

Wendy
I must. Peter, I appeal to you to make the necessary arrangements

Peter
If you like. Tink, you are to get up at once and take Wendy on a journey
across the sea.
(TINKER BELL SPEAKS)

Wendy
Dear ones, if you all come with me I feel almost sure my mother and father
would adopt you.
Twins
Peter, can we go?

Peter
Alright, go.

Wendy
Then put your beds away quickly, and remember to bring the baby clothes you were lost in.
(THE BOYS EXIT. PETER HOLDS HIS STOMACH IN PAIN)
What is it, Peter? Is it a pain?

Peter
No.

Wendy
I'm going to get your medicine for you before your journey. Get your things, Peter.
(PETER TURNS AWAY)

Peter
I'm not going with you Wendy.

Wendy
Yes, Peter.

Peter
No.

Wendy
But why not?

Peter
No!

Wendy
Where does it hurt?

Peter
It's not that kind of a pain, Wendy. You are wrong about mothers. Long ago, I thought, like you, that my mother would leave the window open. So, I stayed away for moons and moons, and then I flew back; but the window was barred, for my mother forgot all about me, and there was another little boy sleeping in my bed.

Wendy
Peter, are you sure all mothers are like that?
Peter
Yes. I don't want to grow up and learn about solemn things. I want always to be a little boy and to have fun. No! No one's going to catch me and make me a man, Wendy.
(THE BOYS RETURN)

Slightly
We're all ready to go now.

Wendy
Peter isn't going with us.

Twin #2
Peter's not coming?

Curly
We won't go without you, Peter.

Peter
No, go! If you find your mothers I hope you like them.
(THE BOYS BEGIN TO ARGUE)
No fuss, no blubbering, just say goodbye.
Victorian and Edwardian Parents

Victorian and Edwardian parents had a very different attitude toward child rearing than modern parents. The relationship was much more formal. Affluent parents would basically have hired staff raise the children. Small children would spend much of their early life in the nursery where they would be raised by a nannie. Many of the grown children had much founder memories of their nannies than their mothers. Some parents, such as Queen Victoria, would go for extended periods without visiting their children. Other parents would regularly visit the nursery or have the children brought to visit them. In many cases these could be rather formal visits. This formality, however, was not always the case.

Types of Nurseries

The nurseries of course depended on the parents circumstances. Wealthy parents could afford to hire the staff to raise their children. Less affluent parents had to be more involved. Wealthy parents often had two nurseries for their children, a day nursery for the day and a night nursery for the beds. Comfortable, but less affluent parents, would have one nursery with the beds and furniture for daily activities in a single room. Often foreign nannies were in demand in certain countries. In part this was due to the foreign language training offered. In other cases it was the reputation, English nannies and governesses appeared to be have been particularly praised—even in far flung countries. We are all familiar with The King and I where even the King of Siam of all persons seeks an English governess—a story based on an event. Some times international politics dictated the choices. Thus Russian royal family with families ties to Queen Victoria often chose English nannies. One would have thought that French nannies might be chosen given the importance of French culture and use of the French language in artistocratic Russian circles. But perhaps the memories of the Napoleonic Wars or the perceived permissiveness of French nannies argued against them.

Nannies and Governesses

Children in the nursery were cared for by nannies. Rich families might have a head nannie who would have a staff to assist her, especially if there was more than one child. Less affluent families might have only one nannie. Often very close bonds developed between the children and their nannies. This was especially true when the parents took little interest in their children.

As the children got older they might have a governess employed for their education, but this was often after they left the nursery. Governesses were more common for girls as it was more common to spend the boys off to boarding school, at least in England. By the late Victorian period this was commonly done at about 8 years of age.
Many critics have argued that *Peter Pan* idealizes women, especially in their roles as mothers. By idealizing, critics mean Barrie oversimplifies them, seeing them only as mothers rather than well rounded human beings. While Barrie does idealize women, the female characters are not so simple. By looking at the main female characters, how they are idealized, and the development of their roles within the play, it becomes clear that they are complex idealizations. Barrie emphasizes this complexity by contrasting the women with his less favorable depictions of adult males; the men in his play are silly and in dire need of mothering.

Mrs. Mary Darling is the most idealized female character in *Peter Pan*. She is the epitome of motherhood. She has sacrificed her wedding dress to make coverlets for her children’s beds. She dislikes going out or socializing, preferring to stay at home with her children. When she has to go out, as she does in Act I for her husband’s job, she is reluctant to leave and believes that something is wrong. She even acts like a mother to her husband. When he cannot tie his tie, she does it for him, soothing his anger like she would a small child. In Act V, scene ii, when the children return home, she agrees to adopt all the Lost Boys and even offers to adopt Peter. When Peter refuses, she will not allow Wendy to go back with him to Neverland but only to visit once a year to do his spring cleaning.

Mrs. Darling is the baseline for women in *Peter Pan*. She could be no more perfectly written for such a role: she is polite and giving, without faults, desires, or ambitions, except those that relate to her children.

In many ways, Wendy is her mother’s daughter. About eight- or ten-years-old, Wendy likes to play house with her brother John. When her father tries to convince her brother Michael to take his medicine, she is the one to immediately help him deal with the situation. After Peter Pan enters the nursery and explains the situation with his shadow, Wendy solves the problem and sews it on for him. Wendy is a junior version of Mrs. Darling.

But when Wendy is in Neverland, she proves that she is more than a petite version of her mother. She does act as mother to the Lost Boys—though she admits “I am only a little girl; I have no real experience”—though her actions are not solely motivated by the interests of her “children.” She wants to swim with mermaids, though Peter warns her they like to drown children. In Act IV, Peter becomes uncomfortable with being the father to Wendy’s mother, even if it is only pretend. Wendy knows there is more to these kinds of relationships, a fact unclear in the depiction of Mrs. Darling. When Wendy asks Peter, “What are your exact feelings for me, Peter?”, he replies, “Those of a devoted son.” This upsets Wendy, but she cannot tell him what she wants him to be exactly because “It isn’t for a lady to tell.” This statement reveals Wendy’s desires—as well as an understanding of the mores in male/female interactions—in her relationship with Peter.

In Neverland, women, including Wendy, are allowed to be more complex, perhaps because it is a fantasy land that exists outside of the rigid social conventions of England in the early-twentieth century. Tiger Lily is a prime example of Neverland’s empowered females. Though she is a minor character, Tiger Lily is not a mother or surrogate nurturer; she is an Indian leader, the daughter of an Indian chief. Barrie describes her as “the belle of the Piccaninny tribe, whose braves would all have her to wife, but she wards them off with a hatchet.” In Act II, when she learns pirates are in the area, she wants to attack them and collect their scalps. They lose this battle, and Tiger Lily nearly dies in the process. Peter Pan steps in and saves them, and Tiger Lily and her men act as guards to the underground home of Peter, Wendy, and the Lost Boys.

These are not the typical acts of a woman (let alone a mother) in this time period. Like Wendy, Tiger Lily wants Peter to be fulfill a relationship with her other than as a son. Peter tells Wendy of the similarity, reporting that “Tiger Lily is just the same; there is something or other she wants me to be, but she says it is not my mother.”

Tinkerbell, the fairy, is more like Tiger Lily than Mrs. Darling or Wendy. Though in the earliest stage production Tinker Bell was no more than a reflection off a piece of glass, she nevertheless has a multi-faceted personality. Her primary loyalty is to Peter Pan, and she does not want anyone to interfere with it. Unlike any other female character in *Peter Pan*,
Tinkerbell displays jealousy, especially towards Wendy, and acts on it regularly. She pulls Wendy’s hair and tricks the Lost Boys into shooting Wendy with an arrow. Even when Wendy wants to go back home, Tinkerbell is reluctant to aid her in any way. Also, whenever Peter, or anyone else for that matter, says something that Tinkerbell thinks is stupid, her response, in the fairy language, always translates as “you silly ass.” Like Tiger Lily, Tinkerbell also exhibits considerable bravery, swallowing the poison intended for Peter at the end of Act IV. Also like Tiger Lily, the fairy has an occupation that is not directly related to motherhood. Tinkerbell is so named, as Peter explains to Wendy, “because she mends the fairy pots and kettles.”

The primary female characters in Peter Pan are not merely idealized stereotypes. They are much more, albeit in the safety of a fantasy world. Though this aspect implies that “real” women do not act this way, there is another angle in which to explore Barrie’s idealization of women: via their male counterparts in the play. Barrie’s women are defined by what his men are not. The adult males in Peter Pan need women and make them look like the paragons of sensibility, adding a luster to their ideal portrait.

Both Mr. Darling and Captain Hook are rather childish and incompetent in their own way. Mr. Darling is easily frustrated over such simple acts as tying his tie. A little later in the same act, he is desperate to get his son Michael to take his dose of medicine. While telling Michael to be a man, Mr. Darling proceeds to fake taking his own bitter medicine in an attempt to trick the child into swallowing his. It does not work, and Mr. Darling’s other children catch him in the lie. Mr. Darling continues to try to deceive his children, trying to turn his cowardice into a joke by putting some of the potion in Nana’s bowl. Mr. Darling’s frustrations come to head, and he finally insists on locking Nana outside like a “proper dog.” This leads directly to Peter Pan leading the children away from home and into Neverland.

Mr. Darling is glib, heartless, and immature, quite the opposite of his wife. Though he feels repentant enough to live in Nana’s dog kennel the whole time the children are gone, he suggests in Act V, scene ii, that they close the nursery window. This is significant for this is the window through which the children left, and Mrs. Darling believes, correctly, they will come back. Mr. Darling fails to comprehend such a notion and, on the whole, does not understand much of anything.

Captain Hook is a bit more perceptive than Mr. Darling, but he lives in the fantasy world of Neverland. Barrie describes him as courageous with but two exceptions, “the sight of his own blood, which is thick and of an unusual color” and crocodiles. Because of a previous battle with Peter, Hook has a hook in place of one of his hands. Like Mr. Darling, Hook’s plans are based on trickery. He wants to kill the Lost Boys by poisoning some cake and leaving it out for them. This plan fails because of Wendy’s mothering. Indeed, when Hook finds out that Peter and the Lost Boys have a mother in Wendy, he plans on capturing them, killing the boys, and making her the pirates’ mother. Hook’s desire is that of a boy, not the grown man he is appears to be. The Captain is also easily tricked by Peter on a number of occasions, making him more like a boy than a man.

If these are adult male role models, it is no wonder that Peter Pan has no desire to grow up. He is already more of a man than either of them, in a way. He wins battles, defends his home, and goes on adventures. But as much as Barrie idealizes women, however complexly, Peter Pan ultimately rejects full-time mothering. He refuses to be adopted by the Darlings and the ideal mother, Mary. No matter how idealistic Barrie’s depiction of women may be, though, the fact that Peter rejects such domesticity undercuts his message in a very profound way.
Lesson 6: The Role of the Mother

Please note: this lesson should take two days.

Objective:

the students will identify and explain the various views of mothering as exemplified in Peter Pan

Materials:

Lyrics of “Tender Shepherd”, “Wendy” and “Distant Melody”; cuttings from Act 2 scene 1 and Act 2 scene 3 of the 2000 Peter Pan musical script; cuttings from Act 4 of Peter Pan (the play); cutting from Act 2 scene 3 of the 1954 Peer Pan script; “Victorian and Edwardian Parents;” “Biography of Sir. James M. Barrie” (from Chapter 1); and “A Critical Analysis of Peter Pan;” large sheets of paper, markers.

Standards:

English: Students will demonstrate competence in reading, writing, speaking and listening
Social Studies: Students will demonstrate competence in getting, using and presenting information
Applied Learning: Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

How do Peter, Wendy and the Lost Boys understand the role of “mother”? 

Do Now:

What are the responsibilities of a mother?

Activity:

1. Brief discussion of Do Now. List responsibilities on the board.

2. Teacher divides class into four (or *five) groups and distributes materials as follows:

   Group 1 – lyrics of “Wendy”; copies of Act 2 scene 1 from 2000 Script
   Group 2 – lyrics of “Tender Shepherd” and “Distant Melody”
   Group 3 – copies of Act 4 from the play and Act 2 scene 3 from 1954 and 2000 scripts
   Group 4 - copies of “Victorian and Edwardian Parents” and “Biography of Sir James M. Barrie”
   *Group 5 - copies of “A Critical Analysis of Peter Pan”

3. Students are to read through materials given to their groups and make notes about the following:

   Group 1 – Based on the materials you have read, what do you believe the Boys think mothers are like? What responsibilities should a mother have?
   Group 2 – How are these two songs connected? Do you have any recollections of songs that were sung to you when you were a child? How important do you think it is for parents to sing and/or read to their small children? Why?
   Group 3 – What differences do you note between the three scenes (other than the addition of music). Explain why you think these changes and/or differences occurred.
   Group 4 - Has parenting changed? Can you see anything happening in modern parenting that is similar to parenting 100 years ago? Based on what you have learned about J.M. Barrie, how do you think he felt about the Victorian and Edwardian style of parenting? How would he feel about parenting today?
   *Group 5 - What are the main points of this article? Do you agree or disagree with them? Explain.
Summary:

Students are to organize their ideas and conclusions and prepare to present them to the class tomorrow.

Homework:

Review your materials and be prepared to defend your findings to the class.

Day two activity:

Each group will present a summary of the materials they have read, display their notes and explain their conclusions.
CHAPTER SEVEN:  
I MUST THINK! WHAT TEMPO CAPTAIN?

- Introduction to Chapter Seven: Plot Synopsis and Analysis  
- “Tango” and “Tarantella” lyrics  
- “The Effects of Music on the Mind” by Kristian David Olsen  
- Lesson 7: What Tempo Captain?

Walk down the hallway of any high school and you will see young people “plugged in” to their personal music. In my own classroom, I have resolved the battle over the use of CD players by allowing them during writing sessions. I remember my own student days when having music playing in the background helped me focus during exam cramming. In Peter Pan, Captain Hook demands music each time he needs to think up a way to get at Peter. What is it about music that we humans seem to need? Just ask the students – apparently, they have the answer.
Chapter Seven Introduction

Summary

In Never land, the Lost Boys wait for Peter to return. They discuss their fear of pirates and how they do not remember their mothers. The pirates approach, lead by Captain Hook, and the boys hide in the trees. Captain Hook orders his crew to look for the boys, especially their leader, Peter Pan, because he cut Hook’s arm off and the Captain wants revenge. Hook decides to catch the boys by leaving poisoned cake out that will kill them. Tiger Lily and her band of Indians make a brief appearance, and they see the pirates. They decide that they will scalp them when they catch them.

Analysis

Hook needs music to think. Research has showed that music has a definite effect on people, animals, and plants. In fact it can have a powerful influence on our body, mind, and emotions. Music with a ‘beat’ can stimulate your body; music with powerful melodies and harmonies performed with feeling can make you weep or cry out with joy; and music can be mentally invigorating. Every Hollywood movie producer is aware of the power of music, and that is why it plays such a key role in motion pictures. The music that accompanies movies grabs our feelings. Research has also shown that musical study develops critical thinking and self discipline skills and improves a child's early cognitive development, basic math and reading abilities, self-esteem, SAT scores, ability to work in teams, spatial reasoning skills, and school attendance. Also, researchers have found that children involved with music education are more likely to graduate from high school and attend college, and are less likely to be involved with gangs and substance abuse.
**Tango**  
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

HOOK
I must think! Play, you dogs! Inspire me.  
(PIRATES PLAY ON MUSICAL INSTRUMENTS.)

SMEE
What tempo, Captain?

HOOK
A tango!

SMEE
A tango! Unrip your plan, Captain!

HOOK
WE’LL COOK A CAKE QUITE LARGE,  
AND FILL EACH LAYER IN BETWEEN,  
WITH ICING MIXED WITH POISON,  
’TIL IT TURNS A TEMPTING GREEN.  
WE’LL PLACE IT NEAR THE HOUSE  
JUST WHERE ALL THE BOYS ARE SURE TO COME,  
AND, BEING GREEDY, THEY WON’T CARE  
TO QUESTION SUCH A PLUM.  
THE BOYS WHO HAVE NO MOTHER SWEET,  
NO ONE TO SHOW THEM THEIR MISTAKE,  
WON’T KNOW IT’S DANGEROUS TO EAT  
SO DAMP AND RICH A CAKE.  
AND SO, BEFORE THE WINKING OF AN EYE  
THOSE BOYS WILL EAT THAT POISON CAKE.  
AND ONE BY ONE THEY’LL DIE!

PIRATES
THEY’LL DIE! THEY’LL DIE! THEY’LL DIE! THEY’LL DIE! OH LAY!

**Tarantella**  
Music by Jule Styne. Lyrics by Betty Comden and Adolph Green.

HOOK
Tsst! I must think! Call back the men.

SMEE
(AS PIRATES LEAP INTO PLACE)
What tempo, Captain?

HOOK
A Tarantella!
SMEE

Ooooh! A Tarantella!

HOOK

ME THINKS I SEE A SPARK, A GLEAM, A GLIMMER OF A PLAN
WITH WHICH PERHAPS I MAY REDEEM ME HONOR AS A MAN
KIDNAP WENDY, SEIZE THE BOYS AND YOU'LL HAVE HOOK TO THANK FOR WHEN THE TIME
IS RIPE
YOU'LL SEE THE CHILDREN WALK THE PLANK.

ALL

OH, WHEN WAS SUCH A PRINCELY PLOT CONCOCTED BY ANOTHER
TO MURDER ALL THE BOYS AND KEEP THE WENDY FOR OUR MOTHER.

OH, WHEN WAS SUCH A PRINCELY PLOT CONCOCTED BY ANOTHER
TO MURDER ALL THE BOYS AND KEEP THE WENDY FOR OUR MOTHER.

HOOK

HEY!

BRAVO!

BRAVO!

BRAVO!

BRAVO!

YO HO!

YO HO!

YO HO!

YO HO

TO THE SHIP! TO THE SHIP! TO THE SHIP!
(they echo this as they exit)

To the ship!
Are people typically geniuses? Statistically, people probably are not. In fact, most people probably aren't even intellectually gifted at all. Most people are likely to be pretty much average, maybe a little bit above average, or a little below, but very average none the less. It is universally understood that people strive to learn to become wiser and more informed about the world around them. The more people learn, the more powerful they can become. It is the speed at which people learn that separates the geniuses from the average people from the learning disabled. Geniuses don't run into problems while learning, because they learn so fast. It is everyone else that could really use help. One solid way to increase the speed at which people learn is with music. People learn through music and their minds grow faster because of it. Some music, when implemented properly, can have positive effects on learning and attitude. Music is a powerful thing, and when we understand its significance, it can bring dramatic changes both positive and negative into our lives.

Music, when involved in the classroom, can have great effects on the early stages of learning for the very young up through elementary age school children. Music can also have significant effects on older people in a learning environment. Music does not have the same effect on older people as it does on younger people, however. It is easily understood that for young children, getting them to do fun musical things like learning to play an instrument is somewhat easy compared to getting an adult to do the same thing. Children will do it because it is something new and exciting whereas adults need to be motivated to do something because they won't do something simply because they can. For adults it is a matter of choice, but when they choose to involve music into their everyday lives, the effects can be just as dramatic, but different when compared with music effects on younger children.

One important aspect that music can have on learning for people of all ages is attitude. It seems logical to assume that it is more helpful for adults who are less likely to want to do a particular job or activity, but music can change this and give a listener a more positive attitude and motivation. By simply listening to pleasant music in the background while doing an arduous task can make it seem so much easier, or in some cases, music may not increase positive attitude, but will ease the strain of an activity.

Music is an important and extremely useful tool in the way we learn and to deny its power is a waste of a truly wonderful resource. In recent years there have been concerns about some types of music such as Gangsta Rap having very negative effects on peoples minds and moods. This type of music imprints an extremely violent image into people's minds and there has been growing concern about it and tying it in with violent crimes. In cases like this, it only shows how much more we need to study music to fully understand its full impact on the human mind. In these days where cutbacks are always eminent in people's local schools, people need to struggle to keep the music and art intact. Music and the arts are what make life worth living and without them, people lose hold of their culture and diversity. The ideal way to learn in the future would be to fully incorporate music into the curriculum of every school. If every school supported and encouraged their students to freely pursue music with the culture of music in their everyday lives, people would become much more efficient in their learning and would become much better students on the whole. Music is a power too great for man to comprehend at this point but through further study man can learn how to better harness its power to use it to its full potential.
Lesson 7: What tempo, Captain?

Please note: this lesson should take two days.

Objective:

the students will create and perform original musical monologues

Materials:

Lyrics and recordings of “Tango”, and “Tarantella”; copies of “The Effects of Music on the Mind”

Standards:

**English:** Students will demonstrate competence in reading, writing, speaking and listening

**Social Studies:** Students will demonstrate competence in getting, using and presenting information

**Music:** Students will demonstrate competence in listening to music and creating original music

**Applied Learning:** Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

How does music help us think?

Do Now:

When and why do you listen to music?

Activity:

2. Teacher distributes lyrics to both songs and asks students to read. *Teacher prompt: What is a tango? What is a tarantella? What purpose do these songs serve?*
3. Teacher plays recordings of songs. *Teacher prompt: How did the music and rhythm support/enhance the lyrics? Why does Hook need dance rhythms to think? Each of these pieces is a monologue set to music.*
4. Teacher divides class into four or five small groups. Each group will create a monologue (lyric) that “unfolds” a plan – either in the character of Hook or any other character – real or fictional – that they choose. The piece must have a specific musical rhythm, preferably a dance beat. (e.g. – “President Bush’s Two-Step” - he plans his next move against Osama Bin Laden). These will be presented to the entire class during the next meeting.
5. Groups have remainder of class to write and begin practicing.

Summary:

On day 2, groups have ten minutes to prepare before presenting their pieces to each other.

Homework: (day 2)

Read “The Effects of Music on the Mind.” In a brief essay, explain whether you agree or disagree with what the author states as well as discussing the impact music has on you personally.
CHAPTER EIGHT:
PIRATE SONG

- Introduction to Chapter Eight: Plot Summary and Analysis
- “Pirate Song” Lyrics
- cutting -“The Pirate Ship” from Peter Pan by J.M. Barrie
- cutting – Act 5 from Peter Pan – A Fantasy in Five Acts by J. M. Barrie
- “Everyone Knows” by Jack Lush
- Lesson 8: Comparing Heroes and Villains
- Addendum: Peter Pan and the “Red Skins”
- “Some Thoughts on Political Correctness” by Jessica D. Rothman
- cutting- “The Island Come True” from Peter Pan by J.M. Barrie
- cutting-“The Happy Home” from Peter Pan by J.M. Barrie
- Review of Peter Pan (1953)

In Peter Pan, it is very clear who the good guys and the bad guys are. This is not necessarily the case in real life. Not all pirates are bad, not all children are good. In this chapter the students can take a look at the very fuzzy line that separates heroes from villains.
CHAPTER EIGHT INTRODUCTION

Summary

In Neverland, the Lost Boys wait for Peter to return. They discuss their fear of pirates and how they do not remember their mothers. The pirates approach, lead by Captain Hook, and the boys hide in the trees. Captain Hook orders his crew to look for the boys, especially their leader, Peter Pan, because he cut Hook’s arm off and the Captain wants revenge. Hook decides to catch the boys by leaving poisoned cake out that will kill them. Tiger Lily and her band of Indians make a brief appearance, and they see the pirates. They decide that they will scalp them when they catch them. They sing “Pirate Song.”

Wendy and Peter are left stuck on a rock to drown by the Pirates. The tide starts to come in, and Wendy makes her escape by holding on to the tail of a kite. Peter stays behind, hiding in a floating bird’s nest. Tiger Lily rescues him. Peter returns with Tiger Lily and the Indians. He tells the Lost Boys and Wendy that the Indians are their friends. Excitement and joy over their new found friendship turns into the dance and celebration extravaganza “Ugg-a-Wugg.”

Analysis

Captain Hook is a pirate who lives in Neverland. He is the mortal enemy of Peter Pan because Peter severed his arm in a battle and fed it to a crocodile. Hook spends the play trying to enact revenge on Peter Pan and the Lost Boys. When one of his pirate band learns that Peter has Wendy, he captures her, hoping to make her the mother for the ship. Hook also succeeds in capturing the Darling brothers and the Lost Boys, but when Peter and Hook fight their final battle, Hook loses and is eaten by a crocodile.

In Peter Pan, the lines between good and evil seem clearly drawn on the surface. Peter, the Lost Boys, Wendy, and her brothers, as well as Tiger Lily and the Indians, are on the side of good. Captain Hook and his pirates are evil. They are pirates, an occupation that requires certain antisocial, criminal behaviors. Yet the distinction between good and evil is not as clearly defined as it initially appears. The Indians are after scalps when they encounter the pirates. Employing methods of questionable honor, Peter does lead Wendy and her brothers away from their home. Tinkerbell is jealous of Wendy and while she does heroically save Peter, she also tries on several occasions to cause Wendy considerable harm.
PIRATE SONG
By Moose Charlap and Carolyn Leigh

We’re bloody buccaneers,
And each a murderous crook.
We massacre Indians, Kill little boys,
And cater to Captain Hook!

Yo ho, Yo ho,
The terrible Captain Hook!

from Peter Pan
by J.M. Barrie

CHAPTER FOURTEEN
The Pirate Ship

...Hook trod the deck in thought. O man unfathomable. It was his hour of triumph. Peter had been removed for ever from his path, and all the other boys were on the brig, about to walk the plank. It was his grimmest deed since the days when he had brought Barbecue to heel; and knowing as we do how vain a tabernacle is man, could we be surprised had he now paced the deck unsteadily, bellied out by the winds of his success?

But there was no elation in his gait, which kept pace with the action of his sombre mind. Hook was profoundly dejected.

He was often thus when communing with himself on board ship in the quietude of the night. It was because he was so terribly alone. This inscrutable man never felt more alone than when surrounded by his dogs. They were socially so inferior to him.

Hook was not his true name. To reveal who he really was would even at this date set the country in a blaze; but as those who read between the lines must already have guessed, he had been at a famous public school; and its traditions still clung to him like garments, with which indeed they are largely concerned. Thus it was offensive to him even now to board a ship in the same dress in which he grappled her; and he still adhered in his walk to the school's distinguished slouch. But above all he retained the passion for good form.

Good form! However much he may have degenerated, he still knew that this is all that really matters.
From far within him he heard a creaking as of rusty portals, and through them came a stern tap-tap-tap, like hammering in the night when one cannot sleep. “Have you been good form today?” was their eternal question.

“Fame, fame, that glittering bauble, it is mine,” he cried.

“Is it quite good form to be distinguished at anything?” the tap-tap from his school replied. “I am the only man whom Barbecue feared,” he urged; “and Flint himself feared Barbecue.”

“Barbecue, Flint - what house?” came the cutting retort.

Most disquieting reflection of all, was it not bad form to think about good form?

His vitals were tortured by this problem. It was a claw within him sharper than the iron one; and as it tore him, the perspiration dripped down his tallow countenance and streaked his doublet. He drew his sleeve across his face, but there was no damming that trickle.

Ah, envy not Hook.

There came to him a presentiment of his early dissolution. It was as if Peter's terrible oath had boarded the ship. Hook felt a gloomy desire to make his dying speech, lest presently there should be no time for it.

“Better for Hook,” he cried, “if he had had less ambition.” It was in his darkest hours only that he referred to himself in the third person.

“No little children to love me.”

_from Peter Pan, a Fantasy in Five Acts_
by J.M. Barrie

ACT V
SCENE 1

THE PIRATE SHIP:

_In...strange light... we see what is happening on the deck of the Jolly Roger, which is flying the skull and crossbones and lies low in the water. There is no need to call HOOK, for he is here already, and indeed there is not a pirate aboard who would dare to call him. Most of them are at present carousing in the bowels of the vessel, but on the poop MULLINS is visible, in the only great-coat on the ship, raking with his glass the monstrous rocks within which the lagoon is cooped. Such a look-out is supererogatory, for the pirate craft floats immune in the horror of her name._
From HOOK'S cabin at the back STARKEY appears and leans over the bulwark, silently surveying the sullen waters. He is bare-headed and is perhaps thinking with bitterness of his hat, which he sometimes sees still drifting past him with the Never bird sitting on it. The BLACK PIRATE is asleep on deck, yet even in his dreams rolling mechanically out of the way when HOOK draws near. The only sound to be heard is made by SMEE at his sewing-machine, which lends a touch of domesticity to the night.

HOOK is now leaning against the mast, now prowling the deck, the double cigar in his mouth. With PETER surely at last removed from his path we, who know how vain a tabernacle is man, would not be surprised to find him bellied out by the winds of his success, but it is not so; he is still uneasy, looking long and meaninglessly at familiar objects, such as the ship’s bell or the Long Tom, like one who may shortly be a stranger to them. It is as if Pan's terrible oath “Hook or me this time!” had already boarded the ship.

HOOK. (Communing with his ego.) How still the night is; nothing sounds alive. Now is the hour when children in their homes are a-bed; their lips bright-browned with the good-night chocolate, and their tongues drowsily searching for belated crumbs housed insecurely on their shining cheeks. Compare with them the children on this boat about to walk the plank. Split my infinitives, but 'tis my hour of triumph! (Clinging to this fair prospect he dances a few jubilant steps, but they fall below his usual form.) And yet some disky spirit compels me now to make my dying speech, lest when dying there may be no time for it. All mortals envy me, yet better perhaps for Hook to have had less ambition! O fame, fame, thou glittering bauble, what if the very - (SMEE, engrossed in his labours at the sewing-machine, tears a piece of calico with a rending sound which makes the Solitary think for a moment that the untoward has happened to his garments.) No little children love me. I am told they play at Peter Pan, and that the strongest always chooses to be Peter. They would rather be a Twin than Hook; they force the baby to be Hook. The baby! that is where the canker gnaws.
Some Thoughts on Political Correctness
by Jessica D. Rothman

I grew up in the 1950s, a politically incorrect decade. My cousins and I, close both geographically and in age, played together frequently, engaging in elaborate rounds of “play pretend.” Our two favorite fantasies were “Soldiers” and “Cowboys and Indians,” reflecting, no doubt, what we saw on early television and in our infrequent trips to the movies.

Being the only girl in the group, I was forced to be either a nurse tending to the wounded soldiers or a hostage taken by the Indians waiting for the brave cowboys to rescue me. I was probably in high school before I realized how silly that all was.

It was most definitely in high school when I became fully aware of the many cultural stereotypes I had been raised on. My own personal cause became the plight of Native Americans (did we use that phrase then?). Oddly, however, as a huge fan of fantasy literature, including Peter Pan, I did not see anything particularly “wrong” with the Indians as portrayed in the novel or the play, and I believe that’s because I was able to understand the stereotype in an appropriate context.

Does the portrayal of the “red skins” as Barrie called them reflect late nineteenth and early twentieth century stereotyping? Of course it does. Barrie probably never saw a real “red skin.” His readers certainly never did. It would be so easy to condemn him for his prejudice, but we must keep that prejudice in its historical context - and remember that this was a work of fiction of the highest kind - fantasy - reflecting his time, not ours.

I reluctantly include this material in our chapter about “villains,” because I do not wish to compare the Indians with Hook and the pirates. Even Barrie appears to have been uncomfortable with that comparison - remember that the Indians ultimately ally themselves with Peter and the Boys, as real Native Americans often did with Europeans and Americans.

Would Barrie write with the same stereotypes today? I don’t believe he would. Should we point out this historical inaccuracy to our students when we prepare them to see Peter Pan? I believe we should, but we should be careful not to be too politically correct. The current production of Peter Pan softens the stereotype a bit without hurting the original work. This is a good approach, respectful to both our current sensibilities and the intent of the playwright.

While some of the language used in the original text (some excerpts follow) might be offensive today, it is worthwhile to remember that language and ideas change. Keeping the correct perspective is the best politics of all.
...On the trail of the pirates, stealing noiselessly down the war-path, which is not visible to inexperienced eyes, come the redskins, every one of them with his eyes peeled. They carry tomahawks and knives, and their naked bodies gleam with paint and oil. Strung around them are scalps, of boys as well as of pirates, for these are the Piccaninny tribe, and not to be confused with the softer-hearted Delawares or the Hurons. In the van, on all fours, is Great Big Little Panther, a brave of so many scalps that in his present position they somewhat impede his progress. Bringing up the rear, the place of greatest danger, comes Tiger Lily, proudly erect, a princess in her own right. She is the most beautiful of dusky Dianas and the belle of the Piccaninnies, coquettish, cold and amorous by turns; there is not a brave who would not have the wayward thing to wife, but she staves oft the altar with a hatchet. Observe how they pass over fallen twigs without making the slightest noise. The only sound to be heard is their somewhat heavy breathing. The fact is that they are all a little fat just now after the heavy gorging, but in time they will work this off. For the moment, however, it constitutes their chief danger. The redskins disappear as they have come like shadows,...

THE HAPPY HOME
from Chapter 10, Peter Pan by J. M. Barrie

One important result of the brush on the lagoon was that it made the redskins their friends. Peter had saved Tiger Lily from a dreadful fate, and now there was nothing she and her braves would not do for him. All night they sat above, keeping watch over the home under the ground and awaiting the big attack by the pirates which obviously could not be much longer delayed. Even by day they hung about, smoking the pipe of peace, and looking almost as if they wanted tit-bits to eat. They called Peter the Great White Father, prostrating themselves before him; and he liked this tremendously, so that it was not really good for him.

"The great white father," he would say to them in a very lordly manner, as they grovelled at his feet, "is glad to see the Piccaninny warriors protecting his wigwam from the pirates."

"Me Tiger Lily," that lovely creature would reply. "Peter Pan save me, me his velly nice friend. Me no let pirates hurt him."

She was far too pretty to cringe in this way, but Peter thought it his due, and he would answer condescendingly, "It is good. Peter Pan has spoken."...
Review of Peter Pan (1953)

by tommy_lop
from: http://www.epinions.com/content_87145090692
Peter Pan a Disney classic
Jan 16 '03

...Peter Pan was originally slated for a 1940's release but due to World War 2 it wasn’t released until 1953. It was used to help the struggling Disney studios get up on its feet after WW2 and the bomb that was Alice and Wonderland.

It broke several rules on the play and tv specials that feature Peter Pan, and the main reason is that Peter is a boy and is played/voiced by a boy, which is good because as a kid watching an airing of it back in the 1980’s I was confused as heck to see Peter played by a girl... While it is an entertaining movie there are a few things in it that have not sustained the test of time, and things a modern day Disney wouldn’t put in their films.....

Dark side of the pan

All right, it wouldn’t be a fair review if I didn’t say anything about the stereotyped Indians. The Indians are big, half-naked, and dress in a lot of feathers. They, of course, speak in half sentence and say “HOW.” While nowadays we wouldn’t see this in any sort of films, at that time the Indians in this were actually treated kindly.

First, the story was written almost 100 years ago by an English man. Another thing to note is this version also came out in the 1950's when civil right laws had yet to pass and stereotyping minorities in Hollywood had yet to become a taboo.

Think about it - in the 1950's and 60's it was the westerns that were the most popular....the Indians in these were usually depicted as being evil, and therefore good targets for the good guys (aka the white cowboy) to shoot. Sure there were a couple of them on the good guys’ side, but usually they were women who the cowboys were in love with,...

In this light the Indians in Peter Pan are shown in a lot better way. They are friends with Peter and the lost boys, and like to play war games with them....
Everyone knows of Peter Pan's adventures and heroics. The eternal boy laughs with the stars, lives with the fairies in Neverland, flies on the wind's back and kills pirates for fun. But is he the hero of our story? In looking for the hero in *Peter Pan* from the perspective of Joseph Cambell's *The Hero with a Thousand Faces*, there is only one answer, and everyone knows it's Wendy.

Wendy!? The hero? Odds, bobs, hammer and tongs! Preposterous! But before we jump to conclusions, let us follow her odyssey and compare it to Cambell's structure of the hero's journey. Granted, it is greatly condensed and abridged, but it does have some lovely illustrations.

First: Departure. Wendy answers the call to adventure. Peter (as the herald. Although it must be said that Peter plays many functions in our myth. According to Cambell the figure of the herald appears “in the psyche that is ripe for transformation.”) lures Wendy to Neverland. He entices her with the promise that she may be a needed mother - one who tells stories and tucks in her children. She also is entranced by his promise of mermaids. As they take flight, they cross the threshold into the “regions of the unknown.” Neverland is this place, a place of fantastic mystery and untold danger. “The Arcadian god Pan is the best known classical example of this dangerous presence dwelling just beyond the protected zone of the village boundary.” Away from the safety of her home and parental support, Wendy enters Neverland, where Peter Pan is captain.

Although Neverland, a land of youthful joy, appears secure and safe, the unknown regions always contain danger. Wendy is shot down with an arrow, by a friend no less, and lies seemingly dead. She would have died if it hadn’t been for the supernatural aid she received from Peter before she set out on her journey, a kiss in the form of an acorn that saves her life.

Wendy is then taken to the home underground, symbolically representing the belly of the whale. Our hero, seemingly dead, is reborn here. The whale's belly has always represented a “sphere of rebirth”, and it is here in the home underground where Wendy begins her transformation into the heroic and ideal Edwardian mother.

Second: Initiation. In most hero myths, after the Initiate has crossed the threshold into the unknown region and been reborn in some fashion, there begins a series of trials and tests. “When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward.” For Wendy this supreme ordeal comes when she is asked by Hook if she has any last words for her children (the Lost Boys who are about to die). She commands them “to die like English gentlemen.” In this statement Wendy embodies the heroic qualities of the perfect Edwardian mother. Seen from the perspective of turn-of-the-century British culture, Wendy is now the mother/hero.

Third: Return. When the hero returns from the unknown region, he or she brings back a world-restoring boon, be it fire or knowledge or some other elixir that will help the world. Wendy returns from Neverland with life. She brings the Lost Boys back into the realm of existence. She also brings back a knowledge of Neverland and, therefore, a knowledge of youth (which is both a blessing and a curse). As Wendy grows older she is able to tell the stories of Neverland and Peter to her daughter, Jane. Most grown-ups forget Neverland, but not Wendy. Peter calls upon her to come for spring cleaning, but takes Jane instead. Wendy is never allowed to go back, for she doesn't know how to fly. But she has her stories and her family.
Lesson 8: Heroes and Villains

Objective:

the students will 1. compare and contrast heroes and villains; 2. identify the attributes of heroes and villains; and 3. identify heroes and villains from their own media experiences.

Materials:


Standards:

English: Students will demonstrate competence in reading, writing, speaking and listening
Social Studies: Students will demonstrate competence in getting, using and presenting information
Applied Learning: Students will demonstrate competency in problem solving, communicating, using information, demonstrating self-management and working with others, and completing the project.

Aim:

What’s the difference between villain and hero?

Do Now:

Create two lists - one of “heroes”, the second of “villains” in literature, film, television, real life.

Activity:

1. Brief discussion of Do Now. Teacher prompt: Conflict is a struggle between two opposing forces. There are four basic types of conflict - Man vs. Man, Man vs. Nature, Man vs. Society, and Man vs. Himself. Which type of conflict forms the basis of life in Neverland? (Man vs. Man). The person with whom we sympathize the protagonist or “hero”, and the person in conflict with the hero is the antagonist or “villain.” Teacher writes lyrics of “Pirate Song” on the board. Are the pirates heroes or villains? Why?
2. Class is divided into groups of four or five. Each group has five minutes to brainstorm a list of attributes of Peter Pan (hero) and Captain Hook (villain).
3. Teacher distributes worksheet, “Distinguishing the Good guys from the Bad Guys.” Students are given five minutes to complete in groups.
4. Teacher distributes second copy of worksheet. Teacher prompt: Imagine you are, first, either an Englishman living in London in 1774 or a Native American during the French and Indian Wars in the 1760s, and second, a Palestinian living in Jericho. Complete the worksheet again. Each group has five minutes to complete.
5. Discuss the differences between the two sets of results (hero and villain depends upon your point of view). Teacher prompt: Is it possible for a villain to have good qualities and a hero to have flaws? Can you give examples?
6. Teacher will distribute copies of “The Pirate Ship” and copies of Act 5 cutting (one or the other to each group). Students are to read the material and then compile a list of Hook’s positive qualities.

Summary:

In groups, select a “villain” from current events and describe him/her 1. as his/her enemies might describe him/her and 2. as his/her supporters might describe him/her.
Homework:

Read “Everyone Knows.” In a brief essay, explain whether you agree or disagree with what the author states.

**Distinguishing Between the Good Guys and the Bad Guys**

**Directions:** Place each of the following phrases under the name of the historical/political figure you believe it describes.

- father of his country
- leader
- president
- terrorist
- murderer
- revolutionary

- killer of women and children
- freedom fighter
- general
- father
- friendly
- noble
SUPPLEMENTAL MATERIALS:

- Trivia
- Article “The Heartless Child” by Rezile Roman
- Contrast and Compare: Edwardian England to Modern Times
- Additional Topics for Study
- Additional Reading
PETER PAN
Trivia Quiz

1. “Peter Pan” first appeared on the New York stage starring Maude Adams as Peter in what year?

Answer: 1905. One year after its world premiere in London.

2. During its one hundred year history, “Peter Pan” has starred many famous actresses in the title character on Broadway. Name two of these actresses.

Answer: Mary Martin, Jean Arthur, Sandy Duncan, Marilyn Miller, Eva Le Gallienne, Maude Adams, Anne Edgar and most recently to great acclaim, Cathy Rigby.

3. What is the name of the enchanting fairy in “Peter Pan”? 

Answer: Tinkerbell.

4. What is the name of the Indian princess in “Peter Pan”? 

Answer: Tiger Lily.

5. Name the novel that first introduced the character of Peter Pan to the world?


6. “Peter Pan” author James M. Barrie had a great friend in London who was a famous detective writer. Name Barrie’s friend and fellow author.

Answer: Arthur Conan Doyle, author of Sherlock Holmes.

7. James M. Barrie modeled the character of Captain Hook after whom?

Answer: Himself.

8. Who was the real Peter in “Peter Pan”?

Answer: Author James M. Barrie’s adopted son, Peter Davies.

9. James M. Barrie modeled the character of Wendy after whom?

Answer: The author’s adopted daughter who died at a very early age.

10. James M. Barrie called his most famous character, Peter Pan. How did he come up with the last name?
Answer: Pan was the Greek god that symbolized natural forces. Pan was the ancient god of the forest, flocks and shepherds. Peter’s enchanted Pan-side granted him power to remain a child forever.

11. In “Peter Pan,” what makes the Darling children’s nurse, Nana, unique from any other real-life children’s nurse?

Answer: Nana is a Newfoundland dog.

12. In 1911, James M. Barrie turned his play, “Peter Pan” into a novel. Name the novel.

Answer: “Peter and Wendy.”

13. How tall was the “Peter Pan” author, James M. Barrie?

Answer: Barely five feet tall.

14. “Peter Pan” author James M. Barrie was born in what country?

Answer: Scotland.

15. In 1929, Sir James Barrie gave all rights to “Peter Pan” to what London charity?

Answer: A London children’s hospital, Great Ormond Street Hospital for Sick Children.

16. The score for the 1954 musical comedy “Peter Pan” was written by two sets of songwriting teams. The first team hired was composer Moose Charlap and lyricist Carolyn Leigh. Name one of the three popular songs from “Peter Pan” that this first team wrote?

Answer: “I’ve Gotta Crow,” “I’m Flying” and “I Won’t Grow Up.”

17. When the 1954 musical comedy version of “Peter Pan” was in trouble, director/choreographer, Jerome Robbins, brought in what famous Broadway songwriting team to complete the score? Hint: They also wrote the score for the Broadway hits “Bells Are Ringing” and “Do Re Me.”

Answer: Composer Jule Styne and lyricists Betty Comden and Adolph Green. Their biggest contribution to the score was the song “Never Never Land.”

18. Who played the title role in the original 1954 Broadway production of the musical comedy, “Peter Pan”? Hint: She was Larry Hagman’s mother.

Answer: Mary Martin.

19. Who played Captain Hook in the original 1954 Broadway production of the musical comedy “Peter Pan”?

Answer: Cyril Richard.

20. Name the two stars whose Broadway productions of the musical comedy, “Peter Pan” were later videotaped for television?
Answer: Mary Martin and Cathy Rigby.

21. What year did the famous Walt Disney cartoon version of “Peter Pan” come out?

Answer: 1953.

22. What was the name of the 1992 Stephen Spielberg version of “Peter Pan”?

Answer: “Hook”

23. Who played the adult Peter Pan in Stephen Spielberg’s film version of the play?

Answer: Robin Williams.

23. Who played Captain Hook in the Stephen Spielberg film version of the play?

Answer: Dustin Hoffman.

24. What was the title of the 2003 movie version of “Peter Pan”?

Answer: “Peter Pan”

25. In 1950, there was an earlier Broadway version with music of “Peter Pan” that starred Jean Arthur as Peter and Boris Karloff as Captain Hook. What famous American composer wrote both music and lyrics for this production?

Answer: Leonard Bernstein.

26. CATHY RIGBY was nominated for a Best Actress Tony Award for what musical?

Answer: “Peter Pan”

27. CATHY RIGBY has starred on Broadway in “PETER PAN” and “SEUSSICAL.” She has also appeared in many other musicals throughout the country. Name two.


28. In partnership with her husband Tom McCoy, Cathy co-produces musicals and plays at what well-known California Theatre?

Answer: LaMirada Theatre for the Performing Arts in southern California

29. CATHY RIGBY has taken on dramatic roles in four high profile TV movies. Name one of them.

Answer: “The Perfect Body,” “Hard to Read,” “The Great Wallendas” and “Triathlon”

30. Before Cathy became an actress and producer, she was the first American woman to achieve what international goal as an athlete?
Answer: The first American woman to medal in World Gymnastics

31. What were the two Olympics that CATHY RIGBY participated in as a gymnast?

Answer: She was in the 1968 games in Mexico City and the 1972 games in Munich.

32. CATHY RIGBY once performed for what famous world leader?

Answer: Pope John Paul’s historic appearance at the Los Angeles Coliseum

33. CATHY RIGBY overcame what childhood illness to become a world famous athlete and a Tony-nominated musical comedy actor?

Answer: She was born with collapsed lungs
When I first read the ending to the play Peter Pan, it surprised me. James Barrie decided to end the play with the following statement about children: “When Margaret grows up she will have a daughter, who is to be Peter's mother in turn; and thus it will go on, as long as children are gay and innocent and heartless.” I thought to myself. “Okay, he got the innocent and gay part right ...but heartless?” Further research was necessary.

Why does James Barrie say children are heartless? If we take a closer look at Wendy’s reasons for leaving her home, we can find two. First, she wants to see the mermaids. Second, she wants to be with Peter and play the role of Mother. Neither of her reasons, according to the text, has to do with her father's cruel joke on Nana. John and Michael are concerned with killing pirates. Only once does Wendy think about her mother, but within a few minutes her thoughts are diverted to the mermaids. In a Fireblade Book Review, Jerry Stratton comments on Peter Pan: “Children are heartless bastards, callous of their friends and family alike. They believe that their mother will always be there for them.”

Yet the heartlessness of children is not found only in the play Peter Pan. One need only walk out the front door and watch children playing to discover this phenomenon for oneself. Better yet, travel back into one's own childhood and discover one's own heartlessness. Children may place an object in the middle of the road and watch from behind the bushes while a car swerves in order to avoid the foreign object. Does a child think about the possibility that the car might swerve out of the road injuring the driver? What of children using a magnifying glass to burn ants? It is all fun and play.

In an essay entitled Tragedy as Child's Play, Lance Morrow talks about this “fantasy culture” He states that it is part of childhood to “enter into parallel universes of ‘play’ that may be sinister and may become more captivating the more they stimulate reality.” This brings us back to Peter Pan. When Wendy, John, and Michael return, they find their father living in a kennel. The children are disappointed because “he is not so big as the pirate” Michael killed. (Incidentally, this dark scene from the original play is cut from the happier Disney film version.) Mr. Lance Morrow hits the nail right on the head when he states the following:

"First of all, play is not necessarily innocent, nor is childhood. The innocence of children is an adult myth. The reality is children's extreme vulnerability; their storms of anger and irrationality and their dramatically imaginative lives, which conjure monsters and heroes and set them in motion. Those imaginations sometimes indulge crazy fantasies of revenge and annihilating indication. The vulnerability, anger and extreme fantasies of children have been a constant over the centuries."

Sound familiar? Let me take you back to the beginning of James Barrie's novel and his description of a child's mind. He describes it as the following: “Draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of colour here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and a princess with six elder brothers, and a hut fast going to decay, and one very small old lady with a hooked nose. It would be an easy map if that were all, but there is also first day at school, religion, fathers, the round pond, needle-work, murders, hangings, verbs that take the dative, chocolate pudding day, getting into braces, say ninety-nine, three-pence for pulling out your tooth yourself, and so on, and either these are part of the island (Neverland) or they are another map showing through, and it is all rather confusing, especially as nothing will stand still.”
Who is to blame for a child's inability to empathize or feel? In another article entitled, *A Chilling Crime and a Question. What's in a Child's Mind?*, Susan Sazchs quotes Dr. Robert Coles, a child psychiatrist: “In the absence of that kind of psychological life - I mean the lack of controls to deal with the impulse of their lives, the lack of an operative consciousness - I can only throw my hands up.” The reality has to set in some time. A child is unable to empathize at an early age. Even Sigmund Freud theorized that the superego or conscience does not develop until a child is four or five. Therefore, while James Barrie's statement has validity and truth to it, does he mean it to be harsh? Heartless connotes the lack of feeling. Developing empathy for others is a growth process we all go through as children. The development of a conscience and different levels of empathy change throughout a human's life. Perhaps Barrie is right - children are, in many ways, heartless.
COMPARE AND CONTRAST

1904: Child labor is common in both the United States and Great Britain but is a source of controversy. Legislation is proposed to regulate it, including laws that would require children to spend a certain amount of time in school.

Today: Child labor in American and England is highly restricted. Still, several American companies, including Nike, employ factories in developing countries to manufacture their goods at an extremely low cost. These factories often use child labor in sweatshop-like conditions.

1904: People flying in airplanes is an almost unheard-of concept. The Wright brothers made their first successful flight in 1903.

Today: Commercial air travel is common all over the world. Thousands of flights span the globe daily.

1904: Women comprise nearly one-third of the workforce in the United States. They are confined to certain jobs, mostly of a domestic nature, and receive low pay.

Today: Women comprise approximately half the workforce in the United States. While job opportunities are available in nearly every field, on average women make less than 80% of their male counterparts.

1904: Education has only recently been made compulsory in the United States and is still not required in Great Britain.

Today: Education, at least to age 16, is mandated by law in the United States and Great Britain.

Topics for Further Study

• Compare and contrast the standardized dramatic text of Peter Pan (1928) with any of the novelizations of the Peter Pan story that Barrie wrote. How do the demands of the different literary forms affect the basic plot?

• Research societal attitudes towards women and motherhood in turn-of-the-century England. How do these attitudes compare with the depictions of women in Peter Pan?

• The rights to Peter Pan have been owned by Disney for a number of years. Research how the character and the story have been modified, particularly in reference to Disney’s immensely popular animated adaptation, since the debut of the stage play in 1904.

• Compare and contrast the character of Wendy Darling in Peter Pan with Alice in Lewis Carroll’s children’s fantasy book Alice’s Adventures in Wonderland. How are their experiences in a fantastic land similar? Different? How does the fact that these characters are female affect their fantastic experiences?
ADDITIONAL READING

Mary Rose is a play written by Barrie in 1920. It concerns a woman who has returned home after living among fairies.

Charlotte’s Web, written by E. B. White in 1952, is a children’s novel that also deals with motherhood (in this case a spider who nurtures a young pig) as well as the perils of maturity.

The Little White Bird; or, Adventures in Kensington Gardens, a novel written by Barrie in 1902, is a precursor to the story of Peter Pan.

Androcles and the Lion, a 1913 play by George Bernard Shaw, is a children’s farce that was written as a direct response to Peter Pan.


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AND

Cathy Rigby

is

PETER PAN

PRESS MATERIALS
StudentsLive in the News

Jane Pauley of “The Jane Pauley Show” talks about StudentsLive Broadway Education Programs
“StudentsLive is a program that’s helping to introduce a generation of kids to the magic of live theater.”

- The Jane Pauley Show (NBC)

“[At] StudentsLive’s Theater Education Day … some 1,500 students were treated to a lesson from the stars of the stage.”

- CBS (Channel 2)

“Kids of all ages from dozens of schools are packing into the Marquis Theater – not just for a show, but a morning of talk and song.”

- Fox 5 News

“StudentsLive … creates award-winning Broadway education programs.”

- BroadwayWorld.com

“Headed by Amy Weinstein, StudentsLive has presented several Education Days at various Broadway shows. The organization received the first-ever New York education Grant for Excellence in Student Outreach from the League of American Theatres and Producers and TDF.”

- Playbill magazine

“StudentsLive … a marvelous organization founded by a dynamo named Amy Weinstein. … By the way, I should point out that the “Live” part of the name of StudentsLive is pronounced with a long “i,” but it could just as easily be said with a short “i.” Because here’s a program that makes students live and breathe in a way they never did before.”

- TheaterMania.com

“For the teachers who participate in the program, it provides a forum to address some of the youth’s most pressing – and hardest-to-talk-about – issues.”

- The Herald (daily newspaper)

“For Allison, it was a dream come true. She felt one step closer to Broadway. And she got the chance to show her friends why her passion for performing is so important to her.”

- The Star-Ledger

“StudentsLive [is a] program founded to help young people discover Broadway by combining an in-class curriculum with live interaction and workshops with Broadway performers. There is such a magic when you get young people involved with the arts at an early age.”

- The Journal News
The **Passport to Broadway International Program Press Releases** that have gone live on:

- [www.playbill.com](http://www.playbill.com)
- [www.broadwayworld.com](http://www.broadwayworld.com)
- [www.theatermania.com](http://www.theatermania.com)

**For our South Korean Playbill.com Winter 2012 Photo Gallery Click Below:**

“Passport to Broadway, a Broadway education experience for multinational, non-English-speaking students, along with 44 students from South Korea, presented Journey to America as a final performance for the workshop on Feb. 3 at the Manhattan Movement and Arts Center.”

**For our Brazilian Press Release Click Below:**

“The Final Performance features twenty 17 to 30 year old Brazilian performers 4ACT Performing Arts School in Sao Paulo, Brazil performing a Musical that includes a Medley of 30 Classic and Contemporary Broadway Show Numbers with an Original Book entitled: "Avenia Vieria Souto Meets Broadway".”

**For our South Korean Press Releases Click Below:**

“StudentsLive’s mission is to create highly effective, interactive and innovative workshops and new audience development programs in partnership with the best theater our country has to offer: Broadway. “


"Passport to Broadway” offers international and domestic students of all ages the opportunity to experience first-hand the best live, interactive Broadway theater education programs, taught by the top professionals working on Broadway today.”

**For the Passport to Broadway Summer 2012 Multilingual Musical Theatre Intensives, Click Below:**

[http://broadwayworld.com/article/StudentsLive-Announces-First-Multilingual-Domestic-International-Passport-to-Broadway-Program-this-Summer-20120220#ixzz1ntsVxIn](http://broadwayworld.com/article/StudentsLive-Announces-First-Multilingual-Domestic-International-Passport-to-Broadway-Program-this-Summer-20120220#ixzz1ntsVxIn)

“StudentsLive, the Premier Broadway Education Company, has announced its first-ever multilingual international and domestic “Passport to Broadway” Program for students from July 23, 2012 to August 3, 2012 at Pearl Studios and Manhattan Movement and Arts Center (MMAC).”
StudentsLive and Passport to Broadway International Social Media has gone live on:

Facebook, YouTube, Twitter

**Facebook**: StudentsLive Broadway Education Programs
**Twitter.com Usernames**: StudentsLiveBEP and PassportToBway

**StudentsLive Broadway Education Programs Promo Reel**: [http://www.youtube.com/watch?v=4Iwv737-oA8](http://www.youtube.com/watch?v=4Iwv737-oA8)

**StudentsLive’s Wicked “For Good” Day on Broadway Promo Reel**: [http://www.youtube.com/watch?v=8ImpXcBmZIA&feature=plcp](http://www.youtube.com/watch?v=8ImpXcBmZIA&feature=plcp)

**Passport to Broadway: Brazil- Summer 2011**
- Part One: [http://youtu.be/YTkrWpi8ko0](http://youtu.be/YTkrWpi8ko0)
- Part Three: [http://youtu.be/HRWjm02qyXw](http://youtu.be/HRWjm02qyXw)

**Passport to Broadway: South Korea- Winter 2012**
- Part Two: [http://youtu.be/l5cENpcRI-I](http://youtu.be/l5cENpcRI-I)
- Part Three: [http://youtu.be/6_V_Kg5Wv9E](http://youtu.be/6_V_Kg5Wv9E)

**StudentsLive and Passport to Broadway: NY1 News Story**

StudentsLive and Passport to Broadway had a fantastic news story shoot at Pearl Studios with NY1. Thanks to news producer Frank DiLella, the news story was aired in August 2012 featuring our programs as well as interviews by Alecia Parker (Producer-NAMCO), John Tartaglia (ImaginOcean, Avenue Q, Shrek, Johnny and the Sprites) and Benton Whitley (Casting Director- Duncan Stewart and Associates). Please see the video and news story at the link below:

[http://www.ny1.com/content/ny1_living/on_stage/167142/program-brings-broadway-to-students-across-the-world “Journey to America”](http://www.ny1.com/content/ny1_living/on_stage/167142/program-brings-broadway-to-students-across-the-world)

**Journey to America Feature Documentary**

"See the new documentary of the 2012 South Korean Broadway Musical Intensive "Journey to America" at:

[http://youtu.be/HC7tNXP7waA](http://youtu.be/HC7tNXP7waA)

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Cathy Rigby Takes a Nonstop Flight With Peter Pan

by A.R. Cassell | June 1, 2012

The 5 Freeway may not exactly be the second star to the right and straight on ‘til morning, but there is plenty of pixie dust being sprinkled around the city of La Mirada this week as its performing arts center prepares to open the final production of its season, Peter Pan. What makes this production a particularly auspicious occasion is the homecoming of co-executive producer and leading lady Cathy Rigby, whose name has become intrinsically linked with the title role and the venue.

Following a spectacular career in gymnastics, the Olympic medalist first donned the signature green tights in the 1991 Broadway revival of the musical’s 1954 version. Since then, Rigby has continued to play Peter, including in this most recent national tour currently scheduled to run through April.

Cade Canon Ball, Julia Massey and Krista Buccellato fly with Cathy Rigby in "Peter Pan"

In the midst of flying—by plane and by wire—across the country, Rigby is grateful and excited to return home to La Mirada for a brief respite. The La Mirada Theatre for the Performing Arts serves as a base of operations for McCoy Rigby Entertainment, which Rigby founded with her husband and co-executive producer, Tom McCoy.

“It’s always nice to be on familiar ground and in front of an audience that you know,” Rigby says, sighing with relief. “Obviously my husband is the producer there, and it’s such a great theater in and of itself. Plus it’s just a few miles from my home, whereas when I go out on tour, I’m away from home and away from my own bed. It’s just perfect.”

Never Smile at a Crocodile
Perfect is a word not often heard in this economic climate, particularly in Los Angeles when it comes to large regional theater houses. Yet McCoy Rigby continues to thrive and has often set the bar for major theatrical productions from its perch on the cusp of Los Angeles and Orange counties. For Rigby and McCoy, putting down roots close to home has been instrumental in their success. “Our reasons for living here are very simple,” Rigby says. “My husband is one of 11 and I’m one of five children, and we were born and raised here. But really, if you were to try and mount Peter Pan in New York and then take it out on the road, it’s going to cost probably five times as much, at the very least. We have great talent out here, and we just feel that we can do the quality work, the variety, and it’s not going to cost millions of dollars. It’s hard to recoup your cost on the road if you’ve paid so much money initially to mount it.”

Cathy Rigby

She credits her husband for his ability to make the best of what they’ve been given. In particular, she says, “He really does try to stay on budget.” Rigby says he pays whatever he can to the actors and designers, but that he also knows the financial stretching point of the production. And, she notes, some productions can be “overcreated,” so “the heart of the story gets lost, and then you can’t recoup your money as well.” According to Rigby, the city of La Mirada helps finance the shows, and profits are returned to the city. “It’s certainly not an infinite amount of money that we have to make to produce these shows, so it makes us work really hard at the casting and the design to tell the story in the best way possible,” she says.

Grown Up but Forever Young

Speaking of keeping things close to home, when it comes to sewing on Peter’s old shadow again, Rigby says her role is not so much the boy that never grows up but a joy that does not grow old. According to her, the familiarity allows her to feel more at home in the role than she ever has. “When you’ve done a show for so many years, you really learn what to expect,” she says. “That doesn’t mean that the show is static by any means, but you know how to breathe and relax. In preparation to fly through the window, you immediately become the character. You don’t have to work at trying to understand the character or try and remember your lines or choreography. It’s very organic at this point and effortless, and that makes it really fun because anything is possible and you’re able to be more alive onstage. I’ve found that now it’s much easier on my body and emotionally accessible. It’s a part of your body and mind.”

Cathy Rigby with the Lost Boys

Though it may seem perhaps a bit counterintuitive, her opportunities to grow and mature with the role helped her overcome the gender and age differences between herself and Peter. “Children, in their daily life, they don’t really edit themselves,” she says. “They’re much more spontaneous and less self-conscious. I feel now, with Peter, I don’t have to play at being a child. It just happens. Coming from a background of gymnastics, where you have to work so hard at every moment, the freedom and spontaneity of this show makes me giggle because I have to think to myself, ‘Wait a minute, am I working hard enough?’ But that’s what makes the show and this role so wonderful. Plus my body and my voice aren’t as tired. I feel a little bit guilty but also happy that it’s easier now than it used to be.”

Her backstage preparation is instinctual at this point. Crouching down below the window is all the emotional preparation she needs. “The music soars, and suddenly you’re there in the bedroom,” she says. “There’s a very mischievous feeling to that moment.”

Audiences have certainly seen more impressive things these days on film and even on stage, she points out, but seeing someone flying onstage is thrilling. Maybe, she says, it’s because we all dream of flying, but the audience’s reactions to the flying are palpable, perhaps because we want to be a part of it.

Brent Barrett and Cathy Rigby

At the end of a day filled flying and swashbuckling pirates, that youthful sense of wonder and inhibition makes Rigby feel the most fresh and exhilarated. But, she notes, the best part of the day is talking to the kids after the show. “You never know what they’re going to say,” she shares. “They just say very blunt, direct, sometimes politically incorrect things that are
Cathy Rigby Takes a Nonstop Flight With Peter Pan

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**All Peter Pan production photos by Isaac James Creative**

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**Peter Pan**, presented by La Mirada Theatre for the Performing Arts and McCoy Rigby Entertainment. Opens June 2. La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd. Wed-Thu 7:30 pm, Fri 8 pm, Sat 2 pm and 8 pm, Sun 2 pm, through June 24. Tickets: $35-$50. (562) 944-9801 or (714) 994-6310.


Rigby says she is nothing but humbled and honored to be a part of the continual resurgence of Peter Pan and her significant contribution to show’s legacy. “The great thing about this show is that every six to eight years, you have a brand new audience for it, which is not like most other shows,” she says. “I always liken it to Christmas morning. Maybe you’ve done the same old Christmas morning tradition for 30 years, but you will have new people in your life, and you are going to want to watch them open presents and experience that tradition and those memories with them. Peter Pan has definitely become sort of a tradition with many families to come see this show, and I’m so thrilled that I get to be a part of that. I get to be Santa Claus. I truly love that.”

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***All Peter Pan production photos by Isaac James Creative***

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CATHY RIGBY’S ‘PETER PAN’ LIFTS THE SPIRIT

Hello Cathy, This is Tony from The Rage Monthly here, thank you so much for taking the time to speak with me today. How are you?

Oh, God no, it’s a privilege, thank you for doing this. It’s always so helpful to remind people about the show and to get those first time patrons into the theatre. About every seven years we get a new batch of theatre goers, so it is great because the adults get to share the experience of the show in a fresh way through the eyes of their kids.

First off, Kudos to you for bringing another re-imagined version of Peter Pan to the stage. How many performances have you done to date?

You know, I think it is estimated at around 3,000. I started the live productions in 1986 and it became a signature role and I love doing it.

In preparing for this interview, I tried something different; I asked my Facebook friends who are fans of yours what they would like to ask you about your life and career.

That’s great!
The first question comes from my high school girlfriend, Yvette. She wanted to jump back in time and find out if there was a personal challenge or obstacle that you had to overcome during your professional career as a gymnast.

There were so many highs and lows. When I look back, it was a journey and process that was so fabulous. I found myself doing things I never thought possible. One obstacle came when I hit puberty and jumped from 90 to 105 pounds, my body changed and I was considered over-the-hill at 16 which was devastating since I worked out six to eight hours a day.

This leads beautifully into the next question, Keisha, a talented actress wanted to know if all of the public attention you had at such a young age when becoming the first American woman to win a medal in World Gymnastics, did the exposure somehow spark your interest to become an actress?

No, I was gearing up for the 72' Olympics, I didn’t think about anything else but training. But, as I look back, it’s funny that she asked that because one of the things we always did while training was to listen to Broadway musicals from *West Side Story* to *Funny Girl* to *Fiddler on the Roof*. We would play them over and over again as we did our routines.

I was incredibly shy, so to think I would be standing up on stage, I would have said that you are nuts. After I got out of gymnastics, I was offered some episodic roles on television. I studied acting for seven years and finally got the courage to audition for *The Wizard of Oz*, I got the part and that was it, I fell in love with theatre.

Obviously, you are in touch with your inner child, but what transition do you have make from Cathy Rigby to a young boy named Peter Pan?

It’s funny, because I chat backstage with the fellows on the crew that open the windows when I first fly in. Usually we joke around and throw fairy dust on each other, which is so irritating for these poor guys because it sticks to you. The silliness helps put me in that little kid mood.

I’ll tell you something else, when a person jumps off a 15 foot ladder, while connected to a wire at break neck speed, there is nothing that prepares you for the immediate thrill. The minute I fly in and hear the gasps from the audience, I’m there . . . well, Peter is there!

Rich Hale, a new dad; is there any aspect of the character that has changed based on life experiences or revelations that have happened since you last performed it?

Yes, the main thing I can say is that it gets less and less predictable, more effortless because no longer do I have to think, okay, this is the moment I need to go to this spot or this is how it needs to be sung. The history of the role gives me this freedom, you find the twinkle in someone else’s eye, you find the spontaneity in the moment and those are the best shows because anything is possible within those moments.

What is the most outrageous thing that has happened during a performance of Peter Pan?

I was off stage and getting ready to fly into the window at the very end and am supposed to take Jane with me. The music cue went off and nothing happened, I didn’t go into the air, so they undid my wire and I’m thinking how am I going to fly? Because I don’t have a wire and we are supposed to fly away together.

So, I closed my eyes when Jane said “Peter, will you teach me how to fly?” and then she says “Peter, nothing is happening.” That was because our wires had gotten crossed, so when she jumped off, she slammed into the set wall!
role of M’lynn is Steel Magnolias to tour in a few years back, which ultimately led to a Tony nomination?

I always loved the show and the opportunity came to play the part. I never worked so hard in my life. It was the most incredible experience to work with Michael Learned and the other actors. Could I do that 3,000 times? No way, it is too draining.

Deborah Braboy wants to know how your children and grandchildren react when they see you perform Peter Pan?

My children have grown up with it, my oldest daughter, Kaitlin is now 27 and she would always sit back stage. One day when I came off stage she said, “Mommy when I grow up I want to be a boy just like you.” The kids have always been in the show or worked on production in some capacity.

Another adorable comment came from my granddaughter, Hayley on an airplane because I was performing in Seussical in New York. She told a passenger on the flight, “my Nana is Peter Pan and The Cat in the Hat.” Oh, and they have all had the opportunity to “fly.”

Is there something in your career that you haven’t done yet and really want to?

Honestly, no, I feel so friggin’ blessed with a wonderful career and family. I will be married 30 years on September 11, I want for nothing in my life. Of course, it would be wonderful to do a new Broadway musical and I would love to be on Dancing with the Stars.

Finally . . . what does it feel like to fly?

I can jump with my eyes closed, I can spin as fast as I want and because of my trusted crew, I know I will land safely. It’s a wonderful feeling and I think everyone should do it.

Cathy and her husband, Tom McCoy, are Executive Producers of the McCoy Rigby Entertainment Series at La Mirada Theatre for the Performing Arts in La Mirada, California and the new Fox Performing Arts Center in Riverside, California. They have successfully produced 18 seasons and have launched several national touring productions.

Peter Pan runs through Sunday, June 24 at La Mirada Theatre, 14900 La Mirada Boulevard. For tickets and more details call 562.944.9801 or go to lamiradatheatre.com. The production also runs Friday, June 29 through Sunday, July 1 at the Fox Performing Arts Center, 3801 Mission Inn Avenue. For tickets and more information call 951.779.9800 or go to foxriverside live.com.

DID YOU KNOW:

Peter Pan by J.M. Barrie was originally a silent film released by Paramount Pictures in 1924. From there the whimsical story has taken a journey to the stage, television, movie theatres, video games, and theme parks. Peter is a magical boy who simply refuses to grow up and when he meets the complacent Darling children (Wendy, John, and Michael), he takes them on a flying voyage from London to Neverland. They have an exciting adventure until they are confronted by Captain Hook and his pirate crew. Will Peter be able to save the day?
Peter Pan never grows up. Cathy Rigby, who has made Peter her signature role for more than two decades, doesn’t seem to have aged much either.

Peter’s secret is fairy dust, but Rigby, who turns 60 in December, relies on a sprinkling of pulverized herbs sprinkled on fresh food and regular exercise to perform Peter’s cartwheels, flips and flying during her national tour.

She spoke about her fitness routine before a recent Dallas show.

“There’s something really joyous in doing the things I still do, although I shouldn’t be able to,” the 4-foot-11 former Olympic gymnast says. “It brings out that competitive Peter Pan quality in me. It’s fun, and it keeps me mentally much younger, especially being around kids. Their zest for life is contagious.”

Eating right is a good first step, Rigby says. Before she sets out on tour, she picks fresh tarragon, basil and parsley from her garden, which she refers to as her fairy garden because there are statues of fairies that she and her grandchildren pretend are real, along with a small pond containing koi and turtles. There’s even an aviary with finches and cockatoos.

She grinds the fresh herbs with a mortar and pestle, mixes them with sea salt, and packs them in a plastic bag.

Rigby eats lightly before a show and not at all three or four hours before curtain. Usually, breakfast is hard-cooked eggs, a piece of toast, a cup of coffee and some fruit, with lunch a salad, often with...
Flying fitness: Cathy Rigby’s tips for soaring while nearing 60

Cathy Rigby’s "Peter Pan bistro," as she calls her Dallas kitchen, is after the show, when she needs to replenish her energy: pork chops sauteed in a pan with a little olive oil, rice and chopped carrots, and fresh tomatoes and burrata (an Italian cheese made from mozzarella and cream). Sometimes the menu will consist of chicken and vegetables in a slow-cooker, with carrots sauteed in olive oil, a little butter and white wine.

The other essential component of her regimen is exercise, which Rigby has adapted as she’s gotten older. When she was a competitive gymnast, she worked out six to eight hours a day, doing 100 sit-ups at a time. When she hit her 40s, she discovered that a 30-minute session of Pilates along with light weight work and core exercises could keep her muscles strong without straining her joints.

She varies her workouts, sometimes raising her legs while lying on her back wearing her Peter Pan flying harness, other times lying on her stomach and lifting her upper body. While in Dallas, she’s gotten her exercise walking miles in the Dallas Zoo and traipsing up and down the stairs in the theater. The key, Rigby says, is to warm up for at least 30 minutes an hour before the show starts, something she sees the dancers who play the pirates and lost boys do, too.

Afterward, instead of cooling down, she takes a hot bath.

She’s attentive to her body’s signals. If, during a performance, she feels a twinge in her leg when she lands or her back or neck while she turns, she’ll ease up slightly rather than pushing harder.

While some let themselves go when away from home, Rigby says she finds it easier to stay fit without the distractions of being a wife, mom and grandmother.

“When you’re on the road, the priority is your show, so you tend to take better care of yourself.”
What is your idea of perfect happiness?
Making a gourmet dinner with my husband, Tom, then just hanging out with our four children, their spouses, and our delightful grandchildren.

What is the trait you most deplore in yourself?
Procrastination…getting overwhelmed…getting stuck.

What is the trait you most deplore in others?
Arrogance and a lack of respect for others.

What is your greatest extravagance?
Too many baths in my Jacuzzi and buying goodies for the grandkids.

What is your favorite journey?
The act of learning something new…something I may have a talent for…trying something I never thought possible. Oh, yeah! The journey to Ireland promised by my husband 30 years ago…It's our 30th wedding anniversary September 11, 2012…I think this is the year!!!

What do you dislike most about your appearance?
I seriously think my legs are way too long!

What or who is the greatest love of your life?
My husband is the love of my life.

When and where were you happiest?
Right now and when I was pregnant and when my children were very young.

Which talent would you most like to have?
Great intelligence.

What is your current state of mind?
Content…peaceful…grateful…fearful that time is going by too fast…

If you could change one thing about yourself, what would it be?
To be more outgoing. I love being home, but sometimes I feel guilty that I like it too much.

What do you consider your greatest achievement?
Personally: my 30-year marriage and my children and grandchildren. Professionally: competing in two Olympics for my country, receiving my Tony nomination for Peter Pan, and making children happy as Peter Pan.

If you were to die and come back as a person or thing, what do you think it would be?
Tina Fey…beautiful and brilliant!

If you could choose what to come back as, what would it be?
A ballerina.

Where would you like to live?
Southern California, overlooking the ocean.

What is your favorite occupation?
Motherhood and performing live theater.

Who are your favorite writers?
Sir James Barrie, Don Miguel Ruiz, Nora Roberts, and Charlotte Bronte.

Who are your heroes in real life?
People who despite circumstances of life maintain their kindness…goodness…work hard…help others, and do the right thing!

What are your favorite names?
Theresa, Kaitlin, Buck, Ryan, Hailey, Jude, Wyatt, and Delilah.

What is it that you most dislike?
Huge parties, awkward small talk, and know-it-alls!

How would you like to die?
Painlessly! Surrounded by family.

What is your motto?
"Always do your best." (From The Four Agreements, by Don Miguel Ruiz.)
Peter Pan’s pushing 60!

How Cathy Rigby defies time: She can fly! She can fly! She can fly!

For those with memories of 4-foot-11-inch gymnast Cathy Rigby grabbing the Olympic spotlight — and America’s hearts — in Mexico City and Munich, it is hard to imagine that the perky blonde turns 60 later this year.

‘If finding your inner child is good, then I must be the healthiest person I know’
She doesn’t look it, and she doesn’t act it. Her secret to staying young? Playing Peter Pan, the boy who refused to grow up.

“Birthdays don’t usually mean that much, and I think maybe a part of that is for two hours a night, I’m a child again,” she says. The high-flying musical Peter Pan, which she has starred in off and on for the past 22 years, opens at the Kravis Center on Wednesday for a run through Sunday.

“I never thought I’d be able to be doing handsprings and aerials, flying through the air at my age,” Rigby concedes. “But I can and I do, and it’s easier now than it was even before. Yes, I probably take a few more Aleves than I used to, but I never would have thought in a million years that I could maintain the physicality.”

Birthdays have never been a big deal to Rigby, but the milestone of 60 is different. “It’s daunting, I won’t lie about it. Because I think it makes you cherish every moment you have — with your family and your friends — and it certainly puts in perspective where you’ve been and what it means,” she says earnestly. “And there’s always a sense of the unknown afterwards. Time is going by and the people in your life are getting older — you look in the mirror and you’re getting older — so I think it’s a very reflective time.”

Reviewers have noted that Rigby’s current Peter Pan would be impressive for a woman half her age. But when pressed, she allows she has made one tiny concession to the realities of aging.

“A couple of years ago, I was jumping from the top of the doghouse, which is, oh, probably 5 feet high, to Wendy’s bed,” she explains. “But for some reason, when you’re jumping 4 feet onto a hard kind of bed, I started getting these little ‘ows,’ my knees started hurting a little. And I realized that that probably wasn’t a good idea. So now I just run into the doghouse.

“But other than that, I do all the dance numbers, and I fly probably more than I used to, and the sword fights are just as physically demanding as they ever were.”

Rigby retired from gymnastics after the 1972 Olympics and became a commentator for ABC Sports for 18 years. During that time, she devoted herself to taking lessons in acting, singing and dancing, and she re-invented herself as a musical theater performer.

Director Glenn Casale, who staged the current Peter Pan tour, has seen Rigby’s growth as a performer, overseeing six shows she starred in over the years at La Mirada Center for the Performing Arts, the California complex she runs with her producer/husband, Tom McCoy.

Casale has been particularly impressed by her commitment to becoming a stage star. “She’s like a sponge. She wants it all, she wants you to give it all to her so she can make it her own,” he says. “She’s an Olympian, so she’s got that focus and that drive that is so great for the theater, too.”

In 1990, Rigby made her first appearance as Peter Pan in a production she took on a nationwide tour. Eventually it landed on Broadway, where she earned a Tony Award nomination.

It was not until she spent time in the role that she realized how much she had in common with the character.

“I thought, ‘Oh, my god, this story — not just the flying and the dancing and the athletic side of it — but the story was so kind of similar, in that Peter has every adventure he could possibly want. He can climb trees and he can swordfight and he can do dangerous things as a kid, but he’s very much alone.

“And I remember in gymnastics, having all these adventures and traveling and doing all these things, but when you’re up there, you’re by yourself,” Rigby says. “And I started finding these parallels to my life. It was a very easy role to relate to from the start.”

Still, she calls her earliest performances in the role “pretty white-knuckle,” as in stressful.

“Well, like anything when you’re a perfectionist and you’re trying to make sure that everybody’s happy and you’re perfect in the role, that you’re doing everything the right way, that’s not easy.”

These days, mother-of-four Rigby says of the role, “It never gets old because it’s one of those shows that the more you play it the more you become Peter Pan, the child. The more spontaneous, the more mischief, the more emotional you allow yourself to be. I often laugh and think, ‘If finding your inner child is good, then I must be the healthiest person I know.’ ”

Nevertheless, when she returned to play the boy from Neverland in 2004, she announced that it would be her farewell tour with the show. Wrong.

“Like Peter Pan, I just changed my mind,” Rigby explains with a throaty laugh. “I went on and did other shows, and I just
missed it. It’s like somebody who retires and then says, ‘Aw, maybe I want to work still.’ ”

Casale had no doubt that Rigby could still convince audiences as Peter Pan, even if she was nearing 60. “I mean, she still looks the same as she did 10 years ago,” he submits. “But it’s the internal. She understands the character so well, she understands this boy. She takes so much time observing boys, looking at their lack of attention span. She puts all of that into it and she physicalizes it. And its amazing that she transforms into this 13-year-old boy.”

But if you have never seen Rigby’s remarkably athletic take on the iconic character, you had better see her at the Kravis Center. Because, as she now says emphatically, “I do know that this will be the last tour.”

By now, she has earned the right to crow about the Peter Pan she co-produced and stars in. “I can only say that people go away pretty happy,” Rigby offers. “It surprises me sometimes, but I know that it works.”


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Review: At 59, Cathy Rigby still is 'Peter Pan'

By Margaret Gray

12:10 PM PDT, June 5, 2012

Apparently, spending the bulk of your time in Neverland really will stop you from growing up. Cathy Rigby won a Tony nomination for her performance as Peter Pan on Broadway in the 1990 revival. Now, at 59, she is once again soaring and scattering pixie dust at La Mirada Theatre for the Performing Arts, in a touring production by McCoy Rigby Entertainment, the company she runs with her husband, Tom McCoy.

An earlier tour, in 2004-05, was billed as Rigby’s farewell to the part she had claimed so definitively (even unseating Mary Martin) that the marquees read (as they do now), “Cathy Rigby Is Peter Pan.” But like Peter Pan himself, it seems, she couldn’t stay away forever. “I hope she doesn’t need a walker,” a friend joked.

She certainly doesn’t. And to see her fearless and ebullient flying, newly choreographed by Paul Rubin with even more athletic flips, is to suspect that the role actually functions as a youth elixir. Trained as a gymnast — she competed in the 1968 and 1972 Olympics — the petite Rigby remains light on her feet. She still belts out her numbers, and her acting feels fresh too. There’s nothing fey or cloying about her Peter, who has something indefinably boyish about him.

All of the winning elements of earlier McCoy Rigby productions remain. Glenn Casale directs. Patti Colombo choreographs. The musical design is by Bruce Barnes, and the costumes are by Shigeru Yaji. John Iacovelli’s sets, from the Darlings’ Edwardian nursery to Hook’s pirate ship, are a visual feast.

The storytelling, crammed into two acts, may gloss over a few narrative connections but has enough adventure and swordplay to distract younger viewers from any puzzlement.

Krista Buccellato makes a lovely Wendy, and Cade Canon Ball and Julia Massey, respectively, are adorable as John and Michael. After learning to fly, the three children politely retreat upstage and dangle in midair to watch Peter zip around -- because it’s really Peter’s show.

Kim Crosby has a sweet, dreamy charm as Mrs. Darling and is heart-rending as grown-up Wendy. Jenna
Wright as Tigerlily makes her entrance with an arresting rope dance. My daughter was especially taken with Clark Roberts as Nana the dog (he’s also the crocodile and pirate Bill Jukes).

Brent Barrett plays both the blustering Mr. Darling and the villain Captain Hook. His louche, languorous pirate, closer to Jack Sparrow than Long John Silver, is extremely charming, but children will be too busy cheering for Peter to mourn his fate. Afterward they’ll scramble to gather the fallen pixie dust from the carpet.

Adults should consider grabbing a handful for themselves. Maybe it won’t confer eternal youth, but it can’t hurt.

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“Peter Pan,” La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd., La Mirada. 7:30 p.m. Wednesdays and Thursdays, 8 p.m. Fridays, 2 and 8 p.m. Saturdays, 2 p.m. Sundays. Ends June 24. $35-$50.

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