

Audition Sides - Captain Hook, Smee

START

CAPTAIN HOOK

Most of all I want their captain, Peter Pan. 'Twas he cut off me arm. Oh, I have waited long to shake hands with him with this.

SMEE

Yet I have oft heard you say your hook was worth a score of hands – for combing the hair, and other homely uses.

CAPTAIN HOOK

Aye, Smee, if I were a mother, I would pray that me children be born with this...

(indicating the hook)

... instead of that.

(indicating his hand)

But Pan flung me hand to a crocodile that happened to be passing by.

SMEE

I have often noticed your strange dread of crocodiles.

CAPTAIN HOOK

Not of crocodiles, but of that one crocodile. He liked me hand so much that he has followed me ever since – from land to land, from sea to sea, he follows the ship, licking his lips for the rest of me.

SMEE

In a way it is sort of a compliment.

CAPTAIN HOOK

Well, I want no such compliments! Smee, that crocodile would have got me long ere this if he could have crept upon me unawares. But by some lucky chance he swallowed a clock—

SMEE

A clock!

CAPTAIN HOOK

And it goes on – tick, tock, tick – within him; and so, before he can reach me I hear the tick.

SMEE

Some day the clock will run down, and then he'll get you.

CAPTAIN HOOK

Ay, that is the fear that haunts me.

(CAPTAIN HOOK sits on a large mushroom and then suddenly jumps back up.)

Ooooh!

END

Audition Sides - Captain Hook

(#35 – SCENE CHANGE 2 begins.)

SCENE SIX – THE PIRATE SHIP

(CAPTAIN HOOK paces on the deck of the Jolly Roger, his ship. A skull and crossbones flag is flying.)

START

CAPTAIN HOOK

How still the night is. Nothing sounds alive. Now is the hours when children in their homes are a-bed – their lips bright-browened with the goodnight chocolate, and their tongues drowsily searching for belated crumbs housed insecurely on their shining cheeks. Compare with them the captive children on this boat. Split me the infinitives, but 'tis me hour of triumph!

(laughs)

At last I've reached me peak! I'm the greatest villain of all time.

END

(#36 – HOOK'S WALTZ begins.)

HOOK'S WALTZ

Grand Valse (in 1)

3 (HOOK:)

Who's the swin - i - est

(HOOK:)

swine in the world?

PIRATES:

Cap - tain Hook!

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves. The first staff begins with a 3-measure rest, followed by two notes with fermatas. The second staff continues the melody with the lyrics 'swine in the world?'. The third staff features a 3-measure rest for the pirates, followed by three notes with accents, corresponding to the lyrics 'Cap - tain Hook!'.

**Audition Sides - Cecco, Peter Pan, Starkey, Smee, Tiger Lily, Captain Hook,
Twin #1, Twin #2, Nibs, Curley**

START

CECCO

What was that?

PETER PAN

(mimics Captain Hook's voice)

Ahoy there, you lubbers!

STARKEY

It is the Captain, he must be close by.

SMEE

(calling)

I tied Tiger Lily to the tree, Captain.

PETER PAN

(mimics Captain Hook's voice)

Set her free!

SMEE

But, Captain—

PETER PAN

(mimics Captain Hook's voice)

Cut her bonds, or I'll plunge me hook in you.

STARKEY

Better do as the Captain orders.

SMEE

Aye aye!

(They untie TIGER LILY, and she runs off in the direction of PETER and the LOST BOYS. TIGER LILY and PETER shake hands. The LOST BOYS are about to cheer when TIGER LILY quiets them.)

TIGER LILY

Ssshhh.

CAPTAIN HOOK

(from offstage)

Ahoy there!

TWIN #1, TWIN #2

It's Hook.

NIBS

He's coming down the path.

**Audition Sides - Cecco, Peter Pan, Starkey, Smee, Tiger Lily, Captain Hook,
Twin #1, Twin #2, Nibs, Curley**

CURLEY

We're trapped.

TIGER LILY

Follow me.

*(TIGER LILY leads the LOST BOYS away in one direction
as CAPTAIN HOOK enters from the other.)*

SMEE

It is the Captain!

STARKEY

Captain, is all well?

CAPTAIN HOOK

All is very well.

(shrieks)

Where is Tiger Lily?

SMEE

It is all right, Captain, we let her go.

CAPTAIN HOOK

Let her go?

SMEE

'Twas your own orders, Captain.

CECCO

You called to us to let her go.

CAPTAIN HOOK

Brimstone and gall, what cozening is here?

*(TIGER LILY and the LOST BOYS have all made it
offstage. PETER is last in line. He turns toward
CAPTAIN HOOK, crows and quickly exits.)*

Peter Pan!

END

(#24 – UNDERGROUND MARCH begins.)

Audition Sides - Mr. Darling, Mrs. Darling, John

LIZA

Always playing games. I have much more important things to do than play at make-believe and dancing.

(WENDY and JOHN resume the dance.)

WENDY, JOHN

One, two, three, one, two, three—

(MRS. DARLING enters dressed to go out for the evening.)

MRS. DARLING

(laughing)
Wendy! John!

WENDY

Mother!

JOHN

Oh, Mother! You look lovely!

MRS. DARLING

Why, thank you!
(to WENDY)
What are you doing in my old hat?

JOHN

We're playing at being you and Father. I'm Father.

MICHAEL

Mother! They never let me play Father. They never let me dance.

MRS. DARLING

Well, we'll soon fix that.

(MRS. DARLING takes the top hat from JOHN and places it on MICHAEL.)

START

MR. DARLING

(offstage)
Mother! Mother!

(MR. DARLING arrives in evening dress, without his coat, carrying a white tie.)

MRS. DARLING

What is the matter, George dear?

Audition Sides - Mr. Darling, Mrs. Darling, John

MR. DARLING

Matter? This tie, it will not tie. Not round my neck. Round the bedpost, oh yes – but round my neck, oh dear no.

(NANA pushes JOHN toward the door.)

JOHN

I won't take a bath! Nana, I won't take a bath!

MR. DARLING

Go and be bathed at once, sir.

(With bent head JOHN follows NANA offstage. On the way, NANA collides with MR. DARLING's trousers.)

Oh, Mother, look here! Hair all over my trousers!!

(to NANA)

Clumsy! Clumsy!

MRS. DARLING

I'll brush you off, Father dear.

MR. DARLING

Thank you. You know, Mother, sometimes I think it's a mistake to have a dog for a nurse.

MRS. DARLING

George, we must keep Nana. I will tell you why. My dear, when I came into this room tonight I saw a face at the window.

MR. DARLING

A face at the window, two floors up?

MRS. DARLING

It was the face of a little boy; he was trying to get in.

MR. DARLING

Impossible.

MRS. DARLING

But wait— The boy was not quite alone. He was accompanied by – I don't know how to describe it – by a ball of light that darted about the room like a living thing!

MR. DARLING

That is very unusual!

MRS. DARLING

George, what can all this mean?

END

Audition Sides - Mr. Darling, Nana

(NANA runs back onstage brushing MR. DARLING's pants leg again. JOHN follows drying his face.)

MR. DARLING

Oh! Clumsy, clumsy – just look at my trousers, covered with hair again! I refuse to allow that dog in my nursery for one hour longer.

(NANA retreats to her doghouse. MR. DARLING crosses towards her.)

CHILDREN

Oh, Father! Please, Father! *(etc.)*

START

MR. DARLING

Am I master in this house or is she?

(to NANA)

Come on, Nana!

(NANA barks at him.)

Come, Nana!

(NANA shakes her head.)

Good Nana!

(NANA backs away.)

Nice Nana.

(NANA waves him away with her paw.)

Dear Nana.

(NANA backs away again.)

Pretty Nana.

(NANA ventures closer. MR. DARLING grabs NANA by the collar.)

Gotcha!

END

CHILDREN

Oh, Father! Please, Father! *(etc.)*

(MR. DARLING exits with NANA. The CHILDREN run to the window as MRS. DARLING lights the night-lights. NANA is heard barking offstage.)

JOHN

(as the barking below goes on)

She's awfully unhappy.

WENDY

That's not her unhappy bark. That's her bark when she smells danger.

**Audition Sides - Peter Pan, Slightly, Curley, Lost Boys, Nibs, Twin #1,
Twin #2, Tootles**

CURLEY

Out of the way!

(CURLEY shoots and LOST BOYS cheer. WENDY enters with an arrow in her heart. They lay her down.)

I've hit it! Peter will be so pleased with me!

(PETER's crow is heard offstage.)

LOST BOYS

It's Peter!

(PETER enters followed by JOHN, in Father's top hat, and MICHAEL, with his teddy bear.)

START

PETER PAN

I'm back! And I have a great surprise.

SLIGHTLY

So have we!

CURLEY

We killed a big white bird.

ALL

And look!

(They stand aside. PETER sees WENDY.)

PETER PAN

Wendy! With an arrow in her heart! This isn't a bird – it's a lady!

LOST BOYS

(dismayed)

A lady! *(etc.)*

PETER PAN

I was bringing her here to be our mother – and you have killed her.

(PETER reaches toward the arrow to remove it from WENDY. Before he can pull the arrow out, WENDY grabs his arm.)

NIBS

Look at her arm.

TWIN #1, TWIN #2

She lives!

**Audition Sides - Peter Pan, Slightly, Curley, Lost Boys, Nibs, Twin #1,
Twin #2, Tootles**

*(The LOST BOYS cheer as PETER removes the arrow,
which is stuck to the acorn button.)*

PETER PAN

See – the arrow struck against this. It’s a kiss I gave her.

TOOTLES

I remember kisses. Let me see – aye, that’s a kiss.

PETER PAN

Are you asleep, Wendy? Don’t you want to get up and play?

*(WENDY shakes her head and turns over onto her side –
settling comfortably and happily.)*

TOOTLES

What shall we do with Wendy?

SLIGHTLY

Let’s carry her down into the house.

PETER PAN

No, no! You mustn’t touch her. That wouldn’t be sufficiently respectful. I know – we’ll build a house around her!

LOST BOYS

A house!

PETER PAN

I have a plan—

END

(#18 – WENDY begins.)

WENDY

*(MICHAEL and JOHN fall right
into ranks with the LOST BOYS
and are now part of the gang.)*

Light Soft-shoe tempo (in 4)

2 (PETER:)



Let's be quiet as a mouse and

The musical notation shows a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody begins with a whole rest for two measures, followed by a double bar line. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Audition Sides - Peter Pan, Wendy

START

PETER PAN

What's your name?

WENDY

Wendy Moira Angela Darling. What's your name?

PETER PAN

Peter Pan.

WENDY

Where do you live?

PETER PAN

Second to the right and straight on till morning.

WENDY

What a funny address!

PETER PAN

No, it isn't.

WENDY

I mean, is that what they put on your letters?

PETER PAN

Don't get any letters.

WENDY

But your mother gets letters?

PETER PAN

Don't have a mother.

(pause)

I can't get my shadow to stick on.

WENDY

It has come off? How awful. Why it must be sewn on. I shall sew it on for you.

(WENDY gets her sewing box.)

PETER PAN

Thank you.

(WENDY begins attaching PETER's shadow.)

END

WENDY

I daresay it may hurt a little.

Audition Sides - Tootles, Brave Girl #1, Curley, Wendy, Slightly, Tiger Lily

(At the end of dance, TOOTLES emerges from hiding.)

START

TOOTLES

They're gone!

BRAVE GIRL #1

Now!

*(#16 – **THE WENDY BIRD (PART 1)** begins. The BRAVE GIRLS quickly re-enter and grab one of TOOTLES' arms. The other LOST BOYS grab TOOTLES' other arm – a tug of war. Suddenly CURLEY looks up and offstage.)*

CURLEY

Look! A bird!

(All look up, stopping tug of war.)

ALL

A bird! *(etc.)*

WENDY

(from offstage)

Poor Wendy! Poor Wendy!

SLIGHTLY

It's a Wendy bird!

TIGER LILY

The bird must be omen.

BRAVE GIRL #2

Good or bad omen?

TIGER LILY

Famous Brave Girl proverb: when in doubt – run!

END

*(#17 – **THE WENDY BIRD (PART 2)** begins. The BRAVE GIRLS run off.)*

CURLEY

Here, boys! Let's shoot the Wendy bird!

SLIGHTLY

Bows and arrows everyone!

(The LOST BOYS look around for weapons.)

Audition Sides - Wendy, Michael, John, Liza, Peter Pan

START

WENDY

John, Michael, wake up – there's a boy here who is going to teach us to fly.

MICHAEL

There is?

JOHN

Then I'll get up at once.

(NANA barks from offstage. #8 – LIZA'S ENTRANCE begins.)

(JOHN)

Out with the lights! Someone's coming!

(MICHAEL turns off the lights and everyone hides. LIZA enters being dragged by NANA.)

LIZA

There, you see! They are perfectly safe and sound asleep in bed.

(NANA barks.)

Now no more! Come along, you naughty dog!

(They exit, NANA barking loudly. The others emerge from hiding.)

PETER PAN

All clear!

JOHN

Can you really fly?

PETER PAN

I'll teach you.

MICHAEL

How do you do it?

END

(#9 – I'M FLYING begins.)

Audition Sides - Wendy, Peter Pan, Slightly, Tootles, Curley

(JOHN, MICHAEL and the LOST BOYS exit.)

START

(WENDY)

Peter, I'm going to give you your medicine before your journey.
(WENDY puts Peter's medicine onto the shelf.)
Get your things, Peter.

PETER PAN

I'm not going with you, Wendy.

WENDY

Yes, Peter.

PETER PAN

No.

WENDY

But why not?

PETER PAN

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.

(MICHAEL, JOHN, and the LOST BOYS re-enter with bundles.)

SLIGHTLY

We're all ready to go now.

WENDY

Peter isn't coming with us.

TOOTLES

Peter's not coming?

CURLEY

Then, Peter, we won't leave you.

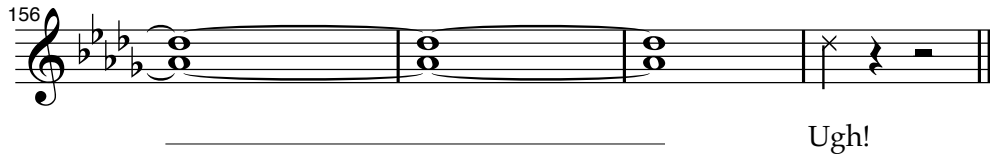
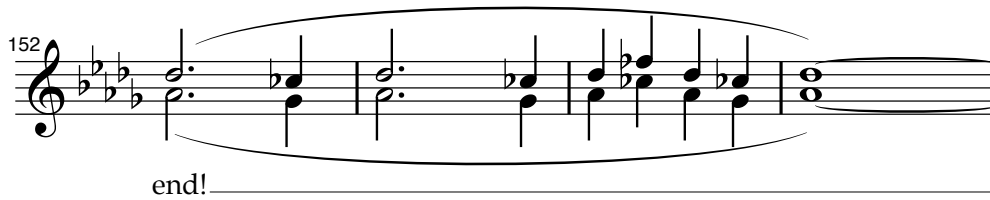
PETER PAN

Now then, no fuss, no blubbering, just say goodbye.

END

(#29 – FIGHT ABOVE GROUND begins. Outside the house we see the PIRATES enter and attack the guarding BRAVE GIRLS. Inside the house, the CHILDREN all huddle around PETER. Outside the house, some PIRATES rout the BRAVE GIRLS and take them offstage. The other PIRATES hide to wait for the LOST BOYS to come out.)

Audition Sides - Wendy, Tiger Lily, Slightly, Twin #1, Twin #2, Nibs, Peter Pan, Curley, Tootles



START

WENDY

Tiger Lily, I'll never get my children to sleep after all this excitement.

TIGER LILY

We'll go up now. We'll keep guard and watch for pirates.

(General goodnights. BRAVE GIRLS exit.)

WENDY

Now, children, make your father comfortable.

SLIGHTLY

Here's your chair, Father.

TWIN #1, TWIN #2

Here are your slippers, Father.

NIBS

Here's your paper, Father.

WENDY

Now go wash up – it's your bed time.

(The LOST BOYS run off. A serious expression comes over PETER's face. WENDY notices.)

They are sweet, aren't they, Peter?

(no response)

Peter?

(no response)

Peter, what is it?

PETER PAN

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

Audition Sides - Wendy, Tiger Lily, Slightly, Twin #1, Twin #2, Nibs, Peter Pan, Curley, Tootles

WENDY

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

PETER PAN

But not really?

WENDY

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

PETER PAN

I don't.

(JOHN, MICHAEL and the LOST BOYS re-enter with old blankets and pillows.)

CURLEY

We're all ready for bed now, Mother.

TOOTLES

I even brushed my teeth.

WENDY

Peter, shall we sing a lullaby to the children?

END

(#28 – DISTANT MELODY begins.)

DISTANT MELODY

Valse lente 4 WENDY,
PETER:

Once up-on a time and long a -

7 go_____ I heard some-one sing-ing soft and

11 WENDY, PETER,
LOST BOYS:

low._____ Now when day is done and night is