

Music commences (the following is to be entirely panto-mimed)

LX 2

Ready for bed, the children enter, trailing after their mother like ducks in a row. Soon thereafter they settle sweetly in their respective beds.

Impatiently, they await their mother's narration of 'Cinderella.'

Quietly and creepingly, Peter Pan slinks to the window to listen in, he is just as impatient as the Darling children from his place just beyond the window.

LX 6

He's anxious beyond his impatience though, and his worries are soon met by the threat of a large dog, Nana, which hops to the window to defend her "puppies" - the little Darlings.

He quickly makes himself scarce.

LX 8

The children listen, with bated breath, to the end of the story. Their mother prompts a lullaby and they get increasingly weary, singing as they close their eyes and drift off.

They sleep soundly until morning when their Maid, Liza, shakes them awake and begins to busy herself with intentionally noisy housework that ensures the children stay that way.

LX 12

The children avidly discuss their dreams and bid each other good mornings. John intentionally tripping Micheal on the younger boy's way to the toy chest and getting reprimanded for it by both Liza and Micheal himself, the little reprimander producing a far more petulant and pompous scolding. Wendy stretches and grimaces in the background, not the morning person she makes herself out to be. Liza realizes after a little too long that the children aren't headed down to breakfast and ushers them thus.

LX 14

All exit —

Micheal hustles back in to grab the toy John had blocked him from earlier.

The children (staggered) pop back in (dressed for the day) to enjoy a carefree afternoon of playing with each other and their old hand-me-down toys. They switch between games at such a rate that the play materials are inevitably left for Liza to retrieve later.

LX 20

The little ones are called downstairs for dinner, and Liza observes the mess they've left with no short supply of self-pity before deciding to organize after her meal.

She follows the children out of the room.

The kids are then seen chasing each other on to stage. Two of the children are dressed for bed - Michael and Wendy. They energetically circle the stage, fooling around the way young, related children do when cavernously bored. John and Wendy soon stumble across their parent's old dress clothes and start replaying the well-known - to them - story of how their parents met. Their play, starring to two eldest, is met with initial, kiddy disgust and then jealousy from young Micheal who, unfortunately, isn't old enough to dance well, and didn't volunteer in time to play Mr. Darling...

Music stops:

SEGUE RIGHT INTO SHOW

LX 26

ACT ONE**#1 — OVERTURE****SCENE ONE****THE DARLING NURSERY**

[After the Overture the house curtain rises].

A scrim drop representing the DARLING residence is seen.

#2 — PROLOGUE

At Bar 12 the lights fade through the Darling Residence scrim into the Nursery.

Across the back center is a huge, divided window whose shutters are open. On stage L are two beds (JOHN's & MICHAEL's); stage R there is one bed (WENDY's). Above her bed is a dresser and above the dresser there is a flight of stairs leading up and off. Doors are ULC and URC on each side of the big center window. DL is a fireplace where a coal grate burns cheerily. On the mantel is a milk-glass jar that TINKER BELL will use to hide in. A stool is near the fireplace; DR there stands a hobby horse. Children's toys are all about the room.

Behind the scrim WENDY, dressed up with her mother's hat and boa, and JOHN, wearing his father's top hat and tailcoat, come forward doing a Swiss clock dance. LIZA is dusting at the hearth.

**WENDY &
JOHN**

ONE, TWO THREE, ONE TWO THREE,
ONE, TWO THREE, ONE TWO THREE.

WENDY PUSH JOHN

LX 28

NANA pushes MICHAEL on from door R

MICHEAL

I won't go to bed, Nana, I won't go to bed. Liza, it isn't six o'clock yet, is it?

LIZA

(Consulting watch) Yes.

MICHAEL

Nana, do I have to go to bed?

NANA

(Barking) Woof! Woof!

WENDY Liza, we're pretending we're Mother and Father and we're going to the ball tonight. Come play!

LIZA *(Picking up her bucket and going to the UL portal)* Always playing games. I have much more important things to do than play at make-believe and dancing.

WENDY sighs and she and JOHN resume the dance

LX 30

WENDY & JOHN *(Counting off)* One, two three, one, two three-

MRS. DARLING enters UL. [Bar 40] and goes to the window

LX 32

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?

WENDY We're doing an act.

JOHN We're playing at being you and Father. I'm Father.
(Mimics his father's voice) "A little less noise there- a little less noise!"

MICHAEL *(Entering UR)* Mother! They never let *me* play Father. They never let *me* dance.

MRS. DARLING Well, we'll soon fix that.

She takes the top hat from JOHN and places it on MICHAEL.

(MRS. DARLING) May I have the honor of this dance, Mr. Darling?

MICHAEL throws a triumphant look at JOHN, bows to his mother, and all four dance

LX 34

ALL ONE, TWO THREE, ONE TWO THREE,
ONE, TWO THREE, ONE TWO THREE