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PETER PAN

By SIR JAMES BARRIE

July 1967

Programme 1/-

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PROUDLY PRESENTS

PETER PAN

Peter Pan was first produced at the Duke of York's Theatre, London in 1904. Nina Boucicault played the part of Peter, and thus established the pantomimic tradition of a girl Principal Boy. Doubtless this tradition sprang largely from necessity. A grown woman would combine the stage presence and emotive ability rarely found in a small boy: perhaps more practically speaking it was then, and still is, very difficult to obtain the services of a boy with sufficient ability to play, what is after all, a very gruelling part.

There are many who say that Peter, if played by a boy, should be played by an adolescent. However, after carefully reading and much thought, I came to the conclusion that Barrie himself wanted a 'little boy' to play the part. His deliciously naive dialogue and the utterly fantastic stage directions in which he describes minutely all the action, point definitely to the picture of an ideal small boy who refused to grow up " 'cos it was super just as he was"—rather than to the grotesque vision of an awkward adolescent who "got stuck".

Whatever the truth may be, I have decided to let a little boy create the part. If he is successful I believe that we shall approach far more closely to the real Peter Pan.

Lastly, it should be stated that in rehearsal I have, as far as possible, allowed Peter to create his own part, his own character, and his own movement. Children's movement and conversation are not contrived, as we know, and therefore any play which attempts to portray childhood personified should do so as naturally and unaffectedly as possible.

Our children, we hope, will be just children: our crocodiles and our Hooks as melodramatic and improbable as were our dreams when we too were young enough to fly away on the wings of sleep to Neverland and Peter Pan.

Christopher White

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PRODUCTION TEAM

| | |
|--|---|
| Stage Manager | Dinah Sutton |
| Business Manager | Malcolm Melville |
| Musical Consultant | Mary Bone |
| Drums | Jack Owens |
| Assistant to Organist | Graham Tinkler |
| Scenery designed and painted by | Barry Rix |
| assisted by | Glyn Thomas and Elizabeth Durston |
| Costumes | Dianne Weeks |
| Peter Pan's costume | Dinah Sutton |
| Nana's costume | Edith Dewhurst |
| Lighting by | Strand Electric and the Norfolk Education Committee |
| Lighting operated by | Jonathan Parsons & Michael Newhouse |
| under the direction of | Glyn Thomas |
| French window and additional scenery | Albert Tinkler & Maurice Ward |
| assisted by | Geoffrey Gillion, Ian Hammond & Stuart Marsh |
| The Nest and Indian head-dresses | Elizabeth Durston |
| The Wendy House | Comrie Dewhurst |
| The Crocodile | Comrie & Edith Dewhurst |
| Other animal costumes | Theatre Zoo |
| Wigs by | Fox's costumiers of Holborn |
| Hook's boots | Anello & Davide |

Kirby's Flying Ballet supervised by Mike and Jerry James, assisted by Michael Whitworth.
 Mike and Jerry James are currently appearing with James Brothers Circus, and have operated the Kirby system at the Scala Theatre, London.



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Organist: PETER

CAROLINE SUTTON

Characters in order of appearance:

| | | | | | |
|------------------------------|----|----|----|----|--|
| NANA (a dog played by a boy) | .. | .. | .. | .. | Richard White |
| MICHAEL DARLING | .. | .. | .. | .. | David Calder |
| MRS. DARLING | .. | .. | .. | .. | Susan East |
| JOHN NAPOLEON DARLING | .. | .. | .. | .. | Paul White |
| WENDY MOIRA ANGELA DARLING | .. | .. | .. | .. | Caroline Sutton |
| MR. DARLING | .. | .. | .. | .. | Christopher White |
| PETER PAN | .. | .. | .. | .. | Robert Maskell |
| TINKER BELL | .. | .. | .. | .. | Adrian Catt |
| LIZA | .. | .. | .. | .. | Lindsay Martin |
| TOOTLES | .. | .. | .. | .. | Laurence Sharpe |
| SLIGHTLY | .. | .. | .. | .. | Allison Doel-Davis |
| CURLY | .. | .. | .. | .. | Lawrence Dewhurst |
| FIRST TWIN | .. | .. | .. | .. | Kenneth Whitfield |
| SECOND TWIN | .. | .. | .. | .. | Paul Whitfield |
| NIBS | .. | .. | .. | .. | David King |
| CAPTAIN JAS HOOK | .. | .. | .. | .. | Christopher White |
| SMEE | .. | .. | .. | .. | Stuart Marsh |
| GENTLEMAN STARKEY | .. | .. | .. | .. | Jeffrey Newhouse |
| CECCO | .. | .. | .. | .. | Geoffrey Gillion |
| BILL JUKES | .. | .. | .. | .. | Ian Hammond |
| COOKSON | .. | .. | .. | .. | Robin Guy |
| NOODLES | .. | .. | .. | .. | Paul Hayes |
| MULLINS | .. | .. | .. | .. | Alastair Duke |
| THE BLACK PIRATE | .. | .. | .. | .. | Benjamin Frost |
| SKYLIGHTS | .. | .. | .. | .. | Roderic Clague |
| WHIBBLES | .. | .. | .. | .. | Jens Andersen |
| BLACK MURPHY | .. | .. | .. | .. | John Bebbington |
| TIGER LILLY | .. | .. | .. | .. | Kim Smith |
| GREAT BIG CHIEF | .. | .. | .. | .. | Stephen Gray |
| LITTLE PANTHER | .. | .. | .. | .. | David Dewhurst |
| THE CROCODILE | .. | .. | .. | .. | |
| REDSKINS | .. | .. | .. | .. | |
| | .. | .. | .. | .. | James Beech, Ian Calder, Adrian Catt, Christopher Collins, Simon Everett, Ian Forman, Calum Kirk, Paul Martin, Nicholas Nelson, David Perry |
| THE BADGER | .. | .. | .. | .. | Robert Stewart |
| THE WOLVES | .. | .. | .. | .. | Justin Grant & William Cullin |
| MERMAIDS | .. | .. | .. | .. | Jill Baxter, Willow Grant, Geraldine Millar, Angela Prest |
| BOY SOPRANO SOLOIST | .. | .. | .. | .. | Adrian Catt |

*The Lost
Boys*

*The villainous
crew of the
Jolly Roger*

S BARRIE'S R PAN



in Five Acts

BY CHRISTOPHER WHITE

PETER SMITH



SYNOPSIS OF SCENES

ROBERT MASKELL

ACT 1. The night nursery of the Darling's home in Bloomsbury.

"Their's is a corner house whose top window looks out upon a leafy square, from which Peter used to fly up to it to the delight of the three children and no doubt the irritation of passers-by. That is what we call the Darling house, but if you think it was your house, you are probably right. It wanders about London looking for anybody in need of it, like the little house in the Never Land."

ACT II The Never Land

"A forest scene with a beautiful lagoon beyond, but not really far away for the Never Land is very compact, not large and sprawly with tedious distances between one adventure and another, but nicely crammed. In the Never Land all four seasons can pass while you are filling a jug at the well."

ACT III The Mermaid's Lagoon

"It is the end of a long playful day on the Lagoon. The Sun's rays have persuaded him to give them another five minutes for one more race over the waters before he gathers them up and lets in the moon." The rock you will see is the dreaded Marooners' Rock.

ACT IV The Home under the ground

"We see simultaneously the home under the ground with the children in it, and the wood above ground with the Redskins on it." In the home is "a lovely hole, the size of a bandbox with a gay curtain drawn across, so that you cannot see what is inside. This is Tink's withdrawing-room. The glow is Tink's own light, for though she has a chandelier for the look of the thing, of course she lights her residence herself."

ACT V

Scene i The Deck of the Jolly Roger

"The pirates are carousing in the bowels of the vessel"—there is a look-out who "rakes with his glass the monstrous rocks within which the vessel is cooped. Such a look-out is supererogatory, for the pirate craft floats immune in the horror of her name."

Scene ii The night nursery of the Darlings' home in Bloomsbury

"The old Nursery appears again with everything just the same as it was at the beginning, except that the kennel has gone and the window is standing open. So Peter was wrong about mothers; indeed there is no subject on which he is so likely to be wrong."

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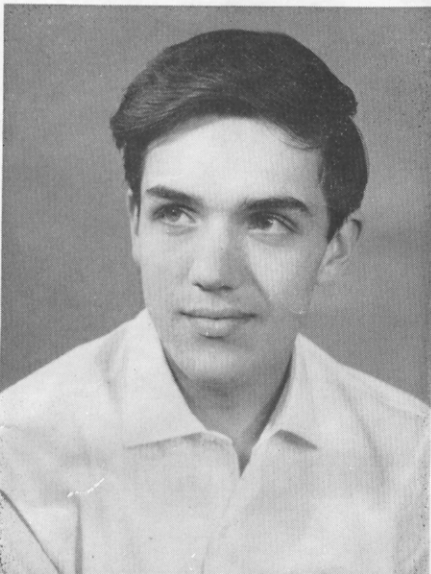


THE PRODUCER

Christopher White has been a master at St. Michael's School for the past four and a half years, and this is the third production for which he has been responsible. 'Oliver' was performed in 1964, and 'The Prince and the Pauper' in 1965: both met with considerable local success. Mr. White has all his life been interested in amateur theatre and has been connected with the Imperial Russian Ballet School in Cannes, and with film work in Cinecittà, Rome. These experiences have assisted him a great deal in his productions. The cast takes this opportunity of thanking him for his enthusiasm and guidance during the long months of rehearsal.

ROBERT MASKELL

Twelve-year-old Robert, who plays Peter Pan, was chosen because the producer wished to break with the tradition of having the part played by a girl. The responsibility of playing such a large part is very high, and Robert's success is due in no small way to his own enthusiasm. His hobbies are football and swimming, and he tells us that his ambition is to become a racing driver.



PETER SMITH

The foundation of Peter Smith's musical training was laid at Westminster Abbey Choir School, where he was a chorister for five years. As a musician he shows considerable promise. The theatre organ he is playing has been installed specially for the occasion.

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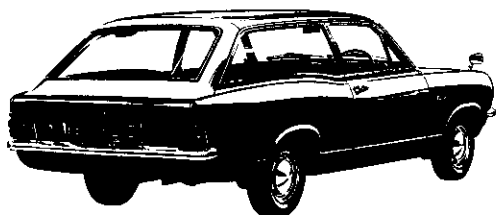
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Mr. and Mrs. Ian MacQuarrie for barrels for
the pirate ship.
Mr. H. F. Scoggins for the organ.
Mr. Henry Townshend for amplifying
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Mr. William Tidd for the 1896 sewing machine.
Mr. Wilfred Copestake for additional singing
lessons.
Mrs. M. Wase for the usherettes' dresses.
Taverham Turkeys for feathers.
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