

Jim Petosa

Artistic Director

Amy Marshall

Managing Director

present

PETER PAN

Musical Based on the Play by James M. Barrie

Lyrics by Carol Leigh

Music by Mark Charlap

Additional Music by Jules Stein

Additional Lyrics by Betty Comden and Adolph Green

featuring

Florrie Bagel+	Aviad Bernstein	Ethan T. Bowen*	+Jace Casey
Steven Cupo*	+Elizabeth Fette	David Frankenger, Jr.*	
Mitchell Hébert*	Patrica Hurley*	Jennifer Irons*	Boo Killebrew*
Branda Lock•	Sandra L. Murphy*	Joe Peck*	Matthew Schleigh+
Kyle Schliefer+	Kevin Sockwell*	Dan Stowell	Daniel Townsend*
Dan Van Why+•	Kara-Tameika Watkins*		Peggy Yates*•

Scenic & Projection Designer
Tijana Bjelajac

Lighting Designer
Colin K. Bills

Costume Designer
Pei Lee

Sound Designer
Jarett C. Pisani

Projection Technical Designer
Brian Engel

Assistant Director & Fight Choreographer
Ryan Purcell

Wig Designer
Karah Hamilton*•

Producing Director
Brad Watkins•

Stage Manager
Renee E. Yancey*

Company Manager
Sean Cox

Costume Shop Manager
Jeanne Bland

Technical Director
Daniel P. Parker

Choreographer
Boo Killebrew

Musical Director
Christopher Youstra

Director

Eve Muson

*Member, Actors' Equity Association

+Actors' Equity Candidate

•National Player Alumnus

Peter Pan is made possible in part through the generosity of Executive Producer Sandy Spring Bank and Associate Producer Kathleen Quinn. *Peter Pan* is presented by arrangement with Samuel French, Inc. Flying Effects provided by ZFX, Inc.

James Barrie left the copyright of *Peter Pan* to the Great Ormond Street Hospital for Children in London, and thousands of children have benefited from his gift in the years since his death. The producers are proud and happy that everyone who has bought a ticket for today's performance is helping a sick child get well.

(In Order of Appearance)

In the Darling Nursery

Wendy.....	Patricia Hurley	Nana.....	Ethan Bowen
John.....	Dan Stowell	Mrs. Darling.....	Peggy Yates
Liza.....	Boo Killebrew	Mr. Darling.....	Mitchell Hébert
Michael.....	Aviad Bernstein/Jace Casey	<i>Peter Pan</i>	Daniel Townsend

In Neverland

Slightly.....	David Frankenger, Jr.	Noodler.....	Sandra L. Murphy
Tootles.....	Dan Van Why	Mullins.....	Kevin Sockwell
Curly.....	Matthew Schleigh	Jukes.....	Peggy Yates
Nibs.....	Kyle Schliefer	Starkey.....	Joe Peck
Captain Hook.....	Mitchell Hébert	<i>Tiger Lily</i>	Boo Killebrew
Smee.....	Ethan Bowen	<i>Mermaids and Indians</i>	Florrie Bagel, Elizabeth Fette, Jennifer Irons, Kara-Tameika Watkins
Cecco.....	Steven Cupo		

In the Nursery, many years later

Wendy Grown-Up.....	Patricia Hurley	Jane.....	Boo Killebrew
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Dance Captain/Fight Captain—Boo Killebrew

Understudies and Swings

Wendy/Wendy Grown-Up—Jennifer Irons; John—Matthew Schleigh; Mrs. Darling—Kara-Tameika Watkins; Mr. Darling/Captain Hook—Joe Peck; Nana/Smee—David Frankenger, Jr.; Peter Pan—Kyle Schliefer; Liza/Tiger Lily/Jane—Elizabeth Fette; Female Swing—Branda Lock; Male Swing—Dexter Hamlett

Orchestra

Conductor/Piano/Accordian—Christopher Youstra; Flute/Clarinet/Bass Clarinet—Carolyn Alvares; Trombone—David Blackstone; Keyboard—Keith Tittermary; Trumpet—Kevin Gebo; Percussion—Michale Ranelli

DIRECTOR'S NOTES

James Matthew Barrie (1860-1937) created what we now know as *Peter Pan* over a long period of time. When he was a child, his 14 year-old brother, David, was killed in a skating accident. Barrie identified with and idealized the memory of his beloved brother, the boy who did not grow up, and even in his early work, Barrie was preoccupied with characters who are unable to mature, psychologically, sexually, and emotionally.

Barrie was already an established novelist, journalist, and playwright when he met the five, charming Lwellyn-Davies boys in Kensington Gardens, London. He befriended the family, and became the boys' legal guardian after the death of their parents. Barrie first told the adventures of Peter Pan for the boys as early as the summer of 1900, and created a privately-distributed, hand-made picture book, *The Castaways of Black Lake Island*, filled with his own photographs of himself and the children costumed as the characters.

The original play was first mounted in London in 1903 to instant success and celebrity. The novel, *Peter and Wendy* (perhaps the most "complete" version of the story) was published in 1911. Since its first production, Peter has been played by a woman, but Barrie always found this unsatisfactory. He did not conceive Peter as an airy, feminized sprite, but as a thoroughly boyish little boy. In his review of the film *Finding Neverland* in *The New Yorker*, critic Anthony Lane writes, "[Peter Pan] flits through the play and the novels...and one result of those flittings is that we regard him as airy and innocuous. In truth, he is mean and green, a mini-monster of capering egotism; could there be any more dazzling proof of self-regard than a boy who first shows up in pursuit of his own shadow?" And so, in our production, in which we hope to give you a fresh and gutsy look at the play, we have cast a young man in the role of Peter.

Continued on page 17.

301.924.3400

PETER PAN
THE MUSICAL

OLNEYTHEATRE.ORG



Joe Peck
in

Alone Again, Naturally

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Sinatra & Styne

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DIRECTOR'S NOTES

Peter Pan delights with its fantasy and humor, but underneath the whimsy and adventure is a powerful exploration of our relationship to the passing of time and our complicated feelings about growing up and growing older. In *Peter*, for whom gravity and time do not exist, Barrie has made concrete our yearning for and idealization of childhood innocence and freedom from societal and physical restraint. But without time, *Peter* has no memory, regret, or remorse. Without memory, he is unable to create authentic attachments or achieve intimacy and love. Because of this, Barrie calls him not only "young and innocent" but "heartless and tragic." In *Hook*, who is all too well-aware of time ticking away in the crocodile's tummy, we identify our adult selves at our comic worst, desperately asserting control and authority in a chaotic world, seeking validation, dreading death, but inevitably surrendering to the ascendant generation. Through *Wendy*, we relive the appropriate developmental stages of childhood in which we are forced to give up certain kinds of innocence in exchange for self-awareness and wisdom. *Wendy's* games and role-playing in *Neverland* prepare her for adulthood, and because of her heart-breaking relationship with *Peter*, she realizes that she must return to her mother to take the next steps towards maturity. *Wendy* wants to grow-up, and she does—but not without a cost.

We hope that you will enjoy our production as much as we enjoyed making it for you!

SCENES AND MUSICAL NUMBERS

Act 1

The Nursery of the Darling Residence.

Tender Shepherd.....Mrs. Darling, Wendy, John, and Michael
 I've Got to Crow.....Peter
 Neverland.....Peter
 I'm Flying.....Peter, Wendy, John, and Michael

Act 2

Scene 1 – Neverland.

Pirate March.....Hook and Pirates
 A Princely Scheme.....Hook and Pirates
 Indian Dance.....Tiger Lily and Indians
 Wendy.....Wendy, Peter, and Lost Boys
 Another Princely Scheme.....Hook and Pirates
 Neverland Waltz.....Wendy, Peter, and Mermaids

Scene 2 – Neverland

I Won't Grow Up.....Peter and Lost Boys
 Mysterious Lady.....Peter and Hook

Scene 3 – Peter's Home Underground

Ugg-a-Wugg.....Peter, Tiger Lily, Lost Boys, and Indians
 Distant Melody.....Peter

Act 3

Scene 1 – The Pirate Ship.

Hook's Waltz.....Hook and Pirates
 The Battle.....Peter, Hook, and Company
 Reprise: I've Got to Crow.....Peter, Wendy, Tiger Lily, and Company

Scene 2 – The Nursery of the Darling Residence.

Reprise: Tender Shepherd.....The Darling Family
 Reprise: I Won't Grow Up.....The Darling Family and Lost Boys

Scene 3 – The Nursery many years later.

Reprise: Neverland.....Peter and Company

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