

WU?[@]therep

PETER AND THE STARCATCHER

by **Rick Elice**

Based on the novel by **Dave Barry and Ridley Pearson**

Music by **Wayne Barker**

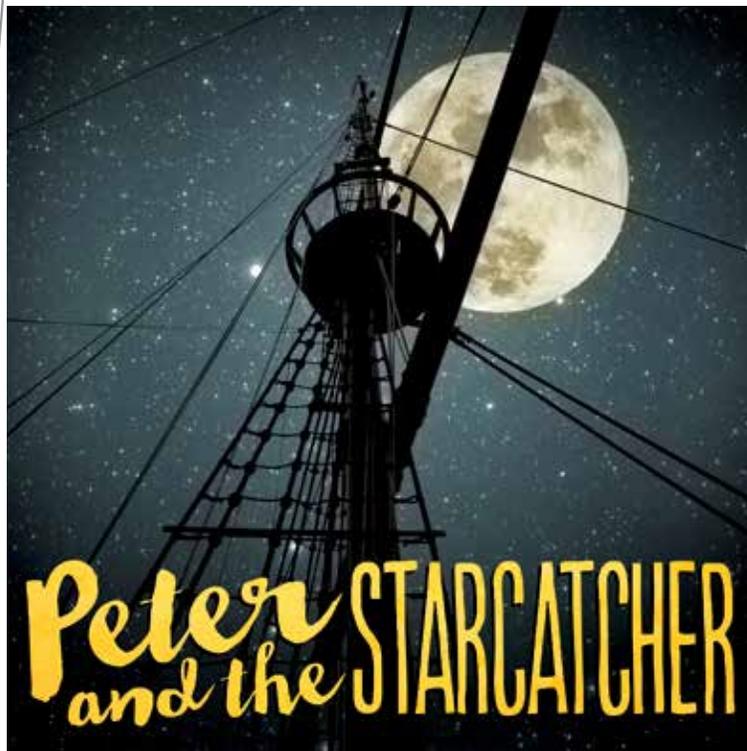
Directed by **Blake Robison**

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**THE REPERTORY THEATRE
OF ST. LOUIS**



the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom.

NEATO!

As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

For most of us, the story of Peter Pan starts when Wendy helps Peter find his shadow. We accept that Captain Hook is a bad guy, the giant crocodile who swallowed a clock (and Hook's hand) is scary and that there is a faraway magical place with lost boys, mermaids and a tiny fairy. But was it always that way? *Peter and the Starcatcher* explains it all while taking your students on a magical and swashbuckling theatrical adventure.

It would be a good idea to take a minute to give your students these quick theatre etiquette reminders:

- This show has one intermission; there will be time for bathroom breaks before the show and halfway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

A handwritten signature in cursive that reads "Marsha".

Marsha Coplton, *Director of Education*

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A/S/L

THE ORPHANS

BOY/PETER: A nameless and friendless 13-year-old orphan who has been neglected his whole life, and as a result, does not trust adults; deep down, he longs for a home and family.

TED: One of the Boy's orphan companions who is nicknamed "Tubby Ted" because he's constantly hungry.

PRENTISS: One of the Boy's orphan companions who pompously declares himself as the leader of the orphans but rarely displays any true leadership skills.

THE BRITISH SUBJECTS

MOLLY ASTER: A highly intelligent 13-year-old apprentice Starcatcher and natural leader who is desperate to prove herself to her father.

LORD LEONARD ASTER: Molly's father is a Starcatcher on a secret mission for Queen Victoria; very loving and protective of his daughter and very devoted to his job.

MRS. BUMBRAKE: Molly's faithful nanny who is a prim and proper Englishwoman.

CAPTAIN ROBERT FALCON SCOTT: The Captain of the Wasp is an old friend of Lord Aster's; loosely based on the real-life British hero Robert Falcon Scott, who froze to death on an expedition to the South Pole.

GREMPKIN: The cruel schoolmaster of St. Norbert's Orphanage for Lost Boys.

THE SEAFARERS

BILL SLANK: The nasty, greedy and ruthless captain of the Neverland.

BLACK STACHE: A conniving and theatrical pirate captain who is looking for a hero to make him a great villain.

SMEE: Black Stache's faithful first mate who is single-handedly dedicated to his captain's every whim.

MACK: A very bad sailor who wants to be anywhere but under the thumb of Bill Slank.

SANCHEZ: A hardworking Spanish pirate with an identity crisis.

THE NATIVES

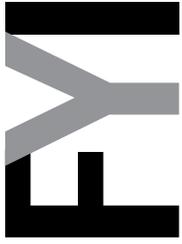
FIGHTING PRAWN: The King of the Mollusk Islanders was kidnapped and sold into slavery in England as a boy, but was able to return to his native island as an adult.

HAWKING CLAM: Fighting Prawn's son.

TEACHER: A former fish who has recently become a very knowledgeable mermaid.



Costume renderings by Costume Designer David Kay Mickelsen



SPOILER ALERT!

THE DOCKS OF PORTSMOUTH are very busy today. Two trunks that are being delivered are identical except for their contents—one is holding a precious cargo of the Queen's while the other is a decoy that holds only sand. The former is to go on the "fastest ship afloat," the *Wasp*, under the protection of Lord Leonard Aster, while the latter is meant to go on the slower ship, the *Neverland*, whose captain is the cranky and cruel Bill Slank. Both ships are bound for the remote kingdom of Rundoon, but the *Neverland* is taking the longer, safer route. When no one is looking, Slank swaps trunks so that the valuable one goes on his ship instead. Slank also buys three orphan boy slaves in crates from Gremplin, schoolmaster of St. Norbert's Orphanage for Lost Boys.

BEFORE THEY DEPART, Lord Aster pays Slank to keep a watchful eye on his 13-year-old daughter Molly who, accompanied by her nanny Mrs. Bumbrake, will be traveling on the safer *Neverland*. Although Molly begs her father to take her with him so she can help with his mission, he tells her it's too dangerous. However, speaking to her in "Dodo language," he confides that he's on a secret mission. He then hands her an amulet to wear and use to call him if she runs into any trouble. Lord Aster departs on the *Wasp* while Molly and Mrs. Bumbrake are escorted by the kind seafarer Alf to their cabin on the *Neverland*.



AFTER A BRIEF FLIRTATION with Mrs. Bumbrake, Alf leaves to feed "the pigs." A lover of animals, Molly follows Alf only to discover that the "the pigs" are really the three orphan boys that Gremplin sold to Slank. Hiding until Alf leaves, Molly confronts the boys. Two of them introduce themselves as Prentiss, the self-identified group leader, and Ted, the lover of food. However, the third one doesn't have a name and is referred to simply as "Boy." Seeing their terrible conditions, Molly leads them to find better food elsewhere on the ship.

MEANWHILE, ON THE WASP, Lord Aster learns that the ship's crewmembers are actually undercover pirates. One of pirates, Smee, demands the key to the trunk, but Lord Aster refuses. All of a sudden, the pirates begin to tremble in fear, and Smee introduces Black Stache, their formidable captain. Black Stache theatrically describes himself as a "bloodthirsty outlaw," and by threatening to kill Molly, tricks Aster into revealing he has the key in his pocket. As Stache grabs it and celebrates with the other pirates, Lord Aster's amulet begins to glow.

ON THE NEVERLAND, Molly's amulet begins to glow as well, and she realizes her father is in trouble. The orphan boys also notice, and Molly confesses her father is on a secret mission for the Queen. Soon after, they all spot a flying cat, and Molly immediately becomes alarmed because the only thing that could make a cat fly is "starstuff," the very thing that's supposed to be in the trunk on the *Wasp*. She realizes the Queen's treasure is on the wrong ship. To distract the boys from asking more questions, she offers to tell them a bedtime



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story—something the boys have never heard of. Offended by Molly’s reaction to this sad news, the Boy blurts out that he can’t wait for a time when boys will be free, life will be beautiful, and everything won’t feel so dark. Touched by the Boy’s unexpected soulfulness and vulnerability, Molly becomes very motherly and tells them all the story of *Sleeping Beauty*.

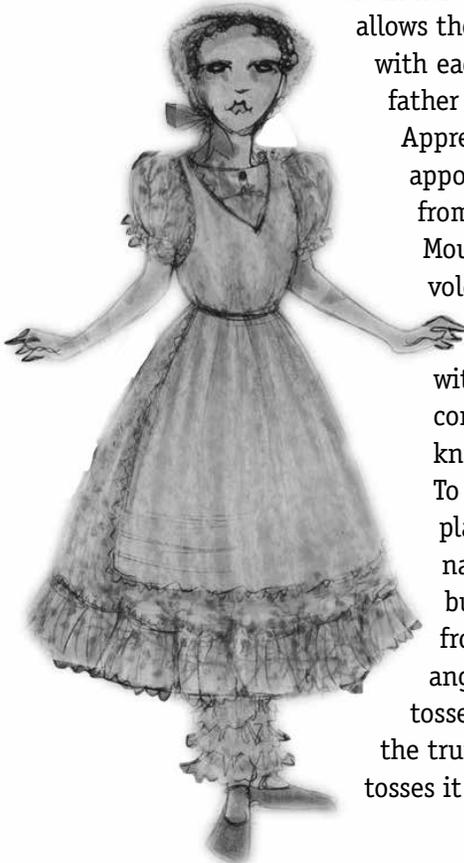
BACK ON THE WASP, Smee unlocks the trunk, only to find it filled with sand. Black Stache immediately demands a change of course to pursue the Neverland. Lord Aster is able to warn Molly through the amulet, and instructs her to bring the Queen’s trunk to him as soon as the Wasp catches the Neverland. The Boy awakens and hears the last part of Molly’s conversation with her father. Molly is forced to explain to him about starstuff, which is magical bits of stars that have fallen to earth. The trunk in Slank’s cabin is full of it, and there’s a tiny bit in her and her father’s amulets, which allows them to magically communicate with each other. Molly explains her father is a Starcatcher, and she is an Apprentice Starcatcher—their Queen-appointed job is to protect starstuff from tyrants by disposing of it in Mount Jalapeño, the world’s hottest volcano, on Rundoon.

SOON THE WASP catches up with the Neverland. Black Stache confronts the Boy, believing he knows where the treasure trunk is. To entice him, he offers the Boy a place on his crew with the name Pirate Pete. The Boy refuses but decides he likes the name, and from then on, goes by Peter. An angry and spiteful Black Stache tosses Peter overboard. Knowing that the trunk with starstuff will float, Molly tosses it in the ocean to Peter as a kind

of makeshift lifesaver. Peter rides the trunk to the nearest island, and Molly swims after him just as a hurricane causes the Neverland to break into two pieces, stranding everyone on the same island.

ON THE ISLAND, Peter catches up with Prentiss and Ted, but the three are soon captured by the island’s natives, the Mollusks. Their chief, Fighting Prawn, sentences them to death, as is his policy for all English trespassers, because he was kidnapped as a child and sold into slavery in England. The boys are to be fed to a crocodile named Mister Grin. Molly finds them just then and is thrown into Mister Grin’s cage along with the boys. Just as the crocodile is about to devour Peter, Molly throws her amulet into the beast’s mouth. Mister Grin grows to an enormous size, shattering his cage and allowing the boys and Molly to escape. They then race up the mountain to retrieve the trunk. However, the Mollusks are in hot pursuit. Peter directs their attention to him and runs away separately so that Molly, Prentiss and Ted can get to the trunk safely.

DURING THE CHASE, Peter falls through a deep crevice to a shimmering gold lake below. Although he cannot swim, he unexpectedly floats and meets a mermaid named Teacher. Teacher explains that she was once a fish but was recently transformed thanks to starstuff, which had been dissolved as seawater leaked into the trunk Peter rode in on. It then dissipated into the ocean, causing all the fish that swam into its wake to turn into mermaids; this story explains the gold water Peter is currently sitting in. Teacher explains starstuff’s magical abilities to Peter and how it “makes you what you want to be.” She then gives Peter his family name of “Pan,” and tells him he better find Molly to help her finish her mission.



FN

EVENTUALLY, PETER IS reunited with Molly, Prentiss and Ted on the beach where they've dragged the trunk. They soon encounter Black Stache and Smee who have captured Mrs. Bumbrake and Alf as their prisoners. To add to their troubles, the Mollusks arrive with Molly's father as their prisoner. A fight soon ensues amongst the group, and Black Stache grabs Molly and holds a razor to her throat. However, Peter stops him just in time and trades the trunk for Molly. Black Stache greedily opens the trunk only to discover it's empty. Molly figures out that all the starstuff must have dissolved into the seawater.

BLACK STACHE ANGRILY slams the trunk and accidentally cuts off his own hand. Despite this added distress, the pirate says he was genuinely touched by Peter's selfless sacrifice and sees that the orphan is in fact a hero—which is exactly Black Stache had been looking for to cement his own villain status. Peter agrees to be the hero to Black Stache's villain so long as he lets everyone else go. The pirate agrees and leaves with Smee, excited for his new villainous career prospects. Also impressed with Peter's heroism, Fighting Prawn says that the English are allowed to leave his island unharmed.

BECAUSE THE STARSTUFF is gone, the Queen's mission is completed, and Lord Aster makes Molly a full-fledged Starcatcher. Peter then relays his encounter with the golden lake and Teacher to Lord Aster and Molly. They sadly realize that he cannot leave the island because he had soaked in the starstuff and is forever changed. Lord Aster and Molly explain that his name given to him by Teacher, Pan, means "all," which signifies all of the island—the birds, the mermaids, the Mollusks, the boys, and even the pirates—are now his home and family. Lord Aster then takes the starstuff from his amulet and sprinkles it on a friendly yellow



bird which turns into a fairy, who will serve as Peter's closest friend and protector.

HEARTBROKEN, MOLLY is forced to say goodbye to Peter. She tells him to look after Prentiss and Ted, and Peter gives Molly his hat to remember him by. Before she leaves, Molly kisses Peter. As he watches her go, Peter feels a torrent of emotions. But just as he's teetering on adulthood and grown-up feelings, Peter begins to forget everything and remains eternally young. One day, he'll even meet Molly's young daughter Wendy and bring her to the island, now named Neverland, so that she may enjoy the same adventures her mother did.

THE FAIRY THEN chases Prentiss and Ted to the enchanted lake where they plan to go swimming, and Peter Pan follows them—flying for the first time.





Keep an eye out for themes and symbols in any work you read or view. These elements can signify an idea or emotion the writers were trying to convey and can lead to a greater understanding of the work as a whole.

TRUST

Peter makes it clear right away that he doesn't trust anyone, which is understandable considering he was abandoned as a baby to grow up in an orphanage without a name. However, he forms a nearly instant connection with Molly, who has a great deal of compassion and integrity, especially for her young age. As they're put in life-or-death situations over and over again, Molly proves herself to be honorable and righteous, and Peter learns to trust her whole-heartedly.

ADVENTURE

The story of *Peter Pan* is one of the most classic adventure tales of our time, and this prequel of how Peter arrives at Neverland is just as exciting. There are swashbuckling pirates, a shipwreck, mermaids, flying, and several chases and battles. Adding to the fun is the fact that the characters crave the adventure and enjoy the heart-pounding suspense of it all. Even if their lives occasionally hang in the balance, they aren't looking for peace and quiet anytime soon.

MAGIC

What's a fantasy tale without a little magic? Starstuff has many magical qualities—it enables people to fly and communicate telepathically, and it turns fishes into mermaids and children into eternal youths. The magic is so powerful that the Queen has designated certain worthy individuals to be Starcatchers whose job is to keep the starstuff out of the wrong hands. By incorporating the secret magical abilities of starstuff into the story, the audience soon learns that almost anything is possible.

MATURING

Growing up is perhaps the central theme of Peter's story. He claims to hate grown-ups because they've never done anything but disappoint or hurt him. By the end of the story, the starstuff has enabled Peter to stay a boy forever. Though this means he never ages, it doesn't mean he can't change in some ways. For example, he's certainly in a better place (literally and figuratively) at the end of the story than at the beginning. He's learned the value of friendship, freedom and leadership. He may never grow old, but the lessons he's learned have certainly matured him.





TRIO OF TALENT: DAVE BARRY, RIDLEY PEARSON & RICK ELICE

Did you know that *Peter and the Starcatcher* was based on a 2006 best-selling novel called *Peter and the Starcatchers*, co-authored by writers Dave Barry and Ridley Pearson? During the adaptation, “Starcatcher” lost its plural sense because the playwright, Rick Elice, wanted it to focus mainly on the relationship between Peter and Molly. With so many talented voices contributing to the story of the Boy’s transformation into the legendary Peter Pan, it’s no surprise that *Peter and the Starcatcher* is an entertainment explosion of creativity and imagination. Read on about each writer’s background and the story of adapting the popular novel into the successful play.

DAVE BARRY

Born: In 1947, in Armonk, New York

Career: After graduating from Haverford College with an English degree, Barry started out as a reporter in the early 1970s when he worked at the *Daily Local News* in West Chester, Pennsylvania. He later developed a weekly newspaper column that described his comic take on day-to-day life. At its peak, the column appeared in more than 500 newspapers.

Accolades: In 1988, Barry was awarded the Pulitzer Prize for Commentary. He was selected “for his consistently effective use of humor as a device for presenting fresh insights into serious concerns.”

In his own words: According to his website, Barry became a professional humorist “ever since he discovered that professional humor was a lot easier than working.”

RIDLEY PEARSON

Born: In 1953, in Glen Cove, New York

Career: Pearson is a *New York Times* bestselling author of more than 48 novels in the genres of suspense and young adult adventure. One of his most popular series is *The Kingdom Keepers*, which revolves around five teenagers who battle a group of Disney’s most evil villains, named the Overtakers, inside Disney’s theme parks.

Accolades: Ridley was awarded The Raymond Chandler Fulbright Fellowship in Detective Fiction from Oxford University in 1990 and was the Missouri Writer Hall of Fame Quill Award Winner in 2013.

In his own words: “I love telling stories. I’ve been a storyteller much of my life, and I think the novels allow me to express that. My ideas come from experience, newspapers, listening to others, observation. It’s all around us. Everything has a story if you take the time to listen and look for it.”

RICK ELICE

Born: In 1956, in Manhattan, New York

Career: After earning a Master’s of Fine Arts from the Yale School of Drama, Elice worked for an entertainment advertising agency. He made his Broadway debut in 2005 with *Jersey Boys*, a wildly popular jukebox musical in which Elice co-wrote the book with Marshall Brickman. The two collaborated again a few years later with the successful musical *The Addams Family* (2010), inspired by the famous TV show of the same name.

Accolades: *Jersey Boys* went on to win four Tony Awards including Best Musical, and Elice and Brickman were nominated for Best Book of a Musical.

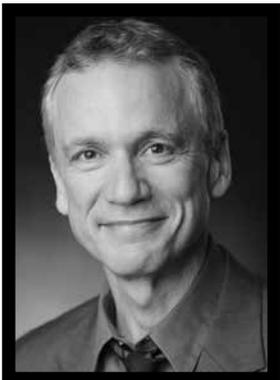
In his own words: “I think imagination, like any other muscle, gets flabby unless it’s exercised. Theatre is a gym for our hearts and minds. The more we go, the more wonder-full our lives will be.”



Dave Barry



Ridley Pearson



Rick Elice

THE ADAPTATION PROCESS

Elice has said that Barry and Pearson were very open to how he adapted their book. They had only had a brief conversation before Barry and Pearson came to see a workshop production of the play at the La Jolla Playhouse in 2009. Elice was grateful for the liberty and joked about it in a 2012 essay with Broadway.com. "One way of looking at it, I suppose, is they cheerfully gave me enough rope to hang myself," he wrote. "But, I discovered over time, the authors just happened to be utterly generous, uniquely ego-free, and wildly enthusiastic supporters. Lucky me."

When adapting the book, Elice mentioned how he wanted to mix the style of the modern novel with its original inspiration.

"I wanted to try to merge the contemporary, irreverent tone of Dave and Ridley's novel with the style employed by J.M. Barrie a hundred years earlier for the original *Peter Pan*. Barrie used high comedy and low, alliteration, puns, broad physical gags, songs, even meta-theatrical anachronisms, to reel in his 1904 audience. Then he'd deliver sentiment so deftly that the end of the play breaks your heart. My challenge would be to write this new play in such a way that it merged the two disparate styles, but also connected the dots between the now-mythic characters and plot points of the original with Dave and Ridley's reboot."

Elice's ambitious endeavor proved very fruitful—the play opened successfully on Broadway in 2012 and went on to win five Tony Awards.



FRIGATE: a medium-sized warship

SQUADRON: a regiment or troop

ZENITH: the highest point or peak

APPRENTICE: a person who works for a professional in order to learn a trade

SMELT: a type of fish

PROMENADE: a walk for pleasure or a marching dance movement

PANACHE: a dashing style

AMOEBA: a single-celled organism

AMENABLE: agreeable or willing to cooperate

GALE: a strong wind

FOP: an excessively vain man

LEAGUE: a measure of distance

DAVY JONES: an idiom for the bottom of the sea, where drowned sailors and shipwrecks lie

INFAMY: notoriety for shameful conduct

CALAMITY: disaster

FRATERNITY: brotherly love

ARCHIPELAGO: a large group or chain of islands

RELIC: an old keepsake surviving from the past

LEVIATHAN: a huge monster

SIREN'S SONG: a symbolic term for something that seductively lures someone into a dangerous situation

GROTTO: a cavern or cave

PSYCHOANALYSIS: therapy to understand the mental state

CROCODILE TEARS: false tears or sadness

OPINE: to state an opinion

BU

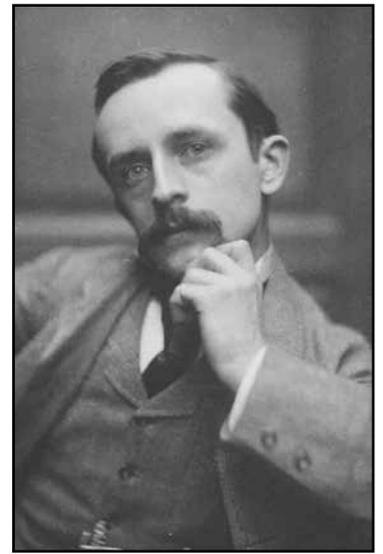
J.M. BARRIE AND THE LLEWELYN DAVIES BOYS: THE ORIGINAL *PETER PAN* STORY

Peter Pan creator Sir James Matthew Barrie was born in 1860 in Scotland. The son of weavers, Barrie attended Edinburgh University, graduating in 1882. He eventually moved to London where he worked as a journalist and novelist in the beginning of his career. He also pursued his playwriting dreams, publishing the play *Walker London*.

In the late 1890s, Barrie met the Llewelyn Davies family, which included five boys. These youngsters inspired the character of Peter Pan, who first appeared in Barrie's novel *The Little White Bird*, published in 1902. In 1904, Peter was featured as the main character in the stage play *Peter Pan or The Boy Who Would Never Grow Up*. The play was immediately popular with audiences and ran in London for nearly 10 years. Barrie also featured the character in a 1911 book called *Peter and Wendy*, which was also very well received.

Sylvia, mother of the five Llewelyn Davies boys—George, John (Jack), Peter, Michael and Nicholas (Nico)—also became close with Barrie. In fact, she named Barrie as one of her sons' guardians in her will, a responsibility Barrie took on after Sylvia passed away in 1910 from cancer—the boys' father Arthur had passed away from cancer three years earlier.

J.M. Barrie died in 1937 in London. In his will, he generously left the copyright to *Peter Pan* to the children's hospital Great Ormond Street Hospital in London. The hospital receives royalties from every production of *Peter Pan*, as well as from the sale of all books and products, creating a philanthropic legacy that has—very appropriately—helped countless children in need.



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PETER PAN AND ITS VARIOUS ADAPTATIONS

The story of Peter Pan has been produced for the stage and screen many times in several different interpretations. Check out the following adaptations to see the story performed a variety of creative ways.

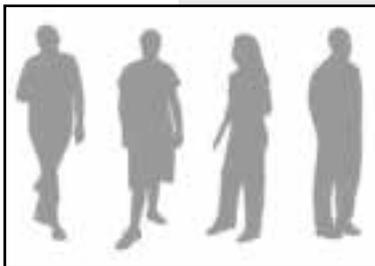
- Disney's 1953 animated version *Peter Pan* based on Barrie's play.
- The 1954 Broadway production starring Mary Martin (in a performance that earned her a Tony and an Emmy), which was performed live and broadcast on NBC.
- Steven Spielberg's 1991 live-action film sequel *Hook*, which stars Robin Williams as an adult Peter who works as a corporate lawyer and must return to Neverland to reclaim his legacy.
- Warner Brothers' 2015 live-action film *Pan*, which stars Hugh Jackman as Blackbeard.
- NBC's recent live television performance of the musical *Peter Pan* was broadcast in December 2014 starring Allison Williams as the title character.
- If you're interested in J.M. Barrie's relationship with the Llewelyn Davies family, check out the semi-autobiographical film *Finding Neverland* (2004) starring Johnny Depp as Barrie and Kate Winslet as the boys' mother, Sylvia.

RL

PETER PAN SYNDROME IN TODAY'S CULTURE

Did you know that there's a psychological condition popularly known as Peter Pan Syndrome? It affects people who do not want or feel unable to grow up. Sound familiar? Here's some more information to familiarize yourself with its history.

- The term was first coined by psychologist Dr. Dan Kiley in his 1983 book *The Peter Pan Syndrome: Men Who Have Never Grown Up*. Although women can suffer from Peter Pan Syndrome, it's mostly used to describe males, who are typically slower to emotionally mature than females. Kiley also used the term "Wendy Syndrome" to describe women who take on a motherly role to their partners or other people close to them.
- Although the term is well known, it is merely an informal diagnosis in popular culture. It is not listed in the *Diagnostic and Statistical Manual of Mental Disorders*, and it is not recognized by the American Psychiatric Association as an official mental disorder.
- Real-life Peter Pans are usually considered irresponsible and vain, but also as charismatic charmers. Typically the center of attention, they are often vulgar but good-humored.
- However, underneath the veil of cool self-assurance, those with Peter Pan Syndrome often suffer from loneliness and low self-esteem. Their confidence is usually only a façade to disguise the fact that they're unsure of how to embrace adulthood and seriously commit to anything fulfilling long-term.
- Contemporary movies and TV shows are filled with modern-day Peter Pans—males in their 20s and 30s who are emotionally immature and prone to trouble but remain lovable goofballs. Usually their female counterparts are their long-suffering girlfriends or wives who must constantly get them out of trouble and act as their loving but exasperated voice of reason.
- The syndrome isn't supposed to be a diss on the original character of Peter Pan, because he physically remains the same age. However, those who suffer from the syndrome are viewed to be emotionally stunted because they continue to act like adolescents despite physically aging.



FOOD FOR THOUGHT:

What do you think is the appeal of indulging in Peter Pan Syndrome?

There's nothing wrong with wanting to stay young at heart, but when does it cross the line into denying necessary adult responsibilities?

Think of examples you've seen of Peter Pan Syndrome in movies or TV. What makes the Peter Pan character so likeable? How do they mature over the course of the movie or show? What do they learn by the end? What causes them to change?

SWDYT?

Narrator: *Something about the Boy makes Molly feel like she just grew up a little.*

► Why do you think the Narrator pointed out this feeling? Because Peter Pan is the Boy Who Would Never Grow Up, what makes this sentiment especially significant? What was it about the Boy that makes Molly feel like she just grew up a little?

Black Stache: *Yes, I'd hoped to be hip-deep in diamonds, but they're a poor substitute for what I really crave: a bona fide hero to help me feel whole. For without a hero, what am I? Half a villain; a pirate in part; ruthless, but toothless.*

► Why does Black Stache need a hero to be a villain? Without a hero, he would have no opposition and a lot less defeat. Perhaps he doesn't enjoy winning as much as he loves the actual fighting. A villain and hero are very much like ying and yang; without one being so good, the other one wouldn't seem so bad, and vice versa. What are some other great hero/villain pairs in fiction? What makes them so interesting?

Boy: *You say "sorry" so easy, like the rough patch's smoothed over, no hard feelings and everything's fixed. Well, no. There's dark...a mass of darkness in the world, and if you get trapped in that cave like us, it beats you down. "Sorry" can't fix it. Better to say nothing than "sorry."*

► Based on his background, why do you feel the Boy feels so strongly about the word "sorry"? Do you feel the same way he does? Why or why not? Why is it that sometimes "sorry" can't fix something?

Molly: *It's supposed to hurt—that's how you know it meant something!*

► What does Molly mean by this statement? Isn't it typical human nature to avoid hurt of any kind? Then again, it's usually the mistakes, conflict and loss in our lives that help us learn. What did Molly and Peter learn from their experience together that made it hurt to say goodbye? When's the last time you experienced a situation like this? What did you learn from it?

READ MORE ABOUT IT

Want more information? Explore the following resources, picked by our friends at the St. Louis County Libraries.

FICTION

Capt. Hook
by J.V. Hart

Hook's Revenge
by Heidi Schulz

Peter Pan in Scarlet
by Geraldine McCaughrean

Peter and the Starcatchers
by Dave Barry and
Ridley Pearson

Escape from the Carnivale:

A Never Land Adventure
by Dave Barry and
Ridley Pearson

Tiger Lily
by Jodi Lynne Anderson

Peter Pan
by J.M. Barrie

In a Blink
by Kiki Thorpe

NON-FICTION

*Lost Boy: The Story of the
Man Who Created Peter Pan*
by Jane Yolen

FILM

Finding Neverland

Peter Pan

Hook

