

Night of Neverland

by Patti Veconi

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DEDICATION

*To the theatre students of
Bay Ridge Prep School in Brooklyn, NY*

STORY OF THE PLAY

It is Petrea's birthday slumber party, but she doesn't feel like celebrating because she will soon be going away to boarding school. Her girlfriends play a hypnosis game to make her feel better, but are then shocked to find that Petrea really believes she is Peter Pan! When a group of boys arrive to crash the party, everyone becomes involved in a charade of Neverland characters, gender-bending their way through a scene with boys pretending to be mermaids and fairies and girls acting as pirates and the "lost boys." Only a clever boy, disguised as Wendy, can snap Petrea out of her Peter Pan hypnosis in time to clean the house and get the party crashers gone before her parents come home. To thank him, Petrea gives him a thimble, a symbol of affection not lost on this boy.

ORIGINAL PRODUCTION

Produced under the title *Just a Thimble* at Bay Ridge Preparatory School, Brooklyn, New York, January 2014 with the following cast: Emily Stoddard, Jordan Allbrooks, Arielle Ilan, Mica Frayman, Nina Kushman, Nichole Shef, Kate Gangi, Alex Pellitteri, Nathan Vaysberg, Josh Sikaravich, Jake Siller, Stephen Tropicano

CAST OF CHARACTERS

(5 m, 7 w, optional extras)

The Girlfriends

PETREA: The birthday teen about to leave for boarding school.

DEBBIE: Petrea's best friend. A take-charge organizer and leader.

SPREE: Enjoys slumber party games, especially hypnotizing people. Overconfident of her abilities.

CHARLOTTE: Kind and perceptive, she pays attention to what's going on. Cat's best friend.

LILY: Easily creeped out and charmingly naïve. Her nickname is "Silly Lily."

TAMMY: A risk taker and mischievous. Doug's cousin.

CAT: A pretty girl who is getting attention from boys, but not sure she wants it.

The Guys

DOUG: A natural leader and Tammy's cousin. Interested in meeting her girlfriends.

JEFF: Billy's much smaller twin brother. Athletic and competitively witty.

BILLY: Jeff's much bigger twin brother. Thoroughly disarmed by girls' attention. Also competitively witty.

THOMAS: Pronounced ThoMAS. *(Because girls are impressed by foreign-sounding stuff.)*

ANDY: A dramaturg, amateur psychologist and expert on everything about Peter Pan.

EXTRAS: It's a party, so any number of additional actors can be given nominal lines at the Director's discretion.

PRODUCTION NOTES

SETTING: Suburbia in the days before every adolescent had a cell phone. The first scene takes place in front of the curtain. The rest of the play is staged in a living room with three exits: USL leads to the front door, DSL leads to the kitchen and USR leads to a hallway and the rest of the house. Because the original production was done on a small stage, we alluded to most of the furniture having been moved out for the party and only kept the coffee table (strong enough for actors to sit, stand or jump on) and a bookshelf for holding various props. If your stage is big enough to include a sofa, chairs or other appropriate furniture, then have fun with all the physical possibilities that could include. There should be an assortment of sleeping bags and pillows scattered around the stage.

PROPS: School bags (BOYS), umbrellas (THOMAS and DOUG), clipboard and pen (ANDY), Teddy bear (LILY), Tray of sandwiches (LILY and CHARLOTTE), flashlight and book (SPREE), Ouija game (DEBBIE), Magic 8 Ball (CAT), candlestick (PETREA), bucket or bag of fast food (DOUG), Battleship game (TAMMY and THOMAS), ice pack (ANDY), scarf for eyepatch (TAMMY and THOMAS), potato masher or similar item and sash (DEBBIE), various kitchen gadgets such as an egg beater, whisk, wooden spoons, ladles, tongs, etc. (ALL but LILY and DOUG), white nightgown (ANDY), mermaid costume (BILLY), fairy wings and wand (JEFF), thimble (PETREA).

COSTUMES: The girls should be in various pajama outfits with robes or slumber party clothing that works. Socks or bare feet may be safer than slippers. Lily needs to be wearing pink, "footie" pajamas and Petrea needs to have a short green bathrobe over her pajamas. The boys can wear street clothes that don't evoke a specific year. It is spring, and a couple of them carry umbrellas.

ACT I

Scene 1: Boys in the Hood

(AT RISE: DOUG and THOMAS are engaged in an exaggerated sword fight using umbrellas. We first see them facing each other in “corps à corps” struggling from side to side, then breaking apart with great staggers and melodrama. They then both cock back their umbrellas in a jousting position and run past each other with loud whoops and cries. ANDY has been watching them, holding a clipboard and pencil, shaking his head, frustrated.)

ANDY: No, no, no, no, no! This is terrible! You're acting like the Keystone Kops. This is supposed to be a life or death battle. It's completely inauthentic! You have no motivation! You...you...you have to believe in what you're doing. It's, it's... I mean, come on, what are your stakes here?

(Pause. DOUG and THOMAS look at each other then back to ANDY.)

DOUG: Who are the Keystone Kops?

THOMAS: I'm sorry. I had no idea there was supposed to be steak in this scene. Are we fighting over the steak? Or is it—

(JEFF and BILLY enter.)

DOUG: It's not our fault. This is the first time he said there was a steak involved.

ANDY: *(Tossing clipboard.)* I give up!

BILLY: What are you guys still doing here?

JEFF: Why weren't you at the park? We were having a catch.

BILLY: You know it's Friday, right? You're allowed to leave school.

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DOUG: (*Indicating Andy.*) Except that Mr. Assistant Director of drama club wouldn't let us.

ANDY: (*Still serious.*) The pirates are having a lot of difficulty learning the sword-fighting scene.

DOUG: What's to learn? We have plastic swords and we go at it. It'll look great.

ANDY: It's choreographed. You have to rehearse it so that it's the same for every performance.

DOUG: It will be the same for every performance. I'm going to stab Thomas, then he's going to stab me, and then I die violently.

(Pause while THEY all look at THOMAS and consider this.)

THOMAS: Don't look so surprised. It's good – very dramatic. Want to see Doug die?

ANDY: (*Irritated.*) I've seen it.

JEFF: Wait, isn't choreography like what dancers do?

ANDY: Well, technically, it can be any set movement that—

DOUG: Yes! We're just like ballerinas. Watch how I die. Thomas, do it from the part where you have me in a headlock.

(DOUG and THOMAS return to their exaggerated sword fighting antics.)

ANDY: (*As THEY sword fight.*) Okay, right there you should step back... No, I can't... Ugh... You changed it again! (*DOUG dies dramatically. To BILLY and JEFF.*) You see what I have to work with? This is so stylistically inappropriate.

BILLY: I think it looks good. But why don't you stab him in the back?

ALL: (*Various, immediate reactions.*) Oh no, bad sportsmanship, pirate's code, where's your sense of honor, etc.

End of Freeview

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