

I THINK WE'RE LOST.

A TALE FROM NEVERLAND

by Peter Fenton

Draft 7.0 -- 19 March 2025

Inspired and disturbed by the
characters, setting, and story of

PETER AND WENDY

by J.M. Barrie

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*This play contains dark humor, light profanity, sexual innuendo,
alcohol consumption, stage violence, and briefly discusses
suicide. Recommended for ages 14+*

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CHARACTER NAME	BRIEF DESCRIPTION	AGE	GENDER
PETER PAN	The Eternal Child	20s	M
TINKER BELL	The Sly Pixie	Any	Any
CONNOR FORSYTH	The Lost Boy	21	M
LINDSAY PLENCNER	The Darling Girl	22	F
MAGGIE WRATTEN*	The Cunning Pirate	55	F
WENDY DARLING	Neverland's Mother	20s	F
JAMES HOOK	Peter's Rival	20s	M
SMEE	Hook's First Mate	40s	Any
DAN FLICK	Longtime Lost Boy	20	M
ERIC BENNETT	Lindsay's Fiancé	22	M
PROF. BARRIE	English Professor	40s	Any
VARIOUS LOST BOYS AND PIRATES - OPTIONAL BACKGROUND ROLES			

****CASTING & PRODUCTION NOTES****

For the smallest possible cast (6, Any Ethnicity: 2F/3M/1 Any):

1. PETER PAN (Playing 20s, M)
2. TINKER BELL (This role can be played as any age/gender)
3. JAMES/CONNOR (Playing early 20s, M)
4. WENDY**/LINDSAY (Playing early 20s, F)
5. MAGGIE**/BARRIE/PIRATE (Playing 40s-50s, F)
6. SMEE/ERIC/FLICK/LOST BOY (Playing 20s and 40s-50s, M)

For an expanded cast, remove or re-organize doubling as seen fit.

In a minimal cast, FLICK may be the only Lost Boy ever seen on stage, but additional Lost Boys can be added into any scene FLICK appears: BABY MATT, SNAKE, HARDY, SOTA, KEESH. They must be played as male. Dialogue labeled "LOST BOY" can be assigned to FLICK or any LOST BOY. Dialogue labeled "PIRATE" can be assigned to MAGGIE or any PIRATE.

*"MAGGIE WRATTEN" is the name Mr. Fenton requests be shared in all programs and promotional materials for the major role whose identity is revealed at the end of Act One. The name "Maggie" is not uttered once, but throughout Act One until the reveal, this character's dialogue is labeled as delivered by MAGGIE.

**MAGGIE and WENDY must appear believably related. All roles may be played by ANY ethnicity, but these two must appear related.

PETER, MAGGIE, WENDY, and JAMES are upper-class Londoners.
LINDSAY won Miss Teen Indiana seven years prior to the play.

****Two very important things to remember when acting, directing, and designing this play are that (1) Everyone telling a story has an agenda, and (2) Time works weird in Neverland.**** Pay very close attention to whose point of view "The Past" sequences are told from and what their motivations may be in choosing what they share and leave out.

"Plencner" is pronounced PLANK-ner.

ACT ONE

ACT ONE, SCENE 1. NEVERLAND - THE PRESENT

NEVERLAND, 2025. The set gives a minimalist, toylike impression of an island in the Caribbean: a charming, boyish world crafted from art supplies and flotsam and jetsam of shipwrecks. A projection scrim fills in gaps of scenery as needed.

Three clocks loom over the set: one in the center labeled NEVERLAND stopped at 11:07pm; one at each side labeled LONDON and PHILADELPHIA, each moving rapidly forward, out of sync with each other.

A pirate ship protrudes from one end of the stage, the Lost Boys' frat house sits at the other with a seaside jungle in between.

AT RISE: The lighting is cold and dark in Neverland's present. Two pirate silhouettes appear on the ship deck; one male, one female. The woman picks up a tri-corner hat adorned with a peacock feather off a DEAD BODY. She sets it on her head.

MAGGIE

Hoist the mainsail. We're anchoring at Skull Rock.

SMEE

Aye.

He lifts the arm of the corpse.

SMEE

Who's this?

MAGGIE

Wendy Darling.

SMEE

Ah.
Who's Wendy Darling?

MAGGIE

She's dead.

The lights drop out. A light appears on acerbic fairy TINKER BELL.

TINKER BELL

Well.

She clears her throat.

TINKER BELL

Well, well, well. Our past comes back to haunt us in the dumbest of ways, doesn't it? One day you're sittin' pretty, 'cause you made the damn thing happen. You sent 'em off on a one-way pixie dust trip to London, and Neverland is finally at peace. Peter's happy, you got everything you ever wanted, you're just sittin' down with a cold drink, then BOOM! Outta the corner of your eye, there she is. There he is. You gotta be kidding me. Don't let anyone tell you "to live's an awfully big adventure." 'Cause... well, it is. But if you don't protect that life with everything ya got... all the more reason to spit on your grave.

A silhouette appears of a pirate fashioning a hook for a hand. Tinker Bell sees this and laughs.

TINKER BELL

Oh, you got a friggin' hook for a hand now? Get outta here. Should've finished you off when I had the shot...

The lighting changes, indicating a flashback. Tinker Bell exits. The LONDON clock lights up.

ACT ONE, SCENE 2. LONDON

On Scrim: KENSINGTON GARDENS, LONDON, 1953.

Charismatic, bubbly PETER PAN (20s) enters with a giddy burst of energy. His neighbor, JAMES (20s), enters--his privacy violated.

JAMES

I'll get you for this someday! Mark my words!

PETER PAN

Mark my words, James Hook! Keep shaking your fist at me and I'll cut it clean off!

JAMES

Are you mad?

PETER PAN
No, of course not. I'm Peter Pan!

JAMES
Following me around day in and day out like my shadow.

PETER PAN
Oh, that's fun! Never thought of myself like a shadow. Rather like that.

JAMES
Please don't get any ideas.

PETER PAN
I make no promises, James Hook.

JAMES
Even to Wendy?

PETER PAN
Well, that's irrelevant. I don't play with Wendy.

JAMES
As you shouldn't.

PETER PAN
I only play with boys, of course. You've got to keep up with this, James, if we're going to keep on like this--

JAMES
I didn't ask to play. I just want--

PETER PAN
You're no fun at all.

JAMES
How does one even put a face at the window, three floors up?

PETER PAN
Carefully!

JAMES
Will you tell her I waited all night at stage door?

PETER PAN
All night? It's hardly eleven.
You best get back there, James!

JAMES
She played the most lovely Ophelia. Send Wendy my regards.

He exits. A wily actress wearing the tri-corner peacock feather hat, WENDY (20s), enters.

WENDY

Dearest me. There you are.

PETER PAN

Ah! Dearest Wendy.

They kiss.

WENDY

Whatever are you doing in the courtyard?

PETER PAN

I pulled a good one over James Hook. Got up on his roof on the third floor--it's a rather big house--and went "boo!"

Wendy laughs.

WENDY

The love of my life. Playing like a boy.

PETER PAN

Always fun to play with boys, innit?

WENDY

Will you ever leave that poor Hook alone?

PETER PAN

Why would I?! Even sends his regards. Show was good?

WENDY

Yes, splendid audience. Eight more weeks.

PETER PAN

Why'd you say it like that?

WENDY

Like what?

PETER PAN

"Eight more weeks"

WENDY

It's quite unhealthy, don't you think? Disappearing into a role like this, night in. Night out. Telling the tragedy of *Opheelia* so much it's practically sewn into my bones.

PETER PAN

Well, you do it so well! Wendy Darling tells the best stories.

WENDY

If we're not doing it all the way, is it really worth doing?

PETER PAN

There's my Wendy.

WENDY

You'll be the death of me, Peter Pan.

They kiss. The whole stage lights up as a star flies across the sky.

PETER PAN

Wendy, look! Do you see that?

WENDY

A shooting star! Make a wish.

Peter turns to Wendy.

WENDY

Make the most wonderful wish. What is the cry of your heart, Peter?

PETER PAN

I wish to stay a boy forever!

Wendy laughs.

WENDY

A boy?

PETER PAN

Yes, a boy.

WENDY

Is there... nothing... else you'd wish for?

PETER PAN

Hmm.

He thinks.

PETER PAN

Well, of course I'd like to stay this age forever. My skin is quite nice. Mint condition body.

He postures. Wendy laughs.

WENDY

Why, of course. "Mint-condition body".

PETER PAN

And... let's see. I'll be a big--Border Collie--exploring the world. I'll play with anyone I like, go on adventures. And guess what? It's the best part.

WENDY

I truly have no idea where you're taking this.

PETER PAN

You'll be there.

He takes Wendy's hand.

PETER PAN

And you'll make the best food.

WENDY

Who says I'll be making all the food?

They smile at each other.

PETER PAN

I wish to be happy forever. And I'll never get hurt again.
So. That settles that. I shall not grow up!

WENDY

What a wonderful wish.

A bright flash lights up the sky.

PETER PAN

Ooh, God seems to agree!

Tinker Bell materializes in a puff of smoke.

TINKER BELL

Ha! Whoa!

She laughs.

TINKER BELL

That's the miracle of life, huh?!

WENDY

What on earth...?

TINKER BELL

I gotta do that again. Yeah, I could get used to this.

PETER PAN

Well, hi there! What... are you?

TINKER BELL

Good question. I don't really know, I just came alive. So.
You figure that out.

WENDY

You just--what?

TINKER BELL

That was a powerful wish you made there, Mister Peter.

WENDY

Who are you that you know my dearest Peter Pan?

TINKER BELL

Who are you that you care?

PETER PAN

Well, I'm Peter Pan, of course! And this is Gwendolyn Moira Angela Darling.

WENDY

Pleasure. Wendy's fine.

*She sticks her hand out for a shake.
Tinker Bell doesn't oblige.*

TINKER BELL

Uh-huh.

WENDY

And... your name is?

TINKER BELL

(Matter of fact.)

Yeah, I don't got one of those. My existence sorta hinges on Peter's dream, so...

PETER PAN

So I can call you anything?!

TINKER BELL

Uh, sure. Yeah. Any name you want.

PETER PAN

Oh!
Ooh.
How about Tinker Bell?!

A beat. This is a dumb name.

TINKER BELL

You sure about that one?

PETER PAN

Well, I very much like Tinker Bell.

TINKER BELL

Any name. Sure. Yeah. I did say that.

PETER PAN

You very much did!

TINKER BELL

Uh-huh. OK. So anyway, Peter, today's your lucky day. Your wish was so powerful it created me. So I'm here to make the damn thing happen. You wish to never grow up.

WENDY

He wished to have me there by his side--adventuring, and...

TINKER BELL

Uh-huh. Listen, toots. I really only care about the "Peter doesn't wanna grow up" thing. So--if ya don't mind--

(To Peter.)

How about your very own island paradise? Warm breeze, white sand. Lake fulla horny mermaids. We'll call it Neverland. 'Cause you'll never age a day. Never get hurt. Never leave. Guaranteed.

PETER PAN

That sounds lovely, but I'd really rather not go alone.

TINKER BELL

You won't be alone. You'll have me. Plus you'll have a lake--

Peter turns to Wendy.

PETER PAN

Well? Will you... have me?

WENDY

Have you? Peter, you are the first thought when I wake and the last as I drift off to sleep.

PETER PAN

Can't we bring Wendy?

Tinker Bell hesitates.

TINKER BELL

If it makes you happy.

She tosses pixie dust into the air. The LONDON clock stops momentarily on 11:07pm as the light behind the clock face pulsates in and out. The NEVERLAND clock lights up, with time stopped at 11:07pm. The LONDON clock resumes forward as the lights on its face drop off. The stage lights change to a trippy strobe as the Neverland set forms around Peter and Wendy.

When it finishes, Peter and Wendy are surrounded by our first proper look at the Neverland set, bathed in a warm nostalgic glow. A beautiful night on an island paradise.

WENDY

Dearest me. It's awfully romantic, wouldn't you say? Peter?

PETER PAN

Neverland.

ACT ONE, SCENE 3. NEVERLAND

NEVERLAND, continuous from the previous scene through an ambiguously long period of time where nobody ages. Tinker Bell approaches Peter and Wendy.

TINKER BELL

Yeah, yeah, welcome home. Clap if you believe. Peter, what are we doing about the broad?

WENDY

I'm standing right here.

PETER PAN

Play nice. Wendy is a friend.

TINKER BELL

Yeah, I have concerns.

PETER PAN

Like what?

TINKER BELL

OK. So you know how I just said this whole island is for you? You'll never age a day. Never get hurt. Never leave. Someday, that girl and her big, dumb hat is gonna mess it all up.

WENDY

Still right here.

TINKER BELL

Wasn't born yesterday.

WENDY

You were born like an hour ago.

TINKER BELL

(Ignoring Wendy.)

She's gonna pull you outta Neverland by the balls and this whole thing is gonna be ruined--

WENDY

How dare you assume--?

PETER PAN

That's an impractical way to pull me! How would she even--?

WENDY

Peter.

You have not a thing to worry about, Tinker Bell. I would follow my dearest Peter to the ends of the earth if I could. And I suppose I did!

PETER PAN

What a coincidence. I'd go to the ends of the earth for no one but you.

WENDY

What of your poor mother?

PETER PAN

I've only room in my heart for one girl.

WENDY

Then I'll do it all for you!

TINKER BELL

Get a room.

She exits. Peter and Wendy kiss. Peter hands Wendy a hibiscus flower.

WENDY

What a lovely flower. Wherever did you find this?

PETER PAN

It's a hibiscus! There's a whole grove out by Mermaid Lagoon.

WENDY

You must show me!

She puts the flower on her hat and takes Peter's hand. Lights drop out on them. A light appears on Tinker Bell.

TINKER BELL (NARRATING)

So the years went by--or did they? I don't know, time works weird here. Peter and Wendy were attached at the hip. A big, dumb flower on her big, dumb hat.

Lights up on Peter and Wendy at Mermaid Lagoon. Peter and Wendy are laughing together.

PETER PAN

Why, you are just as beautiful as ever. You know that?

WENDY

The eternal night has done wonders for my skin.

PETER PAN

You're positively glowing!

WENDY

As are you.

They look into each other's eyes. Wendy pulls away from Peter.

WENDY

Peter, how long have we been here?

PETER PAN

That's a very good question!

WENDY

Have we not seen all there is to see in Neverland? It's a rather small island. My heart has always dreamed of--a large world. Didn't you say once ages ago that we were going to visit New York?

PETER PAN

Wendy, we have an *island*! It's just ours! Way better than whatever they have in America.

WENDY

Time's gone on so long I'd rather not ask what's going on in America. But what about London? Don't you miss--?

PETER PAN

There was nothing worth taking from London but you.

WENDY

Well, I'm flattered, of course. And Neverland is beautiful--

PETER PAN

Huzzah! Shall we carry on, then?

WENDY

I suppose.

Peter takes Wendy's hand. Lights drop off and a light appears on Tinker Bell. Wendy exits.

TINKER BELL

Well. You see a little crack there? I sure as hell saw a little crack there. I wasn't gonna let that pass me by.

Lights up on Tinker Bell and Peter.

TINKER BELL

We're having a great time, aren't we, Peter?

PETER PAN

I am.

TINKER BELL

But...

PETER PAN

But I'm not sure Wendy is.
Do you think she's getting quite sick of me?

TINKER BELL

How could anyone get sick of you?

PETER PAN

Right? I was thinking the same thing.

TINKER BELL

Hey, I got an idea.

She whispers in Peter's ear. Wendy enters.

PETER PAN

Oh, you're so good!

WENDY

What's so good?

PETER PAN

I have something serious I must ask. Do you like being in Neverland? With me?

WENDY

I love you. What kind of question is that?

PETER PAN

Right, but. I've heard it said love can only stretch as far as your own imagination can take it.

WENDY

Do you not trust me?

PETER PAN

I trust you, Wendy. But I've a sinking feeling that someday things will change.

WENDY

Nothing will change. We're in Neverland.

PETER PAN

I want nothing to change, ever again. So--Gwendolyn Moira Angela Darling--

Wendy smiles, expectant. Peter gets down on one knee. Tinker Bell enters.

WENDY

Oh, dearest me--

PETER PAN

We must bring more boys here!

WENDY

Yes! Yes, a million times yes!

Peter and Wendy exchange shock--Peter gleefully surprised; Wendy embarrassed.

PETER PAN

Splendid, Tinker Bell! That went over so big!!

Tinker Bell whips out a binder.

TINKER BELL

So! Who we pickin' up first? English-speaking frat boy types-- who recently had the thought "I don't wanna grow up..."--

Wendy exits.

TINKER BELL (*)

Evan Daigle. Seems annoying. Sean Liu. Too smart. Peter Fenton... Oh, he's way too old...

PETER PAN (*)

And we can't have two Peters here!

() For any given performance, improvise three male names and a quick joke that will play to your audience.*

TINKER BELL

So many choices, Peter.

PETER PAN

An embarrassment of riches!

TINKER BELL

And ya know why?

PETER PAN

No boy ever wants to grow up!!

Blackout. The face on the PHILADELPHIA clock lights up.

The PHILADELPHIA clock continues moving forward rapidly while the NEVERLAND clock remains frozen at 11:07pm.

ACT ONE, SCENE 4. PHILADELPHIA

On Scrim: ST. JONATHAN'S UNIVERSITY, PHILADELPHIA, 2025.

A prestigious Catholic liberal arts college in Philadelphia.

Lights up on English professor BARRIE (40s), and straight-laced students LINDSAY and ERIC (both 22) crossing themselves. Present-day college senior CONNOR (21) stumbles through them carrying notecards for a presentation.

CONNOR

Oh--uh. Sorry. Um.

As Connor walks through Barrie, Lindsay, and Eric, the three disperse to join a classroom setting. Connor is in the middle of a presentation.

CONNOR

You know, I used to look forward to growing up. Even as a kid, all my parents' friends would say, "oh, he's like a little man." So mature, so articulate. But they never bothered to notice any point I was making, or--and that annoyed me, you know. It's like--people have been impressed my whole life that I could say something and they completely missed that I had something to say. And the older I get, the less impressed anyone is that I'm like "a little man", because--well--I am a man now. At least, almost. But no one's listening to me! So maybe, I've been thinking, when I'm a "real" adult, what I have to say will matter. But I'm seeing myself getting older--and... it's like... um.

He stops himself before continuing.

CONNOR

When you think about growing up. What comes to mind?

No response.

CONNOR

Please. Anybody?

Lindsay raises her hand.

CONNOR

Yeah. Lindsay?

LINDSAY

It's like... having confidence in yourself to, with all the mess of life and everything to--see somebody. Really see them. And be vulnerable when it matters.

CONNOR

Making my own point better than me--

He has a nervous laugh.

CONNOR

I'd say the moment someone grows up is when a person--

BARRIE

Thank you, Connor. You're two minutes over.

CONNOR

What?

One of Connor's note cards flutters to the floor.

BARRIE

You have an entertaining style but rely far too much on colloquialisms.

CONNOR

No, can I--?

BARRIE

I also don't see adequate evidence of a Catholic perspective integrated into this oral essay.

CONNOR

Well, I was getting there, I--

BARRIE

You submitted this to *Sapientia*, didn't you?

CONNOR

I did. Yeah.

BARRIE

Yes, I read it.

LINDSAY

Can we hear how it ends?

CONNOR

Oh my god, Lindsay...

BARRIE

Look at the time, class dismissed.
Lindsay, here are the Sapentia committee's final selections.

She hands Lindsay some papers. Connor crosses to Eric.

LINDSAY

You didn't have to put mine on top!

BARRIE

I've seen you write better.

LINDSAY

Oh.

BARRIE

Get these to me by Friday.

LINDSAY

Of course.

Barrie exits.

CONNOR

That was rough.

ERIC

You were vulnerable.

CONNOR

"Vulnerable."

ERIC

Yeah. That's a good thing.

CONNOR

I made it easy for someone to hurt me.

ERIC

Well--no. That's--

CONNOR

Whatever.

Lindsay picks up the note card Connor dropped--she sees he was ready to say something especially vulnerable. She watches Connor.

CONNOR

I get hurt all the time. And I'm not even grown up yet.

ERIC

Well--I mean, yeah. Bad things happen to everybody--

CONNOR

No. They happen differently to me.

ERIC

Uh--what?

CONNOR

It's just like--we have two weeks left before we're suddenly "real adults". You know, we walk at graduation. But nothing's gonna change. It's just all this--crap--but now with bills? And debt? Adulthood's a scam.

Lindsay crosses to join her fiancé, Eric.

LINDSAY

I don't know if adulthood's a "scam", we just kinda have to do it. And pray everything works out.

CONNOR

Easy enough for you to say.

LINDSAY

What's that supposed to mean?

ERIC

I hope Miss Teen Indiana is ready to grow up. My bride. The mother of my children--

Lindsay stops Eric before he can kiss her.

LINDSAY

All in the right time.

ERIC

It's so soon! You should run for the real Miss Indiana.

LINDSAY

Little flaw in your logic there, Eric. "Miss" Indiana. See this ring?

ERIC

Our kids are gonna be amazing.

LINDSAY

All in the right time.

Lindsay gives into a kiss as Eric exits. She hands Connor the note card.

LINDSAY
Hey, I think you dropped this.

CONNOR
Oh. Yeah, thanks.

LINDSAY
I--I appreciate what you were going to say. At least, if I read that note card correctly.

CONNOR
Oh. Thanks.

LINDSAY
Have you told anyone else? I mean, I remember when you--

CONNOR
We're graduating in two weeks.

Lindsay nods.

LINDSAY
I really appreciate you being willing to share something so vulnerable. I think--

CONNOR
(With disdain.)
"Vulnerable".

LINDSAY
OK. Um. I just. I'd think someone "like you" at Catholic school. You'd want to know who your real friends are, and--

CONNOR
We're not really friends.

A chilling pause.

LINDSAY
Oh?

CONNOR
No--sorry. That came out wrong.

An awkward pause.

LINDSAY
Sure.

CONNOR
I'll... probably see you at the apartment.

LINDSAY

Yeah, sorry we took over your kitchen table. Don't plan a wedding, Connor.

CONNOR

Oh?

LINDSAY

Oh--no. No. No. I love Eric. He's the one. It's just sometimes--the "nice girl from Indiana" thing, uh... I just--

She changes the subject.

LINDSAY

I won't come by until later. I have fencing, then I'm proofing *Sapentia* pieces.

CONNOR

Did I make it?

LINDSAY

Oh! Oh--right, you submitted!

She thumps through the stack of papers.

LINDSAY

I don't see it here. I'm sorry--

CONNOR

What's your problem with me?!

An earth-shaken silence. Both Connor and Lindsay are surprised at the force with which that came out.

LINDSAY

I didn't make the decision.

CONNOR

I've submitted to your stupid literary magazine eight times. Eight rejections.

LINDSAY

There are like five of us who read the submissions and--

CONNOR

Eight rejections.

LINDSAY

Sapentia really isn't everything--I don't have any real power. Barrie hated my piece this time.

CONNOR

Did you get rejected?

LINDSAY
No.

CONNOR
Oh boo-freakin-hoo.

LINDSAY
You could post yours on Facebook? Or submit it to the New Yorker?

CONNOR
Why would the New Yorker like it if *Sapientia* didn't?

LINDSAY
You were so vulnerable--

CONNOR
"Vulnerable."

Lindsay exits.

Lights off Connor. The face of the NEVERLAND clock lights up again--still stopped at 11:07pm, as the PHILADELPHIA clock continues moving forward rapidly. Lights drop off the PHILADELPHIA clock.

ACT ONE, SCENE 5. NEVERLAND

NEVERLAND, some time following Peter's decision to recruit more Lost Boys. A downtrodden Wendy enters with a pajama-clad Lost Boy.

WENDY
So, here's the veranda of course, and--I'll show you to your room. The other boys are playing inside.

LOST BOY
Gnarly. Hey, I totally spaced--what was your name again?

Wendy swallows.

WENDY
Call me Mother.

LOST BOY
Sick.

He exits. Peter enters.

PETER PAN
Well! "Mother"! I say it's a good look on you.