

## PERFORMANCE GUIDE

# PETER POP PAN

ADAPTED FROM J.M. BARRIE'S "PETER AND WENDY"  
BY THE HTY ENSEMBLE  
WITH MUSIC AND LYRICS BY MATT MAZZELLA



[WWW.HTYWEB.ORG](http://WWW.HTYWEB.ORG)

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## **ALOHA FROM ARTISTIC DIRECTOR, ERIC JOHNSON**

Aloha and welcome to the work of Honolulu Theatre for Youth! We are delighted to share these resources with you. We believe wholeheartedly in the power of stories to bring us together across time and distance. When that happens we often find great similarities with our fellow humans that strengthen our sense of belonging, heritage and shared purpose. We also find profound differences which should be equally celebrated. Differences stretch our sense of self and tickle our curiosity for what is possible. Coming from a place that is both geographically remote and culturally diverse, we treasure stories in our community and are deeply honored to share this one with you now. If you would like more information on the company or our work, look us up at [htyweb.org](http://htyweb.org).





## OUR PARTNERS

We have been fortunate to work with wonderful partners and funders on the creation of this project.

**National Endowment for the Arts**  
**Hawaii State Foundation on Culture and the Arts**  
**Samuel N. and Mary Castle Foundation**  
**The Freeman Foundation**

## PRODUCTION CREDITS

**Adapted by** The HTY Ensemble from J.M. Barrie's novel "Peter and Wendy"

**Music and Lyrics by** Matt Mazzella

**Directed by** Eric Johnson

**Music Direction by** Matt Mazzella

**Balinese Music by**

I Made Widana

**Shadow Puppet Design by**

I Made Moja

**Overall Concept & 3D Puppet Design by**

Chesley Cannon

**Set & Lighting Design by**

Chesley Cannon

**Costume Design by**

Iris Kim

**Sound Design by**

Paul James Prendergast

**Stage Managers**

Sarah Danvers

Joyce McCarthy

**Technical Direction**

Eric West

**Performed by**

Jarren Amian

Serina Dunham

Pō'ai Lincoln

Lōkomaika'i Lipscomb

Matt Mazzella

Hermenegildo Tesoro Jr.



## ABOUT THE SHOW

The original musical was created in a devised process which included HTY's entire Resident Ensemble. The production reimagines one of the great classic stories of children's literature in a way that will be inclusive and meaningful to Hawaii's immensely diverse audience and multi-cultural community.

HTY Artistic Director, Eric Johnson, shared, "The characters, writing and technical solutions have sparked the imaginations of generations of children (and theatre makers) who have turned the story into a global classic, and it is a global, contemporary telling that we are looking to create for our audience. The original story is also ripe with outdated gender and cultural ideas that beg to be revisited and who better to revisit them than a company of indigenous and BIPOC artists?"

The production features an original pop music score that includes gamelan instrumentation to give the music a unique Southeast Asian flavor. Joining the HTY team are Balinese master artists, I Made Moja and I Made Widana, who collaborated with the company on visual elements, Balinese shadow puppetry, movement, and music. The vision of the show includes the use shadow puppetry mixed with live performers to make the story and shadow characters come to life.



## INDONESIAN SHADOW PUPPETRY: WAYANG KULIT



Circa 1890, Indonesia



“Bali Wayang Kulit shadow puppet Ramayana” by Rebecca Marshall San Francisco, USA is licensed under CC BY-SA 2.0.



Moja making puppets with resident ensemble member, Pō'ai Lincoln.

Our production uses *Wayang Kulit* to help tell the the story of Peter Pan. *Wayang Kulit* is a traditional form of shadow puppetry originally found in the cultures of Java and Bali in Indonesia.

A master puppeteer called a *dhalang* performs by casting shadows with flat, cut-out puppets onto a cloth, traditionally illuminated by an oil lamp. The performance is accompanied by a *gamelan* or orchestra comprised of musicians and singers. Many of the stories they perform draw from the Hindu epics, *Ramayana* and *Mahabharata*. Performances may last all night, up to eight or nine hours.

The HTY Artistic Team collaborated with Master Artist, I Made Moja to create the dazzling array of puppets used in our performance.

### GUEST ARTIST: I MADE MOJA

I Made Moja is a painter, dancer, puppet maker, and shadow-play artist from the village of Batuan, a traditional arts village in Bali known for its classical music and dance, fine woodcarving, and unique painting style. Widely known as a visual artist, he also specializes in the classic Balinese masked-dance forms of *topeng* and *jauk*.

Moja has collaborated extensively with the University of Hawai'i Dept of Theatre and Dance and has numerous national and international credits.

### CREATING THE SHADOWS



Moja experimenting with the team.



The HTY team collaborated with Moja to adapt traditional Balinese design techniques to create puppet figures to portray and animate Barrie's iconic characters.

The team experimented with cutouts, mirrors, and even their bodies to create the different shadow characters. Instead of a traditional oil lamp, the production uses overhead projectors and flashlights to cast the shadows on hanging cloth or the walls of the theatre.

We asked Moja why he thought shadow puppetry added to the performance:

'Peter Pan' is very interesting because of the different worlds in the story," Moja said. "With the shadow puppets we can create more of a mystery story, something like dreaming."

### POST SHOW DISCUSSION

1. Did the use of shadow puppetry help tell the story? How?
2. What was your favorite part or character in the the show? Why?
3. What would it be like if you never grew up?
4. What are some wonderful things about growing up?
5. Everyone has their own version of Neverland in their imagination. What would your Neverland be like? What characters live in your Neverland?

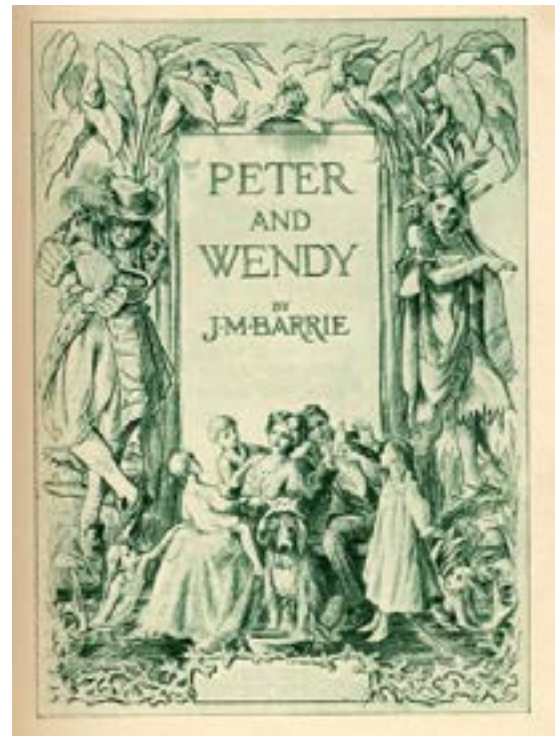


## ADAPTING A BOOK FOR THE STAGE

How does a book become a play that can be performed on the stage? First the story must be adapted into a script.

*Peter Pan; or, the Boy Who Wouldn't Grow Up*, often known simply as *Peter Pan*, is a work by J. M. Barrie, in the form of a 1904 play and a 1911 novel titled *Peter and Wendy*. The original play debuted in London on December 27, 1904. Since 1904, there have been many stage productions, films (including the famous 1953 Disney animated film), and even a television series.

The HTY team started by reading original book by J.M. Barrie. On the following pages, you will find an excerpt from the beginning of Chapter One of “Peter and Wendy” and the first few pages of our script.



### INSTRUCTIONS

- **READ THE EXERPT FROM CHAPTER ONE.**
  1. **Who are the Characters?**  
Characters are the fictional people in a story or play.
  2. **What is the dialogue?**  
If there is more than one character, the words that the characters say to each other is called “dialogue,” or the lines that the actors will say.
  
- **READ THE HTY ADAPTATION OF THE EXERPT.**

Discuss.
  
- **CREATE YOUR OWN ADAPTATION OF THE EXERPT.**

In small groups or as a class, write your own version. Then, share with the class.



## CHAPTER ONE PETER BREAKS THROUGH

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, 'Oh, why can't you remain like this forever!' This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.





## PETER POP PAN

### OPENING NUMBER: Scene 1

(Note: Stage directions are in italics. They are not meant to be spoken. They describe the action.)

*Blackout.*

*Ticking. Clock? Snare drum? Metronome? Urgency as time passes.*

*Light. Six narrators enter holding flashlights like fairies. As they speak they open their palms so the audience can see their faces glowing in the fairy light.*

#### COMPANY (ALL)

All children

#### PETER

except one

#### COMPANY (ALL)

Grow up.

#### COMPANY (*Singing*)

Ahhhs

#### WENDY

The way Wendy knew she must grow up was this.

*(Wendy steps behind a shadow screen and we watch her pick a flower as a shadow.  
Actor Poai steps behind another screen and become Mrs. Darling's shadow.)*

#### COMPANY (POAI)

One day when she was two years old Wendy plucked a flower for her mother, Mrs. Darling.

#### WENDY (*babbling like a two year old*)

Flouw-er!!!

#### MRS. DARLING

Oh, why can't you remain like this forever!

#### COMPANY (JUNIOR)

Henceforth Wendy knew she must grow up. You always know after you are two.

#### COMPANY (SERINA)

Two is the beginning of the end.

#### COMPANY (ALL SING)

You gotta grow up, you gotta grow up, you gotta  
you gotta grow up, you gotta grow up, you gotta  
you gotta grow up, you gotta grow up, you gotta  
Wendy, Wendy, Wendy....

## MAKE A SHADOW PUPPET

Choose a character from our play and create your own shadow puppet.

### SUPPLIES

- paper / sheet of construction paper
- pen or pencil
- scissors
- stick
- glue or tape
- flashlight

### SUGGESTED CHARACTERS

- Peter
- Wendy
- Tinkerbell
- Captain Hook
- The Crocodile
- A Lost Boy

### INSTRUCTIONS

1. Draw an outline of your character on the piece of construction paper.
2. Carefully cut out your character.
3. Tape or glue your cutout onto your stick.
4. Work with a partner to make shadows with your cutout. You and your partner can take turns holding the flashlight as the light source for the shadows. What happens to the shadow if the light source is closer? Farther away? What happens when you hold your puppet close to the surface you are projecting on? Farther away?

If time: Stage a scene from the play using your puppets.





## ABOUT HTY

Honolulu Theatre for Youth (HTY) is a theatre of place, deeply rooted in the cultures and people of the Pacific and dedicated to serving young people, families and educators across the Hawaiian Islands. Founded in 1955, HTY is one of the oldest professional TYA companies in the country and is recognized for its long history of innovative drama education programming and the creation of original theatrical works that celebrate the diverse cultures of Hawai'i.

## OUR COMPANY

**Becky Dunning**  
Managing Director

**Stu Hirayama**  
School Reservations

**Brad DeCaires**  
Box Office

**Fay Ann Chun**  
Grants Manager

**Jian Gu**  
Accounting

**Eric Johnson**  
Artistic Director

**Reiko Ho**  
Artistic Associate/Marketing

**Moses Goods**  
Artistic Associate/Actor

**Annie Cusick Wood**  
Artistic Associate

**Artistic Team**  
Jarren Amian  
Chesley Cannon  
Sarah Danvers  
Serina Dunham  
Iris Kim  
Lokomaika'i Lipscomb  
Pō'ai Lincoln  
Mattea Mazzella  
Hermenegildo Tesoro Jr.  
Eric West  
Emily Wright

**Daniel A. Kelin, II**  
Director of Drama Education

**Lily Crumpton**  
Asst. Director of Drama Education

**Tamara Smith**  
Drama Ed. Administrator

**Clara Whippy**  
Teaching Artist

**Jonathan Sypert**  
Teaching Artist

**Elizabeth Gannaway**  
Teaching Artist