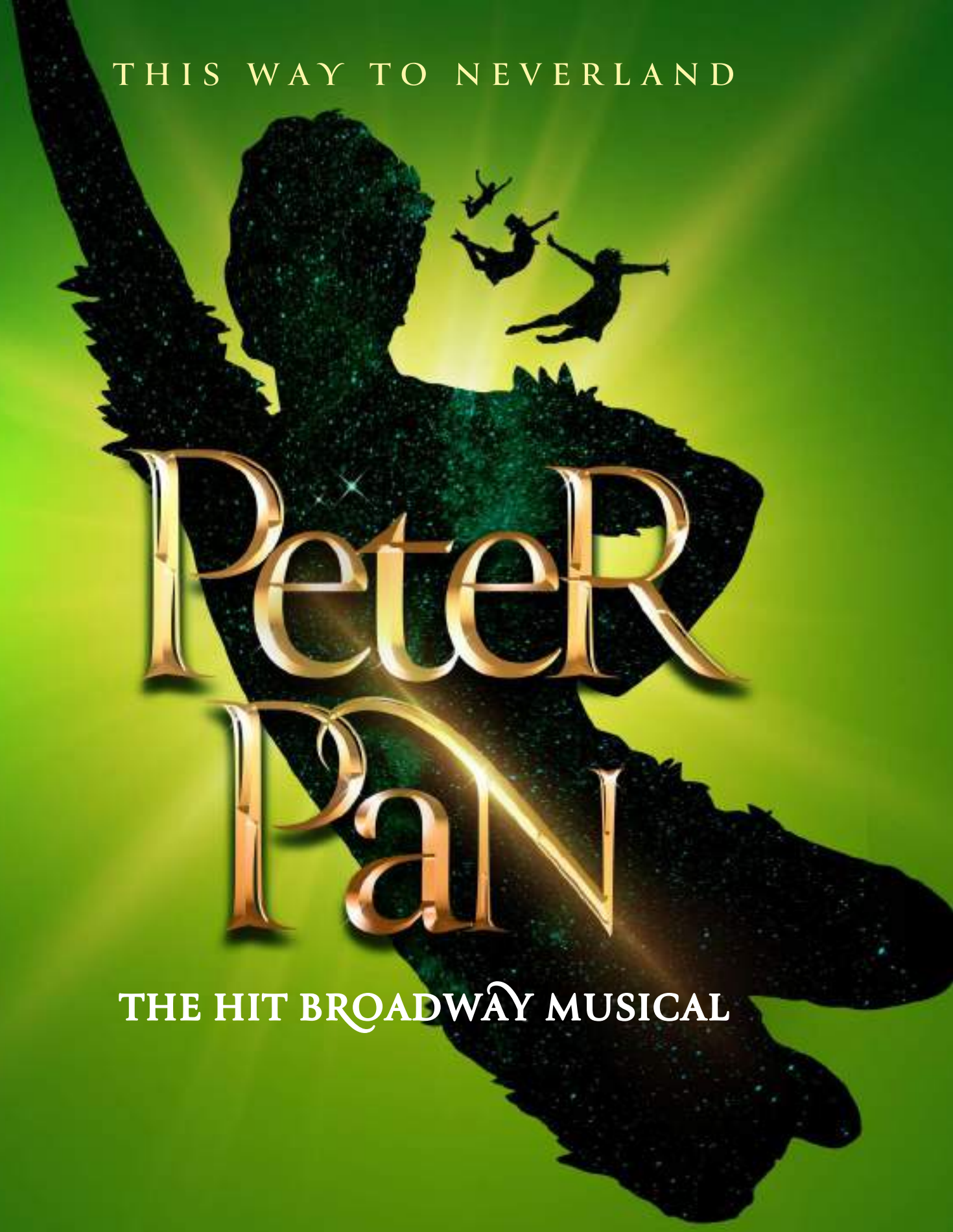


THIS WAY TO NEVERLAND



# Peter Pan

THE HIT BROADWAY MUSICAL

EDUCATIONAL GUIDE

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# OVERVIEW & INTRODUCTION

## PETER PAN OVERVIEW

This high-flying musical has been thrilling audiences of all ages for close to 70 years and has been brought back to life in a new adaptation by celebrated playwright Larissa FastHorse, directed by Emmy Award winner Lonny Price and choreography by Lorin Latarro. The adventure begins when Peter Pan and his mischievous sidekick, Tinker Bell, visit the bedroom of the Darling children late one night. With a sprinkle of fairy dust and a few happy thoughts, the children are taken on a magical journey they will never forget. This extraordinary musical full of excitement and adventure features iconic and timeless songs including “I’m Flying,” “I Gotta Crow,” “I Won’t Grow Up” and “Neverland.” PETER PAN embraces the child in us all so go on a journey from the second star to the right and straight on ‘til morning — your entire family will be Hooked!



### INTRODUCTION BY LONNY PRICE, DIRECTOR

My first exposure to PETER PAN was as a kid in front of our Zenith black and white television, watching Mary Martin effortlessly fly through the air. As a kid, this musical was irresistible to me: the flying and sword-

fighting and those wonderful songs by the two terrific song-writing teams of Moose Charlap & Carolyn Leigh and Jule Styne & Comden & Green, which I soon knew by heart from the album my parents used to play. More than a decade later, I saw Sandy Duncan (a brilliant Pan) fly into the audience for her bow. And there sitting next to me, a little boy who’d been terribly quiet the whole time jumped on his seat reaching for her, exclaiming, “Take me with you, Peter!” That’s a moment you never forget.

Now, it’s true I’ve always loved the show, but not blindly. When preparing this revival, we had to deal with the stain the piece carried: it’s the treatment of Native Americans. It was suggested I look at the work of playwright Larissa FastHorse, and after ten minutes of watching a Zoom production of Larissa’s THE THANKSGIVING PLAY, like the little boy at the

Sandy Duncan revival, I leapt from my seat and shouted, “We have to have her do the adaptation!” Luckily, she agreed. Not only did we want to tackle the Native American issue (which Larissa has done so beautifully), we also wanted to flesh out the female characters in the show, Wendy and Tiger Lily.

In thinking about Larissa’s idea of the indigenous people coming from all over the world, we wanted to be true to each actor playing an indigenous person. How lucky we were to have Sarafina Bush design the costumes, making each one appropriate to each actor’s heritage. Adding my longtime Associate Director, Matt Cowart, the great Anna Louizos to design our set, the sensational musical supervisor, Andy Einhorn, the beautiful video designs of David Bengali, and our brilliant choreographer, Lorin Lotarro — who creates movement from character, not steps — we were off and running!

On a personal note, I have been working in the theatre for most of my life, and it occurs to me Neverland could easily be a metaphor for the theatre — a place where those who work here need to retain our sense of wonder, imagination, and engage in a sense of childlike play. On behalf of myself and my collaborators, we hope you have a marvelous time!



### INTRODUCTION BY LARISSA FASTHORSE, ADDITIONAL BOOK PLAYWRIGHT

The job of adapting PETER PAN was unusual from the beginning. I was a rare adult who knew almost nothing coming into this project. I had avoided PETER PAN

because as a Native American woman, I only knew about the negative parts and how they had caused harm. But once I read it, I could quickly see the good too. The goal of this adaptation is to let every child believe that they could look out their bedroom window at night and see Peter flying by. Therefore the time is contemporary, yet timeless. The location of the Darling home is never named specifically, but should feel familiar to the children it is being performed for. In the case of the first tour, the accents and set decoration were “American.” But

what that means should be considered quite broadly with all socio-economic levels, areas of the country, races, cultures, and types of families as the basis for what is truly universal.

After a great deal of in-depth collaboration with our director Lonny Price and the remarkable creative team, instead of getting tired of Neverland, I finally fell in love. I fell in love with Wendy and Tiger Lily. I fell in love with the boys and the pirates. I fell in love with a strange world where no one grows old. And I even fell in love with a complicated boy who doesn’t know how to be loved. It took me a lot of years, but I finally love Peter Pan. I hope you do too.



# HISTORY

## PETER PAN — NOTABLE DATES

- 1904** Playwright J.M. Barrie's play PETER PAN is first performed.
- 1911** Barrie developed the PETER PAN play into the novel Peter and Wendy.
- 1924** First film version of PETER PAN is released as silent film.
- 1953** Walt Disney's version of PETER PAN is released as a cartoon.
- 1954** Broadway musical version premieres starring Mary Martin.
- 1979, 1990, 1998** Broadway revivals run including stars Cathy Rigby and Sandy Duncan.
- 1991** HOOK the movie is released starring Robin Williams as Peter Pan.
- 2014** The TV special PETER PAN LIVE is broadcast on TV starring Allison Williams.
- 2024** Newly imagined PETER PAN version opens its North American tour.

Producer Edwin Lester, founder and director of the Los Angeles Civic Light Opera, acquired the American rights to adapt PETER PAN as a play with music for Broadway musical star, Mary Martin. He hired famed choreographer Jerome Robbins to adapt, direct and choreograph (his first directing assignment, he would later helm the musicals GYPSY and FIDDLER ON THE ROOF), composer Moose (Mark) Charlap, and lyricist Carolyn Leigh to write the songs. Mr. Robbins called in Jule Styne (composer) and Betty Comden and Adolph Green (lyricists) to augment the score. They contributed "Neverland" and "Hook's Waltz" and "Distant Melody" among several others. The show opened on Broadway on October 20, 1954 at the Winter Garden Theatre, and was broadcast on the NBC anthology series Producers' Showcase on March 7, 1955, for the first time, which was followed by a second version in color.

## TRIVIA

- The musical received Tony Nominations for Best Revival and Best Actress in a Musical.
- Though the role of Peter Pan is traditionally performed by a female-identifying actor, this version stars a teenage boy which is closer to the original character.
- There are 24 actors in the newly imagined version.
- Additional material was written by Larissa FastHorse, the first known Indigenous playwright on Broadway. There are also four Indigenous actors currently in the musical.
- A new song "Friends Forever" was created for this production by Jule Styne with new lyrics by Amanda Green (daughter of one of the original lyricists, Adolph Green).

# CAST OF CHARACTERS

**WENDY DARLING**, young teen girl on the precipice of becoming a young woman

**JOHN DARLING**, 10 year old boy

**MICHAEL DARLING**, 6 year old boy

**MARY DARLING**, their mother

**GEORGE DARLING**, their father

**TINKER BELL**, a tough talking fairy who appears as a ball of light and speaks fairy language

**PETER PAN**, forever a boy

**LIZA**, the baby sitter (older than Wendy)

**LOST BOYS**: male identifying; Tumble, Tootles, Curly, Twins, and others

**GROWN UP WENDY**, obvious

**TIGER LILY**, Native American, female leader of her tribe

**ACOMA**, member of an ancient Native American tribe

**TRIBE**: male/female identifying, people of extinct Indigenous tribes from around the globe  
Indigenous characters:

Tiger Lily (Hohokam, Yamato)

Acoma (Cahokia Mississippian)

Žemyna (Early Slavs)

Gyo ti (Olmec)

Ife (Nok)

Boa Sr (Bo)

Kai Bi'a (Gonaqua)

Aiyo (Chorrera)

Nintoku (Yamato)

**HOOK**, pirate captain of the Jolly Roger

**SMEE**, Hook's right hand, so to speak

**PIRATES**: Starkey, Cecco, Jukes, Mullins and other folks

**THE CROC**, a huge crocodile



# COSTUME DESIGN

Captain Hook



Peter

Gyo ti (a member of the Olmec tribe)



“ In early design conversations with the creative team, we talked about the role of costumes in repairing the harm done toward Indigenous people in previous versions of this show. We brainstormed about how to represent the Indigenous characters with authenticity and individuality, while avoiding the portrayal of Indigenous people as fantasy characters. We agreed that the best way to meet this design challenge was **to base each Indigenous character on the heritage of the actor in the role, and then design their costume with materials that reflect their natural surroundings** as depicted in the set designed by Anna Louizos.” — Sarafina Bush, Costume Designer

# SET DESIGN

“ To create the sets for PETER PAN, I tapped into my childhood to evoke inviting places to explore, hide and climb — **playgrounds of sorts that a child (or even a grown-up child) would enjoy**. From the soft, textured climbable structures in Neverland, to the swashbuckling Pirate Ship and whimsical Children’s Bedroom — completed by the stunning backdrops by projection designer David Bengali, each location has its own distinct look that helps tell the story.” — Anna Louizos, Scenic Designer



# ACTOR INTERVIEWS



NOLAN ALMEIDA (PETER PAN)

**A. How would you describe your character in 3 adjectives?**

Free, a bit cocky, and full of joy.

**B. What is your favorite scene to perform and why?**

One of my favorite scenes is the very first scene I'm in which takes place in the Darling bedroom. You learn a lot about Peter right off the bat and it is the most fun to

get to work with the wonderful actress who plays Wendy. There is always something new to be discovered with that scene and with these characters.



**C. What is the backstory of your character (either explicitly mentioned or one you've created)?**

Peter Pan is the boy who will never grow up. He is the captain of the Lost Boys and is always up to some sort of adventure. Neverland is his home (always and forever).

**D. What are some details about your costume(s) that reveals something about your character? Ex. cultural ties or personality traits**

Some really cool details about my costume is that it is supposed to be made completely out of material from Neverland. It has the look that Peter (or more likely one of the other Lost Boys) could have crafted it himself from items that he found. For example: Acorn Buttons, Leaf Patches, mostly Green/Brown material.

**E. What is your favorite line(s) that is a quote from your character?**

"Growing up is awfuller than all the awful things that ever were"

"When the first baby laughed for the first time, the laugh broke into a thousand pieces, and the pieces all went skipping around and that was the beginning of fairies."



CODY GARCIA (CAPTAIN HOOK)

**A. How would you describe your character in 3 adjectives?**

Dandy, Retaliation, Commander

**B. How is the new interpretation of the character different from the original one?**

In this story, Hook is still driven by revenge, cares about his appearance above most other things and is designed after King Charles II. A big difference in my interpretation is



that Hook has a Scottish accent, as opposed to a British RP dialect. When we were developing the script, reading it aloud, I tried different accents to attempt different interpretations of the character. We eventually stuck with the Scottish accent because it still made sense for where the character could be from. It was an incredibly different departure from any other version of the character, so it immediately tells the audience, this is not your mother's Peter Pan. Also, J. M. Barrie was Scottish. It felt like a cool little tribute to the storyteller.

**C. What is your favorite scene to perform and why?**

My favorite scene to perform is the first scene Hook makes an appearance, but specifically after Tiger Lily and Acoma join Hook and Smee onstage. Playing the foppish villain dynamic in that scene as the dastardly Captain with his right-hand man, with the Neverland warriors opposite us, just oozes fun to me.

**D. What is the backstory of your character (either explicitly mentioned or one you've created)?**

In the backstory I created, Captain James Hook, (Hook is not the Captain's real name. The name came to be after Pan unfairly cut off James's hand and threw it to the crocodile.) believe it or not, used to be a professor. His dead name is unknown to the public. The professor turned to a life of piracy in desperate times, and quickly made his way to captain. After discovering the magic of Neverland, he made sure his crew stopped by there often. But Neverland is ruled by another, no need to mention his name now. That boy loves playing games. He, along with his Lost Boys, Tiger Lily's Tribe, and Hook's crew, are always looking for each other in order to play "Who can kill the others quickest." Contrary to its dark name, it is a very lighthearted game. But one day, Pan took it too far; He unapologetically sliced the Captain's hand off his arm, right at the wrist, and threw that hand to a very hungry crocodile. That day, Peter crossed a line. Ever since then, the newly named Captain Hook replaced his hand with an iron hook and has vowed to not rest until he gets revenge on that little boy.

**E. What are some details about your costume(s) that reveals something about your character? Ex. cultural ties or personality traits**

Some character revealing details of the costume are that it is in fact designed inspired by King Henry II. Hook obviously comes from a place where he idolizes monarchy, and is most likely from the UK. The costume is also very clean because Hook is very vain, and cares that he is well groomed. My specific costume has a shiny plaid lining on the inside, a little flash of color that adds to this Scottish version of the character.

**F. What is your favorite line(s) that is a quote from your character?**

My favorite line that is a quote from my character is at the top of Act 2 when I yell at the audience to "Grow up!"



**HAWA KAMARA (WENDY)**

**A. How would you describe your character in 3 adjectives?**

Compassionate, driven, and sympathetic

**B. How is the new interpretation of the character different from the original one?**

I think this Wendy has a lot more to say, and a lot more to do than just "be a mother" to the boys. She has dreams, she has ambitions, and she is quite determined to get them. I also think she is more fleshed out than previous versions, and is more three dimensional!



**C. What is your favorite scene to perform and why?**

My favorite scene would have to be the bedroom scene with Peter in the beginning of the show. It shows so much of who Wendy and Peter are with the way that they interact with each other, and reveals so many layers of the two and the start of their friendship. It's also the scene that ends up with me and the rest of the Darling children flying, so bonus points for that!

**D. What is the backstory of your character (either explicitly mentioned or one you've created)?**

I think simply that Wendy is a young girl who at her core wants to help her loved ones in any way she can, and the way that she feels best is to become a doctor. I believe she has seen what doctors could do and how much they impact lives, and has stuck to that route ever since!

**E. What are some details about your costume(s) that reveals something about your character Ex. cultural ties or personality traits**

I think the fact that the team chose to keep my locs was really cool and remained true to me, especially considering I have hardly seen leading ladies with locs in their hair. There's also a headscarf for when Wendy is grown up, and I can speak for almost every black girl out there that we don't sleep without something to protect our hair! So it was nice to see something of my culture being represented in Wendy.

**F. What is your favorite line(s) that is a quote from your character?**

My favorite line has got to be "You don't just eat cake you find on the ground!"



# A DAY IN THE LIFE OF AN ACTOR

Leo Gallegos is an on-stage swing and performs every night as Nibs, one of the Lost Boys when he is not covering a role. He is responsible for covering 11 roles or “tracks.” The title of “swing” comes from the idea that at any moment, he might have to swing in for a role.

## A TYPICAL DAY IN THE LIFE OF A SWING

<b>8:00 AM</b>	Wake up
<b>8:15 AM</b>	Eat a breakfast of eggs, bacon, and hash browns
<b>9:00 AM</b>	Vocal warm-ups and stretching
<b>9:15 AM</b>	Learn the track for each of the 11 roles by studying videos and taking notes one track at a time
<b>10:30 AM</b>	Takes a break and calls family or friends
<b>12:00 PM</b>	Eat a quick lunch from a fast-casual restaurant
<b>1:00 PM</b>	Nap
<b>3:00 PM</b>	Meet with other swings and cross-reference other notes
<b>5:30 PM</b>	Arrive at theater early for 6:00 PM call time. Heads to the ensemble dressing room and settles in.
<b>6:00 PM</b>	Official call time for all actors in the show
<b>6:00 PM</b>	Stretch and aerobic warm-ups such as running-in-place Wig/Make-up prep
<b>7:00 PM</b>	Fight and Flight call. Lift Call
<b>7:25 PM</b>	“Places Please!” All actors in their starting place
<b>7:30 PM</b>	Show begins. Act I
<b>8:35 PM</b>	Intermission, a chance to catch his breath, drink water, and do cool down stretching with the other Lost Boys
<b>8:50 PM</b>	Act II (45 min)
<b>9:30 PM</b>	Curtain Call
<b>9:45 PM</b>	Gather personal items and heads back to hotel for shower
<b>10:00 PM</b>	Fun, relaxing activity such as watching favorite TV show.
<b>12:00 PM</b>	Wind down and go to sleep

# ACTIVITY **VISUAL ARTS (VA:CR1.1)**

“Neverland is a place of pure joy and imagination” — Lonny Price, Director

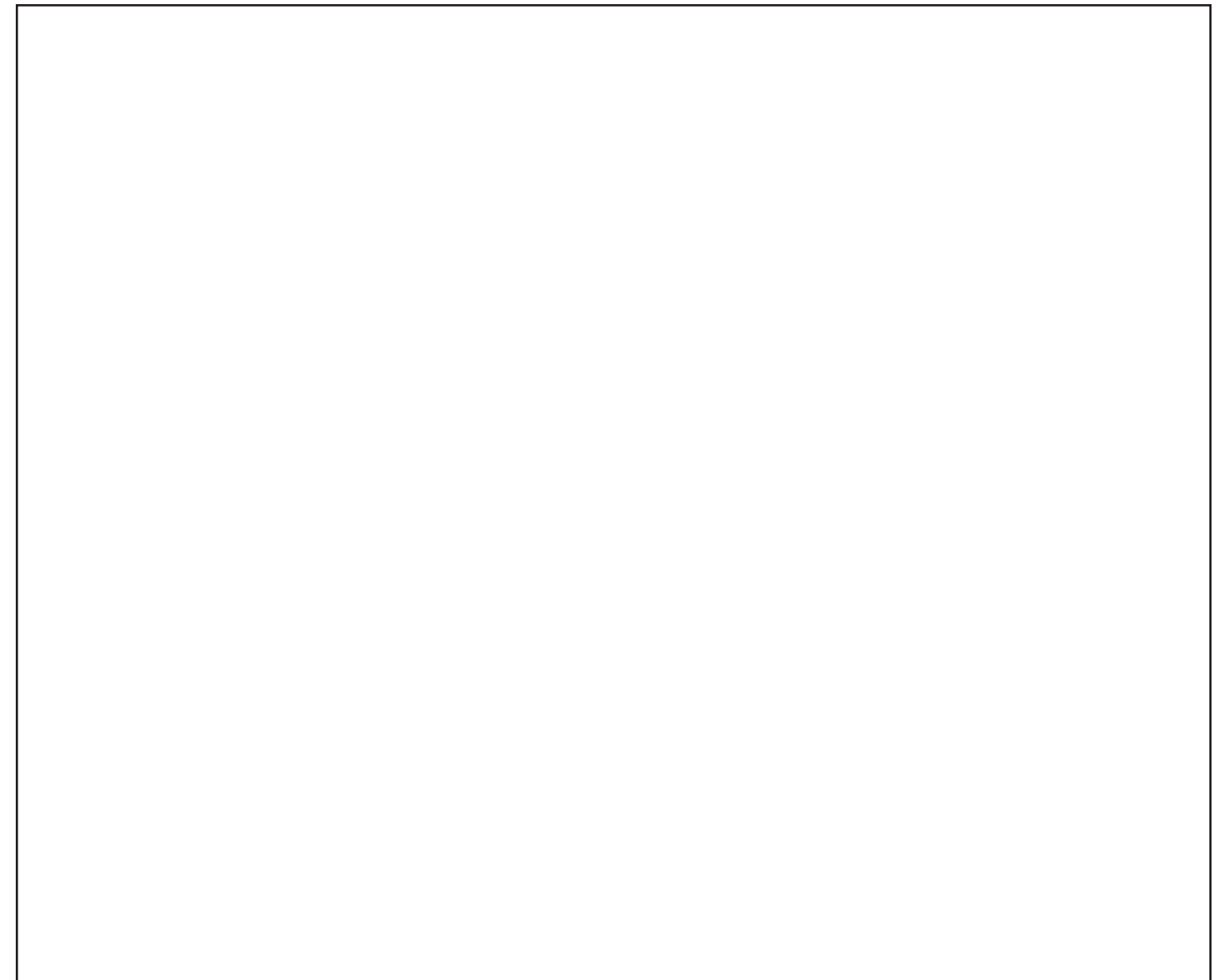
WENDY: Ohh! What does it look like Peter?

PETER: [Neverland is] a small island, nicely crammed with hardly any space between one adventure and another. And it’s summer, winter, spring and fall all at the same time on different parts of the island.

WENDY: I wish I could see it.

PETER: You can. Just close your eyes tight. Now, what do you see?

**Directions: Neverland is a place “where dreams are born.” Using your imagination, draw a sketch of your idea of Neverland!**





HOOK (CONT'D)  
The beater, of course. Horrid little flying urchin, Peter's time has come.

TIGER LILY  
(O.S.) No, your time has come, Hook.

SONG 10a - TIGER LILY AND THE CROC-  
A-DOODLE-DOO - ORCHESTRA

HOOK  
Tiger Lily.

TIGER LILY and Acoma emerge from  
the trees.

TIGER LILY  
I warned you to never come back. So why are you here?

SMEE  
I was just posing the same question me-self.

HOOK  
I have unfinished business here TL. It's got nothing to do with you and your lot.

TIGER LILY  
All rotten things on our island are our business.

HOOK  
Your island? That's a tad imperial is it not? Narry one of your people were actually born on this island, were you?

ACOMA  
We asked the land for permission to stay to keep our cultures alive.

TIGER LILY  
You don't ask. You take.

HOOK  
Well, technically speaking, that is precisely what pirates do.

SMEE  
'Tis true. It's in the dictionary.

ACOMA  
Go rob a different island.

HOOK  
Oh, I assure you that we will. But the Jolly Roger will not sail until I have gotten what I came for.

TIGER LILY  
On your last visit your men took all of our honey. We ate unsweetened yogurt for weeks.

Acoma shivers at the memory.

ACOMA  
You aren't taking our honey this time.

SMEE  
Pirating works up quite an appetite, and the captain likes his sweets.

TIGER LILY  
So do I. I had to steal Peter's treats.

HOOK  
Peter's? You say he's for want of treats, like a cake for instance?

Hook and Smee exchange a satisfied smile. Their plan is perfect.

TIGER LILY  
Look Hook, I gave you a warning. You ignored it. Now you will face the consequences.

HOOK  
The two of you are sooo terrifying.

Two of Tiger Lily's people arrive.

# ACTIVITY

DRAMATIC PLAY (TH.PR6.1)

## Students act out the parts of Hook, Tiger Lily, Acoma and Smee

1. Students read-aloud the words similar to how on the first day of rehearsals, theatre actors do a table-read.
2. Have the students stand in one place but create positions and gestures that reflect the emotions and language of their lines.
3. Design simple stage directions where the students move around on the stage. Students should interact with each other while keeping the positions and gestures from earlier re-enactment.

## ACTING TIPS

- Project your voice! Make sure the audience member in the very last row can hear you
- Enunciate! Speak clearly and precisely so audience members can understand your words.
- “Cheat Out!” Make sure your face and the front of your body is visible to the audience when delivering lines.

# ACTIVITY

SONG ANALYSIS (ELA-LITERACY.RL.11-12)

## FRIENDS FOREVER

**TIGER LILY:** LET’S SHAKE HANDS  
COME ON AND LET’S BAND AS ONE NOW  
BATTLES DONE NOW  
LET’S BE FRIENDS  
GOOD FRIENDS FROM NOW TIL FOREVER

**PETER:** MAKING PLANS  
CO-CAPTAINS AND ON ONE SIDE NOW  
FORTIFIED NOW!

**LOST BOYS:** Peter!

**PETER AND TIGER LILY:**  
WE’LL BE FRIENDS  
GOOD FRIENDS FROM NOW TIL FOREVER

**ACOMA:** COUNT ME OUT!  
IF HE GETS TO TELL US WHAT TO DO!

**MICHAEL:** GOT ONE MOM  
– DON’T NEED TWO!

**INDIGENOUS PEOPLE:** CAUSE  
WE DON’T LIKE THEM!

**LOST BOYS:** WE DON’T LIKE YOU!

**LOST BOYS AND INDIGENOUS  
PEOPLE:**  
SO WHY PRETEND?  
WE NEVER CAN TRUST ‘EM IN THE END!

**TUMBLE:** NEVER FRIENDS  
CAUSE FRIENDS DON’T CHASE YOU AWAY

**AIYO:** NEVER FRIENDS  
CAUSE FRIENDS DON’T FIGHT EVERY DAY

**CURLY:** NEVER FRIENDS  
AND FRIENDS FOREVER?

**INDIGENOUS PEOPLE:** NO WAY!

**INDIGENOUS PEOPLE AND LOST  
BOYS:** NO WAY ARE YOU MY FRIEND!

[They fall apart into arguments.]

**WENDY:** It’s better if we’re friends.

**TIGER LILY:** We agreed.

**PETER:** We’re stronger together.

**TIGER LILY:** Let’s show them.

[Peter and Tiger Lily do the  
Friendship Dance. It’s a fun dance  
that brings everyone together.]

...

**ALL EXCEPT ACOMA AND MICHAEL:**  
ONE BIG CREW  
TOGETHER AND ON ONE SIDE NOW  
FORTIFIED NOW!  
LET’S BE FRIENDS  
GOOD FRIENDS FROM NOW TIL FOREVER

**ALL:** WE’LL BE FRIENDS  
GOOD FRIENDS FROM NOW TILL FOREVER

ME AND YOU!  
TOGETHER WE CAN’T GO WRONG NOW  
TWICE AS STRONG NOW  
THAT WE’RE FRIENDS  
GOOD FRIENDS FROM NOT TIL FOREVER

WE WILL FIND  
OUR FORCES COMBINED  
JUST MAKES ‘EM GROW!

**PETER:** MAKES ME WANT TO CROW

**TIGER LILY:** IT WAS MY IDEA

**PETER:** WELL, EVEN SO

**ALL:** FROM HERE AND NOW  
IF CANNON BALLS FLY ACROSS THE BOW

**PETER AND LOST BOYS:**  
NOW WE’RE FRIENDS  
SO YOU JUST SEND UP A FLARE

**TIGER LILY AND INDIGENOUS  
PEOPLE:**  
NOW WE’RE FRIENDS  
SO IF YOU’RE CAUGHT IN A SNARE

**ALL:** WHEN MY FRIEND IS IN TROUBLE  
THEN I’LL BE THERE  
WE’RE FRIENDS FOREVER NOW  
FRIENDS FOREVER NOW  
FRIENDS FOREVER NOW  
FRIENDS FOREVER NOW  
FRIENDS FOREVER NOW!

# ACTIVITY

## SONG ANALYSIS (ELA-LITERACY.RL.11-12)



### Discussion Questions for After the Show

- At the beginning of this song, the group is against the idea of becoming friends because they do not trust each other. What happens in Act I that make the Lost Boys and Indigenous People not trust each other? What happens right before this song that bonds Wendy, Peter and Tiger Lily?
- The group eventually decides to become friends after the Friendship Dance. Why does it take Michael and Acoma longer to warm up to the idea of becoming friends?
- From a plot standpoint, what is the advantage of the Lost Boys and Indigenous People becoming friends?
- Foreshadowing is a technique where there are clues given about something that might happen later in the story. What lines in this song might be an example of foreshadowing? What do you predict might happen?
- According to the lyrics, what are some qualities of good friends? What do you think are qualities that make someone a good friend that can be a friend forever?

# RESOURCES

in·dig·e·nous

/inˈdijənəs/

adjective

1. originating or occurring naturally in a particular place; native.
2. (of people) inhabiting or existing in a land from the earliest times or from before the arrival of colonists.

Definition from Oxford Languages

Native Land is an app to help map which Indigenous land someone is currently standing on. It is a resource to learn more about Indigenous territories, languages, lands, and ways of life.

Though the Indigenous People characters are not indigenous to Neverland, they represent the last member of their tribes in the modern world. They come to Neverland to preserve their culture until they can make it back to the modern world.

<https://native-land.ca/>

## STUDY GUIDE CREDITS

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## PHOTO CREDITS

TABLE OF CONTENTS: "I'M FLYING." (FROM L) MICAH TURNER LEE AS JOHN, REED EPLEY AS MICHAEL, HAWA KAMARA AS WENDY, NOLAN ALMEIDA AS PETER PAN. PHOTO: MATTHEW MURPHY

PAGE 4: "I WON'T GROW UP!" NOLAN ALMEIDA AS PETER PAN (CENTER) AND THE CAST OF PETER PAN. PHOTO: MATTHEW MURPHY

PAGE 7: "I GOTTA CROW." (FROM L) NOLAN ALMEIDA AS PETER PAN, HAWA KAMARA AS WENDY. PHOTO: MATTHEW MURPHY

PAGE 8: SKETCHES OF COSTUMES BY SARAFINA BUSH

PAGE 9: (FROM L) NOLAN ALMEIDA AS PETER PAN, CODY GARCIA AS CAPTAIN HOOK, HAWA KAMARA AS WENDY AND THE CAST OF PETER PAN. PHOTO: MATTHEW MURPHY

PAGE 20: "FRIENDS FOREVER." (FROM L) NOLAN ALMEIDA AS PETER PAN, KENNY RAMOS AS ACOMA, RAYE ZARAGOZA AS TIGER LILY AND THE CAST OF PETER PAN. PHOTO: MATTHEW MURPHY