

MONMOUTH COLLEGE DEPARTMENT OF THEATRE
BUCHANAN CENTER FOR THE ARTS
UNITED WAY OF GREATER WARREN COUNTY
& GALESBURG COMMUNITY FOUNDATION

PRESENT



Peter Pan

or The Boy Who Would Not Grow Up



1853

A Fantasy in Five Acts by J.M. Barrie
Adapted by John Caird and Trevor Nunn



BUCHANAN
Center for the Arts



UNITED WAY
OF GREATER WARREN COUNTY



GALESBURG
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DIRECTOR'S NOTE

Todd Quick

When the faculty began to explore titles for the 2023–2024 season, *Peter Pan* jumped out at me. Knowing that the fall production slot would be a co-production with our great community partners at the Buchanan Center for the Arts, I was confident that *Peter Pan* would be a great fit—both for our performers, and for our audience.

But which *Peter Pan* to choose? Since J. M. Barrie first brought this “wonderful boy” to the stage in 1904, the Peter Pan character has been under almost constant revision and adaptation. Barrie himself was never satisfied with his work, and continued to explore and expand the character for decades. Eventually, Peter would find his way into countless print, stage, screen, and musical adaptations. We all have a favorite version of Peter Pan; a telling of his story that speaks to our hearts, and reminds us of the awesome power of play and imagination. For me, it is the 1991 film adaptation *Hook*, starring the late great Robin Williams.

In selecting a stage adaptation for production, then, I sought a version that would allow us as artists and audiences to embrace the quality that makes Peter so remarkable: his unwavering ability to transform the everyday into the extraordinary with the strength of his imagination. And that is what this adaptation from the Royal Shakespeare Company does. With a little fairy dust, a bit of faith, and a whole lot of imagination, we can transform our little bit of stage here in the Wells Theater into a London nursery, a magical island, a lagoon, a pirate ship, and everywhere in between. We can make the everyday into the extraordinary. Through the Storyteller characters, we get to hear from J. M. Barrie himself, who reminds the actors and audience alike that they “must wear a child’s outlook on life as their only important adornment.”

May we all be so lucky to hold fast to that outlook. For the last six weeks, the remarkable cast and creative team of *Peter Pan* have allowed me to do just that and I am deeply grateful.

Thank you for supporting the arts at Monmouth College.

Enjoy the show.

Todd Quick
Assistant Professor of Theatre

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PETER PAN

OR THE BOY WHO WOULD NOT GROW UP

A Fantasy in Five Acts by J.M. Barrie
Adapted by John Caird and Trevor Nunn

Directed by
Todd Quick

November 16-19, 2023

Thursday-Saturday 7:30 p.m. | Saturday & Sunday 2 p.m.

Wells Theater

Peter Pan is presented by special arrangement
with Dramatists Play Service, Inc.

The production will run approximately 2 hours and 30 minutes.
There will be one 15 minute intermission.

Please silence all electronics. Restrooms and drinking fountains are located in the lobby.
Photography and recording of any kind is prohibited.



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The Buchanan Center for the Arts acknowledges support from the Illinois Arts Council Agency, the National Endowment for the Arts, the United Way of Greater Warren County and the Galesburg Community Foundation.

PETER PAN

OR THE BOY WHO WOULD NOT GROW UP

A Fantasy in Five Acts by J.M. Barrie

Adapted by John Caird and Trevor Nunn

Act I	The Nursery
Act II	The Neverland
Act III	The Mermaid's Lagoon
Act IV	The Home Under The Ground
Act V.i	The Pirate Ship
Act V.ii	The Nursery

THE CAST

†Indicates membership in Alpha Psi Omega,
the national theatre honor society

THE STORYTELLERS.	†Edrass J. Chávez-Alvarado
	John Henderson
	†Hannah McGhee
	Jeannie Weber
	Abby Zayas

THE FAMILY

Mr. Darling	Patrick Johnston
Mrs. Darling	Kylie McDonald
Wendy	Kiersten Fuhr
John	†Eric Pio
Michael	Owen Pilger
Liza	Jan Penn
Nana	†Ryan Bowman
Jane	Maddie Smith-Cook

THE LOST BOYS

Peter Pan	Drew Carlson
Tinkerbell's Voice	McKenna Carlson
Tootles	Tori Vavrosky
Slightly	†Dareann Pettis
Curly	Jadyn Craig
Second Twin	Emma Romano
First Twin	†Calista Lythgoe
Nibs	Ray Shaul

THE PIRATES

Captain Hook	†Samantha Zigmant
Smee	Chase Weber
Gentleman Starkey	†Colin Kreipe
Bill Jukes	Conrad Null
Cecco	Payton Lamb
Cookson	Fox Nelson
Noodler	Xander Stoub
Robert Mullins	Ryan Finn
Skylights	James Mayfield
Pirate Crew	Henrik Bergren, Grady Clark, Fernando Ruiz

ON THE ISLAND

Tiger Lily	Jesia Choity
Panther	Maddie Smith-Cook
Neverlanders	Cece Pettye, Nancy Stevens
Mermaids	Kaitlyn Kirkpatrick, Ella Reynolds
The Crocodile	Norah Mayfield
The Fairies	McKenna Carlson, Taylor Ewing Quinn Greer, Ruby Reynolds

UNDERSTUDY TRACKS

Mr. Darling	†Ryan Bowman
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UNDERSTUDY TRACKS (continued)

Mrs. Darling Ray Shaul
Wendy Hannah McGhee
John Xander Stoub
Michael James Mayfield
Liza Calista Lythgoe
Nana Payton Lamb
Jane McKenna Carlson
Peter Pan Fox Nelson
Lost Boys Jadyndy Craig
Smee Conrad Null
Gentleman Starkey Xander Stoub

CREATIVE TEAM

Director Todd Quick
Assistant Director †Samantha Zigmant
Stage Managers Ivy Johnson, †Calista Lythgoe, Emma Romano
Calling Stage Manager Dani Lopez
Scenic Designer Peter M. Rule
Sound Designers Edrass Chavez, †Samantha Zigmant
Sound Engineer †Samantha Zigmant
Sound Assistant Edrass J. Chávez-Alvarado
Lighting Design Peter M. Rule, Emma Wohlstadter
Properties Design Grace Cornelius, Eli Douglass, Ashley Jeurjens
Costume Designer Vanessa Campagna
Seamstress & Tailor Tamima Tabishat
Technical Director Peter M. Rule
Assistant Technical Director Ivy Johnson
Makeup Design Jadyndy Craig

Makeup Assistant Esme Caballero
Wardrobe Crew Z Kendall
Dramaturgs Ryan Bowman, Dareann Pettis
Box Office Manager †Skylar Law
Poster Illustration Grace Cornelius
Flying Captain Peter M. Rule
Flying Operators Noah Powell, Ivy Johnson, Conrad Null,
Payton Lamb, Xander Stoub, Ryan Finn, Ryan Bowman
Stage Crew Natasha Bernius, Dante Sardelli, Jillian Fenton,
Noah Powell, Hoth Schremser, Eli Douglass,
Joseph Twardowski, Loren Berberich,
Cecelia Palladino, Becca Nielsen, Alivia Palicki
Scenic Construction Students of THEA 173 and THEA 174

Flying Effects provided by On The Fly Productions



SPECIAL THANKS

President Wyatt and First Lady Lobie Stone
Dean Mark Willhardt
Duane Bonifer
Attic Antiques
†Molly White
†Celeste "Zesty" Lythgoe
Susan Twomey
WIU Department of Theatre and Dance
Knox College Theatre

DRAMATURGS' NOTE

By Ryan Bowman '24 and Dareann Pettis '26

with guidance from Dr. Vanessa Campagna

Many generations now have grown up with Peter Pan and his adventures across Neverland. Since 1904, J.M. Barrie's beloved work has tapped into the power of imagination and inspired many storytellers to interpret *Peter Pan*. Two examples are John Caird and Trevor Nunn, whose adaptation Monmouth College's Department of Theatre now presents. Our hope for this production is that audiences will embrace their own imaginations and appreciate ours, as the creative team has reimaged some elements of Barrie's classic.

Peter Pan was first written during a time when social, cultural, and political consciousness were not what they are today. A key area that we identified is gender stereotypes. The story's original form makes biased implications based on sex, pointing to men as powerful and women as weak and subservient. For example, young Wendy Darling nurtures her brothers, John and Michael, in their London home; when in Neverland, she is readily accepted not as a compatriot of The Lost Boys, but as a mother to them. Wendy's other and fuller purposes are denied, but this adaptation subverts that tradition. Audiences will see her defend herself in a sword fight against Captain Hook; the character eventually breaks the damsel in distress cliché and saves not only herself, but also her family.

Also related to sex and gender are casting practices. The Department of Theatre sought to address outdated casting practices and considered, for all roles, all students and community members, regardless of gender identity. Women and non-binary actors portray The Lost Boys, and a woman portrays the iconic villain Captain Hook. We celebrate the theme of imagination that is at the heart of this story, as well as the magic of theatre, which can transcend sex and gender. A play about imagination and adventure is an ideal opportunity to lean into that magic! Similarly, while appreciating distinctions

among people and cultures, we recognize universals and our common humanity. We are proud that this production brings together actors of different ages, ethnicities, races, ages, and cognitive and physical abilities.

A second key area that deserves critical attention is Barrie's representation of indigenous peoples. Historians have noted that the reductive representations in the 1904 play production were not accurate to their real-life Native American counterparts. Adaptations that followed continued the trajectory of exoticizing American Indians as creatures of the fictional Neverland. Our production has eliminated all depictions and references to the First Peoples, in favor of a fictional group that is bound to the earth; the flora and fauna integrated into the costumes assign alternative meaning to character names like "Tiger Lily." Through their costumes' incorporation of bones, The Neverlanders are also positioned as counterparts to—rather than as cultural Others to—The Lost Boys, whose costumes incorporate animal pelts. The Department of Theatre invites audiences to join us in acknowledging and respecting that, prior to its founding, what is now the City of Monmouth was the land of the Sac and Fox Nation.

On the premiere production's opening night, Barrie was especially nervous for one scene—the one in which Peter Pan asks the audience to cheer loudly so that Tinker Bell might live again. The audiences did, and they have continued to do for generations. The Tinkerbell Effect refers to the phenomenon of thinking something exists because people believe that it does. J. M. Barrie believed. For more than a century, audiences have believed. Do you believe? We hope that you do, or that you will come to, believe in the wonder that life can offer us and the freedom and joy that can be found in childlike imagination. "Think happy thoughts!"