THE DEPARTMENT OF THEATRE AND DANCE PRESENTS

PETER AND THE STARCATCHER

A Play by Rick Elice
Based on the Novel by Dave Barry and Ridley Pearson
Music by Wayne Barker

Originally produced on Broadway by Nancy Nagel Gibb, Greg Schaffert, Eva Price, Tom Smedes, and Disney Theatrical Productions

Directed by Mindy Cooper and Toby Sedgwick Grenada Artist-in-Residence

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GLOSSARY

Ad neverendum - a reference to the phrases ad nauseam or ad infinitum - until nausea, or forever. {Act 2, Scene 10}

Al dente - Describes pasta or rice that is cooked to be firm to the bite. The etymology is Italian "to the tooth." (https://en.wikipedia.org/wiki/Al_dente) {Act 2, Scene 10}

All for one and one for me - A reference to Three Musketeers: All for one and one for all (also the unofficial motto of Switzerland). (https://en.m.wikipedia.org/wiki/Unus_pro_omnibus,_omnes_pro_uno) {Act 1, Scene 10}

Amenable /uh·meh·nuh·bl/ adj. disposed to answer, respond, capable of being won over. {Act 1, Scene 5}

America’s Cup - International Yachting Race that began in 1851 (https://www.americascup.com/en/history) {Act 1, Scene 7}

Anti-clockwise = Counter clockwise {Act 2, Scene 10}

Anti pasta - Pun on the term Antipasto, the traditional first course in an Italian meal (https://en.wikipedia.org/wiki/Antipasto) {Act 2, Scene 3}

Antipodes /an-ti-puh-deez/ n. places on the surface of the earth that are directly opposite of each other. In the case of Peter and the Starcatcher, Australia / New Zealand “In the Northern Hemisphere, ‘the Antipodes’ may be used to refer to Australia and New Zealand, and Antipodeans to their inhabitants.[2] Geographically, the antipodes of Britain and Ireland are in the Pacific Ocean, south of New Zealand. This gave rise to the name of the Antipodes Islands of New Zealand, which are close to the antipode of London.” (Wikipedia: https://en.wikipedia.org/wiki/Antipodes){Act 1, Scene 1}

Appellation n. /ˌapəˈlæshən/ - a name or title. {Act 1, Scene 10}

Archipelago /ˈærkiˌpeɪloʊɡə/ n. a sea or stretch of water containing many islands. (Oxford) {Act 1, Scene 10}
Attaque coulé n. a fencing term for an attack that slides along the opponent’s blade {Act 2, Scene 10}

“¡Ay de mi! ¡Qué demonio! ¡Debo protestar!” spanish. Poor me! What the devil! I must protest! {Act 1, Scene 7}

Ayn Rand - Author and Philosopher. “Rand called her philosophy "Objectivism”, describing its essence as "the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute”. (https://en.wikipedia.org/wiki/Ayn_Rand) {Act 1, Scene 9}

Balestra /bə'lestrə/ n. a fencing term for a forward hop or jump, which is often followed by an attack. {Act 2, Scene 10}

Be British - (satirical) proper, stiff upper lip {Act 1, Scene 1}

Belay v. Nautical Slang - stop; enough! (Oxford) {Act 1, Scene 4}

Bilge /bilj/ n. the bottom of the ship’s hull. {Act 1, Scene 3}

Bollocks - VULGAR SLANG•BRITISH 1. the testicles; 2. used to express contempt, annoyance, or defiance. (Oxford) {Act 2, Scene 10}

Blow you winds - A reference to King Lear’s “Blow Winds, and crack your cheeks” speech towards the end of the play. (http://shakespeare.mit.edu/lear/lear.3.2.html) {Act 1, Scene 10}

Blowhard n. a person who is loud talking, self-assertive, boastful. {character list: Prentiss}

Bona Fide adj. 1. neither specious nor counterfeit (Merriam Webster) {Act 1, Scene 7}

Bone uppity - Mispronunciation of “bon appetit” (French) => good appetite. Said before meals. {Act 1, Scene 4}

Bow legs n. also known as bowleggedness, a condition in which knees stay apart even when
standing with feet and ankles together. {character list: Alf}

**Buffeting** /buh-fuh-tuhng/ to beat, strike, to thump, knock about. {Act 2, Scene 7}

**BVDs (Bradley, Voorhees & Day)** *n.* A brand of lightweight underwear for men (Act 1, Scene 7)

**Can you hear me now** - Verizon ad beginning in 2002 ([https://youtu.be/OPwPo-IAQ-E](https://youtu.be/OPwPo-IAQ-E)) {Act 1, Scene 8}

**Cesspit** /sesp-it/ *n.* a pit for the disposal of liquid waste and sewage. {Act 1, Scene 4}

**Chewing the scenery** - To display excessive emotion or to act in an exaggerated manner while performing; to be melodramatic; to be flamboyant. ([https://en.wiktionary.org/wiki/chew_the_scenery](https://en.wiktionary.org/wiki/chew_the_scenery)) {Act 2, Scene 5}

**Claggy** /ˈklɑɡi/ *adj.* tending to form sticky clumps or clots, clingy {Act 1, Scene 10}

**Clap if you believe** - In the play version of Peter Pan, J.M. Barrie has the audience clap to bring Tinkerbell back to life - “Do you believe in fairies? Say quick that you believe. If you believe, clap your hands!” ([brainyquote.com](http://brainyquote.com)) {Act 2, Scene 10}

**“Comme il faut”** - *French.* Meaning correct in behavior or etiquette, proper, tasteful, in good taste {Act 1, Scene 5}

**Davy Jones** - Davy Jones’s Locker is a euphemism for the bottom of the ocean ([https://en.wikipedia.org/wiki/Davy_Jones%27_Locker](https://en.wikipedia.org/wiki/Davy_Jones%27_Locker)) {Act 1, Scene 10}

**The devil you say** - An expression of surprise at something stated by another. ([https://en.wiktionary.org/wiki/the_devil_you_say](https://en.wiktionary.org/wiki/the_devil_you_say)) {Act 1, Scene 5}

**The die is cast** - Julius Caesar as he’s about to cross the Rubicon ([https://idioms.thefreedictionary.com/the+die+is+cast](https://idioms.thefreedictionary.com/the+die+is+cast)) {Act 1, Scene 7}
**Ditty bag** *n.* bag for odds and ends esp. for sailors and fishermen (and dressing rooms!) (Oxford) {Act 1, Scene 10}

**Doctor Pretorius** - Septimus Pretorius is a fictional character who appears in the Universal film Bride of Frankenstein (1935)…Doctor Pretorius is a renegade mad scientist who persuades Henry Frankenstein to resume his experiments with bringing dead flesh to life. An amoral egomaniac, he has no regard for human life or ethics and cares only for his own prestige as a scientist. (https://en.wikipedia.org/wiki/Doctor_Septimus_Pretorius) {Act 1, Scene 4}

**Done ‘n’ dusted—british slang.** Meaning finished or decided; there is nothing more to be said or done about it. {Act 1, Scene 5}

**Done ’n’ dusted, kippers ’n’ custard** - [cockney] rhyming slang, a form of slang word construction in the English language. It is especially prevalent in the UK, Ireland and Australia. It was first used in the early 19th century in the East End of London; hence its alternative name, Cockney rhyming slang.[1] In the United States, especially the criminal underworld of the West Coast between 1880 and 1920, rhyming slang has sometimes been known as Australian slang. [https://en.wikipedia.org/wiki/Rhyming_slang](https://en.wikipedia.org/wiki/Rhyming_slang) {Act 1, Scene 5}

**Don’t let the Norwegians beat you to it** - The first expedition to reach the geographic South Pole was led by the Norwegian explorer Roald Amundsen. He and four others arrived at the pole on 14 December 1911, five weeks ahead of a British party led by Robert Falcon Scott as part of the Terra Nova Expedition. (https://en.wikipedia.org/wiki/Amundsen%27s_South_Pole_expedition) {Act 2, Scene 10}

“**Dozy prat**”

1. **Dozy adj.** sluggish; stupid; lazy.
2. **Prat n.** an idiot or fool {Act 1 scene 5}

**Echo** - [Note that this is from the Wikipedia entry for Pan] Echo was a nymph who was a great singer and dancer and scorned the love of any man. This angered Pan, a lecherous god, and he instructed his followers to kill her. Echo was torn to pieces and spread all over earth. The goddess of the earth, Gaia, received the pieces of Echo, whose voice remains repeating the last words of others. In some versions, Echo and Pan had two children: Iambe and Iynx. In other versions, Pan had fallen in love with Echo, but she scorned the love of any man but was enraptured by Narcissus. As Echo was cursed by Hera to only be able to repeat words that had
been said by someone else, she could not speak for herself. She followed Narcissus to a pool, where he fell in love with his own reflection and changed into a narcissus flower. Echo wasted away, but her voice could still be heard in caves and other such similar places.  

**Einstein** - an anachronism (as is Hit the pedal, burn rubber, of course)  

**Elusive as the melody in a Philip glass opera** - Philip Glass (born January 31, 1937) is an American composer and pianist. He is widely regarded as one of the most influential composers of the late 20th century. Glass's work has been described as minimal music, having similar qualities to other "minimalist" composers such as La Monte Young, Steve Reich, and Terry Riley. [5] Glass describes himself as a composer of "music with repetitive structures",[6] which he has helped evolve stylistically.  

**Eternal Father Strong to Save** - a British hymn traditionally associated with seafarers, particularly in the maritime armed services. Written in 1860, its author William Whiting was inspired by the dangers of the sea described in Psalm 107. It was popularised by the Royal Navy and the United States Navy in the late 19th century, and variations of it were soon adopted by many branches of the armed services in the United Kingdom and the United States. Services who have adapted the hymn include the Royal Marines, Royal Air Force, the British Army, the US Coast Guard and the US Marine Corps, as well as the navies of many Commonwealth realms. Accordingly, it is known by many names, variously referred to as the Hymn of Her Majesty's Armed Forces, the Royal Navy Hymn, the United States Navy Hymn (or just The Navy Hymn), and sometimes by the last line of its first verse, "For Those in Peril on the Sea". The hymn has a long tradition in civilian maritime contexts as well, being regularly invoked by ship's chaplains and sung during services on ocean crossings.  
([https://en.wikipedia.org/wiki/Eternal_Father,_Strong_to_Save - Eternal Father, Strong to Save](https://en.wikipedia.org/wiki/Eternal_Father,_Strong_to_Save))  

** Expedient** /uhk·spee·dee·uhn/ *n.* a means to an end, especially one that is convenient but considered improper or immoral.  

**Fell off the twig** - Euphemism for “died”  

**Flavor-saver** *n.* a patch of hair between the bottom lip and the chin; “soul patch”  

**Focaccia** *n.* fo·cac·cia /fōˈkäCH(e)ə/ a type of flat Italian bread made
with yeast and olive oil and flavored with herbs. \{Act 2, Scene 10\}

**Fop** /fɒp/ n. an extremely vain man; a man concerned with his appearance. \{Act 1, Scene 10\}

**Fortnum’s** n. short for “Fortnum & Mason.” A department store and grocer founded in London in 1707 by one of Queen Anne’s footmen. In 1854, in response to the soldiers’ appalling conditions in the Crimean War, Queen Victoria ordered a huge consignment of beef tea to be sent from Fortnum’s to Florence Nightingale in an effort to boost morale. \{Act 1, Scene 10\}

**Frammistan** n. also called “framistat,” a nonsense word referring to a part or device \{Act 1, Scene 1\}

**Furrow the jib** /fərə the jib/ Nautical

1. **Furrow** v. To gather up in folds.
2. **Jib** n. A triangular sail hoisted upon a large rope used to support a mast, stretching from the outer end of the jib-boom to the fore-topmast head in large ships \{Act 1, Scene 1\}

**Gait** /ɡæt/ n. A person’s manner of walking or stepping. \{character list: Alf\}

**Ghengis Khan** - (born Temüjin, c. 1162 – August 18, 1227), also officially Genghis Emperor, was the founder and first Great Khan and Emperor of the Mongol Empire, which became the largest contiguous empire in history after his death. He came to power by uniting many of the nomadic tribes of Northeast Asia. After founding the Empire and being proclaimed Genghis Khan, he launched the Mongol invasions that conquered most of Eurasia...These campaigns were often accompanied by large-scale massacres of the civilian populations (https://en.wikipedia.org/wiki/
The game’s afoot - Henry V 3.1 (http://shakespeare.mit.edu/henryv/henryv.3.1.html) {Act 1, Scene 7}

Gangway /ˈgaNGwā/ n. a narrow passage left between items of cargo in the hold of a loaded ship {Act 1, Scene 3}

Garret /ˈɡerət/ n. a room on the uppermost floor of a house, formed partially or wholly within the roof; an attic {Act 2 Scene 7}

Get the hook idiom This… derives from the days, up to c. 1930, of amateur vaudeville contests; it was said that the managers kept a long hook in the wings to drag off incompetent but stubbornly persistent performers. (https://www.phrases.org.uk/bulletin_board/19/messages/855.html) {Act 2, Scene 10)

Grotto \ˈgrä-(-)tō \ n. Cave (Merriam Webster) {Act 2, Scene 8}

Guano /ˈɡwänō/ n. The accumulated excrement of seabirds and bats. Found in great abundance on some sea-coasts, esp. on the Chincha and other islands about Peru. {Act 1, Scene 10}

Guts for garters - To have someone's guts for garters originated in Britain. Despite being a long-lived expression there, aided no doubt by the rhythmic alliteration, uses of it aren't found in any great numbers in other countries. It may well have had a literal meaning as it originated in the Middle Ages, when disembowelment was used in the UK for torture and execution. In these more enlightened times the expression is limited to figurative examples like, "I don't want to tell Dad that I've scraped the car - he'll have my guts for garters".
A printed reference to 'guts for garters' appears in Robert Greene's The Scottish Historie of James the Fourth, circa 1592: Ile make garters of thy guttes, Thou villaine (phrases.org.uk) {Act 2, Scene 10}

Haiku n. Poetry originating in Japan. A Haiku consists of three lines, with syllable counts of 5, 7, 5, respectively. (https://en.wikipedia.org/wiki/Haiku) {Act 1, Scene 5}

Hawking v. to try to sell things by going from place to place asking people to buy them; or to pursue or attack as a hawk does; to hunt after, endeavor, prey {character list: Hawking Clam}
Heart of darkness - (1899) a novella by Polish-British novelist Joseph Conrad about a narrated voyage up the Congo River into the Congo Free State in the Heart of Africa (https://en.wikipedia.org/wiki/Heart_of_Darkness) {Act 2, Scene 2}

Hemp n. a strong rope. {Act 1, Scene 1}

Hirsute /ˈhər-stət/ adj. having rough or shaggy hair; hairy {character list: Black Stache}

HMS - Her Majesty’s Ship (moniker of boats in the UK (akin to SS in the US) (https://en.wikipedia.org/wiki/Her_Majesty%27s_Ship) {Act 2, Scene 10}

Hurricano n. (obsolete) Hurricane. Reference to King Lear, III,ii {Act 1, Scene 10}

Hyacinth n. Hyacinthus is a small genus of bulbous, fragrant flowering plants in the family Asparagaceae, subfamily Scilloideae.[1] These are commonly called hyacinths /haɪˈsɪnts/. {Act 2, Scene 9} (https://en.wikipedia.org/wiki/Hyacinth_(plant)}

Iambic adj. poetry [or text] made of “a foot containing unaccented and short syllables, followed by a long and accented syllable” (literarydevices.net) {Act 1, Scene 5}

Infamy, calamity, fraternity - a takeoff on France’s national motto liberté, égalité, franternité (liberty, equality, fraternity) (https://en.wikipedia.org/wiki/Liberté,_égalité,_fraternité) {Act 1, Scene 10}

Jolly Roger - The traditional English name for the flags flown to identify a pirate ship about to attack, during the early 18th century. (https://en.wikipedia.org/wiki/Jolly_Roger) {Act 1, Scene 10}

Knot n. Nautical A piece of knotted string fastened to the log line, one of a series fixed at such intervals that the number of them that runs out while the sand glass is running indicates the ship’s speed in nautical miles per hour, a measure of the rate of motion of the ship {Act 1, Scene 5}
Leaven /ˈlevən/ v. to transform or modify for the better; or to make yeast rise. {character list: Mrs. Bumbrake}

Leviathan /luh-VYE-uh-thun/ n. 1 a often capitalized Leviathan: a sea monster defeated by Yahweh in various scriptural accounts. b : a large sea animal. 2 capitalized Leviathan: the political state; especially : a totalitarian state having a vast bureaucracy. 3 : something large or formidable. {Act 2, Scene 4}

The Light - Pursued by film studio executives from the start, Peter Pan was finally made into a silent film in 1924, with Tinker Bell portrayed by a light on a fishing line (https://www.telegraph.co.uk/film/pan/the-peter-pan-effect/) {Act 2, Scene 10}

Main-brace n. Nautical the principal line that controls the rotation of a sail {Act 1, Scene 10}

Manacle /ˈmanəkl/ n. A chain or shackle for the hand; handcuffs {Act 1, Scene 1}

Meringue n. /məˈraNG/ an item of sweet food made by baking a mixture of stiffly beaten egg whites and sugar until crisp. (Oxford) {Act 2, Scene 10}

Mermaid n. Mermaids are sometimes associated with perilous events such as floods, storms, shipwrecks, and drownings. In other folk traditions (or sometimes within the same tradition), they can be benevolent or beneficent, bestowing boons or falling in love with humans. ...The conception of mermaids in the West may have been influenced by the Sirens of Greek mythology, which were originally half-birdlike, but came to be pictured as half-fishlike in the Christian era. (https://en.wikipedia.org/wiki/Mermaid) {Act 2, Scene 7}

Milkshake brings all the boys to the yard - “Milkshake” is a song by American recording artist Kelis and the lead single from her third studio album, Tasty. (https://en.wikipedia.org/wiki/Milkshake_(song)) {Act 2, Scene 10}

Mollusks n. Animals belonging to the phylum Mollusca. Classified in the 1788–1800’s as invertebrates that live in aquatic or damp habitats and have a soft, unsegmented body and usually an external calcareous shell. Mollusks include the snail, oyster, mussel, and octopus.

Mon frère - French (Pron) mohn frair. = My brother {Act 1, Scene 5}
**Moo shoo** - Moo shu pork (also spelled mù xū ròu, moo shi pork, mu shu or mu xu pork) is a dish of northern Chinese origin, possibly originating from Shandong. It is believed to have first appeared on the menus of Chinese restaurants in the United States in the late 1960s, and has since then become a staple of American Chinese cuisine. ([https://en.wikipedia.org/wiki/Moo_shu_pork](https://en.wikipedia.org/wiki/Moo_shu_pork)) {Act 2, Scene 1}

**Moose nuggets** *n.* = Bollocks {Act 2, Scene 10}

**Morse code** *n.* According to the online Merriam Webster Dictionary, Morse Code is defined as, "either of two codes consisting of variously spaced dots and dashes or long and short sounds used for transmitting messages by audible or visual signals.”...In Samuel Morse's time, the most common way to send a pulse message was via a telegraph. ([owlcation.com](https://owlcation.com)) {Act 2, Scene 6}

**Mule** *n.* a person with a quality associated with mules: esp. stupidity or stubbornness {Act 1, Prologue}

**Nattering** /ˈnætərɪŋ/ *n.* incessant chatter {Act 1, Scene 10}

**Nauseous** - definition 2: causing nausea; offensive to the taste or smell (Oxford) {Act 2, Scene 10}

**Not where you eat, piggy boy. Where you are eaten** - An allusion to Hamlet re: dead Polonius IV, iii - “Not where he eats, but where he is eaten” {Act 2, Scene 3}

**Oh Captain, my Captain!** - An allusion to the poem by Walt Whitman entitled “O Captain! my Captain!” ([https://www.poetryfoundation.org/poems/45474/o-captain-my-captain](https://www.poetryfoundation.org/poems/45474/o-captain-my-captain)) {Act 2, Scene 10}

**Oh for the Wings…** - Hear My Prayer (German: Hör' mein Bitten) is a Christian anthem for soprano solo, chorus (SATB) and organ or orchestra composed by Felix Mendelssohn in Germany in 1844. ([https://en.wikipedia.org/wiki/Hear_My_Prayer](https://en.wikipedia.org/wiki/Hear_My_Prayer)) {Act 1, Scene 4; Act 2, Scene 10}

**Onyx** *n.* /ˈænɪks,ˈɒnɪks/ a semiprecious variety of agate with different colors in layers. (Oxford) {Act 2, Scene 9}
**Pan** - Pan of course has many definitions, including the God (see below) and in combination with other words, all: completely, as in *panchromatic - sensitive to light of all colors in the visible spectrum* (Merriam Webster). Pan, the God: In ancient Greek religion and mythology, Pan /pæn/ Ancient Greek: Πάν, Pan) is the god of the wild, shepherds and flocks, nature of mountain wilds, rustic music and impromptus, and companion of the nympha. He has the hindquarters, legs, and horns of a goat, in the same manner as a faun or satyr. With his homeland in rustic Arcadia, he is also recognized as the god of fields, groves, wooded glens and often affiliated with sex; because of this, Pan is connected to fertility and the season of spring. The ancient Greeks also considered Pan to be the god of theatrical criticism. The word panic ultimately derives from the god's name. ([https://en.wikipedia.org/wiki/Pan_(god)](https://en.wikipedia.org/wiki/Pan_(god))

**Parry** v: A simple defensive action designed to deflect an attack, performed with the forte (bottom third) of the blade. A parry is usually only wide enough to allow the attacker's blade to just miss; any additional motion is wasteful. A well-executed parry should take the foible (top third) of the attacker's blade with the forte and/or guard of the defender's. This provides the greatest control over the opponent's blade. ([https://en.wikipedia.org/wiki/Glossary_of_fencing](https://en.wikipedia.org/wiki/Glossary_of_fencing))

{Act 2, Scene 10}

**Peer of the realm** n. An U.K. citizen of high social class who has the right to be a member of the House of Lords (the part of the UK parliament that is not elected) {Act 1, Prologue}

**Perpend** v: 1. to reflect on carefully 2. to be attentive (Merriam Webster) {Act 1, Scene 7}

**Pewling Spawn** - In the published version of J.M. Barrie’s play Peter Pan, Hook’s final words are "Back, you pewling spawn. I'll show you now the road to dusty death. A holocaust of children, there is something grand in the idea!" Definition: pewling - whimpering; spawn - the eggs of aquatic animals (such as fishes or oysters [mollusks!]) that lay many small eggs (Merriam Webster). {Act 2, Scene 5}

**Picaroon** /pikˈrōon/ n. a pirate or member of the crew of an armed vessel holding a
government commission authorizing the capture of merchant shipping belonging to an enemy nation; or a thief, outlaw, rogue, or scoundrel {Act 1, Scene 1}

**Pied Piper** - a piper, dressed in multicolored ("pied") clothing….was a rat-catcher hired by the town to lure rats away[1] with his magic pipe. When the citizens refuse to pay for this service, he retaliates by using his instrument's magical power on their children, leading them away as he had the rats. ([https://en.wikipedia.org/wiki/Pied_Piper_of_Hamelin](https://en.wikipedia.org/wiki/Pied_Piper_of_Hamelin)) {Act 1, Scene 8}

**Poop** *n.* the aftermost part of the ship; the hind part of the ship; the aftermost and highest deck often forming the roof of a cabin at the hind of the ship {Act 1, Prologue}

**Portsmouth** - Portsmouth is the only island city in the United Kingdom, and is the only city whose population density exceeds that of London…By the early nineteenth century, the world's first mass production line was set up in Portsmouth Dockyard's Block Mills, making it the most industrialised site in the world and birthplace of the Industrial Revolution. Portsmouth was also the most heavily fortified town in the world, and was considered "the world's greatest naval port" at the height of the British Empire throughout Pax Britannica. Defences known as the Palmerston Forts were built around Portsmouth in 1859 in anticipation of another invasion from continental Europe.” {Act 1, Prologue} ([https://en.wikipedia.org/wiki/Portsmouth](https://en.wikipedia.org/wiki/Portsmouth))

“**Préférez-vous que je parle français?**” - *French.* (Pron.) prehfuray voo kuh zheh parl frahnsay? “Would you prefer I speak French?”. {Act 2 Scene 3}

**Promenade** /prəˈmænəd/ *v.* to take a leisurely walk {Act 1, Scene 1}

**Pull the door to** - to close something, usually a door of some type. The door is open a little. Pull it to so no one will hear us. Please pull the door to. ([https://idioms.thefreedictionary.com/pull+to](https://idioms.thefreedictionary.com/pull+to)) {Act 1, Scene 5}

**Red over white over red** - Nautical: restricted ability ahead ([boatsafe.com](http://boatsafe.com)) {Act 1, Scene 10}

**Reef** *v.* to take in or roll up part of a sail in order to reduce the area exposed to the wind. {Act 1, Scene 10}

**Rule Britannia** - A British patriotic song, originating from the
poem "Rule, Britannia" by James Thomson and set to music by Thomas Arne in 1740.[1] It is strongly associated with the Royal Navy, but also used by the British Army. (https://en.wikipedia.org/wiki/Rule,_Britannia!) {Act 2, Scene 10}

**Salad days** *n.* phrase meaning a period of youthful inexperience, coined in 1606 by Shakespeare {Act 1, Scene 2}

**Sally Lunn** - A type of British sweet bun. The name may be an Anglification of “soleil et lune” (sun and moon in French). https://en.wikipedia.org/wiki/Sally_Lunn_bun {Act 1, Scene 10}

**Sans** - *French* (Pron) sahnz = Without {Act 1, Scene 7}

**Saucy** *adj.* impertinent; rude; bold; “cheeky”. {character list: Alf}

**Robert Falcon Scott** - Robert Falcon Scott CVO (6 June 1868 – 29 March 1912) was a Royal Navy officer and explorer who led two expeditions to the Antarctic regions: the Discovery expedition of 1901–1904 and the ill-fated Terra Nova expedition of 1910–1913. On the first expedition, he set a new southern record by marching to latitude 82°S and discovered the Antarctic Plateau, on which the South Pole is located. On the second venture, Scott led a party of five which reached the South Pole on 17 January 1912, less than five weeks after Amundsen's South Pole expedition.

A planned meeting with supporting dog teams from the base camp failed, despite Scott's written instructions, and at a distance of 150 miles (240 km) from their base camp and 12 miles (19 km) from the next depot, Scott and his companions died. When Scott and his party's bodies were discovered, they had in their possession the first Antarctic fossils ever discovered. The fossils were determined to be from the Glossopteris tree and proved that Antarctica was once forested and joined to other continents.

Before his appointment to lead the Discovery expedition, Scott had followed the career of a naval officer in the Royal Navy. In 1899, he had a chance encounter with Sir Clements Markham, the president of the Royal Geographical Society, and thus learned of a planned Antarctic expedition, which he soon volunteered to lead. Having taken this step, his name became inseparably associated with the Antarctic, the field of work to which he remained committed during the final 12 years of his life.
Following the news of his death, Scott became a celebrated hero, a status reflected by memorials erected across the UK. However, in the last decades of the 20th century, questions were raised about his competence and character. Commentators in the 21st century have regarded Scott more positively after assessing the temperature drop below −40 °C (−40 °F) in March 1912, and after re-discovering Scott's written orders of October 1911, in which he had instructed the dog teams to meet and assist him on the return trip.([https://en.wikipedia.org/wiki/Robert_Falcon_Scott](https://en.wikipedia.org/wiki/Robert_Falcon_Scott)) {Act 1, Prologue}

**Screw your courage** - MacB I.vii - when Lady M is pushing Lord M to kill Duncan. ([https://myshakespeare.com/macbeth/act-1-scene-7-popup-note-index-item-screw-your-courage-the-sticking-place](https://myshakespeare.com/macbeth/act-1-scene-7-popup-note-index-item-screw-your-courage-the-sticking-place)) {Act 1, Scene 10}

**Sea legs** *n.* the ability of walking steadily on the deck of a ship. {Act 1, Scene 4}

**Shall I compare thee to a summer’s day** - The first line in Shakespeare’s sonnet 18 ([https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day](https://www.poetryfoundation.org/poems/45087/sonnet-18-shall-i-compare-thee-to-a-summers-day)) {Act 1, Scene 10}

**Ship’s Cat:** *n.* The ship's cat has been a common feature on many trading, exploration, and naval ships dating to ancient times. Cats have been carried on ships for many reasons, most importantly to control rodents. Vermin aboard a ship can cause damage to ropes, woodwork, and more recently, electrical wiring. Also, rodents threaten ships' stores, devour crews' foodstuff, and could cause economic damage to ships' cargo such as grain. They are also a source of disease, which is dangerous for ships that are at sea for long periods of time. Rat fleas are carriers of plague, and rats on ships were believed to be a main spreader of the Black Death.

Cats naturally react to barometric pressure changes, through which a keen observer can detect unusual behavior and predict an incoming storm.[5] The tradition that every ship needs a mascot made cats very welcome among sailors.

Sailing ships spread the domestic cat throughout much of the rest of the world during the Age of Discovery in the 15th through 18th centuries.[6]

It was believed to be lucky if a cat approached a sailor on deck, but unlucky if it only
came halfway, and then retreated. Another popular belief was that cats could start storms through magic stored in their tails. If a ship's cat fell or was thrown overboard, it was thought that it would summon a terrible storm to sink the ship and that if the ship was able to survive, it would be cursed with nine years of bad luck. Other beliefs included, if a cat licked its fur against the grain, it meant a hail storm was coming; if it sneezed it meant rain; and if it was frisky it meant wind.

Some of these beliefs are rooted in reality. Cats are able to detect slight changes in the weather, as a result of their very sensitive inner ears, which also allow them to land upright when falling. Low atmospheric pressure, a common precursor of stormy weather, often makes cats nervous and restless. (https://en.wikipedia.org/wiki/Ship%27s_cat) {Act 1, Scene 1}

**Shroud** v. to hide from view, to conceal. {Act 1, Scene 1}

**Silver Spoon** n. a metaphor for ample wealth that has been passed down through inheritance. Used primarily in the phrase "born with a silver spoon in one’s mouth". {Act 1, Scene 9}

**Slough; Despond** /slaʊ...dɪspɒnd/ ("swamp of despair") is a fictional, deep bog in John Bunyan's allegory The Pilgrim's Progress, into which the protagonist Christian sinks under the weight of his sins and his sense of guilt for them. (https://en.wikipedia.org/wiki/Slough_of_Despond) {Act 1, Scene 10}

**Smelt** n. a small fish that emits a peculiar odor {Act 1, Scene 2}

**Snaggletooth** n. snag·gle·tooth /snægəlˌtəʊθ/ an irregular or projecting tooth (Oxford) {Act 2, Scene 10}

**Soaked in it** - A reference to a Palmolive advertisement in the 1960s-80s (https://clickamericana.com/topics/beauty-fashion/palmolive-ads-featuring-madge-the-manicurist) {Act 2, Scene 10}

**Spar** n. A thick, strong pole such as is used for a mast or yard on a ship. (Oxford) {Act 1, Scene 10}

**Spark out** adj. INFORMAL•BRITISH completely unconscious. {Act 2, Scene 9}

**Starboard** n. the right hand side of a vessel when facing forward. {Act 1, Scene 10}
Sticky [toffee] pudding *n.* Cake with dates and topped with toffee sauce ([tastemade.com](http://tastemade.com)) {Act 1, Scene 4}

Stowed *v.* to lodge; quarter; find room for person(s). {Act 1, Scene 1}

Stiff in the lip *adj.* a person said to be stiff in the lip exercises self restraint in expression of emotion. {character list: Mrs.Bumbrake }

Swabbers *n.* part of the ship’s crew whose business it was to swab the decks. {Act 1, Scene 1}

Swag *n.* booty ([https://idiomation.wordpress.com/2017/02/07/swag/](https://idiomation.wordpress.com/2017/02/07/swag/)) {Act 1, Scene 5}

Swash *n.* swagger; swashbuckling. {Act 1, Scene 10}

Sweeten the choppers

1. Sweeten *v.* to free from offensive taste or smell; to render fresh; purify, bring into a wholesome condition.
2. Choppers *n.* teeth; (also) a set of false teeth. {Act 1, Scene 10}

Swot /swät/ *n.* [British slang, derogatory.](http://www.dictionary.com/browse/swot) a student who studies hard {Act 1, Scene 10}

They liked me! They really liked me - As the script says, an allusion to Sally Field’s Oscar acceptance speech for *Places in the Heart* in 1985. See [https://www.youtube.com/watch?v=rl_NpdAy3WY](https://www.youtube.com/watch?v=rl_NpdAy3WY) {Act 2, Scene 3}

Thrust - An attack made by moving the sword parallel to its length and landing with the point. ([https://en.wikipedia.org/wiki/Glossary_of_fencing](http://https://en.wikipedia.org/wiki/Glossary_of_fencing)) {Act 2, Scene 10}

To be in England now that April's there - First line of Robert Browning’s poem “Home Thoughts from Abroad” ([https://www.poetryfoundation.org/poems/43758/home-thoughts-from-abroad](https://www.poetryfoundation.org/poems/43758/home-thoughts-from-abroad)) {Act 1, Scene 5}

Too posh to push *British phrase.* a mother who elects to have a caesarean section rather than give birth naturally. Such a woman is usually imagined to be of a wealthier, higher class {Act 1, Scene 10}

Top hat - John Napoleon Darling is the second youngest of the Darling children. In some of the adaptations, such as Disney's Peter Pan, he
wears glasses and a long nightshirt and top hat. {Act 2, Scene 10}

**TTFN** British slang. “Ta ta for now.” Originated in Britain with “It’s that Man Again”, a radio show popular during WWII, which buoyed morale for the U.K. home front. {Act 1, Scene 1}

**Tuck in** - BRITISH INFORMAL to eat food with enthusiasm because you like it or because you are hungry ([https://www.macmillandictionary.com/us/dictionary/american/tuck-in](https://www.macmillandictionary.com/us/dictionary/american/tuck-in)) {Act 2, Scene 10}

**Twelve knots** = 13.08 mph. It is probably fair to say that most sailing ships in the 19th and early 20th centuries averaged between 5 – 8 knots on average depending on the size of the ship… - ([oldsaltblog.com](https://oldsaltblog.com)) {Act 1, Scene 5}

**Trussed** /trəs/d adj. Packed or tied up. {Act 1, Scene 5}

**Union Jack** *n.* the national flag of the U.K. since 1801. {Act 1, Scene 5}

**Urchin** /ˈərChən/ *n.* a mischievous or roguish youngster, brat. {Act 1, Scene 4}

**Vittles** /ˈvɪtəls/ *n.* commonly used as an incorrect way to say victuals, meaning food supplies “I know the worms is rough vittles, boys” {Act 1. Scene 4}

**Weevil** /ˈwɛvəl/ *n.* Old English. a beetle of any kind. {Act 1, Scene 10}

**Winkle-pinner** /ˈwiNGkəl, pi-nər/ *n.* refers to one who removes meat from a mollusk. {Act 1, Scene 10}

**Yardarm** *n.* Nautical

1. either of the two ends of a yard, or
2. in reference to hanging or ducking a person from the extremity of a yard as punishment {Act 1, Scene 10}

**Ze·nith** /ˈzəniθ/ *n.* the time at which something is most powerful or successful. {Act 1, Scene 1}
Victorian era important facts, events, and trends:

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www.britannica.com/event/Great-Famine-Irish-history) - Victoria had little sympathy for Irish subjects, whereas Gladstone (the PM thorn in her side whose rival was Disraeli) wanted to pacify the Irish. She only visited Ireland 4 times in her reign. (britannica.com)

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The working-class Victorian autodidact was an increasingly significant figure. His modest successes enabled his 'betters' to claim that Britain was a specially advanced, perhaps even a divinely favoured, nation.” (bbc.co.uk) - Victoria opposed suffrage for women, but often “favoured measures to improve the lot of the poor, such as the Royal Commission on Housing” (royal.uk) - Victoria was pretty staunchly anti-democracy. She was strangely aware of the suffering of the individual, but not of that of the working class, or of the technology swelling around her. (britannica.com)

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• Wilson, A.N. Victoria: A Life. Penguin Press - avail. at Shields

Mothers frequently died in childbirth, and with the crowded new industrial city, unsanitary conditions led to epidemics, which killed many a father, leaving behind a high number of orphans. (http://www.victorianweb.org/genre/childlit/childhood4.html)

Themes associated with orphans in children’s and adult literature (http://www.victorianweb.org/genre/childlit/index.html)

*Innocence*

“The British-born monk Pelagius rejected the doctrine of original sin as part of his wider belief ‘that man was endowed with sufficient grace from birth to lead a perfect life’ (Pattison 13)…such views gained ground during the Enlightenment. In early eighteenth-century England, for example, John Locke’s tutee, the third Earl of Shaftesbury, expressed the belief in his Characteristics of Men, Manners, Opinions, Times (1711) that man is endowed with a natural impulse for virtue, the exercise of which would lead to his and society’s happiness.”

*Sympathy*
“Highly emotive figures are useful in literature, and, proportionately, there are even more orphans on the pages of Victorian fiction than there were on the streets. Focusing on a young character’s lack of parents could pull in the reader’s sympathy at once.”

**Didacticism**

“Guiding [orphan characters] safely into the social fold was a brilliant way to reaffirm Christian, family and national values. So instead of parcelling them off to reformatories and the colonies, as so often happened in real life, children’s writers often put orphans and their like centre-stage.”

“[Author Jacqueline] Rose, like [author Peter] Coveney, is especially interested in Peter Pan, a work which she feels is typical in having inherited a “fully colonialist concept of the child” (57).”

**Resilience**

“Adventure stories specifically targeted at boys also use the stock figure of the resilient, resourceful orphan to encourage self-improvement…take away the message that their youthful energy should be channelled into the service of their country.”

**Reform**

“…subduing the energies of such children was vital to the smooth running of society. Handing out stories like Little Meg’s Children as reward or gift books to the poor themselves was part of this effort. ‘Energy does seem diabolical to us,’ writes Germaine Greer in our own times, ‘our whole culture is bent on harnessing it for ulterior ends.’ Greer goes on even more forcefully than Rose: ‘the child must be civilized; what this means is really that he must be obliterated’. We can sense in exemplary figures like
Little Meg not only the message that children’s fallen natures could and should be overcome, but also the old, old effort to keep the lower orders useful, dependable and generally under control.”

Child Labor

http://www.victorianweb.org/history/hist8.html

That the shameful practice of child labor should have played an important role in the Industrial Revolution from its outset is not to be wondered at. The displaced working classes, from the seventeenth century on, took it for granted that a family would not be able to support itself if the children were not employed. In [Daniel] Defoe’s day he thought it admirable that in the vicinity of Halifax scarcely anybody above the age of 4 was idle. The children of the poor were forced by economic conditions to work, as [Charles] Dickens, with his family in debtor’s prison, worked at age 12 in the Blacking Factory. In 1840 perhaps only twenty percent of the children of London had any schooling, a number which had risen by 1860, when perhaps half of the children between 5 and 15 were in some sort of school, if only a day school (of the sort in which Dickens's Pip finds himself in Great Expectations) or a Sunday school; the others were working. Many of the more fortunate found employment as apprentices to respectable trades (in the building trade workers put in 64 hours a week in summer and 52 in winter) or as general servants—there were over 120,000 domestic servants in London alone at mid-century, who worked 80 hour weeks for one halfpence per hour—but many more were not so lucky. Most prostitutes (and there were thousands in London alone) were between 15 and 22 years of age.
Many children worked 16 hour days under atrocious conditions, as their elders did. Ineffective parliamentary acts to regulate the work of workhouse children in factories and cotton mills to 12 hours per day had been passed as early as 1802 and 1819. After radical agitation, notably in 1831, when "Short Time Committees" organized largely by Evangelicals began to demand a ten hour day, a royal commission established by the Whig government recommended in 1833 that children aged 11-18 be permitted to work a maximum of twelve hours per day; children 9-11 were allowed to work 8 hour days; and children under 9 were no longer permitted to work at all (children as young as 3 had been put to work previously). This act applied only to the textile industry, where children were put to work at the age of 5, and not to a host of other industries and occupations. Iron and coal mines (where children, again, both boys and girls, began work at age 5, and generally died before they were 25), gas works, shipyards, construction, match factories, nail factories, and the business of chimney sweeping, for example (which [William] Blake would use as an emblem of the destruction of the innocent), where the exploitation of child labor was more extensive, was to be enforced in all of England by a total of four inspectors. After further radical agitation, another act in 1847 limited both adults and children to ten hours of work daily.
Further Reading

https://victorianchildren.org/victorian-child-labor/


Theatre Style influences of *Peter & the Starcatcher*

British Panto

Pantomime - imitator of all (pan = all, like Peter Pan)

Pantomime (ˈpæntəmæm/; informally panto) is a type of musical comedy stage production designed for family entertainment. It was developed in England and is performed throughout the United Kingdom, Ireland and (to a lesser extent) in other English-speaking countries, especially during the Christmas and New Year season. Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more or less based on a well-known fairy tale, fable or folk tale. Pantomime is a participatory form of theatre, in which the audience is expected to sing along with certain parts of the music and shout out phrases to the performers.

https://www.historic-uk.com/CultureUK/Pantomime/

*Further Reading*
Music Hall

Entertainment bars in Victorian England. These included all sorts of entertainment, including male and female impersonators.

There are caricature/character-tropes in Music Hall productions. The “Principal Boy” character is generally played by a girl; Ugly Sister generally played by man.

Male Impersonators were women playing adult men; some of the women who played principal boys also were male impersonators.

Principal boy originated when Child Labor laws in England affected the use of children in plays. Also, ladies could wear tights, showing off their legs and attracting more patrons.

https://www.imdb.com/name/nm1204425/bio - Vesta Tilley, male impersonator

Some notable principal boys actresses are listed here: https://en.wikipedia.org/wiki/Principal_boy

Pants roles

Men playing roles written as women, but women couldn’t be onstage. Then, a few decades later, women would play those roles. Later still, women took on men’s roles:
“The sporting of trousers by real women began with female laborers: farmers, miners, ranchers, mountain climbers, travelers (see Rosalind, Julia, Imogen, Viola, Portia, et al.) and sportswomen, and caught on even more for women during and after World War I…Other women disguised themselves as men to secure higher paying jobs, to join the military, or to engage in a relationship with another woman”. And low and behold, actresses began playing men’s roles on stage!!! A direct flip-flop from the boys who played our heroines in Shakespeare’s time. By the 1880’s, when the famous Edwin Booth was touring in America, the shoe was indeed the other foot. It was a common practice for young women in the theater – soubrettes – to play young men’s roles!”

**Story Theatre**

Paul Sills' Story Theatre is a play with music, adapted from fairy tales collected by the Brothers Grimm and Aesop’s Fables…Sills and the company developed "Story Theatre" from actual fairy tales, using improvisational theater techniques they adapted from his mother’s (Viola Spolin) books and teachings. These techniques, under Sills direction evolved into The Second City in Chicago, the first improvisational theater company in the US and eventually into another outgrowth, Story Theatre. Transformation, mime, and dance are the basis of the "Story Theatre" method. Story Theatre improvises plays from stories, myths, folk tales, and legends.

(https://en.wikipedia.org/wiki/Paul_Sills%27_Story_Theatre)
Excerpts from Interview with Paul Sills by Laurie Ann Gruhn
(http://www.paulsills.com/biography/interview-paul-sills-reflects/)

He [Paul Sills] has turned us into birds and fish, owls and foxes, peasants, farmers, millers, and maidens, all so that we may gain a clearer way of seeing. And, like Arthur, we have learned from him. We have re-examined the space and time in which we live.

To Sills, this is what education is all about. To examine stories beyond what they have to say for themselves is, as he says, “to ask ‘Who is Cinderella?’” She is someone different to everyone who encounters her. But you know who she is. She is the one with the glass slipper. And you’ll know her when you see her. She is invisible and hidden, but somewhere deep in all of us. And after listening to, and reading Sills’ words, it is equally apparent that we build Cinderella’s ballroom ourselves. We create the space, and thus create her world for ourselves.

When discussing creating “The Blue Light,” his first Story Theatre piece: [about a soldier being lowered into a well to recover a blue light at the bottom] = “The space-shaping player helps the audience see the forest, the rope and feel the clammy surface of the well, and the quality of the mysterious blue light.”

“When the invisible (not yet emerged, inside, unknown) becomes visible seen and perceived – theatre magic! This ‘hidden self,’ by the way, this ‘invisible inner self’ is what fairy stories are about.”

Paul: The stories I find appropriate for story theatre are, like fairy stories, in action, without psycho-socio analysis of characters. Stories are not literature; they are like teachings, which stress the unity of genuine life. The teachings have useful knowledge, good counsel. As Walter Benjamin wrote, ‘Whenever good counsel was at a premium, the fairy tales had it, and where the need was greatest, its aid was nearest.’ Story speaks in its symbolic images directly to the unconscious, to who you are (without knowing it) – your self, your whole hidden self…We may never learn to know ourselves by thought, said Goethe, as I read in Yeats, but by action only. No one comes near this secret who reflects upon it; one only comes near it by doing the pertinent deed…
Cinderella is not allowed to go to the dance; Simpleton cannot be permitted to go into the forest to chop wood. But these most miserable creatures do overcome; they do the impossible thing as all heroes do; with help of the helpers they become whole, unified persons who live purposefully in the world and can expect marriage and half the kingdom. This is real teaching to my mind.

The stories are not moralistic, as is sometimes assumed, and a surprising number of heroes must steal the invisible cloak to accomplish the impossible. All must do what is on the face of it impossible: build castles in a single night, or die and come back to life. In this way stories point to the seemingly impossible task each of us is assigned, to become who we are intended to be the surprise self.

Devised Theatre

These pieces that rely on the talents and expertise of the ensemble (performers, designers, choreographers, directors, etc.)

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Frequently called collective creation - is a method of theatre-making in which the script or (if it is a predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble.

Beginning from the mid-1980s, with the emergence of a new generation of ensembles and collectives, and increased dissemination of devising models and training methods through theatre festivals, training workshops, and college courses, a shift occurred, away from the more political drivers fueling much collective creation during the civil rights era, and toward more decidedly aesthetic and economic drivers; this is the period in which such practices come to be more expressly associated with the term "Devising." The many prominent companies currently devising in the US and England include: SITI Company, Mabou Mines, Wooster Group, Pig Iron, The TEAM,


Videos

The following are Panto, Devised Theatre, Physical Theatre, and Story-Theatre-inspired performances:

- **Panto** - *Classic Panto fun with Andy Ford and Eric Potts* [https://www.youtube.com/watch?v=-7wckB2NtG4]
- **Mary Zimmerman** - *Metamorphoses* [https://www.youtube.com/watch?v=2Y4-e9yTVvc]
- **Emma Rice’s/Kneehigh** - *Brief Encounter* [https://www.youtube.com/watch?v=DP7EVLyzhul]
- **Complicité** - *Showreel 2015* [https://www.youtube.com/watch?v=6mqTC0m3zd0]
- **Complicité** - *A Dog’s Heart | Early rehearsals* [https://www.youtube.com/watch?v=SJ8QWdlISTIs]
- **Word for Word** - *Angel Face* [https://www.youtube.com/watch?v=LbXRvFvFOPg]
- **Elevator Repair Service** - *Arguendo excerpts and interviews* [https://www.youtube.com/watch?v=KvSPFPkRdxs]
- **Orlando Shakespeare** - *Nicolas Nickleby* [https://www.youtube.com/watch?v=bdKebBUru-s]
- **DV8** - *Can We Talk About This: Ann Cryer* [https://www.youtube.com/watch?v=vNVPumETpuA]
- NeoFuturists - *Dean and Megan doth act their way out of thine wet paper baggeth:*
  https://www.youtube.com/watch?v=rCegpV2tFt4

- NeoFuturists - Excerpts from *The Complete and Condensed Stage Directions...:*
  https://www.youtube.com/watch?v=xszRfWv0-9U
Origins of *Peter and the Starcatchers* Novel and *Peter and the Starcatcher* Play

Excerpts from Interview with Ridley Pearson (co-auth. of novel)


“While I was reading to my daughter one night she asked me how Peter Pan met Captain Hook, and my little writer's light went off and I realized we didn't know why he could fly, why he never grows old, where Tinkerbell came from, how he could detach from his shadow, why he would want to do that”

“One of the things that the play gets so right from the book—and Rick Elice’s [playwright] genius shines in—is Peter And The Starcatchers—plural—was really a story about a boy getting what he wants, because starstuff gives you what you want—and what he wants is to never grow up and be childlike and to fly around—but he meets up with a very mortal young woman, who is a Starcatcher—in the novel and the play—and the poignant moment at the end is that the young woman is gonna go on to grow up and become a young woman and Peter, by getting what he wants, has held himself in his childlike ways and the sort of internal conflict that comes from getting what he wants and not being able to age with Molly.”

“I think what so thrilled me about "Peter And The Starcatcher" is that his [Tom Schumacher - producer] and Rick [Elice's] vision was a much more subdued "Nicholas Nickleby" raw theatre approach. And, even though I have now seen it approaching thirty times I still get chills when I see the actors take a piece of rope and make a doorway, or a ladder, or a stairway, or a hatch out of it. And I watch the awe on the faces of the people in the crowd as they realize that the props are this animated world of rope and ladders turned into amazing pieces that you really believe as doorways, as windows, as hatches. That raw theatre, theatrical element is still the thing that gives me goosebumps.”
Excerpts from Interview with Rick Elice (P&S playwright):


“I asked Dave [Barry] and Ridley [Pearson - the co-authors of the books] two questions. The novel is written for a young reader, but I don’t know how to write children’s theater, so: (A) Could I, while not disenfranchising young people, write the play with an adult sensibility for an adult audience? (They agreed.) And: (B) Could I be free to change events, characters, even some of the story, in order to manage the wide-ranging plot of the novel, and to provide practical staging opportunities for the directors? (They agreed.)”

“I want to drop the ‘s’ from Starcatchers,’ I said. Naturally enough, they asked why. ‘At its heart, the play is about how this boy and this girl find their destinies only because of the impossibly difficult thing they accomplish together. At the start, the title could be “A Boy and Molly.” By the end, they’ve become Peter and the Starcatcher.’”

Excerpts and paraphrases from interview with Rick Elice and Roger Rees [co-Director of original production] - “Theatre Talk”

https://www.youtube.com/watch?v=VXCdLwhA4_0

Roger Rees: [Peter and the Starcatcher is not pantomime or music hall, but inspired by it.] “No one actually flies in the play. There’s no wires”… “Jumping and trusting your friends is the history of the theatre of all time, really.”

“We use just simple tricks…using something over here to distract you while you’re doing something over there.”

Rick Elice: “poor-theatre technique” = “making the most of the least…everyone doing everything”… “life is better when you’re part of something bigger than yourself.”
RR: Rick brought the story into the J.M. Barrie world.

RE: J.M. Barrie used puns and anachronisms lowbrow humor.

RR: “Reducing down to that simple [thing] seems to me essential in this kind of game we’re playing”
• Wilson, A.N. Victoria: A Life. Penguin Press - avail. at Shields

1885 in the United Kingdom

Events from the year 1885 in the United Kingdom.

Contents

Incumbents

- Monarch – Victoria
- Prime Minister – William Ewart Gladstone (Liberal) (until 9 June); Robert Gascoyne-Cecil, 3rd Marquess of Salisbury (Conservative) (starting 23 June)
- Parliament – 22nd (until 18 November)

Events

- January – Socialist League formed as a breakaway from the Social Democratic Federation by William Morris, Eleanor Marx and others.
- 17 January – Mahdist War: British victory at the Battle of Abu Klea.
- 24 January
  - Irish terrorists damage Westminster Hall and the Tower of London with dynamite.[1]
  - Edge Hill College opens in Liverpool.
- 26 January – Mahdist War: in Sudan, following the Siege of Khartoum, British and Egyptian forces are defeated by the Mahdist Sudanese. The British commander Charles George Gordon is killed.[2]
- 23 February – the executioner at HM Prison Exeter fails after several attempts to hang John 'Babbacombe' Lee, sentenced for the murder of his employer Emma Keyse; Lee's sentence is commuted to life imprisonment.
- 26 February – the Berlin Conference concludes with the major European powers including the United Kingdom establishing their spheres of influence in the "scramble for Africa".[2]
- 14 March – Gilbert and Sullivan's comic opera The Mikado opens at the Savoy Theatre in London.[3]
- 31 March – the United Kingdom establishes a protectorate over Bechuanaland.
- 29 April – women are permitted to take the University of Oxford entrance examination for the first time.[5]
- 5 June – Niger River basin becomes a British protectorate.[1]
- 9 June – William Ewart Gladstone's Liberal government is defeated in a vote of no confidence following criticism of the fall of Khartoum and violence in Ireland. Robert Cecil, Marquess of Salisbury forms a new Conservative government.[2]
- 18 June – Clifton Hall Colliery disaster: an explosion kills 178 in Salford.
- 24 June – Lord Randolph Churchill becomes Secretary of State for India.
- 26 June – John Everett Millais granted a baronetcy,[6] the first artist to accept a hereditary title (G. F. Watts refuses for a second time).
- 20 July – professional football is legalised.[5]
- 22 July – Caister Lifeboat capsizes: 8 of 15 crew are killed.
- 7 August – Criminal Law Amendment Act passes through Parliament, raising the age of consent from 13 to 16, and thereby outlawing child prostitution. The Labouchere Amendment to the Act outlaws "gross indecency" between males.[2]
- August – National Vigilance Association established "for the enforcement and improvement of the laws for the repression of criminal vice and public immorality".[7]
- 12 September
  - Bury F.C., formed in a meeting between the Bury Wesleyans and Bury Unitarians Football Clubs, play at Gigg Lane for the first time, beating a Wigan team 4–3.
- Arbroath 36–0 Bon Accord, the all-time largest margin of victory in professional football.
- 29 September – opening of the Blackpool tramway, the first to be electrically powered.\(^5\)
- 30 September – a British force abolishes the Boer republic of Stellaland and adds it to British Bechuanaland.
- October – Third Burmese War begins.\(^2\)
- 3 October – Millwall F.C. is founded by workers on the Isle of Dogs in London as Millwall Rovers.
- 23 November – general election. Liberals under Gladstone hold the largest number of seats, but Salisbury remains Prime Minister with the support of the Irish Party.\(^1\)
- 28 November – British occupy Mandalay,\(^1\) Burma annexed to British India.

Undated

- early – John Kemp Starley of Coventry demonstrates the first Rover safety bicycle, the first practical example of the modern bicycle.\(^8\)
- The first modern pedestal flush toilet is demonstrated by Frederick Humpherson of the Beaufort Works, Chelsea.\(^9\)
- Soldiers’ and Sailors’ Families Association established to provide charitable assistance.
- Soap manufacturer Lever Brothers founded.\(^2\)
- Completion of Sway Tower in Hampshire, England, designed by Andrew Peterson using concrete made with Portland cement. It remains the world's tallest non-reinforced concrete structure.\(^10\)[\(^11\)]
- "Glasgow Boys" painters first exhibit collectively, at the Glasgow Institute of the Fine Arts.
- Stanhope Forbes' Newlyn School painting *A Fish Sale on a Cornish Beach*.

Publications

- Richard Francis Burton’s *The Book of the Thousand Nights and a Night: A Plain and Literal Translation of the Arabian Nights Entertainments*
- *Dictionary of National Biography* begins publication under the editorship of Leslie Stephen.
- H. Rider Haggard’s novel *King Solomon’s Mines*.\(^2\)
- George Meredith’s novel *Diana of the Crossways*.\(^2\)
- Daniel Owen's long novel *Hunangofiant Rhys Lewis, Gweinidog Bethel*, the first written in Welsh.
- Walter Pater’s novel *Marius the Epicurean*.\(^2\)
- Old Testament in the Revised Version of The Bible.\(^12\)
- The magazine *The Lady* is first published.
Births

- 15 February – Princess Alice of Battenberg (died 1969)
- 7 March – John Tovey, admiral of the fleet (died 1971)
- 11 March – Malcolm Campbell, land and water racer (died 1948)
- 9 June – John Edensor Littlewood, mathematician (died 1977)
- 18 August – A. E. J. Collins, cricketer and soldier (died 1914)
- 11 September – D. H. Lawrence, English author (died 1930)

Deaths

- 26 January – Charles "Chinese" Gordon, general (killed in battle) (born 1833)
- 8 April – Susanna Moodie, author (born 1803)
- 5 June – Julius Benedict, English composer (born 1804)
- 8 August – Charles Wood, 1st Viscount Halifax, politician (born 1800)
- 1 October – Anthony Ashley-Cooper, 7th Earl of Shaftesbury, politician and philanthropist (born 1801)
- 26 November – Thomas Andrews, chemist (born 1813)

References


### See also


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