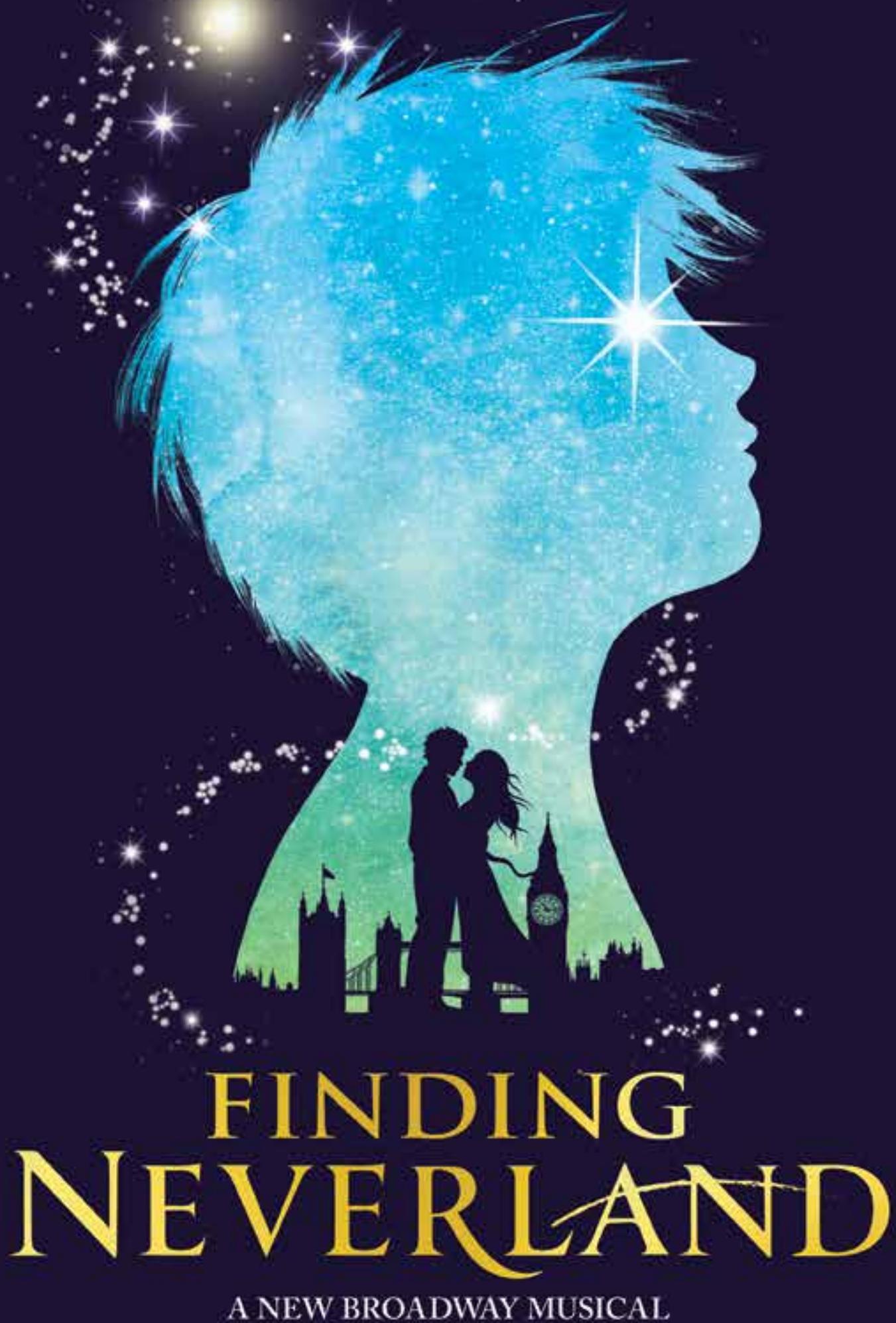


The Story of How Peter Became Pan



# FINDING NEVERLAND

A NEW BROADWAY MUSICAL

Weinstein Live Entertainment    The Madison Square Garden Company  
Len Blavatnik    Ron Burkle    Radenko Milakovic    Bryan Cranston

IN ASSOCIATION WITH

Jason Blum    Broadway Across America    Stephen Bronfman    Rodgin Cohen    Michael Cohl    Jean Doumanian  
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Nederlander Presentations, Inc.    Dalip Pathak    Marvin Peart    Steve Rattner    Jimmy Sommers    Peter Stavola

AND    The American Repertory Theater

PRESENT

# FINDING NEVERLAND

BOOK BY **James Graham**    MUSIC & LYRICS BY **Gary Barlow & Eliot Kennedy**

Based on the Miramax Motion Picture written by David Magee  
and the play *The Man Who Was Peter Pan* by Allan Knee

STARRING

**Matthew Morrison**    **Kelsey Grammer**

WITH **Laura Michelle Kelly**

**Carolee Carmello**

**Teal Wicks**

Alex Dreier    Aidan Gemme    Jackson Demott Hill    Noah Hinsdale  
Sawyer Nunes    Christopher Paul Richards    Hayden Signoretti

AND

Courtney Balan    Dana Costello    Colin Cunliffe    Rory Donovan    Chris Dwan    Kevin Kern    Josh Lamon  
Melanie Moore    Mary Page Nance    Fred Odgaard    Emma Pfaeffle    Jonathan Ritter    Tyley Ross  
Julius Anthony Rubio    Paul Stade Smith    Ron Todorowski    Jamie Verazin    Jessica Vosk

SCENERY DESIGN

**Scott Pask**

COSTUME DESIGN

**Suttirat Anne Larlarb**

LIGHTING DESIGN

**Kenneth Posner**

FOURD DESIGN

**Jonathan Deans**

PROJECTION DESIGN

**Jon Driscoll**

HAIR & MAKEUP DESIGN

**Richard Mawbey**

ILLUSSION

**Paul Kieve**

AIR SCULPTOR

**Daniel Wurtzel**

FLYING EFFECTS

**Production Resource Group**

MUSIC DIRECTOR

**Mary-Mitchell Campbell**

VOCAL DESIGNER

**AnnMarie Milazzo**

MUSIC COORDINATOR

**Howard Joines**

CASTING BY

**Telsey + Company**  
**Patrick Goodwin, CSA**

ADVERTISING

**SpotCo**

PRESS REPRESENTATIVE

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**Daniel Hoyos**

PRODUCTION MANAGEMENT BY

**Juniper Street Productions, Inc.**

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**Nancy Harrington**

EXECUTIVE PRODUCER  
NATIONAL ARTISTS MANAGEMENT COMPANY

**Barry & Fran Weissler**  
**Alecia Parker**

EXECUTIVE PRODUCER  
WEINSTEIN LIVE ENTERTAINMENT

**Victoria Parker**

GENERAL MANAGER

**B.J. Holt**

PRODUCED BY

**Harvey Weinstein**

ORCHESTRATIONS BY

**Simon Hale**

MUSIC SUPERVISION AND

DANCE AND INCIDENTAL MUSIC ARRANGEMENTS BY

**David Chase**

CHOREOGRAPHY BY

**Mia Michaels**

DIRECTED BY

**Diane Paulus**

"Finding Neverland" was developed and premiered at The American Repertory Theater at Harvard University, Diane Paulus, Artistic Director, Diane Berger, Producer. Based on the film produced by Richard Gladstein, Associate Producers Nellie Bellflower and Tracey Becker/Previous Production Executive Producer Robert Ahrens.



*WE BEGIN ON A NIGHT  
WHEN IT SEEMED...  
I HAD TO LEARN TO FLY*



## HARVEY WEINSTEIN

Producer

Growing up, my relationship with musicals was tumultuous at best - when I first saw *The Sound of Music*, I ran out of the theater the minute the nuns came on. However, I re-discovered movie musicals after my father's death. I didn't know what to do with myself, and found myself at the Regency Theater in New York where they were playing a double bill of *An American in Paris* and *Singin' in the Rain*. I was blown away. Those films transported me to a whole new place and from that minute on, I was a fan of a new group of directors - Minnelli, Donen, Kelly, Fosse.

I'm most known as a film producer, and over my career I've had the pleasure to make movies with the best of the best, including Johnny Depp and Kate Winslet on the movie *Finding Neverland*. But anyone will tell you that first and foremost, I'm a student of cinema - I watch everything,

read everything, and make sure that I do my homework. To produce *Finding Neverland* as a musical, I had to go back to school. I read every book I could get my hands on about the history of theater and discovered the fascinating stories behind the famous musicals we all love.

I learned that *Fiddler on the Roof* didn't always feature "Tradition." That was a relief to hear when we were adding in a new opening number a few days before Opening Night. I read about how Bernstein, Robbins, Comden and Green were tight knit friends who made their Broadway debuts together with *On the Town*. On *Finding Neverland*, I was lucky to be part of our own tight knit troupe making our Broadway debuts - the Lost Boys - made up of myself, Gary Barlow, Eliot Kennedy and James Graham.

But what would the Lost Boys be without their Wendy? Our Wendy is Diane Paulus, our brilliant and fierce leader, who was the ultimate partner in every aspect of bringing this show to life. Once we added the gutsy Mia Michaels, who pushed every boundary with her innovative choreography, we became an instant family. *Finding Neverland* is an achievement we all share.

We really worked hard to get every detail right. Together, we read pages and pages of J.M. Barrie's writing, pored over every form of research to ensure that we left no stone unturned, and James Graham and I worked through every letter to make sure the words were perfect. And it's not easy to find an actor who can emulate Johnny Depp's charisma and playfulness while having the chops to sing Gary and Eliot's score, but we found him in Matthew

Morrison, who leads our tireless and dedicated cast alongside the formidable Kelsey Grammer, who plays the dual roles of producer Charles Frohman and swashbuckling Captain Hook with humor, confidence and style. Finally, Laura Michelle Kelly, who has been with us since the very beginning, breathes warmth and charm into her portrayal of Sylvia Llewelyn Davies, and somehow makes it seem completely effortless.

At the end of the day, I did this for my daughters. They rarely agree on anything, however they unanimously loved the movie *Finding Neverland*, and now the musical too. And although producing a musical is the hardest thing I've ever done, this has been one of the most rewarding experiences of my life.

*JAMES, DARLING,  
ALL OF LONDON IS HERE  
TO CELEBRATE YOU.*

*SO... YOU WANT  
SOMETHING NEW  
THAT'S NOT DIFFERENT,  
BECAUSE IT'S THE SAME,  
JUST NOT OLD, BUT IT'S  
NEWER, JUST NOT  
DIFFERENT.*



Kelsey Grammer, Matthew Morrison



Aidan Gemme

*YOU SHOULD KNOW  
THAT WE'RE **THE PIRATES  
OF KENSINGTON!***



*WHEN YOU LOOK  
TELL ME WHAT  
DO YOU SEE?*

*JUST A DOG  
IN A PARK.*

Matthew Morrison, Jack, Aidan Gemme

*BUT LOOK WITH YOUR EYES,  
HE'S A GREAT RUSSIAN BEAR!*

*IT'S MORE THAN A BENCH IN A PARK  
YOU MUST BELIEVE  
LOOK AGAIN, IT'S A ROCKET  
THAT'S HEADING FOR MARS*

**BELIEVE,  
BELIEVE,  
BELIEVE!**





## DIANE PAULUS Director

Not every movie should be made into a musical. When Harvey Weinstein asked me if I would consider working on an adaptation of the 2004 Miramax film *Finding Neverland* starring Johnny Depp and Kate Winslet, the first thing I did was rewatch the movie. In fact, I had a viewing party with my two daughters who were then 6 and 8. We also watched the television recording of *Peter Pan* starring Mary Martin. My daughters found it hard to watch the original *Peter Pan* - it felt dated to them - but they were hooked by *Finding Neverland*. The "story behind the story" appealed to them; they were

enthralled by the Llewelyn Davies family - and in particular, by how those boys gave J.M. Barrie the inspiration to write *Peter Pan*. In rewatching the film, I was also struck by the whimsy of the story in which the mind of J.M. Barrie and his flights of imagination take over various scenes. This should be a musical, I thought to myself, and one that I could make for my two daughters.

Harvey also gave me a CD with a few songs by the composers Gary Barlow and Eliot Kennedy that they wrote in response to viewing the movie. I was instantly attracted to their British pop sound, which, for me, evoked the world of J.M. Barrie's imagination trying to break free of the strictures of Edwardian society. Among their earliest songs were "What You Mean to Me," "When Your Feet Don't Touch the Ground," and the title song, "Neverland." "Believe" and "Stronger" followed soon thereafter; they were on a roll, channeling J.M. Barrie's journey and delivering one gorgeous melody after another. Enter the witty and talented British playwright James Graham, our book writer, who simultaneously started working with me on outlines of how the action of the film could be adapted into the form of a musical. The process of building the show was well underway, with many creative meetings in New York and London, Skype conferences to stay in constant touch, and mp3s of songs emailed back and forth at all hours of the night. Not only were we creating our own adaptation of the film, but

we were constantly "adapting" our own material, trying out various versions of songs at different places in the show, and doing innumerable rewrites on the scenes. The work was evolving in thrilling ways, thanks to the generous and collaborative spirit of Gary, Eliot, James and the collective brain trust of our musical supervisor David Chase, our vocal designer AnnMarie Milazzo, our music director Mary-Mitchell Campbell, our Associate Director Nancy Harrington and our Assistant Director Mia Walker.

All of this work on the script and score led to the birth of our production at the American Repertory Theater at Harvard University, where we premiered the musical in the summer of 2014. Mia Michaels joined the team as choreographer, and her delightfully playful and searing emotional movement created a whole new layer to our storytelling. We were learning on our feet - and throughout our entire process of rehearsal, tech, and previews, we continued to change the show in an effort to clarify the storytelling. Audiences fell in love with the production in Cambridge, but we knew we still had work to do moving forward to Broadway. Hundreds of changes went into the production before we opened at the Lunt-Fontanne Theatre in April 2015 - everything from new songs, to new costume designs, set pieces, video sequences, new scenes, new lyrics for existing songs, and new ideas for production numbers. I will never forget when the dance break in the song

"Play" was developed one afternoon in my living room with everyone from the creative team shouting out their favorite nursery rhymes; and "We're All Made of Stars" became a song played by George on a ukulele, largely inspired by Sawyer Nunes (our original George) who marched around the rehearsal room playing his ukulele as part of a character exercise.

Through it all, the entire company, including our brilliant designers and our exceptionally talented and dedicated cast, poured their hearts, minds and souls into the production, integrating changes every day, never faltering in their faith in the process. What kept us going? Our love of the story and the impact we were witnessing it was having on audiences. When J.M. Barrie wrote *Peter Pan* in 1904, it was avant-garde to tell a story with mermaids, pirates, a crocodile with a ticking clock in its stomach, and boys who never grow up. It was this spirit of artistic risk-taking that inspired me in the creation of our musical, and the underlying emotional journey that I knew hooked my two daughters when they first watched the film. It is a story that does not shy away from the challenges we experience in life - whether they be creative struggles or personal loss. And it is a story that affirms the power of creativity and the imagination to help us through the tough times, to find resilience and to remind us never to forget the child that lives inside us all.



# WHEN ARE YOU GOING TO GROW UP?!

*ALL THAT  
MATTERS NOW  
IS WHERE WE GO  
FROM HERE  
THERE'S AN  
EASIER WAY  
IF WE LIVE  
FOR TODAY  
THE SINGING  
IN MY HEART  
IS ALL THAT  
MATTERS*



Laura Michelle Kelly

Aidan Gemme, Sawyer Nune



**BOYS SHOULD NEVER  
BE MADE TO GO TO BED.  
THEY ALWAYS WAKE UP A DAY OLDER...**



Aidan Gemme, Laura Michelle Kelly



**WE'LL BE YOUNG, THAT'S HOW WE'LL STAY. EV'RY WISH IS A COMMAND,  
WE WILL FIND OURSELVES IN NEVER, NEVERLAND.**

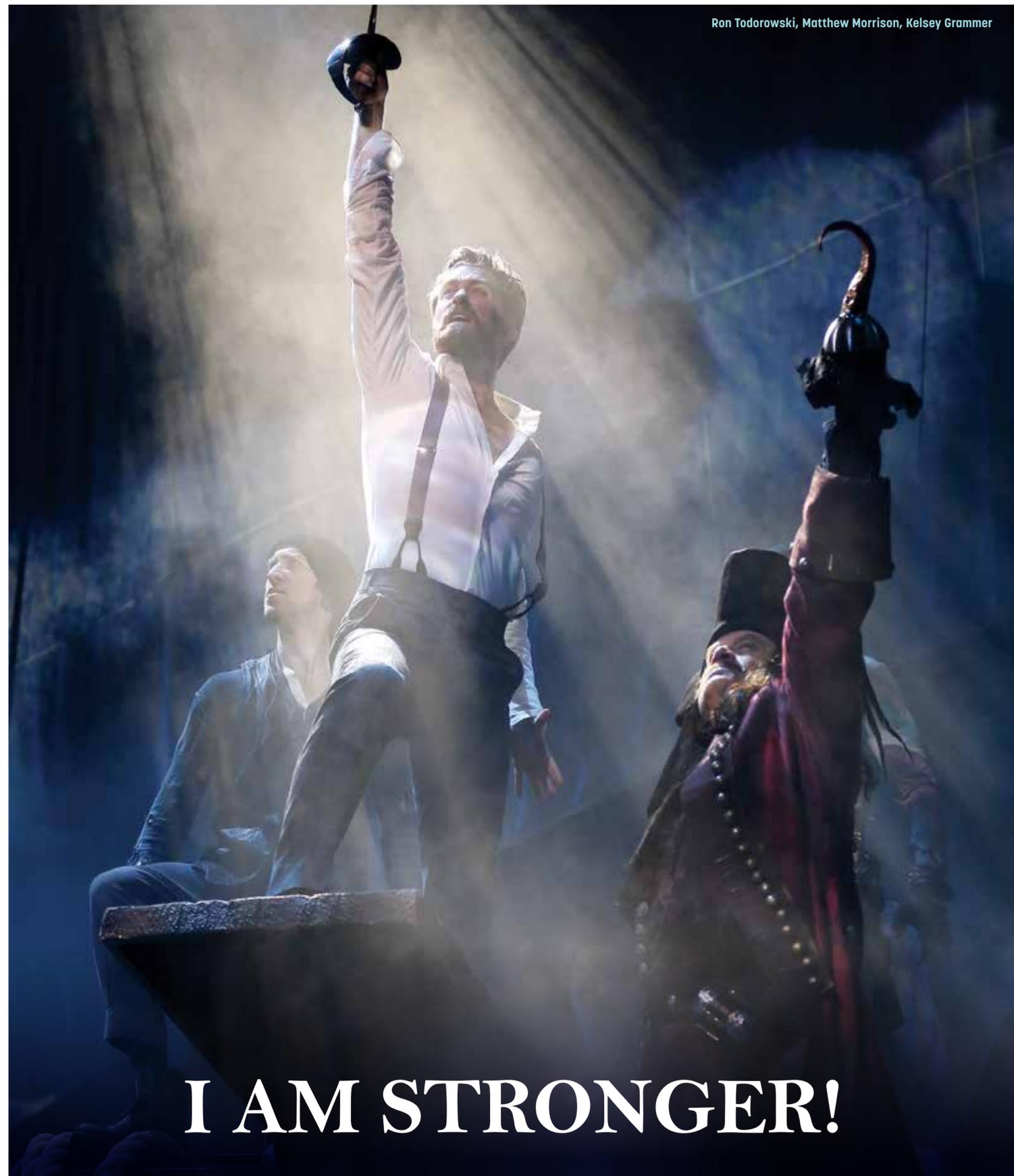
# I AM YOUR DARKER SIDE



THE ONE YOU KEEP IN SHADOWS, PREFER TO HIDE  
DEEP IN YOUR HEART YOU CAN'T DENY  
ALL OF YOUR FEAR KEEPS ME ALIVE  
WAITING HERE FOR YOU TO ARRIVE  
DON'T CHOOSE TO LIVE BY THE BOOK  
LET'S LIVE BY THE HOOK!

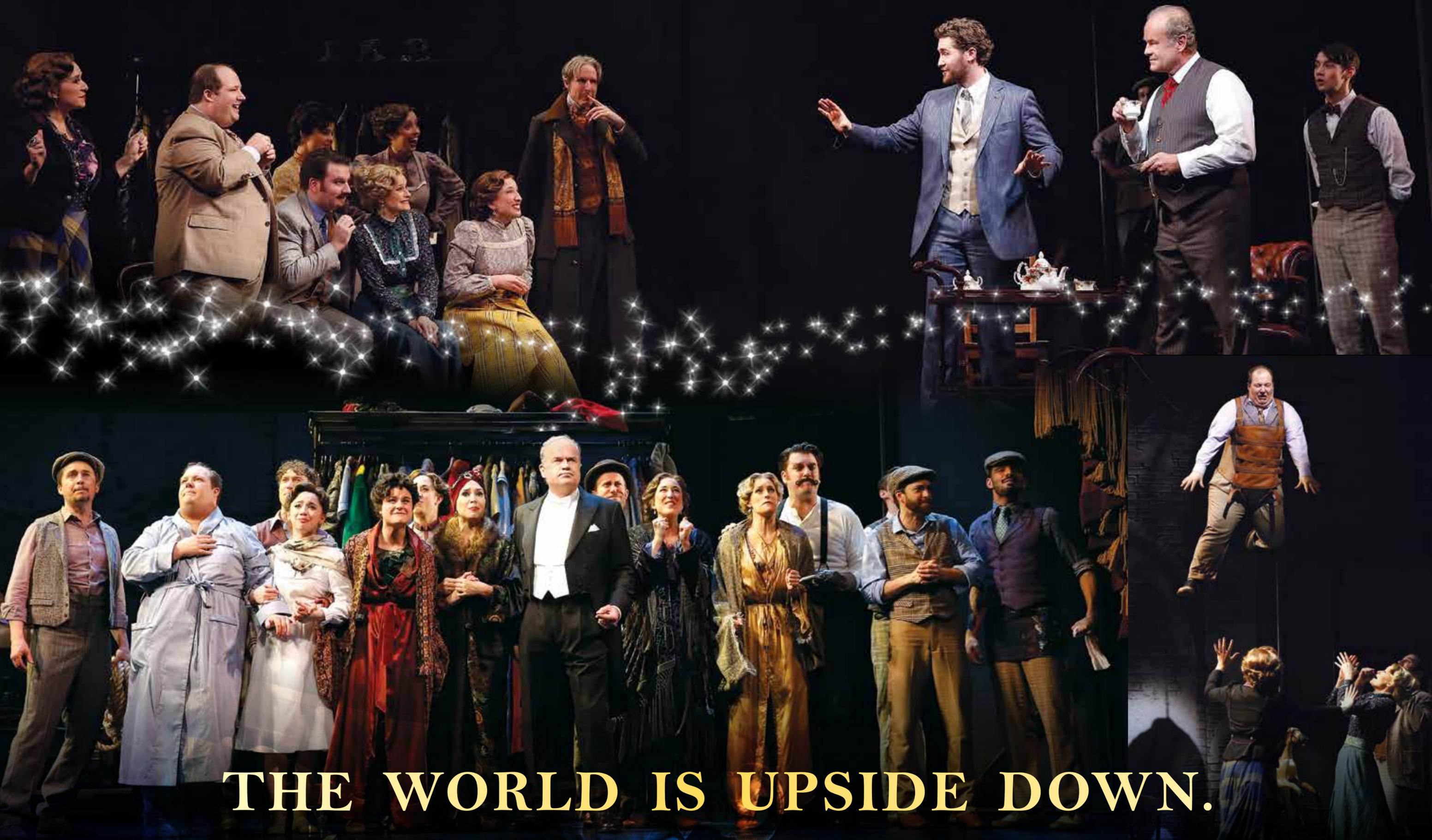
Kelsey Grammer, Rory Donovan

Ron Todorowski, Matthew Morrison, Kelsey Grammer



# I AM STRONGER!

GLAD YOU COULD JOIN US ON THIS MOST AUSPICIOUS DAY  
HOPE YOU FORGIVE MISTAKES AND ERRORS WE'RE JUST GETTING UNDER WAY



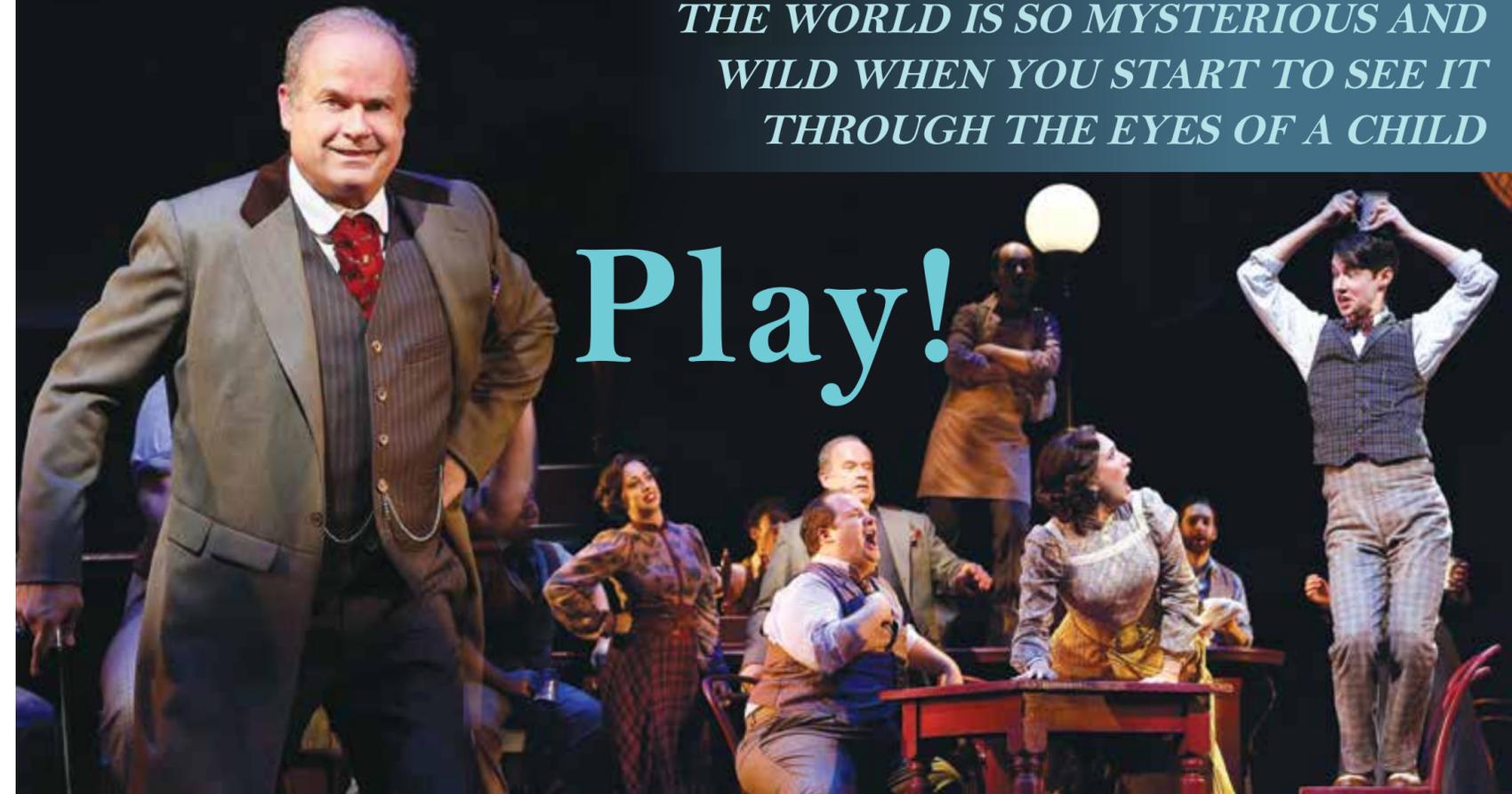
THE WORLD IS UPSIDE DOWN.

*EV'RY STAR THAT'S EVER FALLEN  
KNOWS THE WAY TO WHERE WE'RE GOING  
NOW I REALLY KNOW JUST WHAT YOU MEAN TO ME*



Laura Michelle Kelly, Matthew Morrison

*THE WORLD IS SO MYSTERIOUS AND  
WILD WHEN YOU START TO SEE IT  
THROUGH THE EYES OF A CHILD*



**Play!**

*WE WERE YOUNG AND HAVING FUN  
PLAYING ALL OUR CARES AWAY*

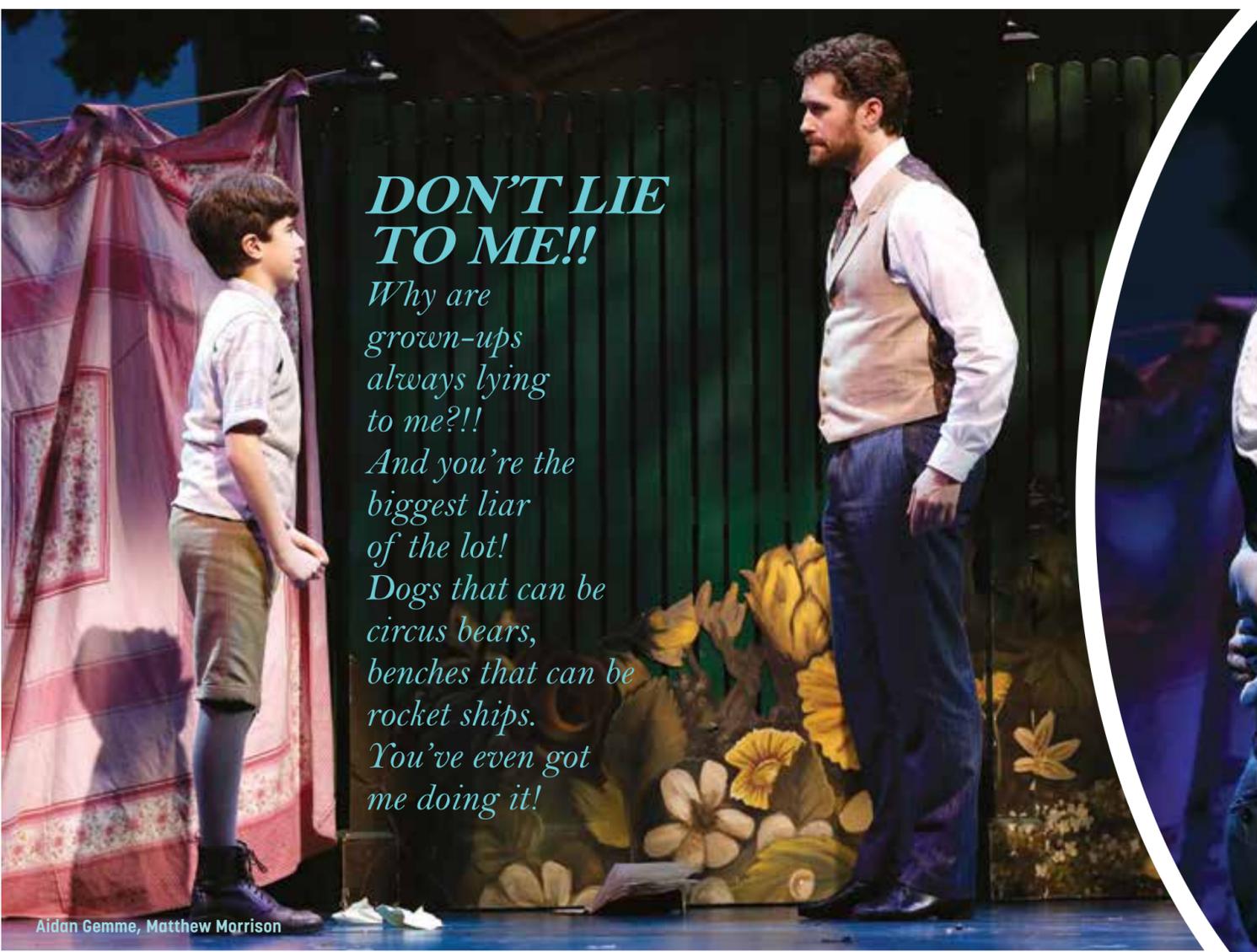


**Play!**

**Play!**

*WE'RE ALL MADE OF STARS. WE'RE ALL MADE OF DREAMS  
NO MATTER WHO YOU ARE. YOU CAN DO WHAT YOU WANT.  
GO WHERE YOU LIKE. BE WHO YOU WANNA BE.*

Matthew Morrison, Aidan Gemme



***DON'T LIE  
TO ME!!***

*Why are  
grown-ups  
always lying  
to me?!!  
And you're the  
biggest liar  
of the lot!  
Dogs that can be  
circus bears,  
benches that can be  
rocket ships.  
You've even got  
me doing it!*

Aidan Gemme, Matthew Morrison



***WHEN YOUR FEET  
DON'T TOUCH THE GROUND  
TOUCH THE GROUND  
WHEN YOUR VOICE  
WON'T MAKE A SOUND  
MAKES A SOUND  
HERE IT'S SAFE  
IT TELLS THE TRUTH  
IN THIS PLACE  
THERE'S NO USE  
ABOVE THE CLOUDS  
FOR CLOUDS  
WHEN YOUR FEET  
DON'T TOUCH THE EARTH  
TOUCH THE EARTH***

PICTURE A LAND THAT YOU NEVER HAVE SEEN  
WHERE LIFE IS ETERNAL AND EVERGREEN  
A FUTURE OF HAPPINESS ALL IN YOUR HANDS



ALL IN THIS PLACE OF YOUR DREAMS, HERE INSIDE  
**NEVERLAND**





FINDING  
NEVERLAND

A NEW BROADWAY MUSICAL