



Changing stages essay portfolio

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1.

Frantic Assembly is a 'British theatre company [...] whose style is a [...] fusion of text, music and movement', according to Aleks Sierz.¹ Frantic produced its own version of *Othello* in 2008 and 2014, culminating in the company's collaboration with the National Youth Theatre in further revising the play in 2017. Their version of *Othello*, directed by Simon Pittman, situates the play in a modern pub setting to comment on issues relevant to contemporary society.² The depiction of Iago's character will form the focus of my essay, with Pittman portraying him as an intelligent, quick-minded, and calculated individual. This contrasts frequent interpretations of his character, such as Fred West's view that he is 'highly impulsive like all psychopaths', which portrays him as an evil, illogical, and irrational individual.³ Pittman draws on aspects of Iago's character from Shakespeare's original play, such as his ambiguous motives, but responds to this ambiguity by asserting his character type through theatrical techniques including physical theatre and the use of props.

By using physical theatre, Frantic present Iago, played by Jamie Rose, as an intelligent character rather than an illogical or irrational one. Physical theatre is a style of theatre that emphasises 'physicality, movement and the body' over the text itself and here, Pittman uses dance sequences and movement to narrate events in the play.⁴ During Iago's soliloquy at the end of Act 1, the characters onstage are dancing whilst Iago moves in and out of them conducting his plans. This is particularly striking as Iago has complete freedom of movement and is physically separate from the group, thus enabling his 'intellect and awareness of all that's going on around him'.⁵ He uses the pool table to gain further leverage from the group (see Figure 2 – Frantic used similar movement and spatial techniques in the 2014 and 2017 productions of *Othello*), aiding his ability to read fine details of the situation and conveying his level of intellect. Also, this places Iago in a 'power position' as he is looking down on everyone, thereby displaying his dominance over the other characters as he dictates events in *Othello*.⁶ This portrayal of Iago's character contrasts that of previous productions which often emphasise his evil and impulsive nature rather than his intelligence. For instance, Oliver Parker's adaptation of *Othello* in 1995 portrays Iago, played by Kenneth Branagh, as an evil character possessed by a strong desire for revenge. During his

¹ Aleks Sierz, 'An Introduction to Frantic Assembly', *Digital Theatre Plus* [n.d.] <<https://edu-digitaltheatreplus-com.nottingham.idm.oclc.org/content/guides/an-introduction-to-frantic-assembly>> [accessed 05 April 2022], p. 1.

² *Othello*, dir. by Simon Pittman (Frantic Assembly, 2017).

³ Fred West, 'Iago The Psychopath', *South Atlantic Bulletin*, 43:2 (1978), 27-35 (pp. 34-5).

⁴ [n.a.], 'A Concise Introduction to Physical Theatre', *Digital Theatre Plus* (05 November 2021) <<https://edu-digitaltheatreplus-com.nottingham.idm.oclc.org/content/guides/a-concise-introduction-to-physical-theatre>> [accessed 09 April 2022], p. 9.

⁵ Scott Graham, 'Othello Resource Pack', *Frantic Assembly* [n.d.] <<https://www.franticassembly.co.uk/resources/othello-resource-pack>> [accessed 09 April 2022], p. 12.

⁶ Boika Sokolova, 'New Recruits to the "Maverick" Squad: Othello, King Lear, and The Merchant of Venice in London, 2008/09', *Shakespeare Bulletin*, 30:2 (2012), 87-97 (p. 90).

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soliloquy, he plays with hot coals which reflects his burning, visceral rage, thus underpinning West's view of Iago as 'the most interesting and ingenious creation of vindictiveness known to man'.⁷ By contrast, Pittman's Iago dwells less on his anger towards Othello and more on how he is to enact his plots, thereby demonstrating his pragmatic and more rational nature.⁸

Additionally, Frantic use other elements of physical theatre to depict Iago's intelligence. Pittman employs slow-motion scenes which draw attention to certain moments in the play, thus enabling the audience to perceive events the same way Iago does. At the start of Act 2, Cassio and Desdemona interact in slow-motion as he greets her in an affectionate manner and kisses her hand, thus distinguishing their stillness from the liveness of Iago who is plotting at the side of the stage. Iago maintains a physical distance from them, observing as an onlooker whilst he uses their interaction to fuel his scheming. The slow-motion scene allows the audience 'to see the world through Iago's eyes', a technique termed 'IagoVision', as it emphasises the importance of this moment in Iago's mind.⁹ Iago is perceiving Cassio and Desdemona's greeting non-platonically and considering this as evidence of Desdemona's infidelity, which he intends to exploit when manipulating Othello. Later on, Iago imposes his vision and 'his perspective' onto Roderigo (see Figure 1), where he convinces him of the romantic potential between Cassio and Desdemona.¹⁰ This forms part of his plan as he seeks to use Roderigo to help him enact revenge on Othello, collecting evidence to support his scheming and using this to convince Roderigo to assist him in doing so.

Another way in which Frantic present Iago's intelligent and calculated nature is by using props, namely the balls on the pool table. The pool table forms the centre of the pub (see Figure 2) in which the play is set, a place inhabited by gangs and working-class people. Pittman set *Othello* here to explore contemporary issues affecting the working class such as urbanisation and unemployment, noting that this causes the characters to feel 'ignored and unrepresented – they see a world of plush modern developments [...] that aren't for them', thus fuelling tensions and rivalries between characters.¹¹ Subsequently, the pub becomes 'a mating ground [...] a dog-eat-dog kind of place', with Iago using his calculatedness to manipulate Othello.¹² Early in the production, Othello is playing with the balls on the pool table, placing the white ball on top of the black ball. Given 'the metaphorical potential of the white and black ball' as symbolic of Othello and Iago, it is plausible that this moment conveys Iago's control of Othello's mental state.¹³ By using a pool table in the production, a game which requires players to plan their moves ahead, Pittman conveys Iago's skill in always remaining one step ahead of Othello and constantly planning his next move. Furthermore, since Aoife Monks stated that 'objects [...] function like catalysts for 'real' acting', it can be argued that the pool table symbolises the relationship between Othello and

⁷ Hervey Cleckley, *The Mask of Sanity*, 2nd edn (St. Louis: C. V. Mosby, 1950), pp. p370-1.

⁸ CelestialNM, *Iago's Monologue*, online video recording, YouTube, 28 April 2007, <<https://www.youtube.com/watch?v=V82rzXwvJKE>> [accessed 20 April 2022].

⁹ Scott Graham, 'Frantic Digital – Othello', *Frantic Assembly* [n.d.] <<https://www.franticassembly.co.uk/frantic-digital/othello-1>> [accessed 01 April 2022].

¹⁰ Ibid.

¹¹ [n.a.], *Othello* programme, (Ambassadors Theatre, 2017), p. 11.

¹² Ibid, p. 6.

¹³ Graham, 'Othello Resource Pack', p. 26.

Iago; the black ball is always the last to be potted, ergo representing Iago's mental entrapment of Othello.¹⁴

In conclusion, Frantic Assembly present Iago as an intelligent and calculated character, with Pittman moulding him into a more contemporary figure by rooting him in the working-class, gang culture in which the production is set. Also, he builds on elements of Iago's character from Shakespeare's original play, such as his ambiguous motives. By enabling the audience to engage with the inner workings of his mind, Pittman conveys that Iago is more than a malicious, 'manipulative [...] motiveless psychopath', thus illustrating a greater depth to his character rather than casting him into the restrictive category of a villain.¹⁵

2.

Maude Adams was 'the first and only actress to play Peter [Pan] in America from 1905 to 1916', and she was responsible for the initial popularity of *Peter Pan* in America.¹⁶ Her success on stage made Peter 'an American icon and [she] became the most famous American actress of her generation', according to Patrick Tuite.¹⁷ Adams' contribution to the success of J. M. Barrie's *Peter Pan* was fundamental, aiding both the reception of the production and its commendable reputation. When examining her influence, it is important to consider how she was received by contemporary audiences and how she moulded the character of Peter as well as the production itself.

Adams' appearance was perfectly suited to Peter and enabled her to capture the essence of his character, culminating in a positive reception of the production. For instance, she used her 'small size and pretty features' to project an image of daintiness and delicacy, aiding the perception of Peter as a child and fairy.¹⁸ Adams was 'just five feet tall and weighed barely one hundred pounds', hence portraying a youthful, prepubescent identity.¹⁹ In Figure 8, it is evident that Adams is short; she is slender, frail and has small feet. Consequently, according to a performance review in the *New York Times*, she depicted a Peter who was '[t]rue to the fairy idea [and] true to the child nature'.²⁰ Had Adams been tall and less dainty, Peter's character would not have embodied the fantasy, fairy motif of the play. Maude's characterisation influenced future iterations of Peter's character, such as in P. J. Hogan's film of *Peter Pan* (2003). Here, Peter is played by teen Jeremy Sumpter who, as seen in Figure 11, has a young, baby-looking face. Also, he is short and skinny (see Figure 12), thereby portraying Peter as a delicate youth who epitomises Barrie's fairy child. This demonstrates how Maude defining Peter's character influenced future casting choices and set a precedent for depictions of his part. Moreover, 'her nunlike, virginal reputation' helped popularise her Peter.²¹ As Patrick Tuite notes, '[s]he did not attempt to question patriarchal norms, and instead [...] exemplified the best American virtues' of innocence and chastity.²²

¹⁴ Aoife Monks, 'Human Remains: Acting, Objects, and Belief in Performance', *Theatre Journal*, 64:3 (2012), 355-71 (pp. 356-8).

¹⁵ Graham, 'Frantic Digital – Othello'.

¹⁶ Patrick Tuite, "'Shadow of [a] girl": An Examination of Peter Pan in Performance', in *Second Star to the Right: Peter Pan in the Popular Imagination*, ed. by Allison Kavey and others (New Brunswick: Rutgers University Press, 2008), p. 117.

¹⁷ Ibid, p. 117.

¹⁸ Ibid, p. 119.

¹⁹ Kim Marra and Thomas Postlewait, *Strange Duets: Impresarios and Actresses in the American Theatre, 1865-1914* (Iowa City: University of Iowa Press, 2006), p. 95.

²⁰ Bruce Hanson, *Peter Pan on Stage and Screen, 1904-2010*, 2nd edn (Jefferson: McFarland, 2011), p. 56.

²¹ Marra and Postlewait, *Strange Duets*, p. 103.

²² Tuite, *Second Star to the Right*, p. 127.

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As such, she became a sweetheart figure adored by the nation, with ‘large crowds at the Empire’s stage door’ waiting to see her.²³ This demonstrates how popular her Peter was with the American public.

In addition, Adams’ appearance aided the success of *Peter Pan* because she defined the look of Peter’s character and his identity, creating a legacy and expectation for future actors playing Peter. There were aspects of Peter’s character that Adams was pivotal in creating since she designed Peter’s ‘hat and costume’, as seen in Figure 9.²⁴ Key to Peter’s character was his hat, made of thin material with a feather attached to it, and this part of his costume can be seen in other revivals of the production such as Disney’s *Peter Pan*.²⁵ In Figures 9 and 10, Peter’s hat is small and flimsy, much like Adams herself, and it has a delicate feather attached to it, serving to highlight Peter’s dainty and fairy-like character. According to Aoife Monks, ‘[i]t is difficult [...] to establish clear distinctions between actors and their clothes’, and Peter’s hat is a visual representation of his character, that is, a feeble, slight fairy child.²⁶ In this way, Adams’ appearance discussed above perfectly suits the character of Peter and his clothing, with critics such as Cora Diaz noting how ‘the play and she seemed made for each other’.²⁷ Furthermore, Adams’ creation of Peter Pan’s collar (see Figure 9) ‘influenced the [ladies’] fashion industry’ as it became a popular garment worn by women at the time.²⁸ As such, Adams directly influenced the appearance of Peter’s character which has stuck with Peter throughout time, thus aiding the popularity of *Peter Pan* as a production.

Also, Adams influenced *Peter Pan* by contributing to the performance itself which yielded a hugely positive audience reception. In fact, she was more than an actress in Charles Frohman’s organisation; she ‘directed the final run-throughs of *Peter Pan* before its American premiere’, thus demonstrating her ability to work behind the scenes as well as on stage.²⁹ In this sense, she moulded the play itself and how audiences expect the play to be today. Additionally, she used her skills as an accomplished actress to shape the performance of *Peter Pan* and create a legacy for Barrie’s play. In one of her performances, during the scene involving Tinker Bell almost dying, ‘Maude boldly moved to the front of the stage [...] and] created a completely new, intimate dynamic between actor and audience’ in which she directly addressed the audience.³⁰ She asked “Do you believe in fairies?” [...] to which the audience responded] “Yes! Yes! We believe in fairies!”.³¹ This improvised scene became a performance tradition on Adams’ tour of the production, as ‘[n]early every child in New York [...] longed impatiently to have a part in it’.³² Thus, her influence was crucial in developing the pantomime aspects of the production and simultaneously popularising the play amongst Americans.

²³ Armond Fields, *Maude Adams: Idol of American Theatre, 1872-1953* (Jefferson: McFarland, 2004), p. 196.

²⁴ Hanson, *Peter Pan on Stage and Screen*, p. 62.

²⁵ *Peter Pan*, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953), <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].

²⁶ Aoife Monks, *The Actor in Costume* (London: Palgrave Macmillan, 2009), p. 3.

²⁷ Cora Diaz, ‘Serendipity in the Theatre: Maude Adams as James M. Barrie’s American Muse’, *The Journal of Creative Behaviour*, 37:3 (2003), 193-214 (p. 205).

²⁸ Hanson, *Peter Pan on Stage and Screen*, p. 62.

²⁹ Marra and Postlewait, *Strange Duets*, p. 129.

³⁰ Fields, *Maude Adams*, p. 190.

³¹ *Ibid*, p. 190.

³² Daniel Frohman and Isaac Frederick, *Charles Frohman: Manager and Man* (Manhattan: Harper & Brothers, 2008), eBook, Project Gutenberg, Chapter 8.

In conclusion, Adams had a huge influence on Barrie's play, both on and offstage; she worked as a director and costume designer, as well as pioneering the way the play was delivered to the audience. Crucially, she shaped the essence of Peter's childish, innocent character and defined his appearance, gaining a hugely positive audience reception in doing so. Hence, a critic for the *Boston Transcript* asserted that 'it was hardly Barrie's play that Miss Adams acted [...] she appeared in a version of her own', using her creativity to mould the character of Peter and the production itself.³³ Therefore, she was hugely influential in setting a precedent for the depiction of Peter's character, as well as shaping the way the production itself ran.

3.

James Matthew Barrie's *Peter Pan*, first performed in 1904, has been adapted many times in the twentieth and twenty first centuries for various audiences, purposes and genres, including 'pantomime, musical theatre, and film'.³⁴ In this essay, I will be focusing on Disney's adaptation of *Peter Pan* (1953) which utilised animated cartoon characters to present Barrie's tale in a new light.³⁵ According to Julie Sanders, adaptations 'take a text [...] and deliver it [...] to different or additional audiences', with Disney having transformed Barrie's ethereal, 'delicious creature' of Tinker Bell into a sexualised, lustful character.³⁶ This made the film more fitting for contemporary, older audiences as she became a mature, quasi-adult figure.

One way in which Barrie's *Peter Pan* has been adapted using technology is through Disney's sexualisation of Tinker Bell and her appearance. Rather than having her appear like she did in previous stage productions as 'the traditional ball of light', Hamilton Luske, Clyde Geronimi, and Wilfred Jackson gave Tink the figure of a woman, albeit animated, to emphasise her feminine features and physicality.³⁷ She had a petite, hourglass figure with a small waist and wide hips, as well as bright blue eyes, red lips and pretty blonde hair (see Figure 3). Furthermore, she wore a short, tight, green dress (made from leaves) with a low neckline which easily revealed her figure to viewers. As Leonard Maltin notes, Walt Disney instructed his illustrators to 'put just enough clothes on her so we don't get busted', hence conveying her sexualisation and exaggerated femininity.³⁸ This depiction of Tink influenced later versions of Barrie's play, such as P. J. Hogan's *Peter Pan* (2003); Tinker Bell (played by Ludivine Sagnier) had 'blonde hair bobbed quite fashionably [...] and] a tight-fitting gown of green leaves', thus demonstrating how clothing and hairstyles choices can be used to highlight her sexual allure.³⁹ Disney's portrayal of her character was based on 'the pin-up girls of [...] post-war America], such as Betty Grable' who, as seen in Figure 4, poses for the camera in tight, revealing clothes.⁴⁰ Additionally, Walt Disney 'admitted he'd instructed his artists to use the nude photographs of Marilyn [Monroe] as their model' for Tink, as she was

³³ Hanson, *Peter Pan on Stage and Screen*, p. 57.

³⁴ Lucie Sutherland, *J. M. Barrie's Peter Pan* (Abingdon: Routledge, 2018), p. 49.

³⁵ *Peter Pan*, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].

³⁶ Julie Sanders, *Adaptation and Appropriation*, 2nd edn (Abingdon: Routledge, 2015), p. 27; J. M. Barrie, *Peter Pan and Other Plays*, ed. by Peter Hollindale (Oxford: Oxford University Press, 1995), I.I. 427 SD.

³⁷ Douglas Brode, *Multiculturalism and the Mouse: Race and Sex in Disney Entertainment* (Austin: University of Texas Press, 2006), p. 133.

³⁸ Leonard Maltin, *The Disney Films* (New York: Crown Publishers, 1973), p. 109.

³⁹ Murray Pomerance, 'Tinker Bell, the Fairy of Electricity', in *Second Star to the Right: Peter Pan in the Popular Imagination*, ed. by Allison Kavey and others (New Brunswick: Rutgers University Press, 2008), p. 40.

⁴⁰ Deborah Cartmell and Imelda Whelehan, "'To Die Would be an Awfully Big Adventure': The Enigmatic Timelessness of Peter Pan's Adaptations', *Cadernos de Tradução*, 1:7 (2001), 93-107 (p. 97).

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a pin-up girl and sex symbol of the period, thus imbuing Tink's character with an air of eroticism.⁴¹

Additionally, Disney used technology to adapt Barrie's play by presenting Tinker Bell as a seductive character. Luske, Geronimi and Jackson presented her as an enticing individual who sought to use her attractive features to seduce Peter. For example, in the nursery scene, Tink landed on a mirror and looked pleasingly and adoringly at herself, studying her features and the size of her hips (see Figure 5). Similarities can be drawn between this image of Tinker Bell and Betty Grable's pin-up (see Figure 4), as both women drew attention to their behinds, using their curves to allure men. Later in the scene, Tink got stuck in the keyhole of the cupboard drawer and then 'delight[ed] in wagging her derrière in the viewer's face' (see Figure 6).⁴² Ironically, this occurred whilst Wendy spoke to Peter, thus arousing Tink's jealousy and fuelling her attempt to entice Peter. As such, Disney emphasised the idea of Tinker Bell's romantic interest in Peter and thus portrayed her as Peter's seducer. This depiction of her influenced subsequent versions of the play, such as Steven Spielberg's *Hook* (1991) in which 'seductive energies' permeated the film as Tink (played by Julia Roberts) initiated a kiss with Peter.⁴³ This contrasts Barrie's more innocent depiction of Tinker Bell in which he highlights her innocence. For example, in the nursery scene, she 'pops into the [cupboard] drawer', with the euphonic verb here denoting her dainty and ethereal nature which juxtaposes the mature, lustful character she became in Disney's version.⁴⁴

Disney also used animation technology to adapt Barrie's *Peter Pan* by portraying Tinker Bell as a jealous character with a strong, romantic interest in Peter. The directors presented her in a more demeaning light, outlining her aggressive nature as a product of her vehement desire. For instance, after Tink learnt that Peter had saved Wendy from the attack on her, she turned a deep red colour (see Figure 7). Moreover, she had an angry look on her face and paired with the colour red, this illustrated her rage as Wendy did not get hurt and subsequently remained a sexual competitor. The swift colour change from Tink's yellow glow to red, a technique that would not be possible on stage, signified a deeper change in her character; she was no longer Barrie's innocent fairy and instead possessed a deep, jealous hatred of Wendy. Whilst Barrie's play referred to Tink's 'expression [...] of fury' here, Disney's adaptation explored this further; critics such as Heather Shipley argued that Tink became a 'vengeful mistress' in this adaptation as she felt severely disrespected by Wendy and perceived her as an enemy.⁴⁵ In her jealous rage, Tink set 'a leaf on fire with her anger', thereby making her fury tangible and showing its destructive nature.⁴⁶

In conclusion, whilst Barrie's *Peter Pan* displayed a softer, more innocent Tinker Bell, Disney's adaptation of the play transformed her into a sexualised and aggressive character. She became more mature, possessing lustful feelings for Peter and attempting to seduce him through her feminine beauty. It was through animation technology that this was possible;

⁴¹ Brode, *Multiculturalism and the Mouse*, p. 133.

⁴² Pomerance, *Second Star to the Right*, p. 35.

⁴³ Peter Hollindale, 'A Hundred Years of Peter Pan', *Children's Literature in Education*, 36:3 (2005), 197-215 (p. 198).

⁴⁴ Barrie, *Peter Pan*, l.l. 323 SD.

⁴⁵ Ibid, 2.l. 254 SD; Heather E. Shipley, 'Fairies, Mermaids, Mothers, and Princesses: Sexual Difference and Gender Roles in Peter Pan', *Studies in Gender and Sexuality*, 13:2 (2012), 145-59 (p. 156).

⁴⁶ Susan Ohmer, 'Disney's Peter Pan: Gender, Fantasy, and Industrial Production', in *Second Star to the Right: Peter Pan in the Popular Imagination*, ed. by Allison Kavey et al. (New Brunswick: Rutgers University Press, 2008), p. 170.

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as Susan Ohmer noted, 'cartoons provide opportunities to escape the constraints of the material world' as human actors are not used, so Disney's designers were able to mould the look and character of Tinker Bell accordingly.⁴⁷

⁴⁷ Ibid, p. 151.

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Appendices



Figure 1: Jamie Rose (*Iago*) and Curtis John Kemlo (*Roderigo*) (2017). Photo by Helen Murray.

Lambert, Nick, 'Othello, Ambassadors Theatre, London. National Youth Theatre of Great Britain', *WordPress* (25 October 2017)

<<https://reviewdonkey.wordpress.com/2017/10/25/othello-ambassadors-theatre-london-national-youth-theatre-of-great-britain/>> [accessed 12 April 2022].



Figure 2: The cast of Frantic Assembly's *Othello* (2014) in a dance scene.

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Changing stages essay portfolio

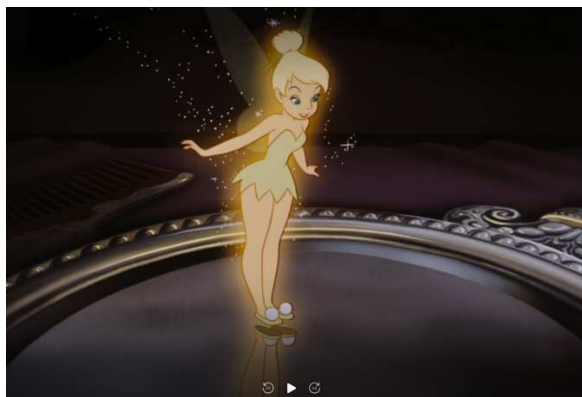


Figure 3: Tinker Bell in Disney's (1953) *Peter Pan* (00:11:28)

Peter Pan, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].



Figure 4: Betty Grable pin up poster (1943)

[n.a.], 'Betty Grable', *Wikipedia* [n.d.] <https://en.wikipedia.org/wiki/Betty_Grable> [accessed: 30 March 2022].

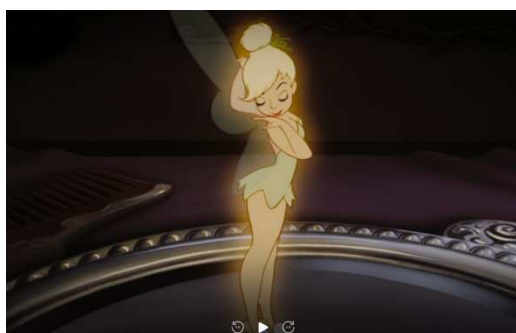


Figure 5: Disney's (1953) Tinker Bell checking herself in a mirror (00:11:32)

Peter Pan, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].



Figure 6: Disney's (1953) *Tinker Bell stuck in the cupboard drawer* (00:12:49)

Peter Pan, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].

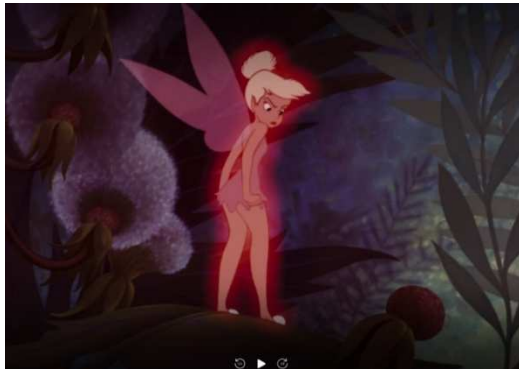


Figure 7: Disney's (1953) *Tinker Bell when she learns the attack on Wendy failed* (00:30:20)

Peter Pan, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].



Figure 8: Maude Adams as *Peter Pan* and Charles Weston as *Nana* (1905)

Hanson, Bruce, *Peter Pan on Stage and Screen, 1904-2010*, 2nd edn (Jefferson: McFarland, 2011), p. 58.



Figure 9: Maude Adams as Peter Pan (1905)

Hanson, Bruce, *Peter Pan on Stage and Screen, 1904-2010*, 2nd edn (Jefferson: McFarland, 2011), p. 62.



Figure 10: Peter and Wendy in Disney's (1953) animation of *Peter Pan* (00:12:41)

Peter Pan, dir. by Hamilton Luske, Clyde Geronimi, Wilfred Jackson (Walt Disney Productions, 1953) <<http://www.disneyplus.com/en-gb/movies/peter-pan/20a1PB36VPVF>> [accessed: 5 March 2022].



Figure 11: Jeremy Sumpter as Peter Pan (2003)

Universal Pictures, *Peter Pan (2003) : Peter Takes the Darling Children to Neverland*, online video recording, YouTube, 14 April 2022, <https://www.youtube.com/watch?v=VL_lqn6btkc> [accessed 15 May 2022].



Figure 12: Jeremy Sumpter as Peter Pan with Rachel Hurd-Wood as Wendy (2003). Photo by Jasin Boland.

[n.a.], *Peter Pan*, IMDb (25 December 2003)

<https://www.imdb.com/title/tt0316396/?ref_=tt_mv_close> [accessed 15 May 2022].