

I'm not a robot



































symbolize his rule over the pirate population of Neverland. Turns out he only wears it as an accessory. In the final battle, he trades it away for a more decorative and practical sword. Scary Black Man: One pirate is this. He says "Boo!" as another pirate drops scorpions on Gutless in the "Boo Box". Scary Scorpions: The eponymous pirate locks a pirate who bet against him in a large trunk called "The Boo Box". Apparently it is a common and deathly frightening punishment for pirates on the Jolly Roger, because the man Screams Like a Little Girl, is thrown into the trunk, and has a bunch of scorpions dropped on him while the others scream "Boo!". Scatterbrained Senior: Elderly Uncle Tootles has lost his marbles. Figuratively and literally. School Play: The film opens at an elementary school production of Peter Pan in which Maggie is playing Wendy. Screw This, I'm Outta Here!: One pirate when he realizes exactly who he's about to fight. Seeking the Intangible: Played with. At the start of the movie, Tootles is looking for "his lost marbles", but it's implied this is a description of his senility. Once Peter is back amongst the Lost Boys, one of them gives Peter a bag which contains Tootles' actual marbles, which he lost when he left Neverland. Shoot Him, He Has a Wallet!: Captain Hook challenges an older Peter with "Come on, Peter, pick up your weapon". As Peter's a lawyer (long story), he draws... his checkbook (surprise), and asks "How much?". Hook shoots the checkbook (and kills one of his pirate mooks. Like he even cares). Shout-Out: One scene has Tinker Bell fighting and defeating a bunch of pirates by herself, causing Peter to ask her if she's related to Mighty Mouse. Peter asks of the Lost Boys, "What is this? Some sort of Lord of the Flies preschool?!" Show Within a Show: Maggie plays Wendy in a school production of Peter Pan, and even sings a song from the play while in Neverland. Signature Move: Once Banning transforms back into Peter Pan, he does a triangle flight up to and then down from the sun, and when he arrives to fight Hook, he floats above Hook's ship in the Dynamic Akimbo pose. Silly Prayer: The movie does the childish "saying grace by literally saying the word "grace"" version when the Lost Boys all sit down to eat, although Peter does try actually saying a prayer at the time. Single-Target Sexuality: Moira is the only person Peter's had romantic feelings for. He even decided to leave Neverland for good because he fell in love with her. Sins of Our Fathers: The eponymous villain tries to get revenge against Peter Pan by corrupting his children into recognizing him as their father. In the climax, in order to goad Peter Pan into fighting him, Hook threatens to hound Peter's children and their children's children for eternity. Skewed Priorities: When Tinker Bell suddenly and inexplicably grows to human size, Peter first notices "you broke your house" and then "you're humongous." Smooch of Victory: Maggie gives Peter a peck after he rescues her. Squeeze: Liza's reaction when Tootles starts flying. Staircase Tumble: Peter telling Tinker Bell he doesn't believe in fairies in the first half of the film causes the latter to fall down the stairs of his dollhouse. Stealth Pun: The plane scene. How? Peter is flying on Pan Am Airlines. The pirates playing baseball. It's the "Pirates" vs... "Pirates." Tinker Bell has a pixie cut. Suicide as Comedy: Having no nemesis since Peter's departure and the Crocodile's slaying, Hook (apparently frequently) feigns being suicidal to restore a smidgen of excitement to his and Smee's lives - Hook puts a loaded pistol to his head and threatens to kill himself to force Smee to take the gun from him.Hook: My finger's on the trigger. Don't try to stop me, Smee.Smee: Oh, not again...Hook: This is it. Don't try to stop me this time, Smee! Don't try to stop me this time, Smee! Don't you dare try to stop me this time Smee try to stop me. Sword Fight: Happens twice: Firstly Hook vs Rufio who loses and dies, secondly the final battle between Hook and Peter Pan. Sword Sparks: The first two times Hook and Pan's swords meet emit enormous, ridiculous sparks for no reason. After this they disappear and are never mentioned again. Taxidermy Terror: Hook meets his end when Tick-Tock the Crocodile he had stuffed and turned into a village clock appears to come back to life at the end of the movie, and swallows him alive. Technicolor Blade: The Pan's sword. A bronze sword that appears to be an ancient Greek Xiphos. Tempting Fate: Rufio's claim that he has the upper hand during his fight with and right before his death at the hands of Hook. Terrible Ticking: Despite having killed and stuffed the crocodile Hook is still afraid of the sound of ticking clocks. It's later revealed that he's scared of time ticking away. This Is What the Building Will Look Like: Aside from the future tense, we see the miniature of the children's hospital with the wing dedicated to Wendy attached. Throwing Down the Gauntlet: Hook to Peter when he tries to leave with his kids without finishing the fight.Hook: Peter! I swear to you, wherever you go, wherever you are, I vow there will always be daggers bearing notes signed "James Hook"! They will be flung at the doors of your children's children's children, do you hear me?Peter: [slowly sets Maggie down, turns around] What do you want, old man?Hook: Just you. Time-Shifted Actor: Gwyneth Paltrow portrayed Wendy Darling as a child/young woman, while Maggie Smith portrays Wendy as an old lady; Peter Pan was portrayed by three different actors as a baby, a younger boy and a twelve-year-old, before his adult self was portrayed by Robin Williams. Tiny Flyer, Huge Cargo: Tinker Bell the tiny fairy has no problem lifting humans in the air. Tomato in the Mirror: Maggie experiences her own version of this when she realises that her father is the real Peter Pan.Maggie: Peter Pan's my... dad? Totally Radical: These Lost Boys ride skateboards, play basketball in a makeshift court with (Neverland-specific) graffiti on the walls, etc. They also usually refer to Peter Pan as "The Pan" — even "Pan the Man" at one point. This was a major complaint in negative reviews of the film. Training Montage: The Lost Boys put Peter through the wringer, trying to get him in shape for the duel. It doesn't seem to help much, except maybe increasing his physical fitness. The attempts to teach him flying and sword-fighting are complete duds. Troubled Abuser: Despite starting out as an unintentionally Abusive Dad, it's clear Peter just lost sight of his initial goal of being a father, which was why he left Neverland and at first has a Hidden Heart of Gold that he never really shows towards his kids despite actually caring for them. By the end of the film, Peter redeems himself and becomes the loving father he should be toward his children. Truer to the Text: The movie captured the spirit of the Peter Pan original stageplay and book better than the Disney film, despite being more of a sequel. A True Story in My Universe: Mentioned. Wendy Darling and Peter Pan had adventures that Wendy later told to J.M. Barrie who, we presume, made a few changes, which accounts for the inconsistencies between the book and film. For example, Captain Hook is eaten by the crocodile in the book whereas in the film, Hook escaped the crocodile and killed it instead. A True Story in My Universe: In this universe Wendy and her brothers recounted their adventures with Peter to their neighbour J.M. Barrie, and the book and play we know was the result. Underwater Kiss: Peter is rescued from drowning by a trio of sparkly mermaids and they breathe air into his mouth underwater. Unsafe Haven: the Lost Boys' hideout, complete with a large arrow. Victory-Guided Amnesia: In the backstory, Peter Pan got this after he left Neverland. Much of the plot hinges on him (now grown up) needing to relearn his basic heroic abilities (fighting and flying) in order to defeat a vengeful Captain Hook. Victory Hoist: When Jack hits a home run, the pirates hoist him on their shoulders and parade him around. Visible to Believers: At the banquet, everyone starts gorging themselves around Peter, and he can't understand it. When they tell him to simply imagine the food, it finally appears and, actually, judging by everyone's surprise after it happens, his imagination overrides theirs. Volleying Insults: Peter versus Rufio during the Lost Boys' dinner scene. Waif Prophet: Tootles is of the "elderly old guy" breed. Weaksauce Weakness: Hook's fear of ticking clocks, which dates back to his being chased by a giant crocodile that had swallowed one. Subverted when Peter points out that, with the croc long dead, that can't be what Hook is really afraid of; rather, Hook is now afraid of time slipping away from him. Sure enough, when Peter knocks the captain's wig from his head, it's revealed that his hair's white with age underneath it, thus making his stay in Neverland-despite claiming to hate the place-make more sense. What Happened to the Mouse?: Wendy's brothers, John and Michael, who were both major characters in the original tale, are completely absent here and are not even mentioned until the last third of the film, and only in the context of the past. Smee disappears after leaving Hook and Peter to their final duel, but the novelization confirms that he managed to escape with most if not all of Hook's personals and a mermaid for a girlfriend. When You Coming Home, Dad?: A favorite trope of Steven Spielberg. Jack is so bitter about his dad missing baseball games, not letting him jump on his bed, etc. that he has become convinced that his father feels he's more of an inconvenience than someone he loves. Hook uses this to turn him to the bad guys' side. Who Wants to Live Forever?: Peter realizes the downsides of his eternal youth when he sees that Wendy has grown into an old woman while he hasn't aged at all, so he gives up his immortality to live a normal life with his family. Why Did It Have to Be Snakes?: Hook has a phobia of crocodiles, misophonia, and chronomentrophobia due to his experiences with Tick-Tock the Crocodile. Whenever he hears a clock, he assumes the crocodile is still alive and he runs to a safe space to unwind and destroy every clock he finds to assure himself that Tick-Tock is still dead. Worthy Opponent: Peter, to Hook. When Peter Pan makes his dramatic return, Hook is so overjoyed you'd swear he was meeting a long-lost friend instead of his arch-nemesis. Hook's obsession with battling Peter is shown in greater depth when Peter flies Jack away from the site of the final battle (while it's still in progress) following the latter's declaration that he wants to go home. Hook looks confused, lost, disappointed, and even slightly hurt as he asks Peter where he's going. Would Hurt a Child: Hook has fought Peter and his friends multiple times and he has wanted to kill Peter for decades. It's implied that during Peter's time in Neverland and after Peter left, Hook killed several of the Lost Boys. You Have GOT to Be Kidding Me!: Hook, when Peter says he has a problem with heights.Hook: You must be joking... You Have Failed Me: A variation of this when Hook has Gutless put in the Boo Box for betting against Hook succeeding in kidnapping Jack and Maggie. You Will Be Spared: After winning the duel, Peter gives Hook an opportunity to concede defeat and leave Neverland with his life. Hook seems to go for it until... You Won't Feel a Thing!: Inverted when Hook is about to pierce Peter's son's ear and tells him "Brace yourself lad, because this is REALLY going to hurt." It started with an inspired notion by screenwriter James V. Hart's young son: What if Peter Pan, the eternal boy of J.M. Barrie's stage play and book, actually grew up? Such a high concept idea had never been approached in nearly 90 years of the adaptations of Barrie's characters and story for stage and screen. Steven Spielberg, who had been developing his own adaptation of the Barrie story for a feature film, came across the Hart screenplay and sparked to the idea: here he would be able to take on the Pan story that had inspired him since Walt Disney's 1953 animated feature, yet marry his ongoing authorial interest in the fallings—and the redemption—of the father. In Hook, Peter Banning (Robin Williams) is a 40-something American attorney who has it all: a loving wife, two healthy kids and the business world at his mercy. But he has lost touch with something wonderful—he has forgotten how to let the child within himself, the actual Peter Pan, take flight. On a trip to London to visit the Banning's Grandmother Wendy Darling, Peter's son and daughter are kidnapped by his old nemesis: the notorious, nefarious Captain James Hook (Dustin Hoffman), and dragged off to a faraway land. Peter is forced to fight his fears and trade the world of mergers, acquisitions and "the bottom line" for a fantastic Neverland alive with fairies, mermaids and bloodthirsty pirates. Here, in this enchanted realm, he must put his life on the line to regain not only his children, but also rediscover the child he once was: Peter Pan. Spielberg, Williams and Hoffman were joined with a topflight cast including Julia Roberts, Bob Hoskins, Maggie Smith, Caroline Goodall, and young actors Charlie Korsmo and Amber Scott as the Banning children, to bring new life to the beloved characters of J.M. Barrie's Peter Pan in an original story that juxtaposes the magic of Neverland with the concerns and realities of the present. Hook is an epic fantasy about innocents imperiled and innocence regained; of Lost Boys who refuse to grow up and pirates who show no mercy; of a wondrous place with two suns and six moons, and a family that fights the temptations of evil to stay together. Kathleen Kennedy, Frank Marshall and Gerald R. Molen produced Hook for Amblin Entertainment and TriStar Pictures. The screenplay is by Jim V. Hart & Nick Castle, based upon the original stageplay and books written by J.M. Barrie. Dodi Fayed and Jim V. Hart were executive producers; Gary Adelson and Craig Baumgarten were co-producers. Hook was released on December 11, 1991. The film garnered five Oscar nominations including Best Art Direction/Set Decoration, Best Costume Design, Best Visual Effects, Best Makeup and Best Music—Original Song ("When You're Alone"). It also earned Dustin Hoffman a Golden Globe nomination for Best Performance by an Actor in a Motion Picture—Comedy or Musical.