

Spring 5-1-2007

Leaving Neverland

Jonathan Krieger

Follow this and additional works at: https://surface.syr.edu/honors_capstone



Part of the [Film and Media Studies Commons](#), [Radio Commons](#), and the [Television Commons](#)

Recommended Citation

Krieger, Jonathan, "Leaving Neverland" (2007). *Syracuse University Honors Program Capstone Projects*. 592.
https://surface.syr.edu/honors_capstone/592

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Abstract

Leaving Neverland is an adaptation of Peter Pan meant to take the classic story in an entirely new direction. The story is set in modern day and takes place ten years after the end of the original Peter Pan. Wendy is twenty years old and, when she returns to Neverland, Peter falls in love with her. He gives up his immortality for a chance at a love.

The story deals with the ensuing relational change between Peter and Wendy, between Peter and the Lost Boys, between Peter and Hook, and even between Peter and the Neverland universe.

As Peter grows up, so too do the themes of the movie. Leaving Neverland is meant for more adult audiences than previous iterations of Peter Pan. The movie deals with death and an intensified relationship between Peter and Wendy, and also tugs the characters away from their original black and white, good guy-bad guy roles, throwing them all into a much grayer area.

At the same time, Leaving Neverland does not lose sight of the fun and excitement of battles between Peter Pan and pirates, sword fights and adventures. And it also presents the love story between Peter and Wendy that could never have been told when the two of them were just children.

Table of Contents

Acknowledgements.....	i
Advice to Future Honors Students.....	iii
Leaving Neverland Script.....	1
Reflective Essay.....	116
Cup of Coffee.....	116
Sword Fights.....	118
Starting.....	122
The Research.....	123
Writing Pages.....	125
Neverland.....	127
Peter Pan.....	128
Wendy.....	129
The Peter-Wendy Relationship.....	130
Hook.....	132
Leaving Neverland.....	133
Sources Cited and Consulted.....	135

Acknowledgements

The first thing I usually do when I write a paper is figure out what I have to write and what I don't have to write. As a rule, I try to avoid the sections of papers that my instructors deem optional (such as this one). But after completing this project, there is no way I can voluntarily leave out the acknowledgements page. This project reflects the work of far more people than just me.

First of all, I want to thank David Coryell. As my thesis reader, he put a lot of time into the script. Reading draft after draft, page after page. We butted heads on a few issues, but the script is better for it. His advice and his guidance were invaluable, and he helped make this a great experience.

Second, I want to thank Peter Moller. He also put in time and energy for no other reason than that he wanted to help me be a better student. He has been a friendly guiding force in my SU career and continued to be one in this project. His advice has made this a stronger script.

Thank you Eric Holzwarth for giving me the encouragement to do this project. If he hadn't, I would have played with this Peter Pan idea for about a month, then tossed it away. He saw that this was something that excited me and told me to go for it. It sent me on a journey that has produced something I am very proud of. He has been helpful, reasonable, and patient throughout all of this.

Thank you to my parents and friends. I wasn't the easiest person to deal with this past semester, and the stress I felt about this project was a big part of that. So thank you to them for putting up with me and cheering me on through this.

Among my friends I want to particularly thank Emily Murphy, Lily Mooney, Jason Kohlbrenner and Mary Kelly. They gave me story suggestions that helped to create a richer script.

Thank you to Tim Burton, Chuck Palahniuk, Alan Moore, Frank Miller, and The Brothers Grimm for teaching me that dark stories are fun to read and more fun to write.

Thank you to Stephen King, Andy Kaufman, Hilary Krieger, and Aaron Sorkin. Their pearls of wisdom are never far from my thoughts whenever I write anything.

Finally, thank you to JM Barrie for writing the original Peter Pan. I know this script would probably make him turn over in his grave, but I hope he realizes that it comes from feelings of love for the Peter Pan story and characters. So thank you to him for introducing me to the world of Neverland, and apologies for writing a script where I destroy it.

Advice to Future Honors Students

Choose a topic that excites you. Choose a topic that excites you.

Choose a topic that excites you.

If you are anything like me, the following things will happen throughout this project:

1. About halfway through the process, you will get a disgusting feeling that spreads from your stomach to your brain where you feel like after all this work, you have made no progress. Or, worse, that you've made a ton of progress and the project is not coming out the way you want it to.
2. You will stress out.
3. You will want to procrastinate.
4. You will procrastinate.
5. You will ask yourself "How important is it that I graduate with honors?"
6. You will bang your head against a wall when you get stuck.
7. You will get frustrated.
8. You will spend a lot of time working on this.

But if you choose a topic that excites you, then the following things will also happen:

1. You will come away with something you are proud of.

2. You will grow as a person and within the specific field you are working.
3. You will have an experience that will stick with you long after you leave this school.
4. You will create something you never thought you could create.
5. You will not regret any of things 1-8 listed above.

Do what you love. The rest is immaterial.

Leaving Neverland

by
Jonathan Krieger

Based on the play Peter Pan by J.M. Barrie

Jonathan Krieger
23 Lila Road
Jamaica Plain, MA
02130
617-894-9324
JIKRIEGE@SYR.EDU

INT. CLUB- NIGHT

In a packed New York City club, the music is raging and lights are blaring as people dance and drink.

The camera trolls the crowd for a bit, before it settles on a group of college students.

A mix of ten guys and girls cheer, dance, and drink.

We come to focus on one girl, WENDY DARLING. Wendy is a beautiful brunette with a British accent, age 20.

She wears an acorn on a thin rope around her neck.

She grabs a shot glass and slams the drink down her throat as the group around her cheers.

WENDY

Bloody hell that was strong.

Everyone cheers again.

WENDY (CONT'D)

What the fuck was I drinking?

HOWARD, a standard college jock, steps forward.

HOWARD

It's called the fucking four horsemen.

WENDY

Well it's fucking nasty is what the fuck it is.

HOWARD

I love when this girl swears in a British accent.

OMNES

To the British accent!

Wendy grabs a drink laying on the table as everyone raises their glasses.

WENDY

To the fuckin' British accent.

They all down their shots.

The screen goes black for a moment and reveals the first of the opening credits.

As we intercut the credits, Wendy and the gang alternately dance, drink, and make out.

The credits finish when Darren, a handsome sophomore, walks up to Wendy and whispers in her ear.

WENDY (CONT'D)
(to everyone)
I gotta go.

HOWARD
Whu? Why?

WENDY
Darren here wants to fuck me.

The group laughs. Then after a beat,

OMNES
To Darren. To Darren.

And the shots are downed.

WENDY
Wait a second. I don't get my own bloody salute? That- That is downright sexist is what that is. You all are so proud of Darren, 'cuz he's gonna get some. But wha' abou' me.

There is a moment of silence before everyone raises a few more glasses.

OMNES
To Wendy Darling.
(beat)
To Wendy Darling.

They down the shot glasses and...

The screen goes black as the music continues to pound. Then the title card appears on the screen: Leaving Neverland. The title fades out and the music stops on a hard cut.

CUT TO:

EXT. FOREST SHELTER- DAY

PETER PAN- a cocky ten year old boy with fiery red hair- and the LOST BOYS- a collection of children committed to never growing up- live in the forest, their rooms built into the trees around them.

Three of the Lost Boys: TOOTLES (the humblest of the group), SLIGHTLY (the most conceited), and CURLY (the most troublesome) stand in the midst of the forest shelter.

Tootles holds a backward telescope to his eye.

TOOTLES

I think I see him.

CURLY

Really? Does he have it?

SLIGHTLY

You don't see him.

TOOTLES

Do too.

SLIGHTLY

Do not.

TOOTLES

How do you know?

SLIGHTLY

Your telescope is backwards.

Tootles shakes and examines his telescope.

In the distance we hear a giant shout of joy. Followed by another and another. Other Lost Boys- NIBS, the twins (TWIN 1 and TWIN 2 who are not really twins), and AARON (Peter's second in command who always has his eye on the role of leader)- fly over the hillside in the distance, cheering.

TOOTLES

Told you I saw them!

SLIGHTLY

(to the newly
arriving Lost Boys)

Did you get it?

He is answered by a chorus of cheers. Then a green comet soars up from behind the hills, a black flag with a skull and cross bones trailing behind.

Slightly, Tootles and Curly celebrate.

The green comet comes to rest, hanging over the entire group of boys who gaze up with admiration. This is Peter Pan.

PETER

Behold, the legendary Jolly Roger flag.

They all cheer.

Peter tosses the flag into the air and as it drifts to the ground, he stabs it with his wooden sword.

Again they cheer.

SANDY

Was it a great battle, Peter?

PETER

The greatest.

AARON

Old Captain Smee never knew what hit him.

Aaron shrinks his body into itself and waddles around like SMEE- the stocky, incompetent captain of the Jolly Roger.

AARON (CONT'D)

(imitating Smee)

I say, are we under attack?

NIBS

And then Peter flew in from behind, grabbed Smee's underwear and yanked it right up.

Cheering and laughing. Aaron waddles around like he has a wedgy.

TWIN 1

And Peter swiped Smee's spectacles right off his face.

Aaron staggers with imaginary blindness.

Peter watches from above, smiling at his own heroics.

TWIN 2

Then Peter gave one of those
crows. Do your crow Peter,
please.

The boys all beg and Peter obliges, tilting his head to
the sky and crowing wildly like a rooster.

AARON

Well that was the sign and in
we all came flying.

SLIGHTLY

(as though he were
there himself)
It was wonderful.

PETER

All right, all right. Enough
talking. Tink! Tink, where
are you?

TINKER BELL- a tiny fairy who does not speak- flies in.

PETER (CONT'D)

Tink, get on your finest
clothes. Tonight we
celebrate.

Everyone cheers. And as the cheers begin to die...

CUT TO:

INT. WENDY'S BEDROOM- MORNING

Wendy hangs off her bed, groaning as her alarm clock
sounds.

Wendy's room has clothes everywhere, crumpled beer cans,
papers and other random piles of junk.

She is wearing a giant T-shirt over her underwear.

WENDY

Darren.
(louder)
Darren.

DARREN (O.C.)

What?

WENDY

Turn off the bloody alarm.

Darren- shirtless- is walking around the room. He leans over and hits the snooze.

WENDY (CONT'D)

You didn't turn it off.

DARREN

Is it ringing?

WENDY

No, but it'll be ringing again in nine minutes.

Darren leans on the bed, about to kiss her.

DARREN

(playfully)

Who's to say I didn't hit the snooze and then turn it off.

Wendy sits up to face him.

WENDY

(playing back)

Okay. I pardon you. But if you're lying, you're in big trouble.

Darren kisses Wendy. She smiles and plops back into bed.

Darren pokes around Wendy's room.

WENDY (CONT'D)

You're not looking through my stuff are you?

DARREN

Of course not.

WENDY

Good.

Darren picks up the acorn- now detached from the necklace- which sits on top of a drawing of Peter. In the drawing, Peter is a muscle-bound twenty year old.

DARREN

Whoa, who's this?

WENDY

Who's what?

DARREN

The guy in this picture. He's pretty ripped.

Wendy sits up and sees what he's looking at.

WENDY

Who the fuck said you could pick that up?

DARREN

What?

WENDY

Put that down and don't go poking your nose where it don't fucking belong.

(beat)

And turn off the bloody alarm.

DARREN

Whoa, calm down, Wendy. I'm just-

WENDY

Just what, Darren? I said put it the fuck down.

Darren lays down the picture and acorn.

He walks over to her.

DARREN

Hey, I'm sorry, okay?

Darren puts his arm around Wendy, but she shoves it away.

WENDY

I want you out of my bloody bedroom.

(beat)

Now!

Darren backs away, returning to the dresser.

DARREN

Whatever.

He chucks the acorn at Wendy, who catches it.

Darren exits. Wendy lays back down.

The alarm clock sounds again and she hurls it against the wall.

The camera holds on the acorn in her hand.

WENDY (O.C.)

Peter.

FADE TO:

INT. PETER'S ROOM- DAY

Peter's room is full of random trinkets. He sits on a bed made from tree branches, holding a thimble.

He stares at the thimble, concentrating hard.

WENDY (V.O.)

Peter.

Peter goes wide eyed with excitement.

PETER

(shouting into the
thimble)

Wendy? Wendy?

The door bangs open and Aaron flies in.

Peter hides the thimble behind his back.

PETER (CONT'D)

Don't you knock?

Aaron flies behind Peter.

AARON

What's in your hand?

PETER

Nothing.

Peter chucks the thimble into the corner of the room.

PETER (CONT'D)

What do you want?

AARON
Tiger Lily's here.

CUT TO:

EXT. FOREST SHELTER- CONTINUOUS

Peter comes out of his room as TIGER LILY- a female Indian of indeterminate age who carries herself with pride and poise- rides in on a beautiful white steed.

PETER
Tiger Lily!

Peter flies up to Tiger Lily's eye level.

PETER (CONT'D)
You here for an adventure?

TIGER LILY
Peter, I have dangerous news.

Peter draws his sword.

PETER
Dangerous news? That's the best kind. What is it? Pirates? Tigers? A tornado?!

TIGER LILY
A group of my men were ambushed by a team of seven Rowlers on Lodestone Rock.

PETER
Seven Rowlers? No group of Rowlers that big could spend five seconds with each other, let alone attack a team of Indians.

TIGER LILY
That's just it, Peter. The Rowlers are uniting.

Peter sheaths his sword, disappointed.

PETER
You've been saying that for the last ten years.

TIGER LILY

Well this time it's real.
Peter, the Rowlers are the
most savage creatures in
Neverland.

PETER

The Rowlers follow the will of
a leader, and no matter how
many times your men say the
Rowlers are uniting, they
never mention any kind of
commander. It's about as
likely that the Rowlers would
unite as it is that... that
Captain James Hook would rise
from the grave.

CUT TO:

EXT. THE JOLLY ROGER- DAY

The Jolly Roger- once the proudest, most feared pirate
ship in Neverland- has fallen into considerable
disrepair. Its pirate crew slinks around, grumpy and
unmotivated. The masts are torn, the ship has no
heading, and the skull and crossbones flag that used to
wave proudly atop the ship is gone.

Smee walks on deck holding a bottle of rum. A few
pirates straggle around him.

SMEE

(drunk)

Set a course... Man the
rudder... Row the... rower...
things.

(beat)

Paddles! Row the paddles.

No one moves.

SMEE (CONT'D)

Oh never mind.

A PIRATE approaches him.

PIRATE

Captain Smee.

SMEE

Me? Yes, me. I'm the
captain. What do you want?

PIRATE

There's a ship on the horizon.

SMEE

A ship? Where? Give me the
telescope.

The pirate shrugs.

SMEE (CONT'D)

You don't have a telescope?
How do you know about the
other ship?

The pirate points to the horizon.

Smee turns around and sees a ship 100 yards away. The
ship is half as big as the Jolly Roger, but it looks
respectable.

SMEE (CONT'D)

Bloody hell.

CUT TO:

EXT. THE OTHER SHIP- CONTINUOUS

The ship is run by the Rowlers. They are a cross
between Indians, savages, and pirates. Their bodies are
big and strong, their teeth and faces are scary, their
stare is focused and driven.

They move around like an efficient crew. The rowers
make solid, powerful rows to move the ship through the
water.

We see one pair of boots walking through the boat.
Ominous, powerful boots that pound against the deck each
time they land.

VOICE OF THE FEET (O.C.)

Slow her down boys, we're
coming about the grand Jolly
Roger.

CUT TO:

EXT. JOLLY ROGER- DAY

Smee and the pirate seem to be the only ones on deck worried about the approaching ship.

PIRATE

Shall we ready our men?

SMEE

Who cares? We can't even beat a few boys with wooden swords.

PIRATE

Umm... What do you want us to do?

SMEE

Oh all right. Ready the men, draw the weapons, we've got a battle to lose.

CUT TO:

EXT. OTHER SHIP- DAY

The Rowlers bound all over the ship, preparing to attack.

VOICE OF THE FEET (O.C.)

Ready the men, draw the weapons, we've got a battle to win.

The Rowlers cheer and draw fearsome looking swords.

CUT TO:

EXT. OCEAN- DAY

The second ship comes about the Jolly Roger. On their ship, the Rowlers rattle their swords, blood thirsty and ready for battle.

On the Jolly Roger, Smee tries to get the attention of his men who are all drunk, tired, or outright ignoring him.

Six Rowlers fire arrows with rope trailing behind them into the deck of the Jolly Roger. One arrow strikes a pirate in the chest.

SMEE

Oh for the love of-

The Rowlers fly across the ropes onto the Jolly Roger. Three Rowlers who will appear consistently throughout the movie are among them- HARLIN, DARFUL, and WELROD.

One solid wooden plank extends onto the deck of the Roger, and the boots walk across it.

The Rowlers attack the pirates who are considerably outmanned. When the first Indian plunges his sword into a pirate's heart, all of Smee's men freeze in shock.

SMEE (CONT'D)

What in blazes do you think
you're doing- killing a
pirate?

The Rowlers look at him, confused.

VOICE (O.C.)

Those were their orders.

Smee and everyone turn to the voice who is revealed to be...

CAPTAIN HOOK- a big man with a hook for a left hand and nothing but evil in his heart.

HOOK

Miss me Smee?

The camera holds on Hook.

CUT TO:

INT. WENDY'S BEDROOM- NIGHT

Wendy rummages through her closet, looking for shoes to go with her slutty outfit.

MEL- a well dressed druggie who looks incredibly similar to Curly- smokes a cigarette.

MEL

And I turn around, and there's
Drew, sitting on the dresser.

WENDY

Mm hm.

MEL

Are you even listening?

Wendy pops out of the closet, holding up some shoes.

WENDY

What do you think of these?

MEL

Gorgeous. But not with that top.

Wendy pulls off her top, then goes back into the closet.

MEL (CONT'D)

You're not listening.

WENDY

No, I am. Drew, dresser, you. Then what? You two hook up?

Peter's shadow floats into the room and takes position on the wall.

MEL

Hook up? Wendy, Drew's my brother!

Wendy pulls out of the closet.

WENDY

The dead one?

The shadow dances around the room and catches Wendy's eye.

MEL

He's not dead! He just disappeared when he was really young.

Wendy watches the shadow, certain she's seen it somewhere before.

MEL (CONT'D)

And now he came back to me. Only aged. But I know it was him.

WENDY

Were you on acid?

MEL

No- yes. But I mean this transcended acid. He was there.

The shadow sticks out its tongue at Mel.

Wendy realizes the shadow belongs to Peter and is overcome with first shock, then excitement.

MEL (CONT'D)

So then I passed out, and when I woke up he was gone.

She exhales some cigarette smoke and the shadow coughs.

MEL (CONT'D)

What was that?

Wendy forces a cough.

WENDY

That was me. Here-

She takes the cigarette and stubs it out on her dresser.

WENDY (CONT'D)

Let me finish changing and I'll meet you outside.

Wendy pushes Mel out the door and closes it.

MEL (O.S.)

Hey. What the hell?

Wendy spins around.

WENDY

Peter Pan?

Peter soars into Wendy's window, then into the room.

WENDY (CONT'D)

Peter!

She runs at him to hug him but he flies away.

Peter stares at her in shock.

Wendy looks down at herself and grabs a T-shirt which she throws on.

PETER
You're grown up.

WENDY
Well of course I am, Peter.
It's been ten years. We're
not all immune to aging.

In the background, Tinker Bell trickles into the room.
Peter floats over to the extinguished cigarette.

PETER
How does this thing work?

He picks it up, tries to smoke it and starts coughing.
She snatches the cigarette from his hand.

WENDY
What are you doing here?

He goes to a beer can and looks inside it.

PETER
What's this?

Wendy again tears it away.

WENDY
Don't touch that.

Wendy sees a condom and rips that out of sight as well.
Then she sees the drawing of Peter and puts it in her
pocket.

WENDY (CONT'D)
Maybe we should talk somewhere
else.

Peter stares at Wendy's posters of half naked guys.

PETER
Ripping things out of my
hands, telling me what not to
do, deciding where we talk.
You are an adult.

WENDY
Don't call me that.

PETER
Can you even fly?

WENDY
What are you doing here?

PETER
What do you mean?

WENDY
You fly all the way from
Neverland just to mock me?

PETER
No. I came because you called
me. With the kiss.

He holds up the thimble.

PETER (CONT'D)
I gave you that.

Peter points to the acorn on Wendy's desk.

PETER (CONT'D)
And you gave me this.
(referring to the
thimble)
And any gifts given between
friends can be used to talk
across worlds.

WENDY
They can?

PETER
When I heard you call my name
through the kiss, I figured
you were ready to come back to
Neverland.

WENDY
Neverland?

PETER
You do remember Neverland,
don't you?

WENDY
Of course. Where everything's
possible. Where you can fly
and imagine anything you want
into existence. Where you can
stay young forever and fight
pirates and Indians.

PETER
That's the one.

WENDY
So take me there.

PETER
I don't know, you're kind of
old.

WENDY
You came here to take me back
to Neverland and the Peter Pan
I know is far too stubborn to
let a silly little thing like
age ruin his plans.

PETER
Well played.
(calling offstage)
Tink! Fairy dust!

Tinker Bell flies out of Wendy's perfume bottle.

She pours fairy dust on Wendy.

PETER (CONT'D)
Start thinking happy thoughts,
Wendy.

Wendy concentrates, but remains stuck to the ground.

PETER (CONT'D)
Come on, Wendy, happy
thoughts. Giant battles,
delicious mud pie, going days
without bathing.

Wendy laughs.

WENDY
Peter, that's disgusting.

PETER
Bet it's better than what
you've got. What are you
thinking of? Flowers and
dresses?

WENDY
I'll have you know, I can
think of stuff just as
exciting as you.

PETER

Let's hear it.

WENDY

Rescues at midnight from the
clutches of Captain Hook,
adventures with Indians to
places we've never been
before...

Wendy rises into the air as Peter floats up with her,
guiding her with his hand.

PETER

Neverland.

Wendy flies straight into the ceiling.

WENDY

Ow.

Peter laughs at her.

PETER

Come on, it's just two stars
to the right, then straight on
'til morning.

With that, he dives out the window and Wendy follows.

CUT TO:

EXT. JOLLY ROGER- NIGHT

Hook and Smee stand on deck as the ship sails ahead.

HOOK

Ten years ago I was swallowed
whole by a crocodile. Thought
I was done for. But six hours
later, I was still alive.

SMEE

Inside it's belly?

HOOK

The Rowlers found the croc and
killed it. And when they
sliced it open, they found me
inside.

SMEE

The Rowlers? The most vile savages in all of Neverland? If I ever met one, I'd kill it.

We pull out to reveal Harlin standing right behind Smee with a bloodthirsty look on his face.

HARLIN

I'm a Rowler.

Smee yelps and runs behind Hook for cover.

HOOK

Every savage on this ship is a Rowler. When they saw me emerge- intact- from the body of a crocodile, they assumed I was a god. I became their king.

SMEE

If they found you that long ago, then where have you been?

HOOK

Working on this.

The ship comes about a sprawling island with fine stone buildings all over and a giant statue of Hook in the middle.

Also on the island are straw houses and teepees.

Several Rowlers mull around doing various chores.

HOOK (CONT'D)

Welcome Smee, to Hook Island.

A drawboard extends to the island, and Hook, followed by Smee, leads a procession of Pirates and Rowlers off the ship.

CUT TO:

EXT. HOOK ISLAND- CONTINUOUS

For the entirety of the following conversation, the Rowlers run from house to house, waking up the inhabitants and bringing them outside.

Hook points at two impressive buildings.

HOOK
You know what those are?

SMEE
Your quarters?

HOOK
A school and a library.

SMEE
A who and a what?

HOOK
And over there-

Hook points in a different direction.

HOOK (CONT'D)
Is where we keep our art.

SMEE
Art?

HOOK
Ya see, Smee, while I was
running the Jolly Roger, I
missed something. It's not
always about the battles and
skirmishes. It has to be
about something bigger.

SMEE
Wars?

HOOK
Just try to keep up, Smee.
(beat)
There be things far more
rewarding than being feared.

SMEE
Like what?

HOOK
Being revered.

The camera pulls out skyward to show the entire village assembled and celebrating Hook's arrival.

CUT TO:

EXT. FOREST SHELTER- DAWN

Peter and Wendy land in the middle of the Lost Boy shelter where everyone is asleep. Tinker Bell lands a second later.

Peter tears through the forest at an explosive speed.

PETER

Wake up you lazy bums! Come
on you scalliwags. Let's go!

Peter leans back and gives a giant crow to the heavens.

The Lost Boys come out, all wiping the sleep from their eyes.

PETER (CONT'D)

All right you ruffians, line
up.

The Lost Boys form a straight line, presenting themselves to Wendy.

PETER (CONT'D)

This is Wendy Darling.

AARON

The one you're always ta-

PETER

Silence! She is to be our
mother.

Tinker Bell pouts in the background at all the attention Wendy is receiving.

SLIGHTLY

A mother? Why do we need a
mother?

NIBS

Hush. Mothers are the most
wonderful creatures on this
planet.

PETER

Anyway, this is ...

As Peter introduces the boys, each gives his own greeting.

PETER (CONT'D)
Slightly, Nibs, Tootles, Aaron-

WENDY
Aaron?

Aaron takes a low bow.

PETER
He's the only one who knows
his real name, so we let him
keep it.

Wendy nods.

PETER (CONT'D)
These are the Twins, Twin 1
and Twin 2. And this here is
Curly.

Curly steps forward.

Wendy is stunned. She kneels down to look at him.

WENDY
You look just like my friend.

Peter yanks Wendy back to her feet.

PETER
Come on Wendy, we've got some
exploring to do.

Wendy continues to stare at Curly.

Peter grabs her and pulls her into the air with him.

PETER (CONT'D)
Bye, Lost Boys.

The folded up drawing of 20 year old Peter falls
unnoticed from Wendy's pocket to the ground.

The Lost Boys salute Wendy and Peter as they fly away.

The Lost Boys turn and march off, inadvertently running
Tinker Bell over and kicking up dirt that buries her.

CUT TO:

EXT. SKY- DAY

Peter and Wendy fly forward as they talk.

WENDY

So let me see if I've got this right. After the last set of Lost Boys came back to Earth with me, you got a new flock-

PETER

Lost Boys come to Neverland when they are left unattended by their mothers or nannies. There are always new boys being ignored by their parents.

WENDY

But Peter, you didn't just get new Lost Boys. You gave them the same names as the old ones.

PETER

I used to give everyone his own name, but this was easier.

WENDY

You named two of those poor children the twins.

PETER

So?

WENDY

So?! They're not twins!

PETER

Don't worry, they don't even know what a twin is. Come on.

Peter nosedives and Wendy follows.

CUT TO:

EXT. MERMAID ROCK- DAY

Peter and Wendy land on Mermaid rock- a large rock shaped like a mermaid in a great expanse of ocean.

Peter leans low to the water and makes a noise similar to that of a beached whale.

WENDY
What are you doing?

PETER
Sh.

He makes the noise again and the water turns a deep purple.

JAYNA, a mermaid, emerges. Like all mermaids her lower half is fish, but her upper half is a blend of flesh, scales, and slime. Her eyes are bright red.

JAYNA
Greetings, Pan.

PETER
Jayna, this is Wendy Darling.

WENDY
Pleased to meet you.

Jayna nods.

JAYNA
Hear many things about you,
Wendy Darling.

PETER
Jayna!

JAYNA
Bring her to see the corals?

PETER
Yes.

WENDY
The what?

JAYNA
Follow me.

Jayna dives underwater.

WENDY
Won't we drown?

PETER
Just imagine you can breathe
and you'll be fine.

Peter and Wendy dive in.

CUT TO:

EXT. UNDERWATER- CONTINUOUS

Jayna leads as Peter and Wendy follow.

They swim all the way to the floor of the ocean where the sand is a multitude of gorgeous colors.

Peter runs his hand through the sand, revealing more colors underneath.

He hands the lump of multicolored sand to Wendy who gazes at it in awe.

Peter points into the distance and Wendy follows his finger into the horizon where there is a magnificent plant of all different colors waving in the water.

Wendy swims over to it, running her hands through its vines.

She turns to Peter, but he is far away, trading crazy faces with an octopus.

Jayna indicates with her fingers for Wendy to follow her.

CUT TO:

EXT. MERMAID ROCK- CONTINUOUS

Wendy pulls herself back on shore.

WENDY
How long can he go without
air?

JAYNA
With an imagination like
Pan's, time is immaterial.

WENDY
Peter Pan: exempt from all the
rules. Even breathing.

JAYNA
Truly a remarkable boy.

WENDY
Does he ever talk about me?

JAYNA
You know the weather in
Neverland flows through Pan?

WENDY
Yeah.

JAYNA
When he's happy, it's sunshine
and flowers. When miserable
it rains.

WENDY
Yeah.

JAYNA
For last ten years, most days
in Neverland have been cloudy.
Today? Look around you.

The weather is gorgeous in every way.

WENDY
Sometimes I feel the same way.

JAYNA
Neverland full of wonders you
know nothing about, Wendy
Darling. Get away tonight.
Alone.

Jayna extends her arm and hands Wendy a seashell.

JAYNA (CONT'D)
Take this and give your
earring.

Wendy does as Jayna says.

JAYNA (CONT'D)
When you arrive, speak to the
seashell, and you speak to me.

Peter bursts out of the water and into the sky.

PETER
Miss me ladies?

JAYNA
 Goodbye, Pan.

Jayna slides into the water and disappears.

CUT TO:

EXT. SIOUX ISLAND- NIGHT

On an island inhabited by Indians, all is quiet. Their hay houses and Teepees rest easy.

A giant fireball hurls into one of the houses which goes up like kindling.

We pull out to see that the Jolly Roger has pulled up on the shore. A draw plank comes out and Hook walks off the ship.

He screams a barbaric scream. His men- a mixture of pirates and Rowlers- raise their weapons and charge in.

Other Indians run out of their houses only to be slain by arrows.

One comes charging out with a battle axe and Hook shoots him.

Hook walks in front of the flaming building as all the Indians of the island stare.

HOOK
 Henceforth, I, captain James Hook, am the Lord thy G-d. Thou shalt honor no other gods before me. All of you have two options: Return as my slaves to Hook Island or be killed. Regardless of your choice, this island will be turned into a military base and used for strikes against all the islands of the Native Ring.

Total silence consumes the scene.

HOOK (CONT'D)
 Those who will be our slaves to my right. The rest of you, prepare to perish.

About a third of the Indians move to the right. The rest remain grounded.

HOOK (CONT'D)

Load them onto the ship. And kill the rest.

The Rowlers draw their swords and lick their chops.

Several pirates lead those Indians that chose slavery onto the Jolly Roger.

Then the Rowlers and pirates charge back into battle.

Hook walks away from the fight and Smee waddles after him.

SMEE

Cap'n, are we going to kill them?

HOOK

Let this island serve as a proving ground that the Jolly Roger shows no mercy. When this battle is over, every man, woman and child will have been slain, save for a few carefully placed survivors meant to carry forth rumors of our wrath.

The Indians are no match for the Rowlers.

Darful blocks a soft attack from an Indian, then impales the Indian on his cutlass.

Another grabs two swords and fights two Indians at once, decapitating one and skewering the other through the heart.

A pirate is locked in a fierce sword-to-sword battle with an Indian until eventually he tires of it and shoots the Indian.

One Indian breaks loose from the scrum and charges at Hook.

WELROD

Your highness!

Hook spins around and fires his pistol, killing the Indian in his tracks.

He gazes out at the battle, admiring the merciless savagery of his soldiers. It pains him to give this next order.

HOOK

Pull out.

Hook's men pull away from the battle, and the Indians make no effort to stop them. With the battle stopped we have a moment to survey the damage. There are six times as many dead Indians as dead Rowlers. Those Indians still alive are panting and struggling for breath while the Rowlers are hungry for more.

HOOK (CONT'D)

(to the Jolly Roger)

Are all the slaves below deck?

One of a handful of stray pirates on the Jolly Roger nods.

HOOK (CONT'D)

Then we'll try this again.

Those who wish to be our slaves, to the right.

80% of the remaining Indians move to the right.

A PIRATE leads them away.

HOOK (CONT'D)

The rest of you wish to die?

He is met with resilient silence.

HOOK (CONT'D)

Very well.

Hook raises his hand.

We pan back to the ship and the side of the boat is now lined with Rowlers armed with bows and arrows. When Hook raises his arm, they cock their bows.

HOOK (CONT'D)

Fire!

He drops his hand and the savages let loose a barrage of arrows, almost every one striking an Indian.

When the barrage is over, most of the Indians are still reeling.

HOOK (CONT'D)
Finish them.

The Rowlers charge in and we are left to assume they did just as ordered.

FADE TO BLACK.

FADE IN:

EXT. FOREST SHELTER- NIGHT

The Lost Boys, Peter and Wendy sit around a camp fire.

WENDY
And Captain Hook had Peter Pan in his grasp. He stood ready to slit Peter's throat with his hook.

TWIN 1
Oh no. Was he scared?

PETER
Of course I wasn't.

WENDY
He was more frightened than he would ever let on. But he knew in that moment that he had to be brave. That courage wasn't the absence of fear, but rather acting greatly in the face of fear.

As Wendy talks, Peter proudly acts out the scene.

WENDY (CONT'D)
And just then Peter thought his happiest thought, flew into the sky and escaped. Hook chased after him, and Peter knocked him right off the side of the ship, where the very croc who took his left hand was waiting for the rest of him.

TOOTLES
Wow.

SLIGHTLY

It was incredible.

AARON

You weren't even there.

Everyone applauds and Peter takes a bow.

CURLY

What was your happy thought,
Peter?

Peter glances at Wendy and blushes.

NIBS

Tell us another story, Wendy.
Please.

OMNES

Oh yes, please Mother Wendy.

Peter sits down with everyone else.

CURLY

What's it like being grown up?

WENDY

It's pretty fun. No one else
can boss me around. And I'm
old enough that I can do
whatever I want.

TWIN 2

Really?

PETER

That's exactly what we can do.

WENDY

But when you're older you can
travel all over the world.
You can have relationships and
fall in love.

TWIN 2

Love?

WENDY

It's this incredible feeling
that's like nothing you've
ever experienced before.
Every second's a happy
thought.

TWIN 2

Wow.

WENDY

You believe you can do anything. It's like walking on air.

Peter flies up and over to Wendy.

PETER

Some of us can already walk on air.

TOOTLES

What else mother Wendy?

WENDY

You get to drive around in things called cars, which go five times as fast as the fastest humans.

PETER

Bet they don't go faster than me.

WENDY

Yes, even faster than you, Peter. And you boys would be bigger and stronger than you are now. And there are these drinks which make everything more fun.

PETER

And then you get a job. And you spend all your time doing what someone else tells you to do so you can make money and buy things you don't need.

Wendy is only talking to Peter at this point.

WENDY

Or that job can be getting paid to do something you love every day, and have your work seen by others. And you can use that money to go on all sorts of adventures that you don't have in Neverland.

PETER
 (still glaring at
 Wendy)
 All right boys, story time's
 over.

SLIGHTLY
 But Peter she's just-

Peter turns on Slightly.

PETER
 Bedtime. NOW!

The Lost Boys scatter and the fire quickly dies down.

WENDY
 Well that was mature.

PETER
 I don't have to be mature. Or
 have you forgotten?

Tension hangs in the air for a moment, then Tiger Lily
 rides in at breakneck speed.

TIGER LILY
 Peter! Sioux island has been
 taken. You have to come with
 me.

Peter turns away from Wendy.

PETER
 Let's go.

Wendy opens her mouth, but they take off, leaving her in
 the dust.

CUT TO:

EXT. MERMAID ROCK- NIGHT

Wendy lands on the rock.

WENDY
 Leaving me behind. Who does
 he think is?

She pulls out the seashell and speaks into it.

WENDY (CONT'D)
Hello? Jayna?
(with more force)
Jayna?

Nothing happens. She leans back, giving up.

WENDY (CONT'D)
What the hell am I doing?

The water turns a deep purple and Jayna comes to the surface.

JAYNA
Greetings Wendy Darling.
Shall we?

Jayna turns to dive into the water, but notices Wendy does not follow.

WENDY
That stupid Peter can be so
immature sometimes.

JAYNA
Boys often are.

WENDY
Well he acts like I'm this
giant threat to his whole way
of life.

JAYNA
Aren't you? Only a decade ago
you stole all his friends.
Even considered leaving
Neverland for you.

WENDY
He did?

JAYNA
Shall we?

Jayna goes underwater and Wendy dives after her.

CUT TO:

EXT. UNDERWATER- A LITTLE LATER

Jayna leads Wendy to a large boulder.

Jayna presses her mouth to the rock and makes the sound of a sea otter.

The boulder moves, revealing a rocky tunnel full of water.

CUT TO:

INT. ROCKY TUNNEL- CONTINUOUS

They swim through the tunnel.

CUT TO:

INT. CAVE OF LOST REGRETS- NIGHT

The cave of Lost Regrets is a giant, dark cave with a little brook running through it.

Wendy and Jayna emerge from the brook.

WENDY

Woo. It's cold.

JAYNA

Welcome to the Cave of Lost Regrets.

WENDY

The what?

JAYNA

Everyone fears something. Regrets something. Lost Boys are no exception. But here in Neverland, Lost Boys should be happy, happy, happy all the time. So they bury their fears and those which they wish had never happened here.

We see chests with each of the Lost Boys' names written upon them. Wendy walks closer to look at them.

JAYNA (CONT'D)

Don't touch. Those are theirs and not to be looked upon by others.

WENDY

Have you ever seen what's
inside them?

JAYNA

Opening them would set free
demons. But Pan has told me
what's in his, and Wendy
Darling is in there.

Wendy stares at Peter's box.

JAYNA (CONT'D)

This cave is full of things
Pan doesn't want outsiders to
know about.

WENDY

And who is its protector?

JAYNA

You're looking at her.

CUT TO:

EXT. SIOUX ISLAND- NIGHT

Peter and Tiger Lily reach the island.

It is in total ruins. Buildings are still on fire.
Dead Indians lie everywhere. The few that have survived
carry the corpses off to some mass grave.

INDIAN #1 has a giant scar across his left cheek. He
walks up and whispers in Tiger Lily's ear. Tiger Lily
nods.

PETER

What happened?

It starts to rain.

Indian #1 kneels down and picks up a stick. In the sand
he draws a simple hook.

PETER (CONT'D)

(breathless)

Hook.

CUT TO:

EXT. LOST BOY GRAVEYARD- NIGHT

Wendy stands in a graveyard of about twenty gravestones as Jayna watches from a pool of water in the middle of the room.

There is also a fountain.

WENDY

What's this?

JAYNA

Where all Lost Boys go to die.

Wendy walks up to a tombstone.

The tombstone reads: Tootles I.

Next to it is a tombstone marked Tootles II.

WENDY

I thought the Lost Boys were immortal.

JAYNA

Can't grow older, but not immortal. Plenty of brave Lost Boys died in battle.

WENDY

Peter never told me about them.

JAYNA

Not exactly happy thoughts, now are they? Besides, who's to say if Pan even remembers them?

WENDY

No. He couldn't just forget them.

Jayna merely shrugs.

Wendy notices that in the water where Jayna swims, there is an aerial view of London.

WENDY (CONT'D)

What's this?

JAYNA

The Link. The only channel
allowing Neverland to
communicate Earth.

WENDY

You can talk to people in our
world?

JAYNA

Only in forms where you'd
never believe we were real.
Such as dreams.

WENDY

Or drug induced
hallucinations?

JAYNA

Sure.

WENDY

Does Curly come here often?

JAYNA

Our most regular visitor. But
when we speak through the
water, we know not who we talk
to. Only that someone hears
our voices and sees our faces.
For some Lost Boys, that is
all they seek.

WENDY

Could I talk through here?

JAYNA

No time. Still one thing to
see.

WENDY

What?

JAYNA

Turn around.

Wendy turns and sees the fountain for the first time.

JAYNA (CONT'D)

The Aging Fountain.

WENDY

What is it?

JAYNA

Where any Lost Boy may choose
to finally grow up.

WENDY

A fountain of aging?

JAYNA

Your culture believes in
fountain of youth. What so
hard to believe about a
fountain that does not reverse
aging process, but rather
accelerates it?

Wendy gazes into the fountain's pool and recoils in
horror when she sees a 90-year-old version of herself.

WENDY

Why are you showing me this?

JAYNA

You should know it exists.

FADE TO BLACK.

FADE IN:

INT. PETER'S ROOM- MORNING

Peter hovers above the ground as he sleeps.

He wakes up when he hears voices outside.

He darts out of the room.

CUT TO:

EXT. FOREST SHELTER- CONTINUOUS

Peter comes out to find Wendy talking to Curly. They do
not see him, and he listens from afar, hiding behind a
bush.

WENDY

Curly, when you talk into that
well, do you know who it is
that hears you? It's your
sister.

CURLY
My sister?

WENDY
Yeah, she's a friend of mine.

CURLY
I have a sister?

WENDY
And a mother and a father.
All of whom have spent the
last ten years pretty upset
that they lost you. All of
whom love you.

Peter rises up from behind the bush.

PETER
What are you doing?

Wendy and Curly spin towards him.

PETER (CONT'D)
Curly, you know you shouldn't
be up so early. Go back to
sleep.

WENDY
Peter Pan has rules? How very
adult-like.

PETER
Only a few and he's breaking
one of them. Now go to bed,
Curly.

Curly leaves.

WENDY
There's no reason for you to
be mean to Curly when you're
mad at me.

PETER
Are you going to take these
Lost Boys away from me too?

WENDY
I just think he should know he
has a family that misses him.

PETER

Well maybe they shouldn't have
lost him in the first place.

CUT TO:

INT. CLASSROOM- DAY

A Rowler teacher stands at a chalkboard in a room full
of Rowler children.

The board reads "Captain James Hook is the vilest pirate
of them all. The greatest leader of them all."

The teacher points to each word, and the children read
them aloud.

Hook stands in the background, watching, smiling.

Smee walks in and whispers something in Hook's ear.
Smee leaves and Hook follows.

CUT TO:

EXT. HOOK ISLAND- CONTINUOUS

Hook is greeted outside by Harlin. The two talk as they
walk towards the Jolly Roger.

HOOK

Is it true?

HARLIN

Yessir, we found the fairy
stronghold.

HOOK

Where is it?

HARLIN

NeverPeak mountain.

HOOK

NeverPeak?

HARLIN

Yes sir.

HOOK

That's a dangerous mountain to
climb.

HARLIN
 Would you like me to send
 expendable pirates?

HOOK
 No. Assemble your best men,
 and I will lead them myself.
 (shouting)
 Smee!

Smee waddles in.

SMEE
 Yes, Cap'n.

HOOK
 Ready the Jolly Roger.
 Tonight we ride.

CUT TO:

EXT. TREE- LATE DAY

Peter sits on one of the branches of a tall tree.

Wendy flies up and takes a seat beside him.

WENDY
 Thought you'd be here.

PETER
 Congratulations.

WENDY
 You know you weren't so moody
 the first time I visited
 Neverland.

PETER
 Things change.

WENDY
 You're angry because you miss
 me.

(CONT'D)

PETER

I'm angry because Neverland used to be fun! I used to wake up and think what great adventure will we go on? Will we fight pirates or play with Indians or go exploring? Now I wake up and think about you. And every pirate we fight or game we play or world we explore, I think about how much Wendy would love it. I sit by that stupid kiss, waiting to hear your voice. And nothing comes out. Until yesterday, when I heard you call my name after all these years.

WENDY

I think of you every time I wake up, too.

PETER

Please. I've visited your room. Hoping to talk to you. You're always with a different guy.

WENDY

Well what am I supposed to do? Turn everyone away because I'm still in love with a child? I picture everyone of them as you. I do, Peter.

PETER

Yeah right.

WENDY

You know, that thing you have? It's not a kiss.

Peter laughs.

PETER

Yes it is.

Wendy grabs Peter and kisses him on the lips. Peter goes wide eyed.

WENDY

That's a kiss. And it's what
I've wanted to give you ever
since I was ten.

PETER

(stunned)
I wish you had.

WENDY

Jayna showed me the Aging
Fountain, have you ever
thought-

PETER

So that's what this is about?
Peter Pan doesn't grow up.

WENDY

I just-

PETER

Sorry Wendy, I'm not like the
Lost Boys you stole from me.

Wendy pulls away and silence hangs over the scene.

WENDY

Then I think it's time for me
to head back home.

FADE TO:

EXT. WATERFALL- DUSK

Peter and Wendy walk to the top of a waterfall.

PETER

Why are we here?

WENDY

Because I don't want our last
memory of each other for the
next ten years to be an angry
one. You think you can stop
sulking and try to have a good
time with me before I go?

PETER

I could try.

WENDY

Come on. Last one in's a rotten Neveregg.

Wendy turns and runs toward the waterfall.

Peter chases after her.

Right before Wendy jumps in, she pulls off her shirt. Peter stops midrun, staring at her in her underwear.

Wendy smiles to herself.

Then she dives off the edge, flying towards the bottom. Peter collects himself and charges after her.

Water flies up all around them as they crash into the basin at the bottom.

Wendy's head pops to the surface and she shakes the water from her face.

Wendy crows like a rooster.

Peter pops up.

PETER

What was that?

WENDY

That was a rooster.

PETER

This is a rooster.

Peter leans back and crows wildly.

WENDY

Show off.

She splashes Peter with water.

Peter splashes back.

Wendy screams.

WENDY (CONT'D)

Oh you're going to get it now.

PETER

Yeah?

WENDY

Yeah.

Wendy dives at Peter but he burrows underwater. She chases him.

CUT TO:

EXT. NEVERPEAK MOUNTAIN- NIGHT

Hook leads a team of Smee and seven Rowlers through the snow up the side of NeverPeak mountain.

The mountain is huge and lined with jagged rocks. The paths are icy and narrow.

SMEE

Cap'n, I still don't understand. Why do we care about capturing a bunch of fairies?

HOOK

What's not to get Smee? Fairy dust lets you fly. Flying is the one advantage Peter has had all these years and the only reason he's ever beaten me.

SMEE

I don't know if it's the only reason.

Hook turns hard on Smee.

HOOK

It's the only reason, Smee.

Then he continues to march up the mountain.

SMEE

Can adults even fly?

HOOK

Anyone can fly with fairy dust. All you need is happy thoughts.

SMEE

Do you um- do you have happy thoughts?

HOOK
I'm sure we can find one or
two somewhere.

HARLIN
Sir, look.

Harlin points with his sword to a swarm of fairies.

HOOK
Follow them.

CUT TO:

EXT. FAIRY SHELTER- A LITTLE LATER

The fairy shelter is merely a recess in the mountain.
The fairies all gather round a fire to warm themselves.
Hook looks in on the shelter.

HOOK
(whispering)
I want them all alive.

CUT TO:

EXT. NEVERPEAK MOUNTAIN- CONTINUOUS

Cut to a wide shot of all of NeverPeak mountain. We
hear a gunshot and fairy screams (high pitched and
indiscernible as far as words go), followed by a
miniature explosion.

CUT TO:

EXT. FOREST SHELTER- NIGHT

Peter and Wendy stand in the forest.

PETER
So you're really going to
leave?

WENDY
Can't play games forever.

Wendy turns to leave.

PETER

Hey, if that thing you gave me
isn't really a kiss, what is
it?

WENDY

It's called a thimble.

PETER

A thimble, huh? I like it.

WENDY

Yeah. Keep your ear to it.

PETER

Will do.

Wendy kisses Peter on the cheek. He blushes.

Wendy pours some fairy dust on herself and takes to the
air.

WENDY

See you later, Peter Pan.

Wendy flies away.

Peter rubs the kiss still fresh on his cheek.

He starts to walk away and finds Wendy's picture on the
ground. He opens it up to see the 20 year old version
of himself.

PETER

See you later, Wendy Darling.

FADE TO:

EXT. MERMAID ROCK- A FEW HOURS BEFORE SUNRISE

Peter lands on Mermaid Rock, lays low to the water and
makes the sound of a beached whale. The water turns
dark purple and Jayna rises to the surface.

JAYNA

Late to be about, Pan. Or
early.

PETER

Wendy's gone.

JAYNA

Gone again? Always leaving.

PETER

She said you showed her the Aging Fountain. That you told her I could grow up.

JAYNA

Thought she should know the option existed. She's crazy for you.

PETER

She said that?

JAYNA

One can tell.

PETER

So you think I should grow up to be with her?

JAYNA

Not my decision to make. But all grow up at some point, Pan. What better reason to do it than for love?

PETER

Is love as great as she makes it out to be?

JAYNA

Love is the feelings you hold for Wendy Darling.

CUT TO:

EXT. LOST BOY GRAVEYARD- AN HOUR LATER

Peter stands over the Aging Fountain.

Jayna swims inside it.

JAYNA

Sure this is what you want,
Pan?

Peter looks into the fountain. His reflection is himself at age ninety.

PETER

Yes.

Jayna nods.

JAYNA

What age would you like to be?

PETER

20.

JAYNA

Once you do this, you will age just like everyone else. Will grow old at a normal rate, and one day will die.

Peter nods.

As Jayna talks, Peter does as she says.

JAYNA (CONT'D)

Close your eyes. Imagine yourself growing up. Imagine years ticking away. Think of what it is you want to be when you grow up. Who you want to become.

The world goes dark and the fountain starts working stronger and stronger. The water surges out of control.

JAYNA (CONT'D)

What job you wish to have, who you wish to marry. Think of this and only this. Forget childhood and games. Think of only this.

The fountain explodes with water of all different colors. Peter walks into the fountain.

JAYNA (CONT'D)

Think of only this and a child you will be no more.

Wendy's drawing falls from Peter's hand.

FADE TO BLACK.

INT. HOOK'S LAIR- DAY

The screen is still black as thunder booms in the background.

The lights rise and we are in Hook's quarters- an ornate room filled with gold and valuable plunder.

Hook sits on a throne assembled from the crocodile that ate him. Its head at the top, it's claws reaching over the arms and legs.

Hook stares out a window which reveals a giant storm forming outside. Rain, lightning, thunder, snow, hail, the works, are beginning to mix in the sky.

This horrible storm will continue throughout the story until otherwise noted.

Harlin stands by his side.

HOOK

You ever seen a storm the likes of this in Neverland?

HARLIN

No sir.

HOOK

(to himself)

Me neither.

Smee waddles in.

HOOK (CONT'D)

Let me guess, Smee. Still nothing?

SMEE

Apologies Cap'n, but they haven't produced a speck of fairy dust since we caught 'em. We've swept the floors and gotten nothing.

Hook remains eerily calm.

HOOK

Then they're worthless. Might as well kill them.

SMEE

Cap'n we can get them to make
fairy dust. It'll just take
time. Maybe it's the weather.
Neverland hasn't been like
this since... well... ever.

Hook puts on his cloak.

HOOK

Well Mr. Smee, I don't know
what exactly your reason is
for defending those dreaded
creatures, but I'm taking the
Jolly Roger out for a sail.
While I'm gone, it is your job
to see to it that at least one
of these sniveling little
mosquitoes produces something
approximating fairy dust. If
you cannot do that, I will
personally shoot each and
every one of them.

Hook exits, his cloak waving behind him.

CUT TO:

EXT. FOREST- DAY

The bad weather continues as Peter- now age 20- marches
through the woods.

Peter's clothes have grown with him, but not all the way
and are a bit small. His wooden sword still hangs from
his belt.

He shivers in the cold and is clearly not comfortable in
his new body as he tries and fails to dodge branches.

CUT TO:

EXT. FOREST SHELTER- DAY

The Lost Boys try to build a fire, but the flames have
trouble catching.

Peter walks in, hoping not to be noticed.

TOOTLES

Peter!

Peter stops short.

TOOTLES (CONT'D)
Help us imagine a fire.

Curly stands up.

CURLY
Something's wrong with him.
(beat)
He's old.

All the noises of the forest and the weather go silent.

The Lost Boys are mortified as they and Tinker Bell slowly assemble around Peter.

TWIN 1
What happened to you?

TWIN 2
Are you all right?

NIBS
Who did this to you?

PETER
I did. So I could be with Wendy.

TOOTLES
You did it for a girl?

The bad weather starts up again.

PETER
Guys, I'm still Peter Pan.

AARON
But you're not a Lost Boy anymore.

PETER
Hey wait just a second.

AARON
How did you even do it, Peter?

(CONT'D)

PETER

There's a magical fountain
near the Lost Boy
(realizing too late
he shouldn't say
this)
Graveyard.

TOOTLES

Graveyard? What's a
graveyard?

AARON

It's where people are buried
when they die.

TOOTLES

Die? There are dead Lost
Boys?

PETER

Well I mean- a couple who have
died in battle, fighting
bravely for good.

AARON

What were their names?

PETER

Well there have been a few- I
can't remember their names.

AARON

What'll happen if we die for
you? Are you gonna forget our
names too?

The Lost Boys all turn and walk away.

PETER

Wait.

They keep moving.

PETER (CONT'D)

Lost Boys.

Still moving. Though Tink remains floating, facing
Peter.

PETER (CONT'D)

Tink?

She makes a sound of indignation, then slaps him across the face. She turns and leaves.

The forest empties.

CUT TO:

INT. PETER'S ROOM- MOMENTS LATER

Peter slams the door. He rummages through the room and finds the thimble.

PETER
(into the thimble)
Wendy. Wendy. Come in Wendy.

The camera moves to the window which shows the storm raging outside.

MATCH CUT TO:

INT. WENDY'S ROOM- DAY

The camera pulls away from the storm to show we are now in Wendy's room, watching Wendy lay on her bed.

PETER (V.O.)
Wendy. Wendy. Come in Wendy.

Wendy leaps out of bed and grabs the acorn.

WENDY
Peter? Is that you?

PETER (V.O.)
Hey, Wendy. I did it. I grew up.

WENDY
For me? Peter you're wonderful. Now you can come back to America with me.

CUT TO:

INT. PETER'S ROOM- CONTINUOUS

PETER
What?

WENDY (V.O.)
Oh don't worry, I still live
in London. I just go to
school in America.

PETER
I'm not going to London or
America or anywhere else.
Peter Pan doesn't leave
Neverland.

CUT TO:

INT. WENDY'S ROOM- CONTINUOUS

Wendy laughs.

WENDY
Peter, we're adults now. We
have lives. Or at least I do.
I mean, you don't honestly
expect me to live in
Neverland, do you?

PETER (V.O.)
Then why did I grow up?

WENDY
So we could be together. On
earth.

CUT TO:

INT. PETER'S ROOM- CONTINUOUS

PETER
I gotta go.

WENDY (V.O.)
Peter, come on.

Peter throws the thimble into the corner of the room and
flies out of the room.

CUT TO:

EXT. PETER'S ROOM- CONTINUOUS

Peter takes to the sky, looking for something to take out his anger on.

CUT TO:

EXT. SKY- A LITTLE WHILE LATER

Peter jets across the sky, scouring the ocean below him. He comes upon the Jolly Roger.

CUT TO:

EXT. JOLLY ROGER- DAY

PIRATE #1 stands with a telescope aimed skyward. He is flanked by Hook and PIRATE #2.

PIRATE #1
Oh my gosh. That's him.

PIRATE #2
That's who?

PIRATE #1
Who do you think? Peter Pan.

PIRATE #2
That can't be him. He's too big.

PIRATE #1
Well maybe it's a spatial issue.

PIRATE #2
What do you mean?

PIRATE #1
Well your eye is lying to you. It tells you he's further away. But in reality he's closer which is why he looks so big.

PIRATE #2
But if he's closer to me-

HOOK
It's him.

CUT TO:

EXT. SKY- CONTINUOUS

Peter smiles a bloodthirsty smile. He soars in and grabs a sword from the sheath of one of the pirates on deck. Then he circles around and lands on the

EXT. DECK OF THE JOLLY ROGER- CONTINUOUS

PETER
Hallo, Hook.

HOOK
Who the bloody hell are you?

PETER
Don't recognize me?

Peter crows.

HOOK
You're supposed to be a child.

PETER
And you're supposed to be
dead.

Hook draws his sword.

Welrod draws his weapon and charges madly at Peter.

HOOK
Wait!

Welrod swings a blade at Peter, which he easily blocks. But when Peter tries to strike back, Welrod is quick on the defensive.

Peter tries a new approach, slicing and is blocked again.

HOOK (CONT'D)
(regaining his
composure)
Have you ever fought a Rowler
before, Peter?

Peter and Welrod glare at each other and once more Peter tries to attack.

Again he is blocked and their blades lock against each other.

Suddenly, Welrod reaches out with his free hand, grabs Peter and hurls his entire body into the deck.

Welrod tries to stab Peter's chest, but Peter rolls out of the way.

Peter holds his hand to his nose, then pulls it away and sees blood on it.

Everyone- Peter included- is stunned. Peter has never bled before.

Slowly, Peter rises into the air- glaring at everyone on deck. He is angry as hell. The blood trickles down his face as lightning silhouettes his body.

Peter raises his sword into the air, a sinister grin on his face. Then he flies at Welrod, hammering his sword down at him. Welrod barely blocks this unexpected aggression, time and again as the rest of the pirates watch.

Peter brings the sword down low and swipes in from the side, successfully swiping Welrod.

Welrod doubles over and lets down his guard just enough for Peter to slash his face, killing Welrod.

It takes a moment for things to soak in for Peter, who stands there, breathing hard.

HOOK (CONT'D)

Young Peter Pan finally kills.
How does it feel?

Peter whirls toward Hook.

PAN

What did you do to those
Indians?

HOOK

I taught them who the new
Captain James Hook was.

PAN

And who is the new Captain
James Hook? A murderer? A
savage?

HOOK

That appears to be an accurate
description of the new Peter
Pan.

Peter looks down at the body beside him.

PAN

He would have killed me.

HOOK

Yes he would have.

With that, an entire flock of Rowlers charges at Peter.
He tries to fight them off with his sword, but there are
too many of them coming fast and furious. One nicks him
on the side and crimson appears on his costume.

Peter takes flight and sails to another part of the
ship.

The Rowlers turn course and come after him.

He moves away, but not too fast. He is baiting them.
When they are close enough he flies upward and slices a
rope that had been holding the boom in place.

The mainsail of the ship swings from starboard to port,
narrowly missing Peter's head and causing the boat to
tip drastically.

The Rowlers go sliding into the far end of the ship en
masse, some falling overboard the force is so great.

Peter flies into a couple others and kicks them into the
ocean.

Then he makes for Hook who has stayed grounded
throughout all this. They cross blades.

HOOK (CONT'D)

I was hoping they wouldn't
kill you. I wanted the
pleasure.

PETER

Come and get me, Hook.

They parry back and forth, neither one of them giving an inch. As they battle, the ship is righted and the Rowlers and pirates gather round to watch the show.

Peter spins and swings for Hook's knees, but Hook blocks him.

PETER (CONT'D)
How'd you escape from the
crocodile, Hook?

HOOK
You threw me to the one
vegetarian in the sea. What
made you grow up?

PETER
It was time for a change.

They continue to fight as they talk.

HOOK
You can't fool me, Peter. I
know you too well.

Hook looks deep into Peter's eyes.

HOOK (CONT'D)
You did it for a woman, didn't
you?

Peter doesn't answer.

HOOK (CONT'D)
Wendy Darling? Is that who it
was?

Peter lets his emotions get the better of him and makes an aggressive attack that leaves him a little too exposed. Hook chooses not to capitalize.

HOOK (CONT'D)
Little Peter Pan finally grew
up and he did it for a woman.

Again Peter gets too aggressive and this time Hook seizes the moment. He swipes Peter across the gut with his hook.

Peter falls to the ground.

Hook moves in, but gives Peter some space.

HOOK (CONT'D)

I'll be honest, Peter. I was hoping that for my triumphant return it would all be a bit harder than this.

Peter pulls back, springs to his feet and jumps as though to fly, but he doesn't. He comes back down to the ship's floor just like any human would. He lands on the ledge of a landing, stumbles and falls down to a lower level on the ship. He lands flat on his face.

Hook walks to the edge of the landing and looks down at Peter.

HOOK (CONT'D)

Did little Peter forget how to fly?

Peter grunts and tries to take off but quickly falls back to the ground.

Hook takes his time walking over to Peter.

PETER

(to himself)

Come on you idiot. Happy thoughts.

Again he tries and again he fails. A pool of blood is starting to emerge around Peter. The urgency is soaking in.

PETER (CONT'D)

Teddy. Wendy. The Lost Boys.

Again failure.

HOOK

What's wrong Peter?

He's mere yards away.

PETER

Killing that Rowler.

And suddenly he pops into the air. He is both relieved and terrified that his happy thought was "Killing that Rowler."

Peter flies off the edge of the ship and out over the ocean.

But he's slowed by the wounded gut and whatever force that's making it so hard for him to fly in the first place.

HOOK

Where you going, Peter?

Peter wants to fight but knows he has no shot.

He takes off, heading for the forest. He can neither fly fast nor high.

Darful pulls out a bow and arrow and takes aim. It would be an easy shot. But Hook stops him, laying his hand on Darful's forearm.

HOOK (CONT'D)

Let him go. We follow him.

CUT TO:

EXT. FOREST SHELTER- DAY

Aaron and Tootles stand in the middle of the forest.

TOOTLES

You're the one that told him to leave.

AARON

He broke the rules, Tootles. That's the way it goes.

SLIGHTLY (O.S.)

Incoming!

CUT TO:

EXT. OCEAN- DAY

Peter flies low to the water.

Blood drips from his gut into the ocean.

He reaches land and heads for the forest.

CUT TO:

EXT. FOREST SHELTER- DAY

Tootles, Nibs, Curly, Aaron and the Twins stand around Peter who lays down.

Aaron is the only one who doesn't look concerned.

TWIN 2

What's wrong with him?

NIBS

(referring to the
blood)

What is that stuff?

TWIN 1

Do you need a thermometer
Peter? That always makes
things better.

Tinker Bell soars in with some plant life trailing behind her. She wraps it around Peter's body several times, covering up the wound and creating a tourniquet.

PETER

Thanks Tink. Look, boys,

SLIGHTLY (O.S.)

More incoming!

Everyone looks up at Slightly who stands on a tree branch.

SLIGHTLY (CONT'D)

Pirates!

CURLY

How did they know where we
live?

Aaron looks at Peter accusingly.

CUT TO:

EXT. OCEAN- DAY

The Jolly Roger reaches shore and the Rowlers, the Pirates, and Hook pour out of the boat.

CUT TO:

EXT. FOREST- DAY

CURLY
How many are there?

SLIGHTLY
I can't count that high.

AARON
Hide in the trees. Be ready
to fight them back. Wait for
my signal.

TOOTLES
You don't give the orders
around here.

AARON
Then who does? Him? He's
just a lying adult.

PETER
Watch yourself.

Aaron walks over and kneels by Peter.

AARON
If I'm wrong, then fly up and
lead us.

Peter tries to fly but his happy thoughts aren't
working.

The Lost Boys are stunned.

Aaron turns to them, secure in his decision.

AARON (CONT'D)
Move.

CUT TO:

EXT. THE EDGE OF THE FOREST- DAY

In the distance, Hook and the Rowlers mount along the
edge of the forest.

Hook pauses to savor the moment.

HOOK
Attack.

The Rowlers are off, screaming to the sky as they charge into the woods.

CUT TO:

EXT. FOREST SHELTER- DAY

Nibs drags Peter's body off to just outside his room. He covers him up with leaves, then flies into the trees.

All the Lost Boys are hidden as the Rowlers rush into the forest.

AARON (O.S.)

Now!

A barrage of rocks fly at the Rowlers from all directions. They hurt but only for a moment.

Welrod takes aim and hurls his sword at the source of one of the rocks.

His sword spins through the air and plunges straight into Twin 2's heart. Twin 2 plummets from the tree to his death.

Tootles pokes his head out from his hiding spot.

TOOTLES

Holy Mackerel.

Another sword is thrown at him and he ducks back into the trees.

Aaron flies over and grabs the just-thrown-sword.

He soars into battle, attacking one of the Rowlers.

The Lost Boys, armed only with their tiny knives, also charge in. Everyone fans out and the fight begins.

The Lost Boys stick to the air, staying out of the reach of the Rowlers, and only moving in to attack when they have an opening.

CUT TO:

EXT. PETER'S ROOM- CONTINUOUS

Tinker Bell flies up to Peter as he lies on the ground.

PETER

Tink. I need some fairy dust.

Tinker Bell is stunned.

PETER (CONT'D)

I know I know. Peter Pan
hasn't needed fairy dust since
he was a baby. Well I need it
now.

Tinker Bell takes off.

CUT TO:

EXT. FOREST- CONTINUOUS

Tinker Bell flies through the raging battle.

She leaves and then comes back, toting a bag of fairy
dust.

No one sees her carrying it, save for Aaron.

She spots one of the Rowlers who's looking like he's
especially enjoying the battle. She sprinkles some
fairy dust on him and he goes flying upwards into a
thick tree branch. He cracks his skull and drops to the
floor.

His sword falls by Nibs' side and Nibs picks it up.

CUT TO:

EXT. PETER'S ROOM- CONTINUOUS

Tinker Bell sprinkles fairy dust on Peter.

He wakes up.

PETER

More.

She gives him more. His eyes open wider and he pokes
his body up. He grabs the bag and dumps the rest of the
dust on his head.

Now he rises into the air, and it looks like he can't
even feel the pain in his gut. He draws his sword.

CUT TO:

EXT. FOREST- CONTINUOUS

Peter flies in, crowing like a rooster.

HOOK

Now that's Peter Pan.

Peter swings his blade at a Rowler who throws up his sword to block it. Then Peter swings the sword back, destroying the Rowler's jugular and killing him. Blood spurts out as the savage falls. Peter looks like a man possessed.

He flies up top and skewers a Rowler through the head that had been locked in combat with Slightly. Slightly grabs the Rowler's sword.

Peter attacks another and when he is blocked he sticks out his foot and flies forward with all his force, knocking the Rowler on his back. He shows no mercy and kills the Rowler.

Then he is fighting off two men at once, one on each side. Doing all he can to keep the sword moving back and forth fast enough.

Soon he breaks off and just goes whole hog after the one on his right. He punches him flat in the jaw, then as the Rowler stumbles back Peter slices his opponent's hand. His enemy's sword falls free and he grabs it.

Now he flies for the trees and starts slicing well placed branches, causing them to drop heavily on the bad guys below.

He sees Hook standing on the side and heads for him.

HOOK (CONT'D)

Come to me, Peter.

In the background, the Lost Boys fight on. They are winning the battle, and occasionally getting some kills, but they are considerably outnumbered.

Peter and Hook engage. Peter swinging both weapons on the offensive, Hook using his sword and his hook for defense.

Hook sees an opening and takes a stab at Peter, but misses.

One pirate thinks he has a clear shot at Peter. He aims at him with his gun and fires.

It deflects off Hook's hook.

Hook turns and glares at him.

HOOK (CONT'D)
This is my fight.

With that, he hurls his sword at the Pirate and kills him.

Peter attacks with one sword from up top which Hook blocks with the hook. Then Peter tries to slice in from the side, but Hook spins and Peter catches only Hook's robe.

Hook makes a mad dash for the fallen pirate's body and pulls out his sword.

CUT TO:

EXT. FOREST- CONTINUOUS

Down on the field, the battle continues. Slightly is being double teamed and gets his hand cut off.

Curly battles an enemy back into a tree. Then, with their swords locked, he flies up and shoves the back of the opponent's head into the tree, knocking him unconscious.

Aaron is doing brilliantly. Like Peter he has two swords and he is slicing his way through the air.

He plunges his sword deep into the head of one of the Rowlers who had been fighting Slightly, then takes on the other.

Tootles' body is hurled up against a tree and four pirates surround him.

TOOTLES
Help!

CUT TO:

EXT. EDGE OF THE FOREST- CONTINUOUS

Peter and Hook fight when Peter hears Tootles' cry.

PETER

Tootles.

Peter flies away.

CUT TO:

EXT. FOREST- CONTINUOUS

Peter flies in and starts swinging his sword, pulling away bodies. The pirates scatter and Tootles is revealed to be only badly beaten.

PETER

Come on.

Tootles points behind Peter and he turns.

Several Rowlers are beside Hook, with wheelbarrows holding barrels.

PETER (CONT'D)

I have a bad feeling about this.

Hook points his sword at the battle below.

HOOK

Go!

The Rowlers charge in with their wheelbarrows. Some of them are killed on the charge down, leaving the barrows to roll off aimlessly.

The rest place the barrels at the bases of trees.

The Rowlers draw knives and puncture holes in the sides of the barrels.

A thick, black liquid starts pouring out. It's the Neverland equivalent of kerosene.

PETER

What the heck?

Behind Hook, several Rowlers raise bows and arrows to the sky. The ends of the arrows are lit with fire.

The Rowlers release.

The arrows find their marks in the barrels. The trees go up in flames. The fire quickly spreads across the grass, the trees and the underbrush.

On the field, the battle rages on.

PETER (CONT'D)
Lost boys! Skyward!

Peter points his sword to the air and flies up. The Lost Boys follow.

The Rowlers down below flail their swords in vain.

Peter pulls his old wooden sword from his side and holds it over a tree totally consumed with flames. The sword catches on fire and Peter hurls it into the grass.

More fire breaks out in the grass and Peter has accomplished his objective. The Rowlers on the ground below are trapped by the flames.

As the Lost Boys' forest shelter goes up in flames, so too do the Rowlers.

Peter breaks off a giant, flaming branch, and flies towards Hook.

Hook and his men retreat.

Peter exhales a sigh of relief. Then he collapses. Dropping hard to a fire-free patch of ground.

FADE TO BLACK.

FADE IN:

EXT. FOREST- LATER THAT DAY

The screen is fuzzy as we wake up through Peter's point of view. It is raining as things come into focus. We see the forest, decimated by fire.

The remaining Lost Boys- Tootles, Nibs, Slightly (now missing a hand), Curly, Twin 1 and Aaron- stand around Peter.

Peter sits up and Tootles rushes over.

TOOTLES
You're awake.

PETER
What happened?

AARON
You led Hook to our lair and
he burnt it to the ground.

PETER
Where's Twin 2?

AARON
Dead. Just like all those old
Lost Boys.

There is a moment of silence.

PETER
And Hook?

AARON
Gone.

TOOTLES
Don't worry, Peter. You'll
get him back.

Aaron laughs.

TOOTLES (CONT'D)
What?

AARON
(to Peter)
Can you even fly anymore?

NIBS
He flew in that battle, didn't
he?

AARON
Yeah. After Tink dumped half
the fairy dust in Neverland on
him.

CURLY
You can fly, can't you, Peter?

Everyone looks to Peter.

PETER
No.

Thunder claps in the sky.

AARON
See, he's just an ordinary
adult. Come on, Lost Boys.

Aaron lifts into the air and all the others- except
Tootles- follow.

AARON (CONT'D)
He doesn't care about you,
Tootles. If he did, he would
have never grown up.

TOOTLES
That's a lie.

AARON
Ask him who he loved more.
You or Wendy?

TOOTLES
That's a lie, isn't it, Peter?

Peter is silent.

CUT TO:

INT. WENDY'S ROOM- NIGHT

Wendy lies in bed, holding her Teddy bear close to her
body. She turns in bed and we see on her face that she
is having bad dreams.

All the while, a horrible storm rages outside, forcing
the window to crash open.

Wendy wakes up with a start, then goes over to the
window. Instead of closing it, she finds herself
staring outside.

There is a knock on the door.

WENDY
Who is it?

MEL (O.S.)
It's me. Wanna go do some
'shrooms at George's place?

WENDY
Right now?

MEL (O.S.)

Yeah. Come on, Wendy, George has had his eye on you for weeks now. You could totally get with him.

Wendy walks over and opens the door, revealing Mel.

WENDY

Let's get fucked up.

CUT TO:

EXT. NEW YORK CITY STREET- A LITTLE WHILE LATER

Wendy and Mel stand in an absolute beast of a storm. They both wear skimpy outfits that are now soaked to the core as Mel tries to hail a taxi.

WENDY

Face it, Mel, we're not gonna get a taxi in this weather.

MEL

Just be patient.

A taxi pulls up and a BUSINESSMAN gets out.

Mel darts over, talks to the driver, then waves Wendy over.

CUT TO:

INT. TAXI CAB- A LITTLE WHILE LATER

The DRIVER looks weary and scared as he drives through the elements.

They pass a car which is totaled on the side of the road.

WENDY

Holy shit. What happened there?

DRIVER

There've been accidents everywhere. The weather's crazy.

MEL

I don't get it. The weatherman said it would be beautiful.

DRIVER

Yeah, well I ain't seen a storm like this in all my life.

Wendy stares out the window as they pass the wrecked car.

CUT TO:

INT. CAVE- NIGHT

Nibs stares out the entrance of a cave where the Lost Boys have taken shelter.

NIBS

You think Peter's okay out there?

Aaron sits in the middle of the cave shuffling rocks around in front of him.

AARON

Peter Turncoat? Yeah I'm sure he's doing just fine with his woman.

CURLY

Hey she's nice.

AARON

How is she nice?

CURLY

She told me I have a sister and mom and dad back home who miss me very much. She would have told me more but Peter made me go back to bed because I was up too early.

NIBS

Too early?

CURLY

Yeah he said it was against the rules.

AARON

We never had any rules about that.

CURLY

We didn't?

AARON

Peter Turncoat hated rules. He only had one: Never grow up.

(beat)

Now everyone gather round.

They all gather around a circle of eight rocks which Aaron has laid out on the cave floor.

AARON (CONT'D)

These rocks represent the Native Ring. Tiger Lily told Peter that Iroquois and Sioux Island have fallen to Hook already.

He pulls two rocks out of the ring that had been adjacent.

AARON (CONT'D)

If Hook continues, then Cherokee Island will be next.

He points to the rock that is to the right of the gap left by the two removed rocks.

AARON (CONT'D)

Which means we have to meet Hook there and, with the help of the other natives, fight him back.

TWIN 1

We can't beat Hook. He just kicked our butts.

AARON

That was with Peter Turncoat as our leader. He was a fool and a weak fighter. But between us and the natives of Cherokee Island, we can win. Now who's with me?

CUT TO:

EXT. OCEAN- NIGHT

Peter rides in a makeshift sailboat, fighting against a storm.

CUT TO:

EXT. CHEROKEE ISLAND- NIGHT

Peter lands on an Indian island which looks very similar to Sioux Island before it was attacked.

He enters a stone house which has withstood the storm.

CUT TO:

INT. STONE HOUSE- CONTINUOUS

Tiger Lily and a group of Indians sit around a ring of rocks very similar to the Aaron's, having a similar discussion.

Their heads turn when the door opens.

Peter closes the door and walks in.

TIGER LILY

Peter. You look horrible.

PETER

You have to get out of here. Cherokee Island will be Hook's next target.

TIGER LILY

We know. That's why we're here. Hook's getting stronger and stronger. We have to make our stand before it's too late.

Peter entertains a thought for a moment, then tosses it to the side.

PETER

It's already too late. He's more powerful than I've ever seen him. And he has the Rowlers on his side. Fighting Hook would be suicide.

TIGER LILY
And what if we don't fight
him? Then we will lose no
matter what.

PETER
Your choice.

Peter turns and leaves.

TIGER LILY
(after he is gone)
Goodbye, Peter Pan.

CUT TO:

INT. BASEMENT- NIGHT

Wendy and Mel walk into a crowded, dingy basement where
the crowd from the bar in scene one is assembled. Also
there is GEORGE- a handsome 25 year old.

OMNES
Hey!

GEORGE
Wendy Darling finally arrives.

WENDY
Hi George.

GEORGE
Want a jay?

George extends a marijuana joint to Wendy who takes it
but does not smoke it.

WENDY
Thanks.

She takes a seat on the opposite side of the room and
George comes over and sits next to her.

HOWARD
So you two have any nightmares
last night?

MEL
Yeah. I was up all night.

WENDY

Me too. Why do you bring it up?

DARREN

We all had 'em. Must be something in the air.

WENDY

Weird.

GEORGE

(referring to the joint)

You gonna have any of that or just hold it?

WENDY

Oh. Yeah.

She inhales from her joint.

GEORGE

We're gonna be hittin' some 'shrooms later on. You ever had?

WENDY

No.

GEORGE

They'll take you to a place more amazing than anything you can imagine.

George leans in and kisses Wendy. They make out for a few seconds while people cheer. Then Wendy pulls away and stands up.

WENDY

I'm sorry. I have to leave.

She drops the joint and leaves.

CUT TO:

EXT. CHEROKEE ISLAND- NIGHT

The island is quiet (though the storm continues) as the Jolly Roger reaches shore and a parade of Rowlers and Pirates marches off the boat.

They carry barrels and place them beside the huts on the island.

On the ship, more Rowlers prepare a fire.

Once the barrels are in position, those on the boat take aim with arrows which they light on fire.

They fire and the huts go up in flames.

Then the fire spreads across the shore, back towards those on land, encircling them all.

Everyone spins around, wondering what's going on.

Hook sees that there was already a trail of black liquid across the island sand before the Rowlers got here which is now catching on fire.

Just as Hook registers this, a number of Indians spring up from perches in high trees. They are armed with bows and arrows which they let loose on the Rowlers and pirates.

Most of the bad guys on shore perish.

HOOK

Cute.

He holds up his hand and the Rowlers behind him cock their bows.

He lowers it and they fire aimless arrows at the opposition, most of which miss their mark.

HOOK (CONT'D)

Stay steady, the storm will
quell the fire.

The Lost Boys rise into the air behind the boat and attack the Rowlers from behind.

They catch quite a few Rowlers off guard and shove them overboard. Either into the water or into the flames of the island.

Aaron holds one of the barrels that had been placed next to a hut and did not catch fire. He hurls it toward the middle of the boat and in the distance an Indian lights an arrow and fires at the barrel.

The barrel is struck in midair and everyone ducks to take cover from the ensuing explosion.

For the first time, Hook looks rattled.

HOOK (CONT'D)
Fight them back.

Then he retreats from the battle, going below deck.

CUT TO:

EXT. MERMAID ROCK- NIGHT

Peter swims through the raging ocean, and eventually gets to Mermaid Rock. He pulls himself onshore, totally depleted.

He leans low and makes the sound of the beached whale.

The water turns purple and Jayna rises.

JAYNA
Pan.

PETER
I want to be young again.

JAYNA
Once lost, youth cannot be recovered.

Peter grabs Jayna by the neck and pulls her close.

PETER
I hurt. Okay? Every part of me is in pain. My body, my heart. Everything hurts. I don't want to be a grown up anymore.

JAYNA
All want to return to childhood. None can.

He shakes Jayna hard.

PETER
You're not listening to me. If you don't let me go back, I'll kill you.

He draws his sword.

JAYNA

Kill me you may, but aging
will not be reversed. Will
only progress like with every
mortal. Which is what you
are, Pan. Mortal.

She slides out of his grip and into the ocean.

Peter starts crying as thunder pounds behind him.

CUT TO:

EXT. JOLLY ROGER- NIGHT

The Lost Boys are winning the battle.

The Rowlers retreat to the back of the boat and the Lost
Boys close in on them.

AARON

Surrender now and we'll show
mercy.

DARFUL

Rowlers never surrender.

NIBS

Give up. Hook's already left
you for dead.

A door opens behind the Lost Boys and out comes Hook,
rolling behind him a long platform on wheels holding
several chests.

HOOK

Who says I left them for dead?

The Lost Boys turn and their faces become horrified as
they realize that the chests on this platform are the
ones from the Cave of Lost Regrets.

HOOK (CONT'D)

Recognize these? One chest
for every Lost Boy. Full of
all his fears and doubts.

AARON

How did you get those?

The camera closes in on each chest as he lists the name of each Lost Boy. With each one, we see their name written on the chest.

HOOK

Tootles.

He smashes the lock on Tootles' chest and it flies open. Greyish spectres fly out of the chest.

HOOK (CONT'D)

Nibs.

He smashes the lock on Nibs' chest and more spirits fly out.

HOOK (CONT'D)

Slightly.

He does it again.

HOOK (CONT'D)

Curly.

Again.

HOOK (CONT'D)

Twin 1.

Again.

HOOK (CONT'D)

Twin 2 can't be with us today,
but we might as well release
his fears as well, ay?

Again.

HOOK (CONT'D)

And, of course, brave little
Aaron.

Again.

The Lost boys shrink into the corner and begin shivering as their fears engulf them.

HOOK (CONT'D)

Take them below the deck.
Don't kill any of them.

Three Rowlers apprehend the Lost Boys who put up no fight. They take them below deck.

HOOK (CONT'D)
Get the rest of the spirits
back in the chests.

The remaining Rowlers wrestle with the spirits, all of which struggle and are slippery.

HOOK (CONT'D)
(to the Indians on
the island)
As for you down there. This
is a cute little game you have
played. But it won't work.
(calling behind him
to the same door he
came from)
Harlin!

Harlin emerges from the door.

Hook pulls a pouch from his side, walks over to Harlin and sprinkles him with dust from the pouch.

HOOK (CONT'D)
Think happy thoughts, Harlin.

Harlin does as he is told and floats into the air.

Hook grabs an unused barrel and rips a hole in its side with his hook.

He hands the barrel to Harlin.

HOOK (CONT'D)
Go to town.

Harlin grabs the barrel. He flies out of the ship and over the island. He proceeds to pour its kerosene-like contents all over the island causing the flames to grow and spread.

The Indians fire arrows at Harlin but he is too high above them.

The fire grows in span, despite the storm.

Those on the ground begin to perish.

CUT TO:

INT. WENDY'S ROOM- DAY

The horrible weather continues outside.

Wendy watches the TV where a NEWS ANCHOR is speaking.

NEWS ANCHOR

And in kind of a cute human interest story, it seems all of America has been having a case of the nightmares. Psychologists speculate it may be somehow linked to the unreasonably bad weather we've been having of late, which has already had ramifications in the form of a spike in accidental deaths. If that's the case then it appears Global Warming may have claimed another victim. Our sleep.

The news anchor chuckles to himself.

Wendy lays on her bed, holding the acorn Peter gave her so long ago as the Anchor prattles on in the background.

WENDY

Peter? Peter? Are you there?

CUT TO:

EXT. ISLAND SHORE- DAY

Peter holds the thimble in his hand and hears Wendy's voice.

WENDY (O.S.)

Peter? Please. I just want to talk to you.

Peter stares at the thimble, then reaches back and hurls it into the ocean.

He watches it float out to sea.

He turns and walks away.

CUT TO:

MONTAGE:

Wendy talks into her acorn and stares out the window as the storm rages outside.

The Lost Boys are hurled into jail cells where they are laughed at.

Hook continues his march, seizing Indian island after Indian island and burning them to the ground.

Peter marches deep into the forest, trying and failing to leave his problems behind.

The Lost Boys waste away and are treated horribly in a prison on Hook Island. Citizens of the island hurl stuff at them and mock them.

Hook steals gold and enslaves Indians.

Wendy cries into her pillow. In the background, news reports show graphs of incidental deaths alarmingly on the increase.

Peter builds a new shelter, buried deep in the forest.

Rowlers and Indians together salute and praise Hook on his island.

In the Hook Island classroom, students continue to profess their undying love and devotion to Captain James Hook, the greatest pirate of them all.

The trees surrounding Peter's new shelter blow away and the storm filters into his room through his window. He cries on his bed. This is cross faded with Wendy doing the same in her room where the weather has similarly filtered in.

FADE TO:

INT. WENDY'S BEDROOM- DAY

Wendy lies on her bed.

JAYNA (V.O.)

Wendy.

(Beat)

Wendy.

Wendy perks up.

She runs over to the acorn and holds it to her ear, but hears nothing.

She looks around and sees the seashell Jayna gave her.

She picks it up and speaks into it.

WENDY

Hello?

JAYNA (V.O.)

Wendy.

WENDY

Jayna? Everything's wrong here. It's like... Everything's broken. What's happening?

JAYNA (V.O.)

Every system has a balance. Pan's growing up, the pain he felt when you left, has upset the balance of everything.

WENDY

Some stupid decision he made in Neverland is changing the weather here?

JAYNA (V.O.)

Neverland's balance flows through Pan. Earth's balance flows through Neverland. Neverland helps keep Earth happy and stable.

WENDY

This is all so messed up. I never should have made Peter grow up.

JAYNA (V.O.)

He loves you, Wendy. He's ready to leave Neverland for you.

WENDY

He told you that?

CUT TO:

EXT. MERMAID ROCK- A FEW HOURS BEFORE SUNRISE

Jayna talks into Wendy's earring while sitting on Mermaid rock.

JAYNA
Come back to Neverland, Wendy.

WENDY (V.O.)
I can't fly. I don't have any
fairy dust.

JAYNA
Check the seashell.

CUT TO:

INT. WENDY'S ROOM- CONTINUOUS

Wendy turns the seashell upside down and some gold dust falls out. She catches the dust and sprinkles it over herself.

She thinks happy thoughts and floats into the air.

CUT TO:

EXT. MERMAID ROCK- CONTINUOUS

The camera is tight on Jayna.

JAYNA
Find me on Mermaid Rock. Will
take you to Pan's new lair.

Jayna smiles and lays down the seashell.

We pull out to reveal Peter standing behind her, holding a giant bag, knotted at the top with a rope. He drops it by his side.

Jayna turns when she hears the bag drop.

JAYNA (CONT'D)
Pan. Was just thinking of
you.

Peter looks angry.

PETER

Take me to the Cave of Lost
Regrets.

JAYNA

Why?

PETER

I think you should know
exactly what it is I regret.

JAYNA

Cannot go there now.

PETER

(accusing)
Why not?

JAYNA

Right now must-

PETER

You are the gatekeeper of the
cave. And as the gatekeeper,
it's your job to take any Lost
Boy- Pan included- to the cave
whenever he requests it. And
I say we go now.

JAYNA

Must wait for later.

PETER

You know what's in this bag?

He rips off the rope and one of the spirits from the
chests flies out.

PETER (CONT'D)

That was one of Tootle's
fears. I caught it yesterday,
wandering through the woods.
Now why should Tootle's fear
be anywhere but buried away in
the Cave?

JAYNA

Know not.

PETER

Someone took the chests out of
the cave and to do that they
would need your help.

Jayna knows she is found out.

PETER (CONT'D)
Who would want access to the
fears of all the Lost Boys?

JAYNA
Pan, careful before you
accuse.

PETER
You gave the chests to Hook,
didn't you?

Peter draws his sword and advances on Jayna.

PETER (CONT'D)
He told you to trick me into
growing up, didn't he?

Jayna backs away.

PETER (CONT'D)
And now he's gotten you to
bring Wendy back to Neverland.
Why? So he could use her to
draw me out?

Jayna backs to the edge of Mermaid Rock.

She is about to dive into the water when Peter plunges
his sword through her fin and into the ground.

She howls in pain but Peter doesn't care. He leans
close.

PETER (CONT'D)
You sold the Lost Boys to Hook
and you were gonna sell me
too. How much did you get for
us?

JAYNA
Hook defeated the Lost Boys
and Peter Pan, captured three
quarters of Native Ring, took
fairies prisoner. Will soon
rule all of Neverland. Struck
a deal with him to leave the
Mermaids out of this. My
servitude if he spares my
people. Small price to pay
for the survival of a race.

PETER

You think there's any chance that when Hook is done with the Indians, he won't come for you?

JAYNA

He told me he wouldn't.

Peter pulls his sword out.

PETER

I won't kill you Jayna. When Hook no longer needs you, I'm sure he'll do the job for me.

CUT TO:

INT. HOOK'S CHAMBERS- DAY

Hook sits in his throne, examining a vial of fairy dust while a fairy flutters in a birdcage beside him.

He taps the vial with his hook. The dust jumps in the vial and starts spinning around.

HOOK

(to the fairy)

How can something so weak make something so powerful?

Smee knocks on the door, then shoves it open as he enters.

SMEE

The prisons have reached max capacity, Cap'n.

HOOK

There's always room to cram a few more Indians in.

SMEE

No Cap'n. We've crammed 'em in every which way. There's just no way we can get everyone from Pawnee island in a cell.

Hook holds a piece of chocolate just outside the cage, trying to bait the fairy.

The fairy flies towards the chocolate and crashes into the cage bars.

HOOK

Then we eliminate them.

SMEE

Beg your pardon, Cap'n?

Hook continues to toy with the fairy.

HOOK

Kill them. Then we don't have to worry about space constraints.

SMEE

Well I mean... We can't just... You can't...

Hook turns and gets up as he speaks.

HOOK

We can, I can, anyone can. People kill all the time. Even in Neverland. Boy wonder Peter Pan himself is now a killer. We have no more need for the Indians. The Rowlers are breeding like mad, and all their children are taught to love me. Soon we will have a whole Neverland full of loyal worshippers. Why should I keep those who hate me?

SMEE

Cap'n-

HOOK

If it makes you feel any better Smee, they weren't exactly living it up in the prisons. Just take them over to Never Volcano, one boat load at a time, dump them in, and be done with it.

SMEE

But they're people.

As Hook talks, he rubs his hook along Smee in a threatening manner.

HOOK

Honestly, Smee, first the fairies, now this. One wonders if you're truly cut out for being a villain.

(beat)

Now whether at the end of the day you'd rather face your conscience or me is up to you, but one way or another those Indians will be eliminated. Do I make myself clear?

SMEE

Aye, Cap'n. I'll ready the ship.

HOOK

Good. And take the Lost Boys too. If Peter isn't going to try some stupid, noble rescue attempt, then they're worthless.

CUT TO:

EXT. MERMAID ROCK- DUSK

Wendy touches down on the island where Peter stands, waiting for her.

WENDY

Peter! You look just like I imagined.

She runs to him and kisses him.

Peter gets caught up in it for a moment, then pulls away.

WENDY (CONT'D)

Don't worry. Jayna told me everything.

PETER

She lied to you.

WENDY

What?

PETER

She told you I was willing to leave Neverland for you so you would come back. She was going to bring you to Hook who would use you to get me out of hiding and kill me.

Wendy pulls away.

WENDY

So then you don't love me?

PETER

I do. I've been hooked since you gave me that thimble ten years ago. I mean look at me. I grew up for you.

WENDY

Then what does it matter what her motives were? Peter, for as long as I could, I've been chasing anyone who in anyway reminded me of you. And when they weren't you and I didn't feel the same things inside of me that I feel for you, I tried to force those feelings. But you're what I want. You're what I've spent the last ten years chasing.

PETER

Everything's ruined, Wendy. Hook's taken over most of Neverland. The Lost Boys hate me. Jayna's a traitor. I can't even fly anymore.

WENDY

You can't?

PETER

No. I'm too old.

WENDY

I'm just as old as you are, and I can fly. It's not about how old you are, it's about how old you feel. And if you have any happy thoughts in you.

PETER

Well I guess lately I haven't
had many happy thoughts.

Wendy moves in.

WENDY

I can help you with that.

She kisses him and they start to make out.

CUT TO:

EXT. HOOK ISLAND- NIGHT

The storm that has been raging all along continues, but
shooting stars fly across the sky.

All the Lost Boys sit in a string of jail cells, one per
cell. All are severely depleted.

Smee stands outside Nibs' cell.

SMEE

If I could get you out of
here, could you defeat Hook's
armies?

NIBS

Why would you let us out?

SMEE

Just answer my question.

Aaron jumps up and runs to the front of his cell.

AARON

Yeah. If you set us free, we
could beat him.

SMEE

All right.

Smee unlocks Nibs' cell and Nibs slips out.

He ducks behind a nearby statue.

Smee closes and locks the cell. He is about to open
Aaron's when he hears a shout.

JAYNA (O.S.)

Let go.

Jayna is being manhandled by a pair of pirates, as she is dragged past Smee toward the Jolly Roger.

JAYNA (CONT'D)

Let go. I am loyal to Captain Hook.

As she is dragged away, Hook walks up next to Smee.

SMEE

What are you doing to her?

HOOK

She was granted protection as long as she could deliver Peter Pan. She failed to do that and as such I am no longer compelled to uphold my end of the bargain.

SMEE

So you're killing her?

HOOK

Is the boat ready?

Nibs hovers in the background listening to their every word.

SMEE

Almost, Cap'n.

HOOK

(over his shoulder)
Darful.

Darful walks in.

HOOK (CONT'D)

Load the Lost Boys onboard the Jolly Roger. We're going to dump them into Never Volcano along with the Indians.

Nibs gasps.

Darful does as he is told in the background.

HOOK (CONT'D)

(back to Smee)

By the way Smee, I'll be accompanying you on this voyage. I assume that's all right?

SMEE

Yes Cap'n.

Hook leaves.

Nibs flies away as fast as he can.

CUT TO:

EXT. FOREST SHELTER- NIGHT

Tiger Lily walks through the obliterated forest shelter with her horse.

Tinker Bell flies up to her.

TIGER LILY

Hey Tink. I'm here for the Lost Boys' belongings. We want to make a memorial for them.

Nibs soars in.

NIBS

Tiger Lily! I need your help. Hook's going to kill all the Indians and Lost Boys.

TIGER LILY

There's nothing we can do. Peter's the only person who ever beat Hook, and he's forgotten who he was.

NIBS

If he hears what Hook's going to do, he'll have to help us.

TIGER LILY

You know that the weather in Neverland flows through Peter, right?

NIBS

Yeah.

TIGER LILY

Well look around. Do you think Peter's in any kind of shape to help us?

Just then, the storm stops and the clouds part. The ravaged trees start to bloom.

NIBS

Maybe he just found his happy thought.

CUT TO:

EXT. PETER'S SHELTER- NIGHT

Peter and Wendy lay down onto Peter's bed.

They make out and Wendy begins to remove Peter's clothes.

PETER

What are you doing?

WENDY

Do you love me?

Peter nods.

WENDY (CONT'D)

Then don't worry.

Wendy continues to take off his clothes and kiss him.

DISSOLVE TO:

EXT. PETER'S SHELTER- NEXT MORNING

Peter soars all over the place, crowing like wild.

The weather is gorgeous and rainbows fill the sky.

Wendy lays undressed in Peter's makeshift bed, covering herself in a blanket made from vines. She is quite pleased with herself.

Peter flies over to Wendy and kisses her hard.

WENDY

Morning.

PETER

Gooooood morning.

Tiger Lily enters with Nibs by her side.

NIBS

Peter!

Peter turns and flies over to them.

He floats as he talks to them and can't wipe the smile off his face.

NIBS (CONT'D)

I'm so sorry, Peter. We never should have left you.

PETER

Worry not. All is forgiven. I would forgive anyone right now. Even Captain James Hook.

Peter draws his sword and duels with an imaginary Captain Hook.

TIGER LILY

But will you fight him? We need your help. Hook has run out of room for all the Indian slaves he's taken. He's going to dump them all into Never Volcano.

Peter stops and resheathes his sword.

NIBS

And the Lost Boys too, Peter.

TIGER LILY

And the Lost Boys too.

NIBS

I know what we did to you was horrible. But you can't let them die. You just can't.

PETER

How many Indians do you have left?

TIGER LILY

Most of them died when we made our stand at Cherokee Island. The rest are afraid to fight. The two Indian Islands that remain unattacked are ready to surrender to Hook the moment he arrives. I have four men left and they await my orders.

PETER

Where's Hook right now?

TIGER LILY

He's probably already left for Never Volcano.

Peter thinks for a moment.

Then he slowly draws his sword.

PETER

Then to beat them would be a truly great adventure.

CUT TO:

EXT. JOLLY ROGER- DAY

On the horizon is Never Volcano. A volatile, large volcano that roars in anticipation of being fed.

Hook talks to Smee as pirates and Rowlers work in the background.

HOOK

I know you think me to be the most vile of creatures in all the world. But you must understand, Smee, if they had a chance to kill me, they would do the same.

SMEE

Yes, Cap'n.

HOOK

You realize you're my second in command. Don't you?

SMEE

Ay, Cap'n.

HOOK

And someday you'll be in my shoes. Captain of the Jolly Roger with a reputation as the baddest pirate of them all, and these decisions will be yours to make. I just want you to make the right ones.

SMEE

I already was captain of the Jolly Roger. Can't say it went too well.

Then in the background there is a giant, resounding crow.

Hook turns to look over his shoulder. He smiles.

Peter Pan flies high above the Jolly Roger.

HOOK

Peter. I was hoping you'd show up.

PETER

I could never disappoint you, Hook.

HOOK

So what was your happy thought?

PETER

Finishing the job the Crocodile started. Give me back my Lost Boys.

HOOK

If you want your precious Lost Boys, you'll have to kill me and every Rowler and Pirate on board.

PETER

You want a war?

HOOK

I want your head on a silver platter, Peter Pan. If it takes a war to get it, then that's what I want.

PETER

Then it's a war.

Peter crows as he swoops in. He soars by everyone and swings his blade at Hook. Hook easily blocks him and everyone cheers. The fight is on.

All focus on Peter and Hook, so no one sees Wendy, Nibs, Tiger Lily, or their four new Indian teammates float up from behind with drawn bows and arrows.

They fire and each one easily hits a Rowler.

The Rowlers are halfway through turning when several more get arrows through crucial organs.

Hook and Peter parry back and forth.

The Rowlers reach for their arrows and the good guys swoop onboard the ship, grabbing swords from the sheaths of their enemies and hacking away.

In the distance a pirate on a ledge takes aim with his gun at Tiger Lily who is battling a Rowler.

Peter flies away from Hook and attacks the pirate, causing him to miss his shot and drill a Rowler in the back.

Two nearby Rowlers see a chance to get Peter and charge at him, coming from opposite directions.

Peter reaches out with his sword and blocks the one on his left, then the one on his right.

He leaps off the ledge and then flies in from down under, slicing out the ledge's supports. The ledge collapses and the two Rowlers drop a good fifteen feet to the deck below.

Peter dives down and grabs a sword from one of their unconscious hands.

He flies up and soars toward a pair of Rowlers. He engages them both, fighting one with each sword. He is so fast and furious that he overwhelms and kills them within moments.

Another Rowler charges at Peter and Peter blocks a high attack with both swords, then just shoves the enemy overboard.

Nibs, Tiger Lily, Wendy and the four Indians fight admirably, killing who they can.

A Rowler charges at Tiger Lily, from behind.

NIBS
Tiger Lily, behind you!

Tiger Lily spins and slays the charging Rowler.

One of the four Indians dies when he's attacked by a whole gang of Rowlers and pirates.

In the background, Smee waddles off, unnoticed, to below deck.

Peter flies at a gang of four Rowlers. He stays air borne as he fights them all, slowly taking them out one by one.

NIBS (O.C.) (CONT'D)
Help!

Peter spins and sees a gang of seven surrounding Nibs.

He flies over and kills two from the back. Four more turn away from Nibs and attack Peter. He moves quickly through the group, killing three of them.

The fourth one freezes and stares at Peter.

Peter snarls at him and he runs away.

Nibs handles the final attacker in the background.

NIBS (CONT'D)
There are too many of them.
We need help.

CUT TO:

INT. JAILS BELOW DECK- DAY

In the jails below deck, all the Indians and Lost Boys shake the bars, trying to break free. They have heard the attack above and see this as their moment.

Smee waddles down, fumbling with the jail keys.

He comes up to Aaron in his cell.

SMEE

I do this at peril of death.

With that he starts unlocking each cell door. Everyone charges out.

CUT TO:

EXT. JOLLY ROGER- CONTINUOUS

The newly freed Lost Boys and Indians race on deck.

Hook gives a sigh of regret.

He pulls a gun and shoots one of the recently escaped Indians.

He marches into battle and begins slaying good guys.

A Rowler swings his blade from up high at Aaron.

Aaron sidesteps the swing and when it crashes into the deck and gets stuck, he punches the Rowler square in the jaw.

The Rowler falls backwards and Aaron pulls loose the Rowler's sword.

He starts fighting.

Peter is fighting.

They both end up spinning until they bump into each other and are back to back.

AARON

Peter, about earlier.

PETER

Don't worry, it's forgiven.

AARON

I wasn't apologizing. I only did what you always taught us to do.

Peter kills a pirate, then turns to Aaron in surprise.

AARON (CONT'D)

But thanks for coming over here and saving our butts.

Aaron kills the Rowler he had been fighting, then takes off.

Peter is freed up and, with the sides now even, goes for Hook.

He finds him and again the two lock blades.

They parry back and forth, Hook only using his hook to block when Peter swings his second sword.

Back and forth they go, caught in fierce battle.

Then Peter gets a bit too much momentum and Hook swings him into the deck. Peter crashes but bounces right back up, shaking it off.

Wendy is doing well in battle and she is fencing with a pirate when Aaron flies over and slashes the pirate in the back.

WENDY

Thanks.

AARON

What made you come back?

WENDY

You'll understand when you're older.

Peter is now near a large ladder leading up to a small platform. He flies up and attacks Hook from above, baiting Hook to climb the ladder.

Hook does as Peter wishes and slowly the two make it to the platform.

There they battle. They come a bit too close to each other and Hook slices Peter's hand with his hook.

Peter flies out of range and shakes his damaged hand.

PETER

Geez Hook, you hurt my hand.

Hook looks at his own hook in place of a hand.

HOOK

Honestly, Peter, sometimes you have no sense of perspective.

Peter shrugs and reengages Hook.

They battle.

Down below, people on both sides die, but the good guys are winning.

Aaron is performing admirably.

Peter backs Hook to the edge of the platform and finally gets the upper hand. He points the blade at Hook's throat.

PETER

End of the line, Hook.

Hook opens the vial of fairy dust behind his back and sprinkles it on himself.

HOOK

Hardly.

Hook steps backwards and drops off the platform.

Peter looks over the ledge, expecting to see Hook fall to his death.

Instead Hook flies right back up and slices Peter across the stomach with his Hook.

Peter grunts and recoils in pain.

HOOK (CONT'D)

And now, finally, we have a fair fight.

They continue to fight, now floating out into midair.

PETER

Your happy thought was killing me, wasn't it?

HOOK

My happy thought was the flag of the Jolly Roger plunged into your girlfriend's dead body.

Peter gets too aggressive, but fights well enough so that Hook can't capitalize.

Below, Wendy has grabbed a paddle and is battling men off on both sides.

Peter finally breaks through, tearing Hook's pants and just pricking his leg.

Then he breaks through again, this time nicking Hook's arm. He attacks and attacks and we see Peter now has the advantage in this fight.

Finally he has a shot and plunges his sword into Hook's leg.

Hook floats down to the deck, clutching his leg.

PETER

Oh no you don't.

Peter nose dives down towards Hook.

HOOK

Now Darful!

Peter looks up and sees Darful at the opposite end of the deck, standing over Peter's chest from the Cave of Lost Regrets.

Darful cracks open the chest and gray spirits fly out.

They encircle Peter and he drops, hard, to the deck.

Hook stands over him, and Peter backs up, scurrying across the deck, unable to fly.

Hook limps after Peter.

Peter reaches the end of the boat, backing all the way up to the railing.

HOOK (CONT'D)

What now Peter? Can't fly away. Too paralyzed by fear to fight back. After all these years, it comes down to this.

The battle around them has stopped. Everyone watches as Hook plays with his blade.

HOOK (CONT'D)

Was it worth it? Growing up? Being with the woman you loved? Was it worth it for the price of all of Neverland, your Lost Boys and your own life.

Close-up of Wendy, scared and curious to hear the answer.

The spirits fly around Peter who shivers with fear.

TWIN 1 (V.O.)

Oh no. Was he scared?

PETER (V.O.)

Of course I wasn't.

WENDY (V.O.)

He was more frightened than he would ever let on. But he knew in that moment that he had to be brave. That courage wasn't the absence of fear, but acting greatly in the face of fear.

Peter slashes the railing with his sword. The railing breaks down and Peter falls off the edge of the boat, crashing into the ocean below.

Everyone runs en masse to the end of the boat to see if Peter will surface.

SMEE

He couldn't possibly swim in that ocean with all them spirits floatin' around him.

Hook turns to the motionless ship full of people.

HOOK

Well, Never crusaders, he's done. You can still fight if you'd like, but I think we all know how this will end. Because I, Captain James Hook, am the greatest pirate of them all.

Peter floats up behind Hook.

HOOK (CONT'D)

He's right behind me, isn't he?

PETER

You know Hook, I didn't realize it until you asked the question.

Hook turns to face Peter.

PETER (CONT'D)

I have no regrets.

He flies at Hook and they resume their battle.

Hook thinks he has a shot and swipes at Peter's head, but Peter ducks under the attack.

He lifts his head back up, a smile spread across his face.

PETER (CONT'D)

Almost, Hooky.

HOOK

I hate when you call me that.

They both fly into the air, battling fifteen feet above everyone else.

The battles around them resume as well.

HOOK (CONT'D)

You know I still beat you.
Had you backed up against the
wall. Could've run you
through but I took too long.

PETER

If we battled 'til the end of
time, you couldn't beat me,
Hook.

Again Hook swipes and again Peter ducks. This time Hook's blade gets stuck in the wood of the mast on his follow through.

Peter grabs Hook's hat and pulls it down over his eyes.

Then he flies away.

Hook pulls out his sword, fixes his hat, and flies after Peter.

PETER (CONT'D)

And I could've killed you
there, but I didn't. So don't
start acting like you're
better than me.

A Rowler fires an arrow straight into Peter's right arm and Peter growls in pain. He drops his sword.

HOOK

No mercy this time.

Hook flies straight at Peter, sword extended.

Peter looks like a deer caught in the headlights.

Wendy and Aaron stand horrified below.

It's over, he can't possibly avoid Hook's attack.

Then there is the sound of a gunshot and Hook seizes up, mere feet away from Peter.

He stares ahead, then drops like an anvil.

We pull out to reveal Smee holding a smoking gun.

Peter breaths a sigh of relief and comes down to the deck.

He stares at Smee who stares back at him.

PETER

What made you do it?

SMEE

He would have killed everyone.
He had to be stopped.

Peter walks up to him.

PETER

You know, Smee, deep down
inside, you're all right.

SMEE

I know. I can't stand it. We
can still fight, can't we? Us
and your team?

PETER

Of course, but why don't we go
back to wooden swords?

SMEE

It's a deal, pirate's honor.
For whatever that's worth.

PETER
Call off your men.

SMEE
The Rowlers?

PETER
They are loyal to their
leader. Their old leader is
now dead and you are the
second in command so they will
listen to you. Just say it
with some force.

Wendy flies up and joins them on deck.

SMEE
(shouting)
Attention all men. I hereby
declare this war over.

And just like that, the men drop their weapons and hug
one another.

Peter smiles.

WENDY
I suppose we on Earth could
learn a thing or two from
Neverland.

FADE TO:

EXT. FOREST SHELTER- DAY

The weather is perfect in the still recovering forest
shelter.

Peter and Wendy stand with Aaron.

AARON
You don't have to leave,
Peter.

PETER
No I don't. But I choose to.
This is the right path for me.

He smiles at Wendy who smiles back.

TOOTLES

But what about all the great adventures you'll be missing.

PETER

To live would be a great adventure. But when I leave, the Lost Boys will need a new leader.

He draws his sword and moves to give it to Aaron.

AARON

I couldn't. Not after the way I treated you.

PETER

You did nothing wrong, Aaron. I should have trusted you Lost Boys enough to tell you about those who had died before you. You deserved to know and had a right to be angry for being deceived.

Aaron bows to Peter as Peter hands him the sword.

PETER (CONT'D)

This is a dangerous sword, I give it to you because I trust you'll know when not to use it.

Aaron is incredibly respectful of the sword.

AARON

We'll need a Lost Boy to replace Twin 2.

WENDY

(rubbing her belly)
I'm sure there'll be a boy soon enough in the world who won't be in any hurry to grow up.

PETER

Huh?

WENDY

Oh nothing.

CUT TO:

EXT. STREET IN LONDON- LATE DAY

A Peter Pan bus crosses in front of the camera and when it is gone, Peter and Wendy are revealed on the sidewalk.

Peter's right arm is in a sling and in his left hand he carries a pair of roses. He is wearing a normal outfit and looks incredibly uncomfortable.

Peter and Wendy cross the street towards us.

WENDY
Stop fidgeting, Peter.

PETER
Sorry.

The two of them reach what is revealed to be a giant cemetery.

CUT TO:

EXT. GRAVEYARD- LATE DAY

We pan across several graves. The graves of poor fellows named James, Michael, and Barry.

Peter and Wendy reach the two gravestones they have come for.

Peter kneels down and puts a rose in front of each gravestone.

We see they are the graves of his mother and father.

WENDY
She loved you Peter. All mothers love their children, no matter what you think.

PETER
I know she did. And if she never lost me, I never would have met you.

WENDY
And are you glad you met me?

PETER

Meeting you was the greatest
adventure of them all.

We pull out skyward and watch Wendy and Peter walk off,
holding each other. We watch them from the perspective
of someone who can fly above the entire world.

FADE TO BLACK.

Cup of Coffee

It's 1:00 on a Friday afternoon, partway through my second semester senior year. My faculty advisor, David Coryell, and I are drinking coffee while we have a conversation we've had five times already.

Over the last year or so, we have been through every stage of agreement and disagreement. We've seen eye-to-eye, we've seen the story from the opposite end of the spectrum. He's given me advice I've taken and advice I've chosen to not use. Some of his objections have encouraged me to eliminate certain sections, while others have encouraged me to go back and only make them stronger. But this is perhaps the one issue where we cannot agree and we cannot just leave it be.

And to make matters worse, it happens on page one.

This choice will set the tone for the rest of the movie.

The script is a take off on Peter Pan. A retelling of the story taking place ten years after the closing of the original and set in modern day. In it, Peter Pan finally decides to grow up so that he may be with the woman he loves- Wendy Darling. It is- I hope- many different things all at once. It is about the fear of growing up and the consequences of it. It is about our desires to deny all the negative things that happen in life. It is about action and adventure and love. But it is also a more adult, darker take on Peter Pan. One in which people die and we confront a darker side of Never Land heretofore unexplored. And now, it is at the heart of an argument.

The issue is this: My first scene is set in a packed night club. A 20-year-old Wendy Darling is partying and drinking with a bunch of her friends. One of her friends, Darren, hits on her. She decides to go home with him and have sex. As if this weren't enough, she announces this choice to her friends before she leaves with the very vulgar line, "Darren here wants to fuck me."

"But this doesn't make me like her." Coryell says. He is right of course. And more importantly, that isn't Wendy Darling out there on the dance floor. Wendy Darling is sweet and innocent and too embarrassed to even kiss a boy, let alone sleep with him.

As I try to defend the choice, I experience every negative emotion in the book. I am frustrated that I cannot convince him. I am tired of arguing the point. I am worn down from the work on this project and the work from my other classes. I am afraid that this script will turn out poorly. I am weary of the day that I will show this to my honors reader, and he will have the same reaction.

But somewhere inside I am also smiling. I am smiling because I don't want him to like her right away and I don't want that to be 10-year-old-sweet-and-innocent Wendy Darling out there on the dance floor. I want him to be jarred. I want him, from the moment the movie starts, to realize this will not be the Peter Pan story he grew up with. These will be the same characters, but aged and changed by time and the decisions they've made in a way that isn't always fun and lighthearted. I want viewers to bring their love for all things Peter Pan to the movie house, through the parking lot and up to when they buy

the tickets, but then check it at the door when they go to their seats. I want to tell a different version of Peter Pan from anything written before.

In short, Wendy Darling making this decision is page one of the story I want to tell.

Sword Fights

When the idea for this movie first popped into my head, it wasn't about all the things listed above. It was about something much simpler:

Sword fights.

I love sword fights.

The beautiful choreography of the back and forth. The witty repartee exchanged between swings. The knowledge that one misstep can result in death. The score pounding in the background and making even the pacifists in the audience get excited.

Peter Pan provides an opportunity for a whole new kind of sword fight. Most fencing matches can only move two dimensionally. They can go in any direction, as long as it stays on a basic plane. But Peter Pan can break that plane. Peter adds the element of the vertical to the fight. Imagine that, a battle unbounded by the limits of gravity.

But there was a problem. For all my love of Peter Pan (and I have loved him. Since I was five and my favorite movie was Peter Pan and my favorite book was the novelization of the movie, Peter Pan), I was never too

crazy about the sword fights. There was always this massive confine placed on them: Peter Pan is a little boy.

A ten year old simply cannot have the same battles that adults can. He's too small.

As I continued to think about writing a Peter Pan story, I ran into more obstacles. I wanted to explore the Wendy-Peter relationship, but a relationship between prepubescent children can only go so far.

Two problems, one base cause. Peter Pan is too young. I realized early on that if I was going to tell a Peter Pan story, I would want him to grow up. But there was a problem in that. Peter Pan's entire character revolves around one fact: he never grows up. To make Peter grow up would be to rip the fabric of who he was.

There's a quote by Andy Kaufman, that I always remember whenever I write, "There's a little voice that says, 'Oh, no, you can't do that, that's breaking all the rules.' That's the voice of show business. Then this other little voice says, 'Try it.' And most of the time, when the voice comes on and says, 'No,' that's the time it works."¹

So, if my brain was saying don't do that, then obviously the idea was striking a chord and worth exploring. I allowed myself to ask the question, "What if Peter grew up?" What else would it change?

¹ "Andy Kaufman." [TV.com](http://www.tv.com/andy-kaufman/person/239/trivia.html). April 21, 2007 <<http://www.tv.com/andy-kaufman/person/239/trivia.html>>.

It would change the Peter-Lost Boys dynamic. It would change the Peter-Hook dynamic. It would even change the Peter-Tinker Bell dynamic. My friend, Emily Murphy, pointed out that it would even change Neverland.

The Neverland universe flows through Peter Pan. Wouldn't something that tears the fabric of Peter Pan, naturally tear the fabric of Neverland as well? What if this decision caused some sort of Neverland apocalypse?

It was a lot of rough ideas and questions, but they were all starting to excite me.

The project became a bit realer, with a bit more of a structure when I saw the new Charlie and the Chocolate Factory directed by Tim Burton. It was the same story we had all grown up watching Gene Wilder play, but there was something darker about it. The characters were rougher, the situations were bleaker and while there was something very cartoony about a lot of the characters, there was also something that felt very real. I loved how they had changed around a story that we all knew so well and told it for a more adult audience.

I wondered how this could apply to Peter Pan. I love stories that are a bit dark. Alan Moore and Chuck Palahniuk are two of my favorite writers. Tim Burton is one of my favorite directors. Heck, I even spent the last two summers giving tours of graveyards and telling ghost stories. It would only be fitting that if I were to make Peter Pan grow up, that I take a more adult approach to the story as a whole.

Suddenly I had an idea to build around.

With each question or obstacle that popped into my head, the solutions my subconscious came up with added an exciting element to the story.

I had begun to think about what would happen to Wendy and Neverland if Peter grew up, but what would happen to Peter himself? Well, he would stop being Peter Pan. He would lose the ability to fly. He would become just like anyone else.

Why would Peter grow up? For Wendy. His love for her ends up forcing him to make an irrevocable change to who he is.

So what does that mean about Wendy? What if she was 20 years old? How would she be different? She could be the same girl we knew before, but what if she was radically different? Wouldn't that have a fun affect on the story?

What about Captain Hook? If I wanted exciting battles, I would have to make Hook and his men more powerful. And that brings up the whole issue of Captain Hook. At the end of the original Peter Pan, he's dead. Or at least, presumably so. He was swallowed by a crocodile. I would bring him back somehow, and he would be badder than ever.

About a month later I was leaving Eric Holzwarth's office after a meeting, when he said the words, "You know, you could do an honors thesis."

"What?" I turned and asked.

"A project somehow related to your major."

"Could it be a script?" I asked.

"Absolutely."

“Actually, there’s an idea, that’s been kicking around in my head,” I told him.

Starting

When I think about whose work has influenced my writing over the course of my life, five names consistently pop into my head: Bill Simmons, Chuck Palahniuk, Aaron Sorkin, Stephen King, and John Grisham.

I love Sorkin’s dialogue, and his back and forth exchanges are something I constantly find myself mimicking. John Grisham’s fast paced talent for story telling is something I always shoot for. Chuck Palahniuk’s sentence structure is stamped all over my writing. Simmons’ methodology for making an argument tends to make its way into my more persuasive pieces. But at the end of the day, my process comes from Stephen King. His book, On Writing details his entire writing process. As I followed his process, I found it worked for me and soon became my own.

Rule one, no outlines.

Well, maybe it’s not rule one, but it’s a biggie. I do my best work when I just let the story pour out of me, then go back and try to figure out what my subconscious was trying to do and how best to tell the story.

I asked Richard Breyer to be my thesis advisor, and he gladly accepted. He is an excellent professor and a human being who has always been a good, gentle guide through my time at SU, but I soon realized we had very different approaches to the creative process.

I came in expecting we would hit the ground running. We discussed the idea and then I asked when he wanted to see the first pages. “No no,” he said. “The first thing we’re going to do is an outline.”

The Research

I spent the winter break of my Junior year working on the outline and immersing myself in all things Peter Pan. I read the original play. I read the novel. I watched the cartoon movie. I watched the live action version of the movie released in 2003. I watched Hook with Robin Williams. I read the book based on the cartoon movie. I read books on JM Barrie. I watched Finding Neverland. As time went on, I would also read Peter Pan in Scarlet, the only ever sequel to the original Peter Pan story authorized by the children’s orphanage that holds the rights to the Peter Pan story. The more I read, the more ideas popped into my head.

I actually discovered that I wasn’t the first one to have ideas like the ones I was having. The latest Peter Pan live action movie tried to tell a darker version of Peter Pan with killing and a slightly more advanced relationship between Peter and Wendy. But rather than being exciting, it was awkward. Their major problem? Peter was too young. Peter’s infatuation with Wendy, given that they were ten, was creepy, not exciting. The battles with Hook were weak, not exhilarating.

Hook took the idea of making Peter Pan grow up, but instead of making him 20, they put him closer to 40 or 50. This middle aged Peter was

too far past his prime. He was overweight and sticking out of his hand made outfit.

Peter Pan in Scarlet told of an unruly, more moody Peter Pan, that I thought could have worked. But the book was written for a child audience. I have since discovered that this book is being made into a movie.²

Alan Moore and Melinda Gebbie have been working for over sixteen years on a pornographic graphic novel about Wendy, Alice in Wonderland, and Dorothy from The Wizard of Oz, titled Lost Girls.³ I even found one message board which talked about a movie in pre production where Peter Pan is a serial killer. Unfortunately, I have not been able to verify this, nor to find the original post.

I was clearly not the only one having these impulses to tell a more adult story or to make Peter Pan grow up. But even though others had done things similar to what I was doing, I still felt I was approaching it in my own unique way.

I also outlined the story as it was running through my head. When I showed the outline to Professor Breyer, there were obvious holes. The motivations for key characters and key plot turns were deficient. The

² “Film and TV rights to PETER PAN IN SCARLET entrusted To BBC Films, UK Film Council and Headline Pictures.” Great Ormond Street Hospital Children’s Charity. December 18, 2006. April 21, 2007 <<http://www.gosh.org/news/2006/Peter-Pan-film.html>>.

³ Shindler, Dorman. “Alan Moore leaves behind his Extraordinary Gentlemen to dally with Lost Girls.” SciFi.com. August 07, 2006. SciFi Weekly. April 21, 2007 <<http://www.scifi.com/sfw/interviews/sfw13282.html>>.

characters lacked strong and consistent personalities. The scenes didn't seem to be working in unison towards a bigger story.

We worked the outline through a few times, but the problems still remained. I felt I could write Peter's character, but I couldn't outline it. To create motivations for the characters, I was making entire scenes that otherwise did not fit the story. Everything was becoming very scene driven. This was not a flaw in the outline process, but a flaw in my ability to execute the outline process.

Meanwhile, in my TRF 411 class, I was working with professor David Coryell who, like me, was also from the "Just start writing" school. The script I was writing for that class was coming out rough, but I could see several drafts ahead to the weaknesses being fixed and a stronger overall plot.

I continued to run in place over the summer, but by the end I could tell I needed a new approach. I again emphasize that Breyer is a great advisor, and there was value in his approach, but it wasn't working out. In the fall I switched to working with Coryell and we dove right in.

Writing pages

Good and bad together, the pages started piling up. The characters started coming to life and morphing. Their connections to each other started becoming stronger and stronger. A sense of momentum was emerging in the story. The different story lines were working well in chorus with each other.

The biggest flaw Coryell kept pointing out was that the story was

inconsistent. Peter would lose the ability to fly, then regain it, then lose it, then regain it, then lose it. The Peter and Wendy relationship moved in inexplicable peaks and valleys. A little back and forth and inconsistency made the characters human, a lot made the writing indecisive and the consequences revocable. And as these inconsistencies became ironed out, the story grew stronger.

We didn't always see eye to eye, in fact one of the major sources of angst for Coryell was that pirates were dying and the good guys weren't so pure anymore. Fine choices for a regular story, but a bit off-putting for a story about Neverland. As I said earlier, I came to find comfort in these objections as they reflected the fact that I was achieving my objectives and striking a chord.

Sometimes, when Coryell thought a scene was not working, I would eliminate it. Other times I would take his reactions and use it to strengthen the original intent of the scene.

He also helped me to look at the bigger picture. He talked about how Moby Dick is about more than just one particular whale hunt and what it says about the human condition. So in what ways was this more than just an exciting adventure story?

The story started to become more about how we consciously or subconsciously resist affronts made on the way we want the world to be. In my story, we started to see evidence that Peter was consciously suppressing unhappy thoughts. When Lost Boys died, he denied it, buried them in a secret

graveyard, then went out and replaced them with new Lost Boys, to whom he gave the same name. He actively tried to keep his Lost Boys from realizing that there were people back home who missed them. When the Lost Boys had unhappy thoughts, they weren't allowed to confront them, but rather had to shove them into a box and lock them up, an obvious metaphor for how we consistently deal with anguish we encounter in life.

The story was coming together, and all the while, the same elements I had been hoping to play with when I set out on this project were strengthening along with the overall story.

Neverland

When I started the movie, Neverland was a setting. A backdrop whose magical properties would underscore the mood of the piece. However, as I read Peter Pan in Scarlet, and worked the movie, I began to realize how Neverland could actually be a character itself. In Peter Pan in Scarlet, entirely new elements of Neverland are introduced, all governed by the overarching concept that, if you can imagine it, it's real.

Neverland's magical properties became a vehicle for Peter Pan's pro-happy thoughts agenda. There were chests where you could lock away all your unhappy feelings.

Then Coryell asked, what is Neverland's connection to the real world? What if Neverland provides a certain balance for Earth? I started to view a strong link between the two worlds, and Peter's decisions impacted them both.

If Neverland in some way provided some of Earth's happiness and innocence, then Peter's decision to abandon those two ideals would affect Earth. As the bond started to intensify, Earth started to follow a similar deterioration path to that of Neverland.

Peter Pan

When I first wrote the script, Peter Pan was nearly identical to the one from the Disney movie I watched when I was a kid. He was blissfully ignorant about the real world, and even when he grew up did not encounter any severe obstacles nor experience any major growth.

As the script developed, his changing age and changing relationship with Wendy led to some more character growth, but the base version of Peter Pan that I was working off of had been done before.

The moment of serendipity came when Jayna was showing Wendy all these hidden features of Neverland. Her line reads, "Everyone fears something. Regrets something. Lost Boys are no exception. But here in Neverland, Lost Boys should be happy, happy, happy all the time. So they bury their fears and those which they wish had never happened here."

It created in me a feeling that someone was almost watching over the Lost Boys, making them be happy at all times. As I developed this idea, it became a new dimension to Peter Pan that I enjoyed playing with.

Then Jayna introduced the Lost Boy graveyard. It was originally just something I threw in there, because I thought it would be cool. But Coryell

saw what my subconscious was creating and he urged me to go back to it. How did those Lost Boys die? Why is Jayna, not Peter, showing us the graveyard? Peter's refusal to publicly acknowledge the death of even those he loved who died for him in battle was a scary choice, and therefore one I couldn't not make.

At the end of the script, I wanted to show that Peter was locked into his choice of mortality, by having his arm in a sling in the real world. A very anti-Peter-Pan moment. But at the same time he was happy with his choice, because Wendy was truly worth it and love is a truly amazing adventure.

Wendy

Wendy was the most challenging character to write. There was a version of the script where she was a nice, good girl, majoring in creative writing at NYU (still telling stories after all these years). But it wasn't the right choice. It was the safe choice.

If I was writing a dark story of Peter Pan and really having fun with the characters, then I wanted her to be more. I wanted her to be stronger than before. I wanted her to be hardened by living in the real world and losing the love of her life at a young age. She also would bring a level of sophistication to Neverland that hypnotized Peter Pan and the Lost Boys.

Coryell suggested making her a femme fatale. Someone who ends up betraying Peter and working for the bad guy. It was a gloriously unorthodox

choice, but it would have too strongly damaged the bond I wanted to create between her and Peter.

However, there were elements to this concept that I liked. She does seduce Peter and ultimately makes him choose a path that he's still not sure he should have chosen.

Meanwhile, the character of the dangerously deceitful woman was still employed in the form of Jayna the mermaid.

The Peter-Wendy Relationship

This was a giant brick wall that my script kept crashing up against. I think by the time I reached the end of the project, I had whittled it down to a few stray bricks, held together by weak cement.

No matter how many times I wrote it, I still could not get around the fact that the entire movie turned on whether or not we bought the love between a ten-year-old Peter Pan and a twenty-year-old Wendy Darling. If we didn't, then his decision to grow up was unnaturally motivated.

Needless to say, this was difficult. In general, I believe it is almost impossible to gauge whether or not a romantic relationship builds between two characters by just reading a script. More than any other element of a movie, a love story needs actors to breathe life into the lines before we can decide whether or not it works. So it was hard enough to know if I was doing things right, in the first place. But everything was complicated even more by the fact that Peter is just a child and Wendy is an adult. Any romantic

connection between them would have to be perfect or it would come off as creepy, awkward, and unbelievable.

I wrote the script trying to ignore the age gap and it was awkward. I wrote several scenes whose sole purposes were to show Peter and Wendy enjoying each others' company and it was forced. I had Wendy talk about how much she loved Peter when she was ten and hadn't stopped loving him since, hoping the audience would find this acceptable and decide that it was logical that they loved each other now. This created a link between them that we never got to feel or experience and thus seemed disingenuous.

What ended up finally starting to work was when I combined all these different approaches. By using only a little of each, their faults were minimized and they contributed to convey the feelings between Peter and Wendy.

The other helpful development came when I showed the script to my second reader, Peter Moller. He showed me how in certain scenes I could show Wendy's feelings about Peter before they even see each other. Now, when the movie starts, Wendy wears around her neck an acorn Peter gave her in the original Peter Pan. She has a picture of Peter by her bedside. We feel the longing she has held for Peter all these years before we even see them onscreen together.

He also showed how certain scenes could be expanded to show a flirtation and a softness between Peter and Wendy. For example, the first scene where Peter and Wendy meet after all these years, I was telling it too

fast. I wasn't letting the moments and emotions sink in when Wendy first saw Peter. He also encouraged me to have a moment where Wendy struggled in her attempts to fly again. It made for a natural, soft, flirtatious moment between the two.

Hook

I wanted Hook to be more than the bumbling arch-villain that he was in the cartoon and more than the soft enemy he was in Hook. In the original Peter Pan play, he is a great pirate and a worthy adversary for Peter. This was a movie where I wanted to raise the stakes even higher. He needed to throw Peter closer to the brink of death than he'd ever been thrown before.

That meant being a great fighter, but it also meant he should be smart. Very smart.

So I knew Hook had to be a part of the story, and a great fighter. But I had a problem. At the end of the original, he dies. He is swallowed by a crocodile. I had the idea that Hook had survived in the crocodile's belly all these years, and then was set free when the crocodile was killed and gutted. But that seemed a bit much. Surely after ten years, the crocodile's digestive system would have killed him. I decided to look at how others handled the issue.

In Hook, they wrote Hook into the story and didn't even mention where he'd been all these years. In Peter Pan in Scarlet, the writer said Hook

survived inside the belly of the crocodile all these years (so I guess I'm not the only one who had this idea).

I decided that Hook could have survived inside the crocodile, just not for ten years. What if he was saved only a few hours after the original ended and has just been in hiding all these years? At first he was saved by a group of Indians, but then I decided to create an entirely new race. A ferocious creature that exists in Neverland (another darker element that has been kept hidden from the fans of Peter Pan for all these years).

The Rowlers were similar to the Indians, only more bloodthirsty and cutthroat. I named them after the Roarers, a set of characters from Peter Pan in Scarlet.

I don't know exactly where it happened, but Hook started to become Hitler. A leader bent on raising a race of people who adored him, and eliminating everyone who did not. It both made Hook more evil (as he moved from ruthless pirate to genocidal executioner) and more human (someone with a stronger, albeit warped, motivation for his actions).

Leaving Neverland

At the end of the original play, Peter Pan does something very simple. He smiles. It's the perfect ending to the play. Because Peter is and always will be a joyous, happy figure in our lives.

At the end of my movie, despite all my bravado about writing a darker story, Peter is happy. He is with the girl he loves and he appreciates just how exciting that is. Even more exciting than the world he left behind.

It has been a long and sometimes exhausting road to write this script, but it also was a lot of fun to revisit the world of Neverland. To watch all the videos and read all the books that view Neverland through different prisms, and then to view it through my own. I loved becoming reacquainted with the characters and with the stories.

And now that it's over, I can honestly say I too have a smile on my face, as I am leaving Neverland.

Sources Cited and Consulted

1. Barrie, J.M. Peter Pan and Other Plays. New York: Oxford University Press, USA, 1999.
2. Barrie, J.M. Peter Pan. London: Penguin Books, 1994.
3. Birkin, Andrew. J. M. Barrie and the Lost Boys: The Love Story that Gave Birth to Peter Pan. New York: Clarkson N. Potter, 1979.
4. Coco, Eugene. Walt Disney's Peter Pan. New York: Random House, 2002.
5. King, Stephen. On Writing. New York: Scribner, 2000.
6. McCaughrean, Geraldine. Peter Pan in Scarlet. New York: Margaret K. McElderry Books, 2006.
7. Charlie and the Chocolate Factory. Dir. Tim Burton. 2005. DVD. Warner Home Video. 2005.
8. Finding Neverland. Dir. Marc Forster. 2004. DVD. Miramax. 2005.
9. Hook. Dir. Stephen Spielberg. 1991. DVD. Sony Pictures, 2000.
10. Peter Pan. Dir. Clyde Geronimi, Dir. Wilfred Jackson, Dir. Hamilton Luske. 1953. DVD. Walt Disney Video, 1999.
11. Peter Pan. Dir. P.J. Hogan. 2003. DVD. Universal Studios, 2004.
12. "Andy Kaufman." TV.com. April 21, 2007 <<http://www.tv.com/andy-kaufman/person/239/trivia.html>>.
13. "Film and TV rights to PETER PAN IN SCARLET entrusted To BBC Films, UK Film Council and Headline Pictures." Great Ormond Street Hospital Children's Charity. December 18, 2006. April 21, 2007 <<http://www.gosh.org/news/2006/Peter-Pan-film.html>>.
14. Shindler, Dorman. "Alan Moore leaves behind his Extraordinary Gentlemen to dally with Lost Girls." SciFi.com. August 07, 2006. SciFi Weekly. April 21, 2007 <<http://www.scifi.com/sfw/interviews/sfw13282.html>>.