

# WENDY

Episode One -- Pilot

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FADE IN:

ACT ONE

A night sky sparkling with thousands of stars, all beckoning you.

WENDY (V.O.)

When I was a little girl, I would dream of a fantastical far off world where dazzling fairies thrived, mermaids sang songs of the thousand year-old sea, and cutlass wielding pirates ruled all. In this world, children never grew up and flew among the clouds, carefree.

A star, bigger and brighter than the rest, twinkles.

WENDY (V.O.)

Such a place could be found if one would only follow the North Star.

We break away from the inviting North Star, down towards...

EXT. LONDON - NIGHT

1904. A growing city where horse drawn carriages still take the streets and ships can be spotted afloat on the river Thames.

EXT. DARLING HOUSE - SAME

A beautiful three story brick house with white windows and navy blue double doors.

A couple, MR. & MRS. DARLING (38 & 30) exit the house in their best wears and climb into their carriage.

From the third story, MICHAEL DARLING (6), a round faced boy with rosy cheeks and wide curious eyes, watches as his parents leave for the evening.

INT. DARLING HOUSE - MICHAEL'S BEDROOM - SAME

The perfect bedroom for a boy who dreams of being an adventurer.

WENDY (O.S.)

Michael, what have I said about leaning out the window?

But Michael pays her no mind.

WENDY DARLING (13), quite mature for her age and with striking features not unlike those of a porcelain doll, hurries over to the window and pulls Michael back.

MICHAEL

Why don't we have a car?

She closes the window.

WENDY

It's long past your bedtime.

She hands Michael his pajamas but he walks right by.

MICHAEL

Cars are cool.

WENDY

Father doesn't like them.

She forces his pajamas into his hands.

MICHAEL

I'm not tired.

WENDY

What if I tell you a story?

MICHAEL

I would have to be a good one.

JOHN DARLING (10), a slight boy, to say that he is *slightly* awkward would be quite the understatement, passes Michael's bedroom in the hall.

WENDY

I was going to tell you about the time Black Beard nearly perished attempting to take over the Anna Rosa by battling a hundred men single-handed with nothing but a cut of rope but if you only want a "good" story then --

MICHAEL

Pirates!

Michael quickly changes into his pajamas.

John enters.

JOHN  
There you are.

MICHAEL  
Why isn't John in bed?

WENDY  
He will be.

JOHN  
Have you seen my book?

WENDY  
Which one?

JOHN  
The one I had this morning.

WENDY  
It's in the study.

JOHN  
Not that one. The red one.

WENDY  
In the den.

JOHN  
No, the other red one.

WENDY  
I placed it in on your pillow.

John darts out of the room.

WENDY (CONT'D)  
You're welcome.

Michael sways back and forth on his rocking horse.

WENDY (CONT'D)  
You, sir...

She lifts Michael up and sets him down in bed. She tucks him under the blankets then sits atop them.

WENDY (CONT'D)  
Once there was a fierce captain by the name of Black Beard. He reigned over seven seas with an iron will. The bloodthirsty buccaneer pillaged and plundered his way to wealth...

The latch on Michael's window pops open but neither Wendy nor Michael notice. It opens, just slightly...

EXT. DARLING HOUSE - SAME

A FIGURE, hidden in shadow, lingers out of view, listening.

WENDY (O.S.)  
However, there was one who did not  
fear the infamous captain...

INT. DARLING HOUSE - MICHAEL'S BEDROOM - LATER

Michael lies asleep in his bed.

Wendy carefully gets to her feet.

Behind her, the mysterious figure leans into view, still obscured by darkness, casting a bit of shadow on the wall.

Wendy turns down the flame in the lantern until it's nearly dark.

She heads for the hall, cracking the door behind her.

The shadow stretches along the wall until it reaches the lantern.

The flame blows out.

INT. DARLING HOUSE - HALLWAY - SAME

Wendy walks down the hall. She peeks into John's room, a study with a bed.

WENDY  
John.

JOHN  
I know.

WENDY  
I know you know. I still don't  
trust you.

John groans. He closes the book in front of him.

Wendy gazes at the open books scattered about the room.

WENDY (CONT'D)

How many books are you reading  
right now?

JOHN

Eight.

WENDY

Don't you find that confusing?

JOHN

No, but then again, I'm not a  
woman.

WENDY

You take that back.

JOHN

It's not your fault.

WENDY

No, my sex is nothing to be sorry  
for. However, your rudeness is. Too  
bad you're too much of a  
insufferable snob to care.

JOHN

(beat)

If you'd like, you can borrow one  
of my books.

He picks one up off his desk, the red one, and hands it to  
Wendy.

JOHN (CONT'D)

This should be your speed.

Wendy doesn't take the book.

WENDY

It's time for bed.

She leaves the room.

INT. DARLING HOUSE - WENDY'S ROOM - MOMENTS LATER

A room every little girl in 1904 dreams of having.

Wendy sits at her vanity, brushing her hair.

She sighs, bored.

NANA, the family dog, rests her head on Wendy's lap.

WENDY

Don't worry, Nana. One day...

Wendy turns off the light in her room and settles into bed.

She lays facing the window, staring out at the stars. Nana settles next to her on the bed.

INT. DARLING HOUSE - DINING ROOM - MORNING

The family sits at the table with Mr. George Darling, a proud and impossible man, at the head.

Mrs. Mary Darling, you see where Wendy gets her looks from, sits at the other end of the table.

MARY

Wendy, why don't you bring some flowers over to the Beaufort house later today. Eliza will arrange them for you.

WENDY

I have my lessons.

MARY

I'll let Ms. Markham know you're otherwise occupied.

WENDY

But I meet with her every Monday.

GEORGE

Wendy.

Wendy restrains a sigh.

JOHN

Might I accompany her? The Beaumont's have a wonderful library.

MARY

As long as you don't cause any trouble.

GEORGE

Actually, I'd rather you not.

JOHN

But Father --

GEORGE

That's enough on the subject.

They continue their meal in silence.

INT. DARLING HOUSE - FOYER - LATER

Wendy stands at the threshold in a fine dress while her mother fusses with her hair.

WENDY

I'm a bit dressed up to deliver flowers.

An unseasonable breeze messes Wendy's hair. Mary tries to fix her curls.

MARY

The Beaumont's are fine people, you wouldn't want to look homely, would you?

Mary takes one last look at Wendy.

MARY (CONT'D)

There.

She hands her a bouquet of flowers.

MARY (CONT'D)

Take your time, dear, and don't wrinkle your dress.

EXT. LONDON STREETS - DAY

Wendy walks along, taking her time.

Once she turns the corner, out of sight of the house, John pops along side her.

JOHN

A bit overdressed.

WENDY

What do you think you're doing?

JOHN

Accompanying you to the Beaumont's.

WENDY

Father changed his mind? How unlike him.



JOHN  
He was in one of his moods.

WENDY  
So he was being Father.

JOHN  
(beat)  
Yellow is not a flattering colour  
on you.

WENDY  
Thank you, John, I'll keep that in  
mind the next time Mother dresses  
me.

JOHN  
Edmond likes yellow.

WENDY  
And I wonder who told Mother that.

JOHN  
Are you going to dazzle him with  
stories or pirates and mermaids?

WENDY  
You should go home.

Wendy speeds up, attempting to leave him in her dust, but  
John keeps pace.

JOHN  
I've insulted you.

Wendy stops.

WENDY  
No, Father will whip you when he  
finds out where you've been.

JOHN  
He won't find out.

She scoffs.

JOHN (CONT'D)  
Would you like to get this over  
with or not?

WENDY  
The latter, please.

JOHN  
 Why don't I deliver the flowers;  
 you can pop over to see Ms.  
 Markham.

WENDY  
 But Edmond won't get to see me in  
 my yellow dress.

John glares at her.

JOHN  
 He wouldn't like all those ruffles  
 anyway.

WENDY  
 It doesn't make a difference.  
 Whether I wear lace or silk; my  
 hair, curled or pinned, Edmond  
 Beaumont will still be a  
 sanctimonious bastard.

JOHN  
 You take that back.

WENDY  
 It's not your fault. Or maybe it  
 is, you do spend a lot of time  
 together.

INT. BEAUMONT MANOR - FOYER - LATER

Wendy stands in awe of the vast, elegant structure. It would  
 not be right to call it a home but a statement.

A SERVANT walks off with the bouquet of flowers from Wendy.

JOHN  
 (re: Wendy's reaction)  
 Wish to live here, do you?

Wendy sours.

WENDY  
 You think you know people just  
 because you read. You don't learn  
 everything from books.

JOHN  
 Says the one who doesn't read.

BULTER (O.S.)  
 Miss Darling.

Wendy turns from John and follows the BUTLER.

INT. BEAUMONT MANOR - LADY BEAUMONT'S PARLOUR - LATER

Wendy sits in the grandest of tea rooms.

LADY BEAUMONT (33), a regal women born just one social class below royalty, sits across from her.

LADY BEAUMONT

My, how you've grown. Your parents must be so proud.

Wendy smiles.

LADY BEAUMONT (CONT'D)

I would love if you would allow me to take you out one afternoon.

WENDY

Out?

LADY BEAUMONT

I can take you to my personal dressmaker. You would make you something heavenly.

WENDY

That's quite all right --

LADY BEAUMONT

I always wanted a daughter of my own. Your mother will have to be careful or I might just steal you.

She grabs one of Wendy's hands, squeezing it. Wendy tries not to cringe.

LADY BEAUMONT (CONT'D)

I'll have to take you to my Nose. I'm sure he can whip up something that'll make you smell of daisies. Oh, we'll make a day of it.

WENDY

Sounds lovely.

EXT. BEAUMONT MANOR - AFTERNOON

Wendy exits the house, power walking away from it as quickly as she can.

She passes John who leans against the gate.

JOHN  
Where have you been?

She notices the hurt look on John's face.

WENDY  
What's the matter?

JOHN  
Nothing.

Wendy lingers.

JOHN (CONT'D)  
Will you hurry up?

John takes off.

INT. DARLING HOUSE - WENDY'S ROOM - EVENING

Wendy lets her hair down.

INT. DARLING HOUSE - FOYER - MOMENTS LATER

Wendy comes down the stairs.

She looks off to the left, into her father's study.

George snatches a letter from Mary's hands.

He stalks out of the room.

MARY  
George!

George marches past Wendy, up the stairs.

Mary hurries after him but stops at the foot of the stairs.

Beat. Wendy chases after her father.

INT. DARLING HOUSE - JOHN'S ROOM - MOMENTS LATER

John sits at his desk, writing.

George enters. He strikes John, causing him to fall onto the floor.

WENDY  
Father, it's my fault.

George grabs John by the collar and strikes him again.

WENDY (CONT'D)  
I urged him to come with me!

MARY  
Wendy.

Mary tries to pull her back but Wendy pushes her away and enter John's room.

George forces John up off the floor.

WENDY  
Father!

She grabs onto this arm.

He shoves her back, into the wall.

The flame from the lantern casts her shadow onto the wall. Another appears next to hers and then merges with it.

George backhands his son, repeatedly.

John's door slams shut.

Wendy jumps.

The shutters slam closed outside his window.

George pauses.

Books fly up from John's desk and hit George, causing him to release John.

GEORGE  
What is this?

He looks to John, who seems just as baffled. George looks to Wendy, who searches the room from her spot by the door.

George looks back to John.

Beat. The storm has passed, for now.

George takes to the stairs.

Mary looks at her beaten son, saddened. She turns her head away and follows after George.

INT. DARLING HOUSE - BATHROOM - LATER

Wendy cleans John up.

INT. DARLING HOUSE - HALLWAY - LATER

Wendy cracks the door to Michael's room.

She heads down the hall, passing John's room where the lights are out and he lies in bed, his back turned to the door.

INT. DARLING HOUSE - WENDY'S ROOM - CONTINUOUS

Wendy enters. She closes the door behind her.

She pulls off her robe and hangs it on the hook.

A breeze blows through her room.

Wendy looks to her window, curious. She crosses over and closes it.

She turns around and comes face to face with PETER PAN (13), a whimsical child with a thick, jagged haircut, slightly pointed ears, and bright green eyes.

Wendy opens her mouth and Peter covers it before she can make a sound.

PETER

Hello, my name is Peter Pan.

END ACT ONE

ACT TWO

INT. DARLING HOUSE - WENDY'S ROOM - NIGHT

Peter smiles at Wendy.

PETER

I need you to do something for me.

Wendy grabs the vase off her vanity and smashes it against Peter's head.

Peter releases her, shaking glass out of his hair.

Wendy backs away from Peter, as far as she is able.

PETER (CONT'D)

That is not what I needed you to do.

WENDY

Who are you?

Peter peeks into Wendy's ears.

PETER

Do you have scloxies in you ears?

Wendy puts some space between her and Peter.

PETER (CONT'D)

I'm Peter Pan.

WENDY

(shakes her head)

Is that supposed to mean something?

Peter looks at her yellow dress on the dress form.

PETER

You don't wear this do you?

WENDY

What do you want?

PETER

You have something of mine and I want it back.

WENDY

I don't know what you're talking about.

PETER  
I believe you.

WENDY  
Is that a crack at my gender?

PETER  
Not at all. He's tricky. Probably  
hasn't shown himself yet.

WENDY  
Who?

The curtains dance as if disturbed by a breeze.

PETER  
Sssh!

Peter places his index against her lips. He steps behind  
Wendy, nearly pressed up against her.

Wendy stares curiously at her room, waiting for something to  
happen.

Peter waits to make his move.

WENDY  
I don't --

Wendy notices her shadow on the wall. She looks over and sees  
that Peter doesn't have one.

The flame in the lantern dances like it might go out.

Another breeze comes through and extinguishes the flame.

CRASH!

The vanity shakes, the closet door slams, her easel hits the  
floor...

The door bursts open.

GEORGE  
Wendy?

MARY  
George --

GEORGE  
Go fetch a light.

Mary takes off down the hall then returns shortly with a  
lantern.



Wendy and her parents look around the trashed room.

GEORGE (CONT'D)  
What happened here?

MARY  
Wendy, are you all right?

WENDY  
I'm fine, Mother.

GEORGE  
Wendy, can you explain this?

WENDY  
(pause)  
No. No, I don't think I can.

Wendy looks to the wall. She watches a SHADOW sneak along the wall and disappear into the hall.

INT. DARLING HOUSE - PALOUR - MORNING

Wendy sits at the table, writing.

MS. CRUTCHENS (60), a sour old bat who looks like she's made up of starch rather than sugar and spice, watches Wendy.

MS. CRUTCHENS  
Shoulders back.

Wendy adjusts herself.

MS. CRUTCHENS (CONT'D)  
Chin up.

Wendy restrains a sigh as she lifts her head.

MS. CRUTCHENS (CONT'D)  
Let me see.

Wendy ceases writing.

Ms. Crutchens snatches the paper from Wendy.

MS. CRUTCHENS (CONT'D)  
Sloppy. If I didn't know better, I would think Michael wrote this.

WENDY  
You overestimate Michael's vocabulary.

MS. CRUTCHENS

(pause)

Get the gloves.

Beat. Wendy moves to a delicate box in which one would imagine jewelry is stored.

She opens it and pulls out a pair of long, navy, silk gloves.

Wendy slides on the gloves and takes a seat at the table.

MS. CRUTCHENS (CONT'D)

Come now. We don't have all day.

Wendy places her hands on the table.

Ms. Crutchens adjusts the placement of her hands so that they are perfectly spaced apart, fingers flat on the table.

Ms. Crutchens steps away and comes back with a yard stick.

Beat.

WHACK!

Ms. Crutchens smacks the yard stick hard against Wendy's knuckles.

WHACK!

Again.

WHACK!

And again.

Wendy doesn't break.

INT. DARLING HOUSE - STUDY - DUSK

John tries to teach a complicated mathematical equation to Michael.

JOHN

And if you find the value of...

He looks to Michael, who is -- clearly -- not interested.

JOHN (CONT'D)

Michael.

Michael dramatically looks back at John.

Wendy enters, standing close to the door, listening.

JOHN (CONT'D)  
You're going to have to learn this eventually.

MICHAEL  
Eventually.

JOHN  
Yes.

MICHAEL  
So, right now I could be learning about pirates.

JOHN  
Knowing anything about pirates is not going to help you.

MICHAEL  
Says you.

John shakes his head.

JOHN  
(beat)  
Now, if you can determine the value of --

MICHAEL  
You're boring me. I'm leaving.

WENDY  
Michael.

MICHAEL  
I'm sorry.  
(short pause)  
Excuse me, I'm going to find some more interesting employment.

Michael looks to Wendy. She nods. He leaves.

JOHN  
You're not helping.

WENDY  
To be fair, this looks rather boring.

JOHN  
Yes, but you had to learn it anyway.

Wendy examines the bored. By the look on her face, she didn't.

JOHN (CONT'D)

Michael will too, it'll be easier for him if he gets a head start on things. His head is always in the clouds.

ELIZA (21), a young woman in servants clothing, enters the room. She bows to the children.

ELIZA

Miss Wendy, your mother would like to see you in her parlour.

WENDY

Thank you, Eliza.

Eliza bows again but does not leave.

ELIZA

Pardon me, Miss Wendy, she's rather insistent.

INT. DARLING HOUSE - MARY'S PARLOUR - MOMENTS LATER

Mary sits having tea.

Wendy enters.

MARY

Take a seat, my darling.

Wendy takes a seat at the table while Mary pours her some tea.

Beat.

MARY (CONT'D)

You've grown up so fast. To me, it feels like just yesterday you were, well, Michael's age. He's so much like you.

WENDY

Less paint on the walls.

Mary smiles for a brief moment before continuing.

MARY

He'll be beginning his studies soon, Mr. Armitage will be taking him under his wing, just like John. We'll be depending on your help to make sure Michael is focused.

WENDY

Yes, Mother.

MARY

I think it'll help you as well. You'll be fourteen sooner than you think; it's time you start thinking seriously about the woman you want to become.

INT. DARLING HOUSE - WENDY'S ROOM - LATER

Wendy closes the door behind her.

She slides down to the floor, placing her head in her lap.

She sighs.

The curtains dance as if a breeze blew through.

Wendy lifts her head. She sees a daisy at her feet.

Curious, Wendy picks it up.

She looks to the wall and sees a shadow.

Instinctively, Wendy backs away but only slightly.

She examines the perfectly still shadow on the wall.

WENDY

Hello?

The shadow waves at her. She can't help but grin.

WENDY (CONT'D)

I'm Wendy.

The shadow bows.

WENDY (CONT'D)

Are you really Peter Pan's shadow?

The shadow lowers its head, as if to show it's sad.

WENDY (CONT'D)  
Do you not like Peter?

The shadow shakes its head.

INT. DARLING HOUSE - DINING ROOM - EVENING

The whole family sits at the table, eating. John reads while Michael plays with his food.

MARY  
Wendy, Lady Beaumont will be here  
Tuesday at one to collect you.

WENDY  
Oh.

MARY  
She's really taking a liking to  
you.

Mary places a hand on Wendy's shoulder, adjusting her posture.

MARY (CONT'D)  
Perhaps you should start rouging  
your cheeks.

Eliza enters.

ELIZA  
A letter for you, sir.

She hands George an envelope with a wax seal.

GEORGE  
(to Mary)  
It's from Father.

MARY  
It's a bit early to be inviting us  
to Christmas.

GEORGE  
Probably time for the hunt.

John grumbles to himself.

George opens the letter.

WENDY

(to John)

Are the holidays interfering with your studies?

JOHN

The hunt. I'm of age this year.

WENDY

Want to trade places? You can stay indoors and knit.

MARY

George?

Everyone looks to George, beside himself. He gets up from the table and walks away.

JOHN

Perhaps the hunt was cancelled.

WENDY

I think more than the hunt was cancelled.

INT. DARLING HOUSE - FOYER - NIGHT

Trunks and other sorts of luggage sit piled by the door.

WENDY

How long will you be gone?

MARY

A few days.

Mary looks to her and Michael.

WENDY

Don't worry, Eliza will take good care of us.

MARY

Where's John?

WENDY

Studying, I'm sure.

GEORGE (O.S.)

Mary!

WENDY

I'll tell him good-bye.

Mary kisses her children and then heads outside and steps into the carriage.

INT. DARLING HOUSE - WENDY'S ROOM - LATER

Wendy goes to close her window.

She turns around to see Peter examining her painting.

WENDY

Have you ever thought to ask permission before entering one's home?

PETER

(re: painting)  
What's this supposed to be?

WENDY

A mermaid.

PETER

That's not what a mermaid looks like.

WENDY

Can I help you?

PETER

I'm here for my shadow.

WENDY

I'm sorry to tell you that he's gone.

PETER

He?

WENDY

Yes, he. He left.

PETER

And where did he go?

Wendy shrugs.

Peter looks around her room.

WENDY

If that's all, you can see yourself out.



PETER

It's odd that it would just take off.

WENDY

Well, maybe he wanted to be free.

PETER

(pause)

You don't want to take something of mine.

WENDY

I do not have anything that belongs to you.

PETER

All right then, if that's the case.

Peter pops open the window and flies away.

Wendy stares at him in amazement. She runs to the window to watch as he takes off into the night sky.

INT. DARLING HOUSE - MICHAEL'S ROOM - LATER

Wendy sits with Michael, telling him bedtime stories.

MICHAEL

I want to be a pirate when I grow up. What do you want to be when you grow up?

Eliza bursts into the room.

ELIZA

Pardon my intrusion.

WENDY

Whatever is the matter?

ELIZA

It's your brother. He's missing.

INT. DARLING HOUSE - JOHN'S ROOM - MOMENTS LATER

Wendy takes a look around the room.

WENDY

I'm sure he's here somewhere.

ELIZA

I've searched everywhere, Miss. I  
fear he's runaway.

WENDY

Where would he runaway to --

Wendy stops, knowing the answer all too well.

INT. DARLING HOUSE - FOYER - LATER

Eliza paces back and forth in front of the door.

The bell rings.

Eliza opens the door to Lady Beaumont.

ELIZA

Lady Beaumont!

Eliza bows so low she nearly hits the floor.

Wendy spies on the two of them within sight of Eliza.

ELIZA (CONT'D)

I didn't expect you to come all  
this way.

LADY BEAUMONT

Well, when I heard what happened I  
thought it best I come myself.  
Terrible thing with Mister Darling.  
Do they think it serious?

ELIZA

It doesn't look good, Lady  
Beaumont.

Eliza looks to Wendy, who silently urges her to press on.

ELIZA (CONT'D)

Well, thank you for the milk.  
Michael just can't sleep without  
it.

LADY BEAUMONT

It's no problem. I adore the  
Darling children.

ELIZA

Even John?

LADY BEAUMONT

Of course! My Edmond is quite fond of him, though not as fond as he is of Wendy.

ELIZA

So you've seen John recently?

LADY BEAUMONT

Just yesterday.

ELIZA

Oh...

LADY BEAUMONT

Is everything all right?

ELIZA

Yes! Right as radishes. Thank you for the milk.

Eliza hurries Lady Beaumont out the door and slams it shut.

Eliza leans against the door; she looks like she might faint.

Wendy comes out from hiding.

WENDY

If he's not at the Beaumont's, where is he?

INT. DARLING HOUSE - WENDY'S ROOM - MOMENTS LATER

Wendy enters, beside herself.

PETER

Lost something?

Peter lies back on her bed.

WENDY

What have you done?

PETER

You took something of mine so I took something of yours.

WENDY

Where is John?

PETER

Somewhere a lot better than here.

WENDY

Return him.

PETER

I will. As soon as I have my shadow.

WENDY

I told you, I don't have him.

PETER

Well, then you better find it. Once you do, we'll set up a trade.

Peter floats up off the ground...

PETER (CONT'D)

Toodles.

...and flies out the window.

END ACT TWO

ACT THREE

INT. DARLING HOUSE - WENDY'S ROOM - NEAR MIDNIGHT

Wendy changes into functioning clothes.

MICHAEL

Are those John's trousers?

WENDY

Michael, what are you doing up?

MICHAEL

Where are you going?

WENDY

Go back to bed.

MICHAEL

Are you going on an adventure?

WENDY

Listen --

Excited, Michael takes off, out of the room.

Beat. Wendy turns to face the wall.

WENDY (CONT'D)

I'm sorry, but he's my brother.

Shadow appears on the wall.

WENDY (CONT'D)

If there was any other way...

Shadow steps off to the right and disappears.

A wind blows through, circling around Wendy.

Shadow appears on the left and returns to one.

WENDY (CONT'D)

(nods)

Okay.

INT. DARLING HOUSE - WENDY'S ROOM - MOMENTS LATER

Wendy blows out the flame in her lantern and then pulls the candle.

She holds the door to the glass lantern open. It fills with a sort of black smoke-like substance -- Shadow. Wendy closes the door to the lantern.

CUT TO:

Wendy sits on her bed holding the lantern, waiting.

She sighs, getting up off the bed.

A little gold, glittering thing zooms past Wendy -- a blink and you miss it moment.

Wendy spins, searching for the thing.

It twirls around Wendy, circling up to her face.

Wendy stares in amazement at the tiny TINKER BELL (looks 20-ish), a slender thing sheathed in a silver and intricately laced dress. Her wavy, deep teal hair -- atop which sits a crown of blush roses -- drops down to her waist. Her opaque wings flutter, keeping her floating.

WENDY

I have him.

Wendy holds up the lantern containing Shadow.

Tinker Bell flies over to it but Wendy pulls the lantern back.

WENDY (CONT'D)

Where's John?

MICHAEL

A fairy!

Michael runs into the room, dressed in whatever clothes he could scrounge up to make him look like an explorer.

WENDY

Michael, back to bed!

Michael chases Tinker Bell around the room.

She flies over him and Michael jumps up and grabs her.

Tinker Bell tries to shake him off, expelling glittering dust.

Wendy smacks Michael's hand and he releases Tinker Bell.

WENDY (CONT'D)

Right this instance.

MICHAEL

But --

WENDY

Now!

Michael sulks out of the room. He stops at the door, taking one last look at Tinker Bell.

WENDY (CONT'D)

Where's my brother?

Tinker Bell flies over Wendy, raining dust on her. She then flies out the window.

WENDY (CONT'D)

Wait!

Tinker Bell stops.

WENDY (CONT'D)

I can't fly.

Tinker Bell waits.

Wendy looks to her feet, unsure.

Beat.

Wendy slowly lifts off the ground.

WENDY (CONT'D)

Oh my.

Wendy drops, turning upside down. She struggles to get a grasp on flying.

Finally, she turns upright and floats towards the window.

Wendy pauses, peeking out at the ground far below.

She takes a deep breath and flies out the window.

Wendy stares out at the city before her. She looks down at the grounds below, amazed.

WENDY (CONT'D)

I'm flying!

Tinker Bell rolls her eyes.

Wendy closes her bedroom window and then turns to the fairy.

Tinker Bell shoots up into the clouds.

WENDY (CONT'D)

Wait!

Wendy takes a moment, trying to figure out how to follow. Finally, she takes off, following Tinker Bell.

The clocktower chimes. Midnight.

Still carrying the lantern, Wendy follows after Tinker Bell.

INT. DARLING HOUSE - HALLWAY - SAME

Eliza heads to Wendy's room. She peeks inside.

ELIZA

Miss Wendy?

Eliza enters.

Beat. Eliza bursts from the room, frantic.

ELIZA (CONT'D)

Miss Wendy?

She looks in John's room.

ELIZA (CONT'D)

Miss Wendy?

She checks Michael's.

Eliza emerges into the hallway -- freaked.

ELIZA (CONT'D)

Oh...

Eliza passes out.

EXT. NIGHT SKY - LATER

Wendy continues to follow Tinker Bell.

WENDY

Where are we going?

No response.

WENDY (CONT'D)

Are you able to speak?

They fly into a large concentration of clouds.



Tinker Bell intermittently disappears from sight.

WENDY (CONT'D)

Wait!

She loses Tinker Bell in a mass of grey clouds.

WENDY (CONT'D)

Wait! I can't --

Wendy drops lower, below the clouds.

She pauses to look around.

The lantern rattles. Wendy looks down at it.

The lantern lifts up, directing Wendy.

She looks over and down to see Tinker Bell hovering high above the ocean but much further down than Wendy.

Wendy flies over to Tinker Bell.

WENDY (CONT'D)

A little warning would be considerate.

Tinker Bell takes off.

WENDY (CONT'D)

(to Shadow)

Is she always like this?

The lantern rattles.

Wendy sighs. She flies after Tinker Bell.

They soar without the promise of land on the horizon. Wendy grows weary.

A noise rumbles, echoing in the night.

WENDY (CONT'D)

Wonderful.

The noise occurs again.

WENDY (CONT'D)

Is it safe to fly in such weather?

She takes a look around, searching for the storm.

WENDY (CONT'D)

That's odd.

There goes the noise again.

WENDY (CONT'D)  
Where's the light --

A cannonball shoots past Wendy.

WENDY (CONT'D)  
What on --

She looks down and spots a pirate ship.

A cannon blasts. The ball shoots up towards Wendy.

She dodges it, flying closer to Tinker Bell.

WENDY (CONT'D)  
We need to go!

Tinker Bell spirals up and then dives down towards the pirate ship.

The ship doubles down on firing, shooting multiple cannonballs into the air.

Wendy struggles to dodge them as she tries to keep her eye on Tinker Bell.

Tinker Bell flies back up and takes a hold of the lantern.

WENDY (CONT'D)  
What are you doing?

Tinker Bell tries to take the lantern. Wendy fights back, holding onto it as tight as she can.

A cannonball soars through the air, hitting Tinker Bell.

Wendy clutches the lantern and takes off, away from the pirate ship.

The cannon fire slows.

Wendy drops down, falling for just a moment.

She gains her bearing then continues flying.

The cannon fire stops.

Wendy breaths a sigh of relief.

Beat. She falls.

Wendy tries to fly but nothing works, she continues to plummet towards the sea.

CUT TO:

UNDER THE SURFACE OF THE WATER

Wendy crashes through the surface, sinking down.

EXT. SEA - MOMENTS LATER

Wendy breaks the surface, gasping for breath.

She struggles to hold the lantern above her head.

A wave builds up behind Wendy. She opens the door to the lantern and releases Shadow.

He flies up, taking a physical shape.

The wave crashes over Wendy, taking her under water.

Shadow flies over the surface, searching for her.

UNDER THE SURFACE OF THE WATER

Wendy fights to swim to the surface.

A riptide catches her and pulls her deeper.

Wendy can't hold her breath much longer.

She tries to keep her eyes open but, eventually, she blacks out.

END ACT THREE

ACT FOUR

Blackness.

STARKEY (O.S.)  
Do you mind?

SMEE (O.S.)  
It's just a girl?

STARKEY (O.S.)  
Leave.

SMEE (O.S.)  
She looks dead.

Wendy's eyes open.

INT. JOLLY ROGER - CAPTAIN'S QUARTERS - JUST BEFORE DAWN

Wendy stares sideways at the wall. She lies on a king size bed with a crimson comforter.

She slowly tilts her head down until she can see the two men in the room.

GENTLEMAN STARKEY (50), a man who takes great care of his appearance even though he's just a pirate, holds the door open.

STARKEY  
I need to work.

MR. SMEE (33), a quirky Irishman with an odd sense of style, shakes his head.

He steps towards Wendy and Starkey follows.

SMEE  
I say we toss her.

STARKEY  
I vote we throw you over.

CAPTAIN  
As usual, I agree with you.

THE CAPTAIN (37), an exceptionally attractive man with short yet grown out hair (the same shade as his black beard) and one gold eye and one black, stands in the threshold.

Wendy goes rigid.

CAPTAIN (CONT'D)  
 Don't you have a deck to swab?

The Captain kicks Smee out of the room. He closes the door after him.

STARKEY  
 She's alive. Though if we don't get her out of those wet clothes, she may not be for long.

The Captain keeps his eye on Wendy as Starkey speaks. He approaches her, walking into her eyeline.

Wendy closes her eyes in time.

CAPTAIN  
 You hear that? It's best we get you into something dry.

Beat. Wendy opens her eyes.

CAPTAIN (CONT'D)  
 And you're in luck.

INT. JOLLY ROGER - CAPTAIN'S QUARTERS - LATER

Wendy adjusts the women's pirate clothes that are just a bit to large for her.

KNOCK KNOCK

Wendy backs away from the door.

WENDY  
 Come in.

The Captain enters. He contains an amused look.

WENDY (CONT'D)  
 Where am I?

CAPTAIN  
 You, Miss, are aboard the Jolly Roger.

WENDY  
*The Jolly Roger?*

CAPTAIN  
 You've of us? You must know who I am.

He takes a step towards her and she backs away.

WENDY

I certainly do, Black Beard.

He laughs. She doesn't see what's so funny.

CAPTAIN

I'm flattered. Black Beard was  
before my time.

He backs away from her, giving her space. Beat.

CAPTAIN (CONT'D)

We have your friend. Wasn't easy to  
catch. I'll set you both free if  
you can tell me where to find Peter  
Pan.

WENDY

I don't know.

CAPTAIN

Come now. I know that's what you  
were headed.

WENDY

Yes, but I was following the fairy.  
When I lost her...

CAPTAIN

Do my eyes deceive me? Does the  
child not shed a tear for the  
fairy?

WENDY

Our relationship was born of  
circumstance. Frankly, I am a  
little relieved to be rid of her.  
She was horribly unpleasant.

CAPTAIN

Only a little?

WENDY

Peter Pan took my brother. She was  
taking me to him to trade.

CAPTAIN

What could you have that Peter Pan  
wants?

WENDY

His shadow.

CAPTAIN

Curious. And you were going to trade it for your brother?

WENDY

Him. And no, I was hoping to trick him, get my brother and set his shadow free.

CAPTAIN

How were you going to trick the Pan?

WENDY

I don't know. I was making it up as I go.

The Captain smiles, impressed.

CAPTAIN

You have more balls than my crew combined and I've only said that about one other.

He extends a hand.

CAPTAIN (CONT'D)

Captain John Rackham.

Beat. Wendy shakes his hand.

WENDY

Wendy Darling.

Shadow flies into the room.

WENDY (CONT'D)

How...

CAPTAIN

Saved you from drowning.

SHADOW

I had to return home to regain my full power.

WENDY

Home?

Shadow takes Wendy by the hand.

EXT. JOLLY ROGER - DECK - DAWN

The sun breaks over the horizon.

Shadow leads Wendy to the railing.

She stares out at a beautiful island.

SHADOW  
Welcome to Neverland.

MERMAIDS swim parallel to the ship before diving beneath the surface.

WENDY  
Where is...

Wendy can't help but stare in awe at the sights before her.

CENTAURS gallop across the sand before taking off into the woods.

SHADOW  
You can't find Neverland on a map.

WENDY  
I never imagined.

SHADOW  
Not with the education you were getting. I'd like to introduce that Crutchens to a centaur.

WENDY  
(beat)  
John?

SHADOW  
I'm sure he's safe.

That doesn't comfort her.

SHADOW (CONT'D)  
Come on.

INT. JOLLY ROGER - CAPTAIN'S QUARTERS - NIGHT

Captain Rackham stands over a map of Neverland on his desk.

CAPTAIN RACKHAM  
Pan will likely want to make the exchange here.



He taps the map.

CAPTAIN RACKHAM (CONT'D)  
We'll have to get him to change to  
something less open.

(pause)  
Should we anticipate assistance?

SHADOW  
Tinker Bell. Curly, maybe.

CAPTAIN RACKHAM  
What about her?

SHADOW  
Only if she thinks there might be  
trouble.

CAPTAIN RACKHAM  
So we'll count on a cameo.

WENDY  
What if John's not there? What if  
Peter Pan plans a double-cross?

CAPTAIN RACKHAM  
It's possible.

SHADOW  
But doubtful.

WENDY  
What if he's not safe? What if he's  
hurt or --

SHADOW  
Wendy, everything will be all  
right.

WENDY  
How can I trust you? You're a part  
of him.

CAPTAIN RACKHAM  
You trust me.

WENDY  
(scoffs)  
You're a pirate.

SHADOW  
Wendy, just listen to me --

CRASH! A clang of metal and clunk of wood draws Wendy, Rackham, and Shadow's attention.

Captain Rackham opens the door, catching sight of Mr. Smee.

SMEE

Everything's under control,  
Captain.

CAPTAIN RACKHAM

Coming from you, the ship's just  
short of sinking.

MICHAEL (O.S.)

You'll never take me alive!

WENDY

Michael?

Wendy tears out of the room.

EXT. JOLLY ROGER - DECK - MOMENTS LATER

Michael stands up on the helm of the ship without a prayer, surrounded by PIRATES, weapons drawn, all standing down the stairs from him.

Wendy runs out. She watches the scene, terrified.

END ACT FOUR

ACT FIVE

INT. JOLLY ROGER - DECK - NIGHT

Wendy marches on the group of pirates.

Shadow stops her.

MICHAEL

I'm taking over the ship?

Starkey steps out from behind the wheel and walks over to Michael.

STARKEY

That's three to zero, men. Let's get it together. If you can't handle a boy in pinafores how are you going to handle Pan?

CAPTAIN RACKHAM

It's not often my men can be tested without fear of losing their lives.

WENDY

What is he doing here?

SHADOW

He followed you.

Michael runs over to Wendy.

MICHAEL

So this is where you get your stories from. They're hardly original.

Wendy hugs her brother.

WENDY

I told you to go to bed.

MICHAEL

You tell me a lot of things.

EXT. JOLLY ROGER - DECK - DAY

The Jolly Roger sails close to shore.

CAPTAIN RACKHAM

Bring her in, nice and easy.

Wendy stares anxiously at the island.

SHADOW  
Just remember what I told you.

Wendy nods.

SHADOW (CONT'D)  
It'll be over before you know it.

Wendy looks over at Michael. Starkey shows him how to tie off a sail.

SHADOW (CONT'D)  
I make sure he's safe.

WENDY  
Thank you.

CAPTAIN RACKHAM  
It's time.

EXT. NEVERLAND - ROWBOAT - MOMENTS LATER

A PIRATE rows Wendy to shore.

She gets out of the boat and stares at the vast wood before her.

Wendy steps inside.

EXT. NEVERLAND - NEVERWOOD - LATER

Birds move and sing above.

Wendy walks deeper into the wood -- the shore, no longer in sight.

CENTAUR (O.S.)  
Halt!

Wendy turns around to see a CENTAUR standing behind her.

CENTAUR (CONT'D)  
You've come too far, human.

WENDY  
I'm sorry, I --

CENTAUR  
This is not your wood.

WENDY

I'm lost. I'm looking for Griffin Grove.

The centaur draws it's bow on Wendy.

CENTAUR

Confederate of Pan.

WENDY

Believe me, I am no friend of Peter Pan. I seek to negotiate a trade.

CENTAUR

That hears of friendly behaviour.

WENDY

I'm not from here. I flew here from Lon-- from a different land.

CENTAUR

An outsider!

Several CENTAURS emerge from hiding, surrounding Wendy and drawing their weapons.

WENDY

Please, this is just a misunderstanding.

CENTAUR

Don't listen! Such creatures deal in trickery.

The centaurs close in around her.

Peter Pan drops down from the tree tops.

CENTAUR (CONT'D)

Pan!

The centaurs beat their hooves against the dirt.

PETER

I see you've met the centaurs.

WENDY

I wouldn't say met.

Peter picks her up.

The centaurs ready to attack.

PETER  
Are you afraid of heights?

WENDY  
More so recently.

Peter smiles.

The centaurs charge.

He flies up towards the sky, nearly missing the centaurs converging attack.

EXT. NEVERLAND - GRIFFIN GROVE - LATER

Peter touches down.

WENDY  
Where are we?

Peter looks her in the eyes. He pauses, caught off guard.

Beat.

PETER  
You'll see.

He quickly sets Wendy down.

Peter leads Wendy through the less densely wooded area. A strange, yet natural, burnt orange light illuminates this part of the forest.

PETER (CONT'D)  
I see you lost my shadow, again.

WENDY  
I did not. I stashed it somewhere safely.

PETER  
You don't trust me.

WENDY  
Nor you I.

Peter turns around to face Wendy, walking backwards.

PETER  
Relax. You're in Neverland.

WENDY

I cannot and I don't even know what that means. Where are we?

PETER

So that's why you slouch.

Wendy straightens her shoulders.

PETER (CONT'D)

You're all in here.

He taps his skull.

PETER (CONT'D)

You need to live out here.

WENDY

I live plenty.

PETER

Not from what I've seen.

He turns back around and stops.

Wendy looks up at the impressive, multi-storied treehouse.

PETER (CONT'D)

Welcome to Griffin Grove.

INT. NEVERLAND - PETER'S TREEHOUSE - MOMENTS LATER

An intricately designed structure crafted delicately around the tree filled with a hodgepodge of knick-knacks from around the world -- tellings of Peter's adventures.

Wendy examines all the odd little things.

She comes across a beautifully woven tapestry.

PETER

That was given to me by an old Indian chief.

WENDY

You mean Native American?

Peter gives her an odd look.

WENDY (CONT'D)

The Indians are apart of the British Empire, to the east.

(MORE)

WENDY (CONT'D)

The Native Americans live in the west in the, well, Americas.

PETER

(pause)

How do you know all this?

WENDY

It's public knowledge.

PETER

What else do you know?

Wendy opens her mouth to answer but nothing comes out.

PETER (CONT'D)

Could you teach me?

EXT. JOLLY ROGER - DECK - NIGHT

Captain Rackham looks through his telescope at the island.

CAPTAIN RACKHAM

Did you tell her?

Shadow hovers over the ground next to him.

SHADOW

Only what she needed to hear.

Beat.

Rackham condenses his telescope.

CAPTAIN RACKHAM

You have feelings for her. The girl is an unfortunate casualty, yes, but you have to remember why we're doing this.

SHADOW

I have not forgotten.

CAPTAIN RACKHAM

I don't believe you have. I do believe your priorities have shifted. No matter what happens, know that this ends tonight.



INT. NEVERLAND - PETER'S TREEHOUSE - SAME

Wendy chases Peter up to the top on the treehouse -- on foot while Peter flies around.

PETER

Though I really didn't understand what he was saying. The flaming axe gave the situation context.

WENDY

Flaming axe?

PETER

Vikings get creative with their weaponry.

WENDY

You fought Vikings?

PETER

Knights, pirates, cowboys...

WENDY

Are your parents are okay with you gallivanting into dangerous --

PETER

I don't have parents.

WENDY

Everyone has parents.

PETER

Not me.

WENDY

That's impossible.

PETER

Nothing is impossible in Neverland.

Wendy takes a moment to digest that. Beat.

WENDY

Wait, how could you have fought Vikings? You're, well, my age.

PETER

I'll tell you a secret.

He leans in close to whisper in her ear.

PETER (CONT'D)

(beat)

I don't know if I can trust you.

WENDY

On the subject of trust, you said if I returned your shadow I would get John back.

PETER

I don't see my shadow.

WENDY

I don't see John.

PETER

Then I guess we're at a...a...

WENDY

Impasse.

PETER

So what do we do Wendy?

WENDY

We trade.

PETER

Fine. Bring my shadow to fairy fields --

WENDY

So your friend can double-cross me again? No, we do this where you simply can't fly off.

PETER

What do you suggest?

EXT. NEVERLAND - CROCODILE CAVES - LATER

Dark subterranean tunnels accessible from the beach. The walls, ceiling, ground -- all smooth, ebon rock.

Wendy struggles to keep up with Peter as she navigates the slippery terrain.

WENDY

Some patience, please.

PETER

You chose this spot.

WENDY

Yes, but not everyone can fly.

PETER

You could.

WENDY

I did. Then I plummeted into the ocean and nearly drowned.

PETER

You just didn't have enough fairy dust.

WENDY

By design, I'm sure.

PETER

If you stayed in Neverland, you could fly anywhere, do anything.

Wendy won't be bated.

PETER (CONT'D)

You'll never age.

WENDY

I'd stay this age forever?

(beat)

So you do trust me?

Peter shrugs.

Wendy steps up onto a rock and slips.

Peter flies around and catches her. He carries her in his arms, back to solid ground.

WENDY (CONT'D)

I think we're here.

Peter sets her down.

Wendy walks ahead of him. She takes a look around.

She grabs a hold of a lantern stashed behind a rock, Peter's shadow inside.

Wendy holds up the lantern.

PETER

I'm impressed.

WENDY  
Where's John?

Peter smiles.

WENDY (CONT'D)  
I thought you trusted me.

A gold light shines in the distance, faint but recognizable.

Tinker Bell comes flying around the bend. She takes her place at Peter's side.

Shortly after, John appears.

John comes to a rocky landing in front of Wendy.

WENDY (CONT'D)  
John!

She rushes over and hugs him.

JOHN  
What are you doing here?

WENDY  
What?

JOHN  
You won't believe the things I've seen. This place is fantastic! It's just like your stories.

WENDY  
Are you all right?

JOHN  
Of course.

Wendy looks horrified.

WENDY  
We need to go.

Wendy tries to lead John to the exit, but he doesn't follow.

JOHN  
Leave? Now?

A rowboat comes into view -- Captain Rackham with some of his men.

CAPTAIN RACKHAM  
Peter Pan!

His boat pulls up to the rocks and he climbs out.

CAPTAIN RACKHAM (CONT'D)  
Fancy meeting you here.

PETER  
Captain.

He bows, mockingly.

PETER (CONT'D)  
I'll allow you to sail back to your  
little boat. No need to make a fool  
of yourself. Again.

Rackham grins. He draws his sword.

Peter smiles, *I was hoping you'd do that.*

PETER (CONT'D)  
(to Wendy)  
Whatever you do, stay out of the  
water.

CAPTAIN RACKHAM  
There's nowhere to fly, Pan.

PETER  
You say that...

Peter flies up into the air.

The door to the lantern bursts open and Shadow flies out,  
grabbing onto Peter.

CAPTAIN RACKHAM  
You and your fairy are outnumbered.

PETER  
Don't say I never told you so.

FPPT!

A dart shoots into the neck of one of the pirates. He falls  
over and rolls into the water.

A CROCODILE breaks the surface and chomps down on the pirate.

Rackham charges on Peter, who soars through the air, fighting  
Shadow.

WENDY  
Go!

She tugs John along.

Tinker Bell engages the other pirates, causing them to run in circles, trip, and tumble.

FPPT!

Another dart takes one of the pirates down.

WENDY (CONT'D)  
To the boat.

JOHN  
That's floating among crocodiles.

FPPT!

Another pirate falls.

Rackham searches for the hidden shooter.

FPPT!

Rackham dodges the dart.

He throws a knife at the cave wall.

Two black arms emerge, catching the knife between palms.

TIGER LILY (15), an agile Native American girl with long, silky hair, steps out from the wall, painted in all black to blend in.

She engages with Rackham, able to go toe-to-toe with a grown man.

CAPTAIN RACKHAM  
Tiger Lily, never a pleasure.

Peter Pan breaks free of his Shadow, rolling through the air towards the ground.

He rams into Wendy, sending her into the water while Peter hovers in the air.

JOHN  
Wendy!

Wendy keeps herself afloat close to the wall.

JOHN (CONT'D)  
Take my hand!

John reaches for her, but Wendy's too far away.

Crocodiles peek out from under the water, surrounding Wendy.

CUT TO BLACK.