

**SMEE**

Written by

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Based on Peter Pan

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FADE IN

EST/EXT. BAYOU BORDELLO - NIGHT

An old dimly lit mansion sits on the edge of a dark swamp. Music and conversation pour from inside.

INT. BORDELLO

The halls and rooms of the bordello are antique and dingy. Ladies of the evening flirt with drunken men before leading them to bedrooms.

A room containing gambling reveals police and officials doing drugs while gambling surrounded by ladies of the evening.

A single large book case rests conspicuously on the far wall.

BACK ROOM

Behind the bookcase is a drug processing room where tables of men cook, package, and weigh drugs for sale.

A man in a fine suit does a small line of powder from a vile as he walks along the tables of men working. He passes six year old YOUNG PETER dressed in a stained old tee shirt packaging drugs.

MAN IN FINE SUIT

Good boy.

The man in a fine suit rubs Young Peter's hair as the boy works and then moves on.

Young Peter admires his work before looking up from his work station. He looks across the room to see a woman, Peter's mother, lying on a dirty couch, high. Young Peter smiles at his unresponsive mother.

The Man In a Fine Suit stands at a table containing bricks of drugs behind Young Peter. He picks up a random brick, tosses it in his hand and puts it on a nearby scale. He sees that the weight isn't right.

MAN IN FINE SUIT (CONT'D)

Fuck!

The man in a fine suit throws the brick against the wall.

Young Peter becomes afraid as he focuses on his work. The Man In a Fine Suit pulls Young Peter back by his hair.

YOUNG PETER

No! Please, don't!

The Man In The Fine Suit drags Young Peter out of the room. Peter's mother looks over in her daze and tries to protest.

PETER'S MOTHER

Peter.

EXT. BACK ROOM

Young Peter is dragged out the back door by The Man in the Fine Suit into the night as he begs. He drags Young Peter far back into the dark swap to a large dilapidated barn. The Man In The Fine Suit opens the door and throws Peter inside.

BARN

Peter lies on the floor crying in the darkness as The Man In The Fine Suit stands in the doorway.

YOUNG PETER

Please. Please.

MAN IN FINE SUIT

I warned you what would happen if you made another mistake. You must learn consequences. You will stay here until morning.

The Man in the Fine Suit shuts the door. A switch activates outside and the lights inside the barn begin to dim on.

The barns middle is a dark pool of water. A severed hand floats in mirk.

YOUNG PETER

No, no, no, no.

Young Peter crawls on the ground to the far corner of the barn where an old, rusted chainsaw sits.

As the lights of the barn fully come on, several crocodiles raise their heads out of the water and begin to swim toward Young Peter.

As Young Peter cries, he grabs for the rusted chainsaw and begins to pull to start it. As he struggles to start the chainsaw, the crocodiles leave their pit and move closer to Young Peter.

EST/EXT. BARRIE ASYLUM FOR THE CRIMINALLY INSANE - NIGHT  
YEARS LATER

Snow gently falls on the ground of the Asylum. The Asylum is at least three stories. The building is green with very few windows, which are small, covered in bars, and located toward the ceiling of each floor.

GUARD SHACK

A guard shack with a receiving window and barrier gate sits in front of the tall, iron fence surrounding the grounds of the asylum. Besides the guard shack, the grounds are empty.

Two guards, CHUCK AND LAWSON, sit inside the shack admiring the snow. Lawson notices the time. Lawson pulls out a coin.

LAWSON

All right, it's time for rounds.  
Call it.

CHUCK

Loser gets tea?

LAWSON

Loser get's coffee. Call it.

CHUCK

Heads.

Lawson flips the coin. Lawson loses and begins to put on his jacket.

LAWSON

Shit!

Lawson EXITS the shack. Chuck calls Lawson back to the receiving window.

CHUCK

Two sugars.

Lawson shows both middle fingers to Chuck before turning on his flashlight and walking into the asylum grounds.

Chuck smiles as he sits inside the shack, listening to the radio and reading the paper.

After a full minute, BELL, a small, blonde six year old girl walks slowly toward the guard shack's gate holding a small duffle bag over her torso, unnoticed.

Bell stands underneath the receiving window of the shack and listens. Bell slowly pulls a knife from her belt. Bell pulls a tiny bell from her pocket with her other hand and slowly rings it.

Chuck looks up from his paper and outside of the guard shack and sees nothing. Again, Chuck hears the bell. Chuck puts down his paper and listens through the receiving window.

After Chuck hears the bell once more, he leans his head out and over the receiving window, looking down at the ground.

The moment Chuck looks down, a knife enters his skull through his neck, and he coughs out blood. Bell's small hands retract the knife and push Chuck's head back into the guard shack.

Bell kicks fresh snow over the blood on the ground, covering it. Bell walks into the asylum grounds.

#### ASYLUM GROUNDS

Bell walks slowly through the grounds of the asylum, examine every window. All of the windows are dark. Bell turns the corner and examines more windows on the building.

All of the windows are dark except for one on the third floor that has the dim light from a candle flickering from deep inside.

Bell stops and smiles before taking a makeshift grappling hook gun from her coat and fires up to the third-floor window, catching on the bars.

Bell slowly climbs up the rope and reaches the bars. Bell sits on the small ledge outside of the bars.

#### EXT. PETER'S ROOM

Bell holds on to the window and stares down into the room. The floor of the room is eighteen feet below.

Bell sees the small candle nearly melted by the bedside of a stained and rusted cot.

Bell looks at the wall and sees the shadow of a man standing. Bell takes a paper pouch out of her pocket and unseals it. Bell takes her tiny bell out again and rings it.

The shadow of the man on the wall notices the bell and walks toward the wall with the window. A moment later, PETER, A young man with a shaved head in his twenties with scars on his face and deep, dark eyes appears suddenly across the bars from Bell.

After a moment of his emotionless stare, Peter opens his mouth and smiles at Bell, revealing gnarled, sharpened teeth.

PETER

Hello, Pixie.

Bell smiles and erupts in happiness as she shakes her bell more.

PETER (CONT'D)

I thought you'd forgot all about me and grew old.

Bell shakes her head in terror.

PETER (CONT'D)

Been looking after yourself? Been hiding?

Bell nods deeply and smiles.

PETER (CONT'D)

That's a good girl, Bell. That's my good girl. Does my good girl want to have more fun?

Bell nods again and jingles her bell.

PETER (CONT'D)

Did you bring fairy dust, Pixie?

Bell nods happily again and empties the pouch into her hands. A bright yellow dust flickers in the candlelight and moonlight.

Bell puts her palm through the bar. Peter creepily grins before he snorts the dust. He leans back and giggles quietly.

PETER (CONT'D)  
Move back, love. Time to fly.

Bell smiles as she lowers herself back down to the ground. Peter's pupils grow wide and even darker as he begins to make a small CLICKING SOUND with his mouth.

Peter's mouth grows wide as he clicks, exposing more and more of his jagged teeth.

Peter rips one of the bars out of the window and hurls it into the night. Peter rips another off and another and also hurls them far out into the grounds.

Peter climbs out of the small window and hunches as he sits with his legs dangling out. Peter's mouth slowly closes into a smile, hiding his teeth.

Peter kicks his legs for a moment playfully and smells the air before he launches himself and falls into the camera.

BLACKOUT

(PHONE RINGING)

TITLE:

(PHONE RINGING)

(PHONE PICKED UP)

SMEE

Hello?

BEDROOM - NIGHT

SAM SMIEGEL, a middle aged man, sits on his bed holding the phone. Smee is in pajamas and has obviously been woken up by the phone ringing. The small lamp by his bedside is on and his wife, MARGARET is still asleep next to him.

SMEE

No, I'm awake, I am. Just give me a second.

Smee reaches for his round glasses on the nightstand and puts them on.

MARGARET

Did you wake the baby, Sam?

Smee covers the receiver and seems frazzled, attempting to listen to two voices at once.

SMEE (TO MARGARET)  
What?

MARGARET  
Did you wake the baby?

SMEE (INTO PHONE)  
No, not you. Hold on a moment.

SMEE (TO MARGARET) (CONT'D)  
What?

MARGARET  
Did you wake the baby?

Smee Holds the phone and stays quiet while he listens.

SMEE  
No, I don't think I have.

MARGARET  
Good, don't wake the baby.

Smee's wife goes back to sleep.

SMEE (INTO PHONE)  
Sorry, James, can you call back in a minute? I need to switch rooms.  
No, you didn't wake the baby. All right.

Smee hangs up the phone and turns out the light.

KITCHEN

Sam waits by the phone in the kitchen, pacing. The moment the phone RINGS, Sam is quick to pick it up.

SMEE  
Hello?

The sound of a BABY CRYING comes from upstairs.

SMEE (CONT'D)  
Shit! Hold on, please.

Sam sticks his head out of the kitchen and looks upstairs. Margaret walks out of the bedroom and stares at Sam downstairs while she looks incredibly angry

SMEE (TO MARGARET) (CONT'D)

Sorry.

Margaret huffs and enters the nursery. Sam also huffs, knowing he's in trouble as he begins to make coffee and goes back to the phone.

SMEE (CONT'D)

Sorry, James. It's been rough, we just got her sleeping through the night...

JAMES

Sam, there's no time. It's Peter, he's escaped. There's no time...

Smee drops the phone and stares off in terror.

DARK TUNNEL - PAST

Smee and JAMES HOOK, a large middle aged man with a mustache, stand with guns drawn outside of a thick, dirty door inside of a dark tunnel with a full SWAT team. A battering ram is being banged against the door.

While the ram bangs and flashlights dance everywhere, Smee and James keep eye contact, both afraid. Finally, the ram penetrates through and the SWAT team begins to ENTER.

PETER'S HIDEOUT

Everyone ENTERS the brightly lit large room covered in junk, broken things, and graffiti. Once everyone is in the room, they turn their flashlights off.

A moment later, all of the lights go out, making the entire space pitch black. The sound of a MOUTH CLICKING fills the room.

As the mouth continues to click. The SWAT team and detectives struggle to turn their flashlights back on as the sound of CHAINSAWS fills the space.

As the flashlights scan the room, a shirtless Peter wielding two long chainsaws appears out of almost nowhere and begins sawing through the SWAT team.

A small shadow runs out of the room, leaving several active explosives in the doorway. Smee thinks he sees the shadow leaving, but a moment later, the explosions kill several SWAT team members and disorients the rest.

## POLICE CAR - PRESENT/DAY

Smee drives with James in a British car in the early morning hours. The city they drive through is a mix of London and New York City. The time period is a mix of the seventies and eighties.

When the car stops at a traffic light, Smee looks over at James. James smokes with the assistance of a hook on his left hand. Smee stares deeply at the hook.

## PETER'S HIDEOUT - PAST

Smee Crawls on the floor with a gaping wound in his side. The floor is illuminated by the fallen lights of dead swat team members.

Peter and James struggle in the odd light until finally Peter sinks his jagged mouth into James's left hand and bites it off at the wrist. James screams in pain as blood gushes from his wrist.

Peter holds the hand in his mouth like an animal and slowly eats it while he laughs.

Smee crawls further on the floor to his revolver. Smee picks up his gun and fires all six rounds while he SCREAMS.

## POLICE CAR - PRESENT

Smee continues to stare at the hook. James catches Smee staring at his hook as the traffic light changes.

JAMES

Green light, Smee.

SAM

Sorry.

Smee collects himself and drives.

JAMES

It's alright, still getting used to it myself. Doesn't help people throwing it in my face every time they say my damn name.

SAM

I think it'd break your balls too much having your subordinates calling you James.

JAMES

I didn't want the damn promotion, Smee.

SMEE

Either did I. I didn't want to come back at all. It hasn't been long enough.

JAMES

Yeah, well you shot him, you're the courageous hero.

SMEE

You cuffed him and called the medics while I bled out. I fired wildly at a maniac.

JAMES

It was a good shot.

SMEE

Not good enough.

JAMES

Could have been worse.

SMEE

How? The boys weren't even there. Fifteen boys just vanished, and we have nothing to show for it.

JAMES

Could have been sixteen.

SMEE

The public will go mad...

JAMES

The public will only know if he isn't caught. Papers promised us twenty-four hours.

SMEE

He could be anywhere.

JAMES

And that's why we're heading to the only place we know he might be. He's been in nine months. He'll need things.

SMEE

Lilly's a Waste of time, if you ask me. Still think it was her.

JAMES

The trap? It wasn't her. We checked it thoroughly. The red dust she was on put her in the hospital that night.

SMEE

Still, waste of time. We shouldn't be doing any of this. It should be someone else's nightmare now.

JAMES

We never finished.

There is a long moment of silence. James lights another cigarette and checks his revolver to make sure it's loaded.

JAMES (CONT'D)

We're the only ones. We were the only ones there. Anyone else would be starting from scratch. It's us against Peter. If you want out its me against him.

SMEE

You were right to take the promotion. It suits you.

JAMES

Christ, Captain James Hook. That sick bastard made me into a damn pirate.

EXT. BIG PANTHER'S - DAY

Lilly, wrapped in a fur coat stands and smokes outside of a filthy dive bar, Big Panther's, in the bad part of town. Lilly's hair is braided in tight pigtails and a brown ban is wrapped around her forehead. The snow continues to fall as the morning is still dim.

James and Smee approach slowly. When they are close, Lilly holds the cigarette in her mouth while she exposes her naked back, revealing a large Tiger lily tattoo.

James and Smee reveal their badges. Lilly covers up and spits on the ground in front of James. Lilly then flicks her cigarette at Smee's feet.

JAMES

No, lets start out friendly.

James takes out his pack of cigarettes and offers one to Lilly. Lilly takes the entire pack and sticks them in her pocket. Lilly lights one of the cigarettes and smokes without looking at the detectives.

JAMES (CONT'D)

Where is he, princess?

Lilly's right eye darts toward James.

JAMES (CONT'D)

Where's Peter?

Lilly shakes with pleasure as she smiles and giggles.

JAMES (CONT'D)

You keeping him in there? Aren't many other places I can imagine him going.

Lilly rolls her eyes and laughs.

JAMES (CONT'D)

We can come back with a warrant, mess up your daddy's whole operation, at least delay it a little. We can even take you in right now, figure out the rest later.

Lilly slowly holds out both of her hands and shows them to James. Lilly claps and then leans back against the wall, laughing. James becomes irritated.

LILLY

If you clap for me, I'll tell you whatever I know.

JAMES

All right, time to get mean. I...

James points with his hook. Lilly gives a light tap on the window behind her.

Immediately, seven large men exit the bar and surround the detectives. Lilly continues to laugh.

The detectives are sufficiently intimidated and begin to walk away.

Lilly pulls a pocket watch from her fur coat and dangles it.

LILLY

I'd hurry up, Hook. It gets awful dark awful quick these days.

Lilly makes CLICKING noises with her mouth exactly like Peter does. Smee and James share a moment of terror as they walk away.

SMEE

Was that just to piss you off and scare us both?

JAMES

No. She told us he wasn't there. She nearly ruined that fur coat when we thought he might be, so she didn't know he was out. Let's check the tunnels again before we start around the neighborhoods.

SMEE

Think we have any chance at all?

JAMES

We'll keep a car on the place, and we'll continue looking, but we both heard her, Smee. Everything's awful.

INT. BIG PANTHER'S

Lilly ENTERS the bar. Lilly holds out her arms and let's her fur coat fall. Lilly stands with her arms extended only wearing a dress slip.

Before the coat hits the ground, a man catches the coat. The man hands Lilly a lit cigarette.

As Lilly continues to stand with her arms extended, a woman places a kimono around Lilly. Lilly walks further into the bar.

BIG PANTHER'S OFFICE

Lilly stands in the doorway as BIG PANTHER, a large, well dressed man, counts stacks of money. Lilly stands and smokes as Big Panther ignores her. Lilly taps her finger on the doorway repeatedly.

BIG PANTHER  
What?

LILLY  
Got some news.

BIG PANTHER  
So give me news.

LILLY  
Peter broke out.

Big Panther stops counting and turns to Lilly.

BIG PANTHER  
You seen him yet?

LILLY  
No.

BIG PANTHER  
Good, don't.

LILLY  
I thought you'd be happy.

BIG PANTHER  
Dealing with the devil doesn't  
make me happy. You sure seem ready  
to sell your soul again.

LILLY  
I didn't, I didn't sell my soul.

BIG PANTHER  
You know what you sold.

Lilly takes a long drag on her cigarette.

INT. APATMENT - PAST

Lilly sits in front of a large pile of blue dust, high. A  
BABY CRIES in another room. Big Panther and several men  
ENTER the apartment.

Big Panther sees Lilly and looks at her with disgust. Big  
Panther hears the baby and signals his men.

BIG PANTHER  
Get the baby.

The men head down the hall toward the baby's room. Big Panther lurches toward Lilly and picks her up by her wrists.

BIG PANTHER (CONT'D)

What the fuck is this, huh? Your just a fucking drug attack now? Beg me to be a mother and this is how I find you? I'm taking her.

LILLY

No, I'm fine.

BIG PANTHER

I let you keep that sick bastards abomination and this is how you repay me? This is how you repay her. You're a fucking waste!

The men approach the baby's room as the baby continues to cry. As one of the men reaches for the door, the crying stops.

The man opens the door and sees the crib is empty and curtains blow in front of an open window.

BIG PANTHER'S OFFICE - PRESENT

LILLY

I was all fucked up. I liked the blue.

BIG PANTHER

And the red made you just as bad as him. You liked that too, liked it so much it almost fucking killed you.

LILLY

Don't act like the business hasn't taken a hit since he was caught. And we both know you have a secret stash of yellow in that safe of yours that you've been rationing like a junky.

BIG PANTHER

It's not worth watching my daughter turn into a fucking demon.

LILLY

You sure?

BIG PANTHER

If you get pregnant again or end up in the fucking ICU, that's it.

LILLY

Of course, Big Panther.

Lilly EXITS. Big Panther opens his safe and takes out a baggy of yellow dust.

EST./EXT. DARLING HOUSE - NIGHT

The snow continues to fall through the dark night as a large, Newfoundland dog bounces through the snow in the small stoned in wall yard in front of a high, two story house. The dog is connected by a long rope to a doghouse. The doghouse reads: NANA.

The house is lit and warm. MR. DARLING is wearing a tuxedo and adjusting his cufflinks in a hall mirror through the window.

Peter in a long dark green hooded coat slowly walks by the wall of the house holding Bell's hand. Bell is also wrapped in a dark hooded green coat. They turn the corner.

INT. DARLING HOUSE

MRS. DARLING comes down the stairs and meets Mr. Darling in the hall wearing an elegant gown. They both stand and face the mirror as he continues to fix his cufflinks and she begins to fix her hair and earrings.

MR. DARLING

Are the boys asleep.

MRS. DARLING

Wendy is reading to them. They don't seem to be giving her much trouble. I promised everyone cocoa because it's snowing. I hope it helps and doesn't keep them up.

MR. DARLING

How much are we paying her?

MRS. DARLING

We are letting her go out tomorrow night, no questions asked.

MR. DARLING

Seems a little steep for a few hours at a boring charity auction.

MRS. DARLING

A boring charity auction with an open bar, a paid driver, and she promised to be in bed asleep when we get home.

Mrs. Darling slyly smiles at Mr. Darling.

MR. DARLING

Maybe we should give her a raise.

Mrs. Darling laughs.

EXT. DARLING HOUSE

Outside of the stone wall surrounding the yard and house, Peter passes again and pulls a large, solid black box on wheels. Bell now sits on top of the box as Peter pulls it.

Peter walks slowly through the falling snow, pulling the box behind him. Peter again looks into the house and sees the lights and Mr. and Mrs. Darling getting ready.

Peter looks at Nana and the doghouse as he passes. Nana begins barking slightly as he walks by.

Peter pulls a switchblade from his belt and presses the button activating the blade. As he continues to walk by the house, Peter throws the blade at the doghouse. The barking stops.

Peter continues to walk by the wall. Peter passes a small wooden gate separating the walls and leading to the house. After Peter slowly pulls the wooden box past the gate, Nana pushes the gate open with her paws and runs after him.

INT. DARLING HOUSE

The Darlings continue to get ready. Mrs. Darling begins to make cocoa on the stove. Mrs. Darling looks out the kitchen window and sees that the snow is picking up slightly.

MRS. DARLING

Have you checked the weather? It's still coming down.

MR. DARLING

No! These damn cufflinks are taking forever. I gave myself an extra ten minutes because I knew I'd be terrible with them, and now...

Mr. Darling checks his watch.

MR. DARLING (CONT'D)

And now I'm five minutes behind and I am considering going without a shirt at all.

Mr. Darling shows his cufflinks to Mrs. Darling. One cufflink pops off. Mrs. Darling laughs.

MR. DARLING (CONT'D)

So, no, I haven't done a thing. I'm mostly useless at this point.

MRS. DARLING

I'm just wondering if we should bring in Nana or ask Wendy to do it after we've left. See how she's doing out there.

Mr. Darling continues to fix his cufflinks as he looks out the window. Mr. Darling sees Nana missing from the doghouse, the broken rope in the snow, and the wooden gate to the yard slowly opening and closing.

MR. DARLING

How in the... No. Oh, no, not now.

MRS. DARLING

What, is she a Dogsicle? Are we too late?

MR. DARLING

No, She's, well, um, not there.

MRS. DARLING

What?

MR. DARLING

She's gotten out, onto the street.

MRS. DARLING

Oh, no, really?

MR. DARLING

I swear I tied her up well.

MRS. DARLING

Useless!

MR. DARLING

I truly am. Let me get my boots and I'll go after her. Just be a minute and then we can continue like I'm not useless.

MRS. DARLING

No, no, I'll get Wendy. Let's have her do it so you don't ruin your tux. If we wait any longer, I'm going to have to add some peppermint schnapps to this cocoa.

MR. DARLING

Nonsense, I'll just tell everyone that salt stains are fashionable this year. A cocktail doesn't sound like your worst idea. If I'm not back in five minutes, get to pouring.

Mr. Darling retrieves his boots from a few feet away, by the front door and begins to put them on.

EXT. DARLING HOUSE

Bell walks down the snowy, empty block pulling a rope with one hand and holding a large blood sausage in the other. Nana is connected to the rope and quickly walking behind Bell, nipping at the blood sausage.

Bell walks through the wooden gate still pulling Nana. Nana is much larger than Bell. Bell slowly walks up to the door by the kitchen and lets Nana finish the sausage.

INT. DARLING HOUSE

Mr. Darling, in boots, coat, and hat walks toward the door by the kitchen and retrieves his gloves. As Mr. Darling puts on his gloves, a KNOCK comes on the door. Mr. and Mrs. Darling look at each other cautiously. Mr. Darling opens the door.

EXT. DARLING HOUSE

Bell stands on the welcoming mat holding Nana's rope and smiling. Mr. Darling laughs slightly.

MR. DARLING

Hun, come here a moment.

Mr. Darling is joined by Mrs. Darling. Mrs. Darling looks down at Bell and laughs.

MRS. DARLING

Oh, adorable! How did such a little thing like you wrangle such a large, ferocious beast?

Bell smiles and wiggles in embarrassment.

MR. DARLING

Certainly saved me a lot of time and trouble. I think she deserves a reward.

MRS. DARLING (TO BELL)

Of course! It so happens I have just made some cocoa. Will you please come in and have some?

Bell nods slowly.

INT. DARLING HOUSE

Bell ENTERS the house. Mr. Darling closes and locks the door. Bell stands in the kitchen for a minute and looks around. Bell sees pictures hanging in the hallway. Bell sees a picture of the whole family together and sees that there are children, that there are boys.

Bell continues walking down the hall. Mr. Darling notices and grows confused.

MR. DARLING

Girl, dear, where are you going?

MRS. DARLING

She probably needs to use the bathroom.

Mrs. Darling pours cocoa and then makes sure Bell can see her.

MRS. DARLING (CONT'D)

It's fine, sweetie, second door on your left. Make sure to splash some warm water on your face, it's freezing out there.

Bell continues to walk without stopping.

## BATHROOM

Bell ENTERS and closes the door. Bell turns on the bathroom light and notices a small window in the bathroom. Bell walks over and unlocks the window. Bell EXITS the bathroom.

## EXT. DARLING HOUSE

A dark green hooded Peter watches outside the wall. When the bathroom light turns on, Peter walks around the wall and through the wooden gate.

As Peter passes Nana's doghouse, he takes the knife out of the wood where the knife severed Nana's rope.

Peter continues to walk around the house and cuts the phone line next to the bathroom window. Peter ENTERS the window.

## INT. DARLING HOUSE

Bell enters back into the hall and walks toward the staircase. Bell slowly walks up the staircase, Mr. Darling sees her.

MR. DARLING

What... Where is she going?

Mr. Darling laughs. Mrs. Darling stops him.

MRS. DARLING

Oh, poor thing. She might be touched, you know, special. I haven't heard her say a word since she's been here.

MR. DARLING

Well, I'll be extra nice and gentle when I throw her out.

Mr. Darling follows Bell upstairs.

## DARLING HOUSE UPSTAIRS

Bell enters the hallway and begins opening doors and moving to the next ones. She leans in and listens at the door of the children's bedroom. She hears a girl's muffled voice speaking.

Bell continues down the hallway. When she comes to Mr. And Mrs. Darling's bedroom, Bell enters.

#### MASTER BEDROOM

Bell ENTERS the bedroom and looks around. She takes a pillow off of the bed and empties the pillow out while keeping the pillowcase.

Bell begins opening drawers and taking anything worth value and sticking them into the pillowcase.

Mr. Darling ENTERS with a grin, but soon he is angry and confused.

MR. DARLING

What exactly do you think you're doing?

Bell continues to loot without acknowledging Mr. Darling. Mr. Darling huffs and walks toward Bell. Mr. Darling grabs her by the shoulders and guides her to the door.

MR. DARLING (CONT'D)

Alright, I hope you enjoyed playing burglars but...

Bell mechanically pulls a knife from her waste and stabs Mr. Darling in the gut. She twists the knife and drags it up.

Mr. Darling spits up blood before falling onto the floor. Bell takes his watch, puts it in the pillowcase, and continues looting.

#### KITCHEN

Mrs. Darling pours cocoa. She hears heavy footsteps coming down the hall. As she pours cocoa, Mrs. Darling speaks.

MRS. DARLING

Did you manage to wrangle our little hero...?

Mrs. Darling turns to look at her husband. Peter is standing, staring at her. The way the light hits him, he almost looks like a shadow. Mrs. Darling gasps and reaches for the phone on the wall beside her.

Peter slowly takes out his switch blade and presses the button, forcing the blade out. Mrs. Darling dials 911.

There is no dial tone as she holds the phone to her ear. Mrs. Darling is paralyzed in fear. Peter moves closer and raises the knife.

#### CHILDREN'S BEDROOM

Wendy, about age fourteen, sits on her youngest brothers bed reading from "Treasure Island". Her youngest brother, Michael sits and listens, enthralled by the book. Her other brother, John lies on his bed across the room, looking bored and frustrated. Wendy notices John upset, but continues reading.

WENDY

It was Silver's voice, and before I had heard a dozen words, I would not have shown myself for all the world. I lay there, trembling and listening, in the extreme of fear and curiosity, for, in those dozen words, I understood that the lives of all the honest men aboard depended on me alone...

JOHN

Uhh! Something else, now!

MICHAEL

I like it.

JOHN

No, something exciting. Something scary.

MICHAEL

Yeah! Something scary.

WENDY

Fine.

MICHAEL

Yeah?

WENDY

Yeah.

Wendy closes the books, smiles creepily, and looks off and wonders.

WENDY (CONT'D)

Ok, ok, do you want to hear a real scary story?

A muffled scream can be heard from downstairs. The children jump and go silent.

Suddenly, the bedroom door creaks open. Wendy, John, and Michael jump in fright again. When the door fully opens, Bell is revealed, holding a bloody knife. The children gasp in shock and breath heavily as they stare wordless at Bell.

Bell continues to stand silently. The children continue to stare at her. After a long moment, heavy footsteps fall on the stairs.

Peter slowly walks up the stairs. The light makes him look like a shadow. He stands above Bell in the doorway for a moment.

Wendy breaths deeply. Finally, Wendy starts to scream. As the sound leaves Wendy's throat, Peter extends his wrist.

A homemade dart gun bracelet is revealed around Peter's wrist as he aims it at Wendy and fires a small dart into her neck. As Wendy screams, her voice fades as her eyes go blank and she loses consciousness.

Peter immediately aims his wrist dart gun at John and fires and then at Michael and fires. Both boys lose consciousness.

Bell immediately pulls out rope from her back and begins tying up John. Peter also pulls out rope and walks toward Michael but stands over Wendy. When Peter approaches Wendy, he sees how beautiful, peaceful and innocent she is. Peter rubs her face.

Peter begins tying her up instead of Michael. Peter lifts Wendy's tied up body and places it on the floor. Bell notices what Peter is doing. She grows angry and jealous, attacking Peter and slapping him many times. Peter grabs Bell and shakes her.

PETER

No, Bell! I want to keep her!

Bell whimpers as she takes out another strand of rope and ties Michael. Peter continues to rub Wendy's face.

PETER'S VOICE

Now, get the box. I'll see if you've missed any treasure.

Bell huffs and EXITS. Peter giggles to himself as he rubs Wendy's face. Peter sees Treasure Island on the bed.

The cover fascinates him. Peter picks the book up and sticks it in his jacket.

LATER

Bell pulls the large all black box into the Darling household. Peter comes down the stairs with both John and Michael in his arms. Peter opens up the box and puts them inside.

Peter goes back up the stairs. When Peter is gone, Bell fills the box with pillowcases full of loot. A moment later, Peter walks down the stairs carrying Wendy. He gently places her inside of the box.

Peter pulls the box out of the Darling residents and EXITS. Bell steals two mugs filled with cocoa and EXITS. Nana lies by the now dead Mrs. Darling, whining as Bell passes.

STREET

Peter pulls the large black box along the sidewalk as the snow falls. Bell sits on top of the box. Both Bell and Peter are drinking hot cocoa.

A squad car slowly passes by them. Peter lifts his mug to the police. The squad car continues to slowly roll down the street. Peter laughs and sips his cocoa as he continues to pull the black box.

EST./EXT. DARLING HOUSE - NIGHT

Police tape now crosses the small wooden gate of the Darling house. Several police are combing the property for evidence.

INT. DARLING HOUSE

James walks through the downstairs as several more officers take samples and photographs from the scene.

James begins to walk upstairs. He looks back at the scene. He lowers his head in shame before walking up the stairs.

## UPSTAIRS

James ENTERS the above hall and looks to the Darling master bedroom on the end. Several officers are still inside of the room and in the doorway chatting.

James passes the boy's bedroom and sees Smee sitting on the Michael's bed. He is fussing with Michael's teddy bear on his lap. James Enters the room. Smee can't look at James.

SMEE

Driver check out?

James checks his notepad.

JAMES

Yeah. Service said he's been with them ten years. Showed up, called from the car phone, line was disconnected. Walked up and knocked, saw Mrs. Darling. Good Samaritan, if anything.

Smee grows angry and upset.

SMEE

Has anyone found anything?

Smee stands and walks to Johnathan's bed. A magic set is out on the nightstand. A top hat sits on the box. Smee picks it up.

JAMES

Just small footprints. Michael's, most likely. We think Peter walked him out, but no one reported seeing a man with a struggling boy, nothing suspicious.

SMEE

He's just a damn shadow, James. A horrible shadow. How does he do it?

Smee flips and stares at the top hat.

JAMES

I don't know, Smee. The entire city will be looking for him tomorrow whether we want the help or not once the story hits the papers.

SMEE

It's gonna read eighteen, James.

Smee begins to leave the room.

SMEE (CONT'D)

At least it wasn't sixteen, right?  
At least he's not taking girls  
now, too.

Smee Exits.

UNDERGROUND WATER WAY

Peter pulls the large black box on wheels with Bell still riding on top through a watery tunnel. He huffs cold air. The tunnel leads into an underground water works.

Peter pulls the box onto a cement floor that leads down a long hall of dark tunnels and passageways submerged in water, creating individual long pools on either side of the cement floor.

As Peter walks, the pool passageways are dark and endless on either side of him. Eventually, Peter passes a tunnel on his left and there is a faint red light coming from the tunnel's end.

Peter passes several darker passageways. Another tunnel on Peter's left reveals another red dim light far in the distance.

After a few more dark passageways Peter passes a tunnel on his right with a blue light far toward its end, resembling a single distant star in the night sky.

Peter halts. Peter turns the box and slowly pushes it into the water with Bell still on top.

Peter begins to take off his jacket and shirt as he huffs out cold air. Bell sees what Peter is doing and begins to ring her tiny bell and shakes her worried face in disagreement. Peter finishes undressing and hands his clothes to Bell.

PETER

No, Bell, I want to. I missed it.

Bell scowls and faces forward. Peter continues to huff out cold air, half naked. His torso is covered in crudely etched tattoos of stick figures - fifteen in total, smiley faces, and scars from bullet and knife wounds.

Peter begins to click with his tongue and extends his jaws revealing his teeth. Peter slowly lowers himself into the freezing pool. He swims underneath the black box and slowly raises his head out of the water in front of it, only up to his nostrils, like a crocodile.

Peter swims and pulls the black box behind him. Bell, on top of the box, slowly moves closer through the dark tunnel toward the dim blue light.

EST./EXT. BARRIE ASYLUM FOR THE CRIMINALLY INSANE - NIGHT

James and Smee walk onto the grounds of the asylum, passing the guard shack that still has police tape covering it.

LOBBY

James and Smee enter a waiting room and show their badges. A nurse acknowledges them and EXITS. A middle-aged woman wearing glasses, Dr. MANNERING Enters

DR. MANNERING

Good evening, detectives. Although I guess now I should be saying good morning. Any updates?

JAMES

Family of five, no witnesses.

Dr. Mannering is overcome by the news. She slightly bends as her eyes close and her lips quiver.

DR. MANNERING

God...

Dr. Mannering pulls a handkerchief from her coat and wipes her eyes. She begins to clean her glasses.

DR. MANNERING (CONT'D)

I hoped you were going to tell me he was dead.

SMEE

We just need to go over everything again. If he left any kind of clue or hint, we need to find it. We know what he can do with less than a day of freedom.

JAMES

We'll also need to talk to the guards on duty, besides their statements. In case they noticed anybody. At the very least we can get a proper timeline and a direction.

DR. MANNERING

The guard responsible for the hall that Peter's room was on, Lawson, won't be much help. When he did his rounds at 2:45AM, the room was dark and quiet. He was grateful.

SMEE

He never went in the room?

DR. MANNERING

Only after the bars were discovered on the grounds. We don't, we don't pay them enough to take such risks.

JAMES

What time were the bars discovered.

DR. MANNERING

Lawson said he discovered the bars, he thinks, around 3:15AM.

SMEE

He thinks?

DR. MANNERING

There was a lot going on. As soon as he discovered the bars he checked with Chuck, the guard at the gate shack, and, well... Lawson said the bars weren't there when he made his pass at 1:45A.

JAMES

We'll still have to talk with him.

DR. MANNERING

I wouldn't, detectives. At least not right now, not unless it's necessary. He resigned from his position this afternoon. We've prescribed him medication; he's not doing well.

(MORE)

DR. MANNERING (CONT'D)

Apparently, he and Chuck flipped a coin for who got to stay in the shack since it was snowing.

SMEE

We'd like to take a look at Peter's cell.

DR. MANNERING

Of course, I also found his file. Please, lets be quick and efficient. I hate that you're here and not out there.

PETER'S ROOM

The heavy iron door to Peter's room is opened. Light pours in from the hallway, otherwise the room is dark. James feels on the wall for a light.

DR. MANNERING

No lights in here, too dangerous.

JAMES

You thought complete darkness was healthy for a psychopath?

DR. MANNERING

No, we gave him matches and a candle. The beds fireproof and the sheets are rubber. Not much damage he could do, and it seemed to calm him.

James and Smee turn on their flashlights and scan the room. The room is old, bare, and filthy in its ancient stains. The rusted bed and the nightstand are almost grotesque in their shape and simplicity.

Smee walks around the bed. He turns his light to the open window in the high corner of the room.

SMEE

Must be fifteen feet.

DR. MANNERING

Eighteen, actually.

Smee scans the wall and notices how flat and slick the surface is.

DR. MANNERING (CONT'D)

The rafters in the gym are twenty feet. We had to stop letting him in there because he kept getting up.

SMEE

How?

DR. MANNERING

We, um, weren't able to reach a solid conclusion about that.

SMEE

Yet, you thought this contained him?

Smee again scans the wall and the window with his flashlight.

DR. MANNERING

The bars are reinforced iron. The window is barely big enough to fit through, and it's a sixty-foot drop. Yes, we truly thought we were containing him.

SMEE

Any theories, James?

Smee continues to look at the open window. He receives no response from James.

SMEE (CONT'D)

James?

Smee moves his flashlight toward James. James is standing motionless and silent holding his flashlight against the section of a wall.

Smee walks over and stands next to his partner, also illuminating the wall with his light. On the wall is a large crude drawing in charcoal.

A long stick figure stands between two rows of smaller stick figures. There are fifteen smaller stick figures in total. A tiny stick figure covered in gold/yellow hovers above the long stick figure.

Cliffs surround the group of stick figures and a large body of water in front of the group of stick figures. A stick crocodile roams in the water in front of the group. A black sun and a black rainbow hover above the cliffs.

Above the rainbow in deep, thick crudely carved writing is the word: NEVERLAND.

SMEE (CONT'D)

Great, where's that?

NEVERLAND

Peter crawls out of the water onto a large cement island in the middle of a cement cave, a forgotten portion of the waterworks, on his belly. Peter drags the large black box carrying Bell out of the water.

Bell hops off of the box and immediately walks around a wall of the cave.

Peter puts on a dark green, torn hooded sweatshirt. Peter opens the box and takes out the sacks of loot from the Darling house. Bell returns holding strands of rope, a bandana, and dragging a chair behind her.

Peter gently takes Wendy out of the box. As he does, Bell drags the chair directly next to him. Peter places Wendy in the chair. Bell begins tying her legs and waist. Peter ties the Bandanna around her eyes.

Wendy lumps forward, tied to the chair, and still unconscious. Peter and Bell stand back and examine Wendy for a long moment.

Bell walks across the room to a table with many tools and different electronics, wires, and knives on it. Bell sits down at the table and puts on a pair of goggles with different sets of magnified lenses.

Bell adjusts the lens on her right goggle. She picks up a tool and something she was previously working on. Sparks begin to fly as Bell works.

PETER

Right, right. A little work. Then we'll play!

Peter goes back into the box and lifts John up with one hand and then drops him on the floor. Peter picks up Michael with one hand and also drops him on the floor.

Peter takes both boys by an ankle with each hand and drags their limp bodies around another wall of the cave.

## DR. MANNERING'S OFFICE

Peter sits in a chair at a metal table on the monitor playing inside Dr. Mannering's office. James, Smee, and Dr. Mannering watch the monitor. Peter stares off silently with cold emotion.

DR. MANNERING

There's hours of this. Just this.

Dr. Mannering fast forwards the tape. The image of Peter barely changes.

DR. MANNERING (CONT'D)

Well, you get it.

Dr. Mannering stops and ejects the tape. She retrieves another.

DR. MANNERING (CONT'D)

He was always almost catatonic in our sessions until we tried stimulating him.

JAMES

Can't wait.

Dr. Mannering puts the tape in the VCR and presses play.

Peter is on the screen with a crooked smile, passing a rubber ball back and forth between his palms on the table.

DR. MANNERING (O.S.)

Do you like the ball, Peter?

PETER

Yeah, it's a fun game. I like games.

DR. MANNERING (O.S.)

How are you getting up to the rafters, Peter? Is that a game?

Peter looks up from his ball and smiles. His jagged teeth are exposed as he giggles.

PETER

No, I can fly!

Peter looks as innocent and sincere as a child, truly believing he can fly.

DR. MANNERING (O.S.)  
Who taught you, Peter? Someone had  
to.

PETER  
Don't know.

DR. MANNERING (O.S.)  
Did you learn when you were  
younger? Where are you from,  
Peter? Where were you born?

PETER  
Don't know.

There is a long pause as Peter continues to innocently  
play with the ball.

DR. MANNERING (O.S.)  
Where were you living before you,  
um, came to live with us, Peter?

PETER  
Don't know, really.

DR. MANNERING (O.S.)  
You must have been living  
somewhere, Peter.

PETER  
What, around here? No, no, never  
lived around here.

DR. MANNERING (O.S.)  
The boys, Peter. The ones you  
took, you must have taken them  
somewhere.

PETER  
Nah, never took anything.

There is a moment of quiet while Peter plays with his  
ball.

PETER (CONT'D)  
Did save a few. Found them.

DR. MANNERING (O.S.)  
How did you save them Peter?

PETER

They were lost and I found them. I saved them. I'm a true hero. I'm good at that game.

DR. MANNERING (O.S.)

Yes, Peter, but how did you save them?

PETER

Oh! I brought them to Neverland, of course.

James and Smee move closer to the monitor.

DR. MANNERING (O.S.)

Where's Neverland, Peter?

PETER

Oh, it's very far away. I doubt you'd ever find it, but if you're looking on your right, it's the first star and straight after that.

DR. MANNERING (O.S.)

Why Neverland? Why did you take them there?

PETER

Because they'll never grow old. Never, never, never. Saved them from growing old, I'm a hero.

Peter shakes his head.

PETER (CONT'D)

All those boys are hard to handle and feed. We're looking for a mother. Never had a mother before. Would you be our mother?

There is a sigh and deep breaths coming from Dr. Manning's voice.

DR. MANNERING (O.S.)

No, Peter. I can't be your mother.

Peter stares emotionless at Dr. Mannering as he stops playing with the ball and it rolls off the table.

DR. MANNERING (O.S.) (CONT'D)

Maybe we can try a new game and start over. Does that sound good?

Peter points into the camera and stares.

PETER

Who's this for, old friends? The men I was playing a game with? They think they're good at games, but I'm much, much better.

Peter begins clicking inside of his mouth as his jaws widen and almost unhinge. Peter lets out an animalistic roar. Peter lifts and flips the table into the camera, causing the video to stop.

As the static rings, Dr. Mannering turns off the monitor.

DR. MANNERING

That's all there is. We couldn't risk damaging more equipment to proceed. It's expensive.

James rubs his left wrist above his hook with fear in his eyes. James watches him. Smee coughs, bringing James back into the moment and then he speaks.

SMEE

What's, a, what's his full diagnosis?

Dr. Mannering looks perplexed as she grabs his file and hands it to Smee.

DR. MANNERING

It was difficult since we didn't have any records or history to go on. You brought us a shadow.

JAMES

Trust me, we understand.

DR. MANNERING

But, for starters, we found Paranoid schizophrenia, alternative personalities, memory loss, blackouts. He has no ability to store things in his long-term memory, and whatever is left of that is scarce. He has no sympathy or empathy, no thought to what he's actually doing or knowledge of right or wrong. He's impulsive, his body is over producing adrenaline and doesn't know how to regulate it.

JAMES

What the hell does all that add up to, doc?

DR. MANNERING

A demon, and we kept him as long as we could.

Smee looks over the file again before closing it.

SMEE

Can we keep this?

DR. MANNERING

Please, and if there is anything else, don't hesitate. The few notes I made are inside the folder. I apologize that it took me so long to find everything. I forgot what we filed it under since we couldn't very well just label it "Peter".

Smee and James examine the file name. The name reads: PETER, CROC.

DR. MANNERING (CONT'D)

I promise we weren't trying to be cute or glib about the situation. He told us that was his other name.

NEVER LAND

Wendy sits tied to a chair with her eyes covered by a blindfold in another room of the cave. She hears footsteps.

WENDY

My Name is Wendy Darling. Please don't hurt me and my brothers. Please, let us go.

PETER

Wendy, Wen-dy. That's a wonderful name, Wendy! Perfect for a mother. I'm Peter, mother Wendy.

WENDY

Please, just let us go.

PETER

In a moment, now. First, I want you to meet the boys. They've been so patient waiting for their new mother.

Peter undoes Wendy's blindfold. Peter stands in front of her. Behind Peter are two rows of dead boys sitting in chairs.

Their eyes are faded to a dull white and their mouths hang in permanent open smiles.

Wendy gasps and shakes uncontrollably as she sees all of the dead children in front of her. As she scans the crowd of boys, she sees both John and Michael sitting in chairs with pale white eyes and permanent open grins.

Wendy screams out in horror and begins violently sobbing and shaking in her chair.

WENDY

No, no, no! John, Michael!

PETER

What, the new boys? Oh, I know they're shy, but they'll fit right in. You'll all fit right in.

Peter takes a handful of powder and shoves it into Wendy's face until she inhales. Wendy chokes on her tears and the powder. She dips her head and violently coughs more. Her breathing begins to calm.

When she is fully calm, Wendy raises her head.

DRUG INDUCED NEVERLAND

Suddenly, Wendy is in a bright, open meadow between cliffs with a lagoon at the edge of the meadow and a bright rainbow covering the open, sunny sky.

In front of Wendy, all of the boys are now alive, playing in the field. All of the boys continue running and laughing, sword fighting, and kite flying. Wendy looks and sees John and Michael.

MICHAEL

Wendy, John won't share!

JOHN

Will too, he's just being impatient.

Wendy laughs and runs toward them in the meadow.

NEVERLAND

Wendy continues to sit in her chair and stare off with a grin as she drools.

WENDY

Now, John, be kind to Michael.  
He's still little.

Peter sees that Wendy is docile and begins to untie her.

PETER

That's better. Are you hungry? You  
can have whatever you want.

WENDY

Mom's brown crumb cake.

PETER

Right away!

Bell enters carrying a cold bowl of murky slop.

PETER (CONT'D)

Here you are, eat up!

DRUG INDUCED NEVERLAND

Wendy takes the bowl of food in the beautiful meadow from a little, happy girl with glowing light around her. The bowl is filled with freshly baked brown crumb cake. Wendy takes a bite.

WENDY

It's delicious. Tastes just like  
mom's, really.

Wendy smiles at Peter. In her altered state, he looks handsome, older, and kind.

PETER

I hope it tastes good. Will you  
read to us, Mother Wendy?

Peter takes out the copy of Treasure Island that he stole from the Darling house. Wendy takes the book. All of the boys, Peter, and the glowing girl gather in a circle around Wendy and beg her to read to them.

WENDY

All right, then.

NEVERLAND

Wendy takes the book from Peter and opens it. Peter sits cross legged in front of the dead boy and listens intently. Bell sits cross legged next to Peter and smiles, also excited for the story.

WENDY

I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards. Fifteen men on the dead mans chest, and a Yo-ho-ho, and a bottle of rum!

Both Peter and Bell are mesmerized by the story.

INT. SQUAD CAR - DAY

Smee and James drive down the street, exhausted from lack of sleep and dealing with Peter again. They do not speak as they both look out their windows and scan the business signs and property. Finally, James spots the Lone Star Motel on his side of the car.

JAMES

Over there, the Lone Star Motel.

SMEE

It's on the left.

JAMES

Well, if he was coming from the other way.

SMEE

It's all just circles and nonsense. It didn't mean anything.

JAMES

It's something. He doesn't just say things, certainly just doesn't draw things thinking we might happen upon them. Its something.

Smee makes a U-turn in order to drive by the Lone Star Motel. He huffs and keeps thinking.

SMEE

Maybe its the actual stars. Might be something useful after dark, if the snow takes the night off.

JAMES

And so does Peter.

SMEE

I need a break.

JAMES

What?

SMEE

Just a quick one. Just to see Margaret, warn her. I just need it.

JAMES

Then take your break. Don't take long. Be grateful you have people to warn.

#### NEVERLAND

Wendy is tied to her chair and blindfolded in front of the dead boys. Wendy manages to free her hands from the knots and takes off her blindfold.

Wendy covers her mouth to keep from screaming when she sees the dead boys again. Wendy rises and begins to sneak out of the room.

Wendy ENTERS the main room and looks around. Wendy sees Peter working at a bench with chemistry equipment. Wendy hides and continues to watch Peter work. Peter wears glasses and gloves as he works turning chemicals into different colored powder.

Wendy, knowing Peter is distracted, begins to escape. As Wendy turns, Bell is standing in front of her with a knife drawn, touching Wendy's stomach. Wendy sees Bell and feels the knife. Bell motions for Wendy to move back into the dead boy's room.

Bell pushes Wendy back into the room and into the chair using her knife. Wendy sits in the chair. Bell ties Wendy up.

Before Bell leaves, Bell picks a rock off of the ground and holds it so Wendy can see.

Bell smashes the rock into Michaels frozen skull.  
Michael's skull smashes open and half falls to the floor.

Wendy SCREAMS. Bell smiles as she drops the rock and  
EXITS.

INT. SMEE'S HOME - NIGHT

Smee ENTERS and hugs Margaret.

SMEE

How's Jane?

MARGARET

Fine, how are you? Have you found  
him?

Smee shakes his head no and sits down. Margaret brings  
him coffee.

SMEE

More dead, no leads. It's the same  
as last time.

MARGARET

It's not the same. You didn't know  
things before. You hadn't caught  
him before. It's not the same.

SMEE

You're right, now I also have Jane  
to worry about.

MARGARET

Why would he come for Jane or me?

SMEE

Why does he do any of this? I'm  
going to have a car put outside  
just in case, so don't let them  
worry you. Do you still have the  
gun I gave you?

MARGARET

The one you promised to teach me  
how to shoot before Jane was born?  
Yeah, it's in my desk drawer.

SMEE

I'm sorry I didn't teach you.

MARGARET

So, I'll just point it at him.

Smee laughs, holds Margaret and kisses her head.

SMEE

No, just give him some of that  
leftover noodle casserole, he'll  
be dead before he knows it.

Margaret playfully slaps Smee.

MARGARET

Well I'll let James know you died.

SMEE

Oh, I wasn't that mean, was I?

MARGARET

No, but guess what we're having  
for dinner, smart ass?

INT. JAMES' HOUSE

James opens the door to his dark, empty home. He passes a photo of he, his wife, and his daughter by a stack of mail. James goes through the stack and finds a child support payment letter.

James walks further into his apartment and sits on his couch in the dark in front of a small table and takes off his hook. He opens a secret drawer underneath the table and takes out a small, old bag of blue powder. James takes a bit out and sniffs it.

Moments after James reclines, he looks at his stump and sees that his hand is back. James dreamily smiles and watches his hand as he moves it around and cries.

NEVERLAND

Wendy is asleep in her chair still in the room with the dead boys. She awakes and notices the boys and remembers everything. Wendy screams out in terror.

Peter comes rushing into the room. He sees Wendy crying and runs to her.

PETER

Good! You're awake. Will you read  
to us more?

Wendy squirms and cries.

WENDY

No! Let me go. Let me go!

PETER

It's alright, mother Wendy, More of this.

Peter puts a palm full of dust in Wendy's face. Wendy spits it out and coughs. The drug begins to take effect as she fights it.

The world begins to morph from the peaceful open meadow with alive boys sharply back to the room with Peter and the dead boys, then back again.

WENDY

No! This isn't right.

PETER

It's just a game.

WENDY

This isn't a game.

PETER

Silly mother Wendy, of course it is. I'm good at this game.

WENDY

Games have rules and winners.

PETER

No, games are fun.

Peter picks up and flips through the book, treasure island.

PETER (CONT'D)

Is it the pirates? You worried the pirates will take you. Never! I won't let them, not me.

Peter stares off emotionless for a second before picking the book back up the thinking.

PETER (CONT'D)

But you're right, they'll be back. They want all my treasures.

Peter stares off again and then smiles at Wendy.

PETER (CONT'D)

Would like a new game, though. More fun.

(MORE)

PETER (CONT'D)

Then, well play this game again.  
But first we'll play pirates.  
You'll see, mother Wendy.

Peter Exits the room.

Wendy cries and stares as the boys continue to morph from alive and playing to dead and sitting in front of her.

INT. NEVERLAND - MOMENTS LATER

Peter enters the main room of the cave where Bell continues to sit at a table, tinkering with gadgets. Peter shows the book to Bell.

PETER

Look, Bell, were gonna play a new game now. It's like an old game. Remember the awful men we trapped? The ones that put me in a box?

Bell almost cries as she nods and remembers.

PETER (CONT'D)

Gotta stop them for good this time, understand?

Bell nods deeply.

PETER (CONT'D)

Good, we need friends to help us. Now, I need you to go see, Tiger.

Bell Pauses and stares forward. After a moment she slams her fists against the table and shoves the projects in front of her.

PETER (CONT'D)

Bell, no, we need her.

Peter shows Bell the cover of the book again.

PETER (CONT'D)

There are many pirates, with swords and pistols and peg legs and...

Bell looks at the cover and cheers up. She smiles at Peter and covers one of her eyes.

PETER (CONT'D)

Yes, Bell! Eye patches and hooks and parrots and treasure!

(MORE)

PETER (CONT'D)

We're going to play pirates and  
we're going to play it better, but  
I need to see Tiger.

Bell stares at the cover of the book as she ponders. She shrugs and nods in agreement.

PETER (CONT'D)

Good! Now, get the gifts ready.  
And then right back here. You're  
on cannon ball detail, first mate.

Peter smiles and salutes Bell. Bell giggles and salutes Peter.

Bell stands and walks over to a cabinet behind her workstation. She opens up the doors of the cabinet revealing four, large jars with different colored dust inside them hanging.

Each jar on its bottom has a sifter and a lever which dispenses the powder. Bell takes a large bag and begins to fill it with gold dust.

Peter finds a filthy old bar of soap on top of a random box in the cave's main room and takes off his sweatshirt before jumping into the water.

EXT. BIG PANTHER'S - LATER

Lilly stands outside in the falling snow, smoking. An unmarked squad car sits down the block. Two men watch her. Lilly watches them and flicks her cigarette.

Lilly hugs herself for warmth. After a moment, she hears the faint sound of a bell coming from the alley a foot from behind her left shoulder. Lilly looks down and smiles deeply and sincerely as she takes out another cigarette.

A tear forms in the corner of her eye and Lilly wipes it away as she takes out her lighter and turns to the alley for shelter to light her cigarette.

Before lighting her cigarette, Lilly looks down. An angry Bell stands in front of Lilly, staring at her with hatred.

LILLY

Hi.

Bell continues to stand, angry. Lilly lights her cigarette.

LILLY)

You look good. Have you been...?

Bell pulls a folded piece of paper from her pocket, along with small bags of blue dust and yellow dust and hands them to Lilly. Lilly smiles at the bag of dust, but then connects with Bell's angry eyes and Lilly is instantly sad.

LILLY

Thanks. Um, you'd better...

Bell turns and fades into the darkness of the alleyway. Lilly watches for a moment, hoping she can still see Bell through the darkness.

LILLY (CONT'D)

I love you, Isabell.

Lilly turns back around and stands against the wall with pain on her face. She continues to smoke and flicks the cigarette into the street when she's done. Lilly hugs herself for warmth one more time before she Enters into the bar.

After a moment of the snow falling and an empty street, two officers with guns and flashlights drawn begin to search the alley.

INT. BIG PANTHER'S - MOMENTS LATER

Lilly enters and immediately takes off her fur coat and lets it fall to the floor. Before the coat touches the floor, it is grabs by a woman and taken to a coat rack to hang.

Lilly only wears underwear and heels as she continues walking. Lilly stops. Another woman quickly comes and wraps a short black skirt around Lilly.

A man approaches Lilly. Lilly hands the man the bag of blue dust. The man hands Lilly a lit cigarette. Another woman comes and puts a tight long leather jacket around Lilly, as Lilly stands open armed with the cigarette in her mouth.

Lilly continues to walk to an open row of booth seats with no tables in front of them. Lilly sits in the booth. The moment she does, three more women approach her.

The man that Lilly gave the dust to, approaches her holding a silver platter with blue lines of dust.

Lilly does one of the lines and dips her head back in euphoria as the woman put fishnet stalkings on her legs and button heels around her ankles.

Big Panther approaches Lilly. Big Panther sees the blue dust and Lilly high.

BIG PANTHER

It's back?

Lilly nods deeply in ecstasy. Big Panther is agitated.

BIG PANTHER (CONT'D)

What's he want?

Lilly hands Big Panther the folded note she was handed by Bell along with a bag of yellow dust.

LILLY

Just two cops.

Big Panther looks over the folded note.

BIG PANTHER

And you.

LILLY

Always, Big Panther.

Big Panther crumbles the note and EXITS.

The women around Lilly continue to apply makeup and wrap her braids up, covering them in a plastic head shawl. Lilly does another line of dust before standing and walking toward the back hall. As she walks, someone hands her dark glasses, but not sunglasses.

Lilly continues to walk, and a man leans out of a doorway, handing her two files. Lilly takes the files without breaking stride. Lilly places the files inside of her brown leather jacket.

A tall, well-dressed man waits for her by the back door. Lilly takes him by the arm and they EXIT.

EXT. BIG PANTHER'S BACK ALLEY - SOON AFTER

Lilly and the tall man enter into the alley, laughing and slightly fondling each other.

Two police officer scan the corner of the alley to Lilly's right. They shine their flashlights on Lilly and the man.

Lilly and the man hold up their hands to keep the light out and give the officers the finger. The officers continue to search the alley with their flashlights.

Lilly and the man turn the corner. After a few feet down the new street, the man stops walking and lights a cigarette. He stays standing and continues to smoke. Lilly continues to walk alone.

EST./EXT. THE LAGOON - LATER

Lilly approaches a large, dark night club called The Lagoon. A very large bouncer stands at the door while a line of people waits in the falling snow to the bouncers right.

Lilly approaches the bouncer and he hauls her with a hand and a shake of his head. Lilly dips her glasses and looks at the bouncer angrily. The bouncer immediately looks frightened.

BOUNCER

I'm sorry I didn't recognize you,  
princess. Please don't...

LILLY

Don't worry about it.

The bouncer opens the door for Lilly. As she passes, she hands him a very small bag of blue powder. Lilly enters. The bouncer realizes what's in his hand and becomes overly excited.

BOUNCER

It's back? Oh shit, it's back!

INT. THE LAGOON - SOON AFTER

Lilly walks through the dark club as an all-female band, The Mermaids play on stage. Lilly discards the plastic on her hair and her sunglasses as she continues to walk.

Lilly fights her way through the tight crowd all the way to the bar. Lilly finally pushes through two much taller women. Lilly slaps her hand hard on the bar. The two taller women look at her in disgust.

TALLER WOMAN

We were here first, bitch.

Lilly continues to stare forward. After a moment, she throws out both of her elbows hitting the women in the gut and making them bend.

Lilly immediately grabs both women by the hair and pulls them down below the bar. Both women smack their heads against the bar and disappear below the bar.

The bartender hands Lilly a straight Whiskey. She takes the whiskey and steps on one of the girls as she walks away.

Lilly approaches two large bouncers guarding the spiral staircase to the upstairs. They smile and nod at her respectively before stepping out of her way. Lilly walks up the spiral staircase.

INT. THE LAGOON UPSTAIRS - MOMENTS LATER

Lilly enters the upstairs of the Lagoon, which is much like an open loft. It is dark with random electric lights.

Lilly walks forward and scans the room. Out of the darkness emerges Peter. He stands like a shadow. Peter takes off his hood and smiles at Lilly.

PETER

Hello, Tiger.

Lilly smiles, gasps in relief and runs toward Peter. They embrace and hug. They begin to kiss. Peter takes off his sweatshirt. Lilly takes off her coat.

For a moment, Lilly backs away and examines Peter's body and scars. Lilly kisses a few. Peter picks her up in his arms and he EXITS.

After they leave, the table they were standing by is exposed. Several large bricks of different colored dust sit stacked on the table.

INT. THE LAGOON UPSTAIRS - LATER

Lilly and Peter lie on a bed as Lilly smokes while rubbing Peter's arm and Peter flips through a file. A glass ashtray rests on Lilly's knee.

PETER

Sam Smiegel... Smeeee-gel...  
Smeeeeeeeee-gel.

Peter continues to read.

PETER (CONT'D)  
Oh, got a little baby, do we?  
Across town?

Lilly stops rubbing Peter and holds his arm sincerely as she looks into his eyes.

LILLY  
Peter, please don't hurt the baby.

Peter continues to stare forward. Peter pulls Lilly's hands off of his arm. Peter takes the ashtray off of the bed and throws it at the wall. Peter stands and points to himself over and over again.

PETER  
I,I,I,I,I,I,I,I,I,I, I... I don't  
hurt babies, do you? Have you?

Lilly looks away in shame, unable to look Peter in the face as her mouth shakes. Peter folds up a page from the file and sticks it into his sweatshirt. Peter lies back down. Lilly, still ashamed, hands Peter another file. Peter flips through it and smiles fiendishly.

PETER (CONT'D)  
Well, there you are, aren't you?  
Captain James Hook. True pirate if  
you ask me.

Peter suddenly stands and prepares to leave.

PETER (CONT'D)  
Bring them too us. Nothing Bell  
and I can't handle. Have 'em bring  
more, we're not scared. Just more  
fun.

Peter puts his hood on, walks into the shadows, and disappears.

Lilly continues to sit and smoke, starring at the bricks of different colored dust and finally cries.

EXT. BIG PANTHER'S - LATER

Smee and James park the car across the street from the bar. Smee turns off the engine. They sit for a moment while the snow falls. James smokes out the window with his hook.

SMEE

So just sit here?

JAMES

It's the only place I'm comfortable sleeping now. Can't look at the wife, can't go to the station.

SMEE

Another busted night. So much for stars.

JAMES

He let us have one, I say we be grateful and recuperate.

SMEE

Haven't done a stakeout in a while, you sure your up to it?

JAMES

Never was. Bet you're well practiced with Jane, I'm sure.

SMEE

Oh, she gave us plenty of sleepless nights those first few months, but it's different. She's a, she's worth it.

JAMES

This is worth it. You take the first shift. Wake me at sunrise.

SMEE

Yes, sir.

JAMES

I'm not your damn boss, Smee. Never will be.

James rolls up his window and puts his seat back. Smee sits and watches the streets and the mirrors.

EXT. SQUAD CAR - SUNRISE

The squad car continues to sit in the snowy street across from Piccaninny's bar. Both James and Smee are asleep in the car. A hand slaps on James's window.

Lilly stands outside of the car dressed in her big fur coat. James and Smee fully wake and James rolls down his window.

LILLY

You want him? I'll take you.

James and Smee look at each other.

SMEE (TO JAMES)

(Whisper) It's a trap.

LILLY

Of course, it's a trap. But it's the only way you'll find him. He wants you to find him.

Lilly takes out two folders and tosses them on James's lap. He reads both he and Smee's name on the folders.

Both men open their folders.

JAMES

Fuck.

LILLY

You want to play or not?

JAMES

Where?

Lilly smiles and opens the back seat of the car.

INT. SQUAD CAR - SAME TIME

Lilly enters the back of the squad car and slides over. She rolls down the window and lights a cigarette.

LILLY

You will not tell anyone where we are going, but you may bring two men.

JAMES

Two men?

LILLY

Yes, but we must pick them up now. I'll be listening so don't try any bullshit.

JAMES

Two, why?

LILLY

Sport. I suggest you make sure  
they're strong men.

James takes Peter's file out from below and hands it to Lilly.

JAMES

Your boyfriend has a file of his  
own, you know? Might want to take  
a quick look in case it changes  
your mind about all of this.

Lilly takes the file and immediately throws it out the  
window in one fluid motion. The file and papers scatter  
into the snowy winds.

JAMES (CONT'D)

Right.

Smee starts the car and drives off down the street.

INT. NEVERLAND - SAME TIME

Peter cleans and gases two large, sharp chainsaws. Bell  
sits turning knobs on a makeshift, DIY stereo.

PETER

You ready, Bell?

Bell nods and holds out a microphone. Peter begins  
clicking with his mouth. After a minute of clicking, he  
starts both of the chainsaws. Bell covers her ears from  
the noise.

NEVERLAND

Wendy sits tied to a chair, still in front of the dead  
boys, but blindfolded again. Wendy cries deeply as the  
sound of CHAINSAWS echo loudly. Michael's broken face  
still hangs a few feet away.

SQUAD CAR

Lilly sits between two officers in the back seat. James  
smokes as Smee drives, looking out his window  
occasionally.

LILLY

There, on the left.

Everyone looks out the window and sees a short, tattered road to the abandoned water works.

SMEE

So much for that theory.

James shakes his head.

LATER

The cars pull into the abandoned water works which is covered in garbage and debris. The car parks near a rusted out abandoned car.

JAMES

All right, where's the entrance?

LILLY

Go find it, it's here. I'll wait.

SMEE

Search her and cuff her.

OFFICER JUKES

Gladly.

James takes a small bag of red dust out of his pocket. He opens it and takes a large sniff. Smee stares at James.

JAMES

When in Rome.

ABANDONED WATER WORKS

Everyone steps out of the car. Officer Jukes begins to pat down Lilly inside her fur coat. Officer Starkey watches with his gun drawn.

JUKES

She's clean.

Starkey takes out hand cuffs and cuffs Lilly's hands in front of her. James and Smee head to the back of the car and unlock the trunk.

The trunk has a few shot guns, flash bangs, and high-powered pistols in it. Smee begins taking shotguns out and handing them to the officers.

With a cigarette in his mouth, James unscrews his hook from his wrist and tosses it in the trunk. James takes his revolver out and tosses it in the trunk.

James takes a large magnum revolver out of the trunk and puts it in his holster. James takes a blade attachment out of the trunk and screws it onto his stump as Smee watches.

When everyone is armed, Smee slams the trunk.

All of the officers begin to search the grounds outside the Water works.

Lilly walks slowly in front of Officer Starkey. She slows down enough that the rest of the officers are a fair distance in front of her.

OFFICER STARKEY

Come on, hurry up.

LILLY

I want to sit and smoke, I don't want to walk around this place all day.

OFFICER STARKEY

Nope, move it.

James pauses and looks around.

JAMES

Smee, you're center. Jukes, search the left. Starkey...

James looks back and sees Starkey far behind with Lilly.

JAMES (CONT'D)

Starkey, take the right. Forget about her. She's worthless now.

Officer Starkey shrugs and hands Lilly her cigarettes and lighter. He points to a crate near a heap of broken boxes and things.

STARKEY

You, sit there, and don't move.

Lilly lights a cigarette and sits on the crate. Starkey continues walking to the right side of the structure with his shotgun pointed.

As the officers search, Lilly looks around where she is sitting and sees a small wooden box with burn marks all over it. She opens the box and pulls out a small bag of red dust. Lilly sits back up and smokes.

Officer Starkey looks back to check on her and then continues searching. Lilly opens the bag and dips her nose in, inhaling the contents. She dips her head as the drug hits her. Lilly raises her head with a psychotic look on her face.

Officer Starkey again looks back at Lilly and sees that she is still sitting and smoking.

James and Smee discover a tunnel on the ground by the front of the structure with a large wheel. They both try and twist it and are unable.

JAMES

Over here! We've found something,  
give us a hand.

Both Officer Starkey and Jukes walk and gather around the wheel.

Lilly reaches back into the box and pulls out two small hatchets and a knife. She reaches back into the box and pulls out a large, solid paperclip. Lilly rests the knife and hatchet on her lap behind her arms fur.

As officer Starkey continues to walk toward the wheel, he looks back at Lilly one last time. Lilly continues to sit and smoke.

As Officer Starkey turns, Lilly picks the lock of her cuffs with the paper clip. Lilly sticks the knife handle in her mouth as she takes both hatchets in her hands.

Lilly stands and runs at the officers.

The officers inspect the wheel, Jukes even bends down and helps turn the wheel with Smee and James. Officer Starkey looks back at Lilly again. When Officer Starkey turns, a hatchet enters his skull.

Jukes stands, noticing Starkey go down. When he stands and looks, a hatchet enters his skull. Lilly continues to run at James and Smee with the knife out of her mouth and now in her hand.

James notices the officers down and Lilly is right in front of him. Lilly takes a running leap at James with her knife ready to stab down.

James stands just in time and drives his sword arm deep into Lilly's chest, catching her. James also brings his gun up and fires into Lilly's chest and blows her off of his blade. Lilly falls a few feet away, dead with her eyes open and a smile.

JAMES (CONT'D)

Fuck!

Smee stands and searches the bodies.

SMEE

I gotta get back to the radio.

James crouches down and feverishly pulls at the wheel. The wheel begins to give.

JAMES

No! It's giving, come on!

SMEE

We have two officers down!

JAMES

Look at them! There's no saving them. Turn the fucking wheel Smee.

Smee screams out and crouches down to turn the wheel. The door comes open and Smee and James climb down into the passage.

#### UNDERGROUND WATER WORKS

James and Smee exit a tunnel and enter with their guns and flashlights drawn onto a cement floor that leads down a long hall of dark tunnels and passageways submerged in water, creating individual long pools on either side of the cement floor.

JAMES

He could be anywhere, look at this place.

As James and Smee walk, the pool passageways are dark and endless on either side of them. Eventually, they pass a tunnel on his left and there is a faint red light coming from the tunnel's end.

SMEE

Should we just pick one? It might take days to find him.

James and Smee pass several darker passageways. Another tunnel on their left reveals another red dim light far in the distance.

After a few more dark passageways James and Smee pass a tunnel on their right with a blue light far toward its end, resembling a single distant star in the night sky.

They halt. James and Smee flash their lights down the tunnel with their mouths hanging open.

JAMES

No!

SMEE

It's the first light I've seen on the right side.

JAMES

Then we start here. We got you, you sick bastard.

James and Smee slowly begin down the tunnel on the right with a blue light at the end. The only way to walk and not swim down the tunnel is to shimmy across a small ledge extending all the way down the tunnel, sticking out above the pool.

NEVERLAND

Peter drags Wendy's chair into the main room of the cave, in front of the pool of water and where Bell works. Wendy is tied to the chair with her eyes tied with a bandana.

Bell is hanging different explosives. She keeps a belt around her waist with dynamite and a single round grenade on it.

Wendy is silent as he positions Wendy's chair, so it faces the pool and the passage leading to the tunnel with blue light. Tears stream down Wendy's face, but her voice is cold and collected.

WENDY

Let me go.

PETER

It's nothing to worry about, mother Wendy. It's just pretend. I'd never hurt you, we just need a bit of cheese for our mouse trap is all. Only take a minute, really.

Peter sees Treasure island on Bell's worktable.

PETER (CONT'D)

How 'bout you read to us while we work? Get us ready for battle. Would you like that, Bell?

Bell rings her bell without looking up from the dynamite she is attaching to the wall of the cave in front of the pool of water, twenty feet in front of where Wendy sits.

Peter grabs the book and brings it to Wendy. Wendy sits cold and silent for a moment.

WENDY

How am I supposed to read with my hands tied and a blindfold on?

Peter is angry. Wendy smiles and giggles. Peter smiles and giggles.

PETER

You're right, mother Wendy! Always right. Such a good mother.

Peter undoes Wendy's restraints and hands her the book.

PETER (CONT'D)

There we are, much better for reading. Now, I'll have to tie you up again to trick the pirates, but it'll help us work.

Peter picks up his two large chainsaws resting on the floor. Peter looks back at Wendy.

PETER (CONT'D)

Read, mother.

Wendy opens the book and begins.

WENDY

His stories were what frightened people worst of all. Dreadful stories they were--about hanging, and walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main...

Peter smiles at Wendy and carries his chainsaws through a doorway on Wendy's right. When Peter is through the doorway, he jumps and disappears above.

Wendy sees Bell wiring the dynamite in front of her. Wendy sees the grenade and it's pin jingling on Bell's belt as she works. Bell is completely occupied while Wendy reads.

WENDY (CONT'D)

By his own account he must have lived his life among some of the wickedest men that God ever allowed upon the sea, and the language in which he told these stories shocked our plain country people almost as much as the crimes that he described.

Wendy stands from her chair, slowly and quietly. She begins to sneak closer to Bell. Wendy looks through the passageway on her right and sees Peter is still gone.

Wendy turns her head to throw her voice slightly behind her as she continues to read. Wendy is now ten feet from Bell. Bell is still occupied and doesn't notice her.

WENDY (CONT'D)

My father was always saying the inn would be ruined, for people would soon cease coming there to be tyrannized over and put down, and sent shivering to their beds; but I really believe his presence did us good.

Wendy lurches forward a few more feet and pulls the pin on Bell's belt. Bell finally notices Wendy behind her and turns around. Bell is shocked to see the pin in Wendy's hand. Wendy kicks Bell as hard as she can. Bell goes into the water and sinks.

A large explosion in the water occurs that rattles the cave. Wendy stands for a moment looking into the water as Bell's dead body rises to the surface and floats. Wendy gasps and runs back to her chair and holds the book.

WATER TUNNEL

James and Smee hear the explosion and feel the vibrations. They are sure the explosion is coming from in front of them.

JAMES

Hurry, this is it!

NEVERLAND

As Wendy sits in her chair, Peter drops down from behind the doorway and enters the main room.

PETER

What was that?

Peter looks around and doesn't see Bell.

PETER (CONT'D)

Where's Bell?

Wendy doesn't respond. Peter looks into the water and sees Bell floating.

PETER (CONT'D)

Bell! Bell!

Peter leaps into the water. He emerges and carries Bell onto the cement floor and puts her down. She is dark and mangled in her coat.

PETER (CONT'D)

Oh, Bell! You're all right, you're all right!

Peter looks at Wendy with tears in his eyes.

PETER (CONT'D)

She's fine, right mother Wendy? Say she's all right.

Wendy stares at Peter cold and silently.

PETER (CONT'D)

She's all right! Tell me she's all right! Tell me! Tell me!

Peter screams in anger.

WENDY

She's fine Peter. I really believe she's fine.

Peter stares down at Bell as tears fall onto her body.

PETER

Yeah, she's fine. She's been through worse, she's fine.

Peter looks back at Wendy with fire in his eyes.

PETER (CONT'D)

Did you do this, mother Wendy?

Wendy looks down. She sheds a few more tears and wipes them off of the cover of Treasure Island.

WENDY

No, Peter. It was the pirates.

Peter stands and stares emotionless at Wendy.

PETER

Would you lie to me, mother Wendy?

Wendy challenges Peter with her stare. Peter's face morphs from a smile to a frown as his mouth begins to open and he begins to click.

A gunshot rings out and a bullet hits Peter in his right shoulder. Peter screams out horribly as his jagged mouth flails wildly.

James and Smee enter the passageway on the other side of the pool of water with guns drawn. James points again but sees Wendy slightly in the way.

JAMES

Girl, move!

Wendy jumps out of the chair to her left. James and Smee begin unloading their guns toward Peter. Peter takes a large step and then leaps completely out of the main room through the passageway on the right.

James and Smee make their way around the pool and find Wendy. Wendy begins crying uncontrollably.

Smee bends down and hugs her.

SMEE

It's all right. We found you. It's all right now.

James lets the empty shells from his gun fall onto the ground and begins reloading. He stares through the passage that Peter went down.

JAMES

Smee, get her out of here.

SMEE

What? No, lets get everyone and come back. We've found where he is.

Smee sees Bell lying dead on the ground.

SMEE (CONT'D)

What the, another girl?

Smee looks at Wendy

SMEE (CONT'D)

What happened?

Wendy cries harder.

JAMES

Get her out of here, send everyone. That's a damn order!

James walks through the passage on the right. Smee looks flustered and angry, but finally he takes Wendy and helps her up. They begin to walk around the pool and out through the passage.

BACK ROOM

James enters a large round room. Directly to the left of where he enters, a large pipe drains water from above into a giant round pool in the center. The room has a slight ledge running around the room twenty feet above the floor.

Among the ledge running around the ceiling are several crudely made deep holes leading to tunnels. They all glow with candlelight.

James walks further into the room. The sound of Peter's clicking mouth echoes loudly through the room, even over the rushing water.

James's gun shakes in his hand as he scans the semi dark room and slowly walks forward. Soon after the clicking, the sound of chainsaws rips through the room and is almost deafening. James sweats and shakes as he walks forward.

As James walks, behind him, twenty feet above him, Peter runs along the edge. When he reaches the pipe draining into the room, he steps off the ledge and goes down with the fall, plunging deep under the water.

James scans behind him and sees nothing. He continues to walk, distorted by the chainsaws. Peter swims under the water toward James. James stands at the edge of the pool and looks around the room, for another entrance or a way up above him.

Peter jumps clear out of the water and sinks his jaws directly into James's neck.

James gurgles blood and screams in horror as Peter stays clenched around his throat. James raises his sword hand and sinks it deep into the right side of Peter's chest. Peter releases James as he cries out in pain. James falls to the ground and raises his gun with his last seconds of life.

Peter jumps to the ledge twenty feet above and disappears. James continues to aim his gun and then drops it as the life leaves his eyes.

#### ABANDONED WATER WORKS

Smee emerges from the ground with Wendy. They hustle towards Smee's car and get in.

#### SQUAD CAR

Smee reaches for the radio and calls headquarters.

SMEE

I need all available units to the abandoned water works immediately. Peter has been identified. He is wounded. We have three officers down, including captain Hook... They're, they're dead. Send medics. There is one survivor I repeat, one survivor. We'll be here.

Wendy coldly stares in front of her.

WENDY

I don't want to be here anymore.

SMEE

They have to check you out, like by a doctor.

WENDY

I want to go home.

SMEE

I'm sorry. You can't. I'm sorry. Wendy turns her head and wipes a few tears.

WENDY

Peter killed them too?

SMEE

Yeah.

WENDY

Just take me anywhere but here,  
then.

Smee pauses for a moment as he holds the radio.

SMEE

Change of plans. I'm bringing the  
survivor in.

VOICE OVER RADIO

You should stay there and wait.

SMEE

Yeah, I know.

Smee starts the car and drives away from the water works. As the car drives away with the abandoned water works in its rearview, a parade of police vehicles drive in the opposite direction toward the abandoned water works.

LATER

Smee and Wendy drive in silence down the road.

WENDY

Where are you taking me?

SMEE

Back to the station. We'll figure  
it out from there.

Wendy chokes up a little as she looks out the window.

WENDY

Are you going to put me in jail?

SMEE

No, nothing like that. Don't  
worry. You've done nothing wrong.

WENDY

I don't want to go to the station.

SMEE

It's the safest place in the  
world, I promise.

There is a long silence.

SMEE (CONT'D)

Who was, who was the dead girl  
with you?

WENDY

I don't know, she was helping him.  
They seemed close.

SMEE

Did Peter kill her?

WENDY

No. That's why I don't want to go  
back to the station.

There is a long pause as Wendy continues to stare out the  
window.

WENDY (CONT'D)

I did.

Smee stares horribly at the back of Wendy's head as he  
continues to drive.

POLICE STATION

Smee talks to his superiors in a busy police station.  
Wendy waits behind glass in another room with a blanket  
over her shoulders and a cup of Cocoa. Her hair is wet  
from a shower and she is in police shirt and police  
sweatpants.

Wendy stares off, emotionless. Smee watches her through  
the glass

OFFICER

There was blood on his blade and  
stains down the above corridor of  
the room. We don't know how far he  
could have gotten.

SMEE

But you didn't find him?

OFFICER

The body? No, not yet. If he has  
multiple wounds, he can't get far.  
We'll find him soon.

SMEE

And the boys were down there?

OFFICER

All seventeen.

Smee continues to stare at Wendy.

SMEE

Wasn't eighteen.

Smee grabs the inside of his nose and bends down.

SMEE (CONT'D)

Have you identified the dead girl?

OFFICER

She hasn't matched any of the girls reported missing and she wasn't connected with any of the boys. We're still unsure.

SMEE

What are you going to do with her?

OFFICER

Take her to the hospital. She'll probably spend a few days there for observation before we talk to her. She has family across the country. They'll be here to take her by then.

SMEE

She's not hurt, you know, physically.

OFFICER

Standard procedure, Sam.

SMEE

I know, it's just, it's all been a lot for her. They can check her out tomorrow. She doesn't need a hospital bed or a cot in a police station. I'll take her to my house.

OFFICER

Sam.

SMEE

Just for tonight. Just give her a home with a bed for tonight. Please, she's been through so much. She doesn't need a whole lot more all at once.

OFFICER

He's still out there.

SMEE

Then she's not safe anywhere. Put two cars on the house if you have to.

OFFICER

I can check.

SMEE

Just do it. I'll probably be giving you orders next week anyway. I'll yell at myself.

Smee walks out of the room and into the room with Wendy. He helps Wendy up and escorts her out of the station.

EST./EXT. DARLING HOUSE

The squad car pulls up to the Darling house. There is still police tape over the residence. Smee and Wendy exit the car. Smee rips the tape down as they approach the house.

INT. DARLING HOUSE

Smee and Wendy enter the house. Wendy slowly walks through the kitchen and examines the cleaned up trim scene.

SMEE

Take your time. I'll be here. Just enough for a few days. We'll figure out the rest later.

Wendy continues to walk down the hall and eventually upstairs.

SQUAD CAR

Smee and Wendy drive silently in the car. Smee eventually huffs and takes a hard turn off the road. The car drives through a large empty meadow to a fence. Smee parks the car. Wendy, although solemn, is curious.

SMEE

All right let's go.

Smee exits the car. Wendy waits for a moment and then slowly exits the car.

OPEN FIELD

Smee and Wendy approach the back of the car. Smee opens the trunk and takes out James's revolver. He holds it and stares at it for a minute before he begins loading bullets into it.

SMEE

Peter's still out there.

Wendy shudders.

SMEE (CONT'D)

I don't know for sure if he'll seek you out. The police can try to protect you. I can try to protect you.

Smee finishes loading the revolver, slams the charmer shut and hands the gun to Wendy.

SMEE (CONT'D)

So, you have to try to protect you too, Ok?

Wendy stares at the gun and slowly takes it.

SMEE (CONT'D)

Good.

LATER

Wendy fires the revolver at several already shot up cans on the fence. She hits most of them.

SMEE

Good, again.

Wendy lets the bullets fall out of her gun and reloads. She fires and hits most of the cans.

SMEE (CONT'D)

Good, again.

Wendy lets the bullets fall out of her gun and reloads. She fires and hits most of the cans.

SMEE (CONT'D)

That's enough for today.

WENDY

No, again.

Wendy unloads the bullets and reloads.

LATER

Smee lifts the trunk up and puts bullets and cans back in the car. Wendy hands Smee the revolver. Smee looks at it and waves it away.

SMEE

Keep it. It belonged to my partner. He doesn't need it anymore.

Smee closes the trunk.

SMEE'S HOME

Smee and Wendy enter the house. Wendy holds a duffel bag. Margaret is sitting at the table feeding Jane, their baby. Margaret gets up from the table and walks over and hugs Smee. After a moment, she smiles and hugs Wendy.

MARGARET

Wendy, welcome to our home, dear.

Wendy smiles silently and looks down at the ground. Everyone stands awkward for a moment as Margaret makes worried eyes toward Smee. Jane giggles and plays at her seat. Wendy smiles and walks over to the table and sits down.

MARGARET (CONT'D)

(WHISPER) Think she'll be ok?

SMEE

(WHISPER) I don't know. I think so, but I don't know.

Wendy takes Jane in her arms. Smee opens his mouth and steps forward. Margaret stops him and holds him.

WENDY

I'm sorry, can I hold her?

MARGARET

Of course, dear, of course. I was just about to feed her if you'd like to help. Could always use the help.

Margaret leaves Smee's side and joins Wendy. Smee watches them with a cautious stare.

JANES ROOM - NIGHT

A knock comes on the door of Jane's room. Wendy lies in a bed opposite Jane's crib and reads Through the Looking Glass.

WENDY

Come in.

Smee enters. He sees Jane comfortable in her crib and Wendy reading in her bed. He is relieved but still cautious as he walks toward the bed.

SMEE

Just wanted to make sure you have everything. And you'll be Ok in here? We can find somewhere else. Jane is still very unpredictable.

WENDY

No, it's nice. I like the noises she makes. It's nice. Thank you.

SMEE

Of course. Will you keep her safe?

WENDY

Will you keep me safe?

SMEE

That's why we have our trap.

WENDY

Traps are very unsafe.

SMEE

No matter what, I'll keep you safe. You're not the cheese, it's the cheese I'm more worried about.

Smee looks to Jane's crib.

SMEE (CONT'D)

You checked your gear?

WENDY

It's loaded. I've got it.

SMEE

Good, good.

Smee sees that Wendy is reading Through the Looking Glass.

SMEE (CONT'D)

It's a fun book. I'm glad we had a copy.

WENDY

Yeah, I like to read it when I'm feeling odd. It helps me relate.

Smee looks around.

SMEE

Sure you don't need anything? Some water, a snack?

WENDY

No, dinner was wonderful. Thank you.

SMEE

Well, I wouldn't say wonderful.

They both giggle slightly.

SMEE (CONT'D)

Just a, just get some sleep. Traps are meant to help you sleep. I'll be right downstairs.

Smee picks a baby monitor up and shows it to Wendy.

SMEE (CONT'D)

I'll be on the other end, listening all night, ok?

Wendy nods.

SMEE (CONT'D)

Good, try and get some sleep. Good night.

WENDY

Good night.

Smee unlocks the window before he walks toward the door.

WENDY (CONT'D)

Do you believe in evil?

Smee pauses with his hand on the doorknob.

SMEE

Yes.

WENDY

Do you think I'm evil?

Smee huffs and turn the knob.

SMEE

No. Wouldn't let you in here if I did.

Smee points to Jane and smiles. Wendy also looks at Jane and smiles. Smee lingers for a moment before EXITING.

#### LIVING ROOM

Smee watches an old movie on the television. An almost empty cup of coffee rests next to the baby monitor, that rests next to a large handgun.

Smee watches for a moment and rubs his eyes that are growing tired. Smee takes the last sip of coffee and takes the mug into the kitchen to make more coffee.

#### JANE'S ROOM

Wendy awakes fully and sits up in her bed. She looks to the window and sees Peter in his long dark green hooded jacket, crouched in the open window. Peter is holding Jane and about to leave.

Wendy drags the loaded revolver from under her pillow to her side as she sits on her bed facing Peter.

WENDY

Peter.

Peter turns back and looks at Wendy. The brief outline of his face can be seen.

Peter recognizes Wendy.

PETER

Is that you, mother Wendy? You look old. Did you grow old?

WENDY

Yes, Peter I did.

PETER

That's what I thought.

Peter turns to leave.

WENDY  
No Peter, wait.

Peter turns back around and listens.

WENDY (CONT'D)  
You can't take her Peter.

PETER  
No, I want to keep her.

Peter rubs the Jane's face.

PETER (CONT'D)  
Owed, I am.

WENDY  
That's my baby Peter. Her name is Jane. I'm her mother. I'm a real mother. Please, don't take her.

Peter continues to hold Jane and stare at Wendy.

WENDY (CONT'D)  
Stay with us, Peter. Stay here. I'll tell you a story.

PETER  
What? Treasure Island?

Peter holds Jane closer and stares at her.

PETER (CONT'D)  
Don't much like that story anymore.

LIVING ROOM

Smee enters back into the living room holding a cup of coffee. As he gets closer to the baby monitor, he hears voices.

WENDY'S VOICE  
No, Peter, this is a new story.

PETER'S VOICE  
Oh yeah?

Smee drops his mug of coffee and reaches for the gun on the table.

## JANE'S ROOM

Wendy reaches for Through the Looking Glass and holds it.

WENDY

Yeah. It's about a boy named Peter.

Peter begins to grow more interested and begins to put Jane down.

PETER

Really?

Wendy closes her eyes and nods. Tears stream down her cheeks.

WENDY

Yes! A boy named Peter who can fly.

Peter is mesmerized. Peter fully puts Jane back in her crib. Jane cries out slightly. Peter looks at Jane again and grows angry.

PETER

No.

Peter reaches for Jane again. Before he can, Wendy aims the revolver and fires several times. Peter goes backwards out of the window.

## EXT. SMEE'S HOUSE

Peter slowly falls as his jacket flails open and several bullets fill his torso. His eyes and smile are wild as he falls. Peter finally falls onto the ground and lies motionless.

## JANE'S ROOM

Smee bursts through the door with his gun drawn. He points it in front of him at Wendy holding Jane. They are both crying.

Smee lowers his gun and hugs them both. Smee looks out the window. The snow has started up again. Smee looks down to the yard below.

EXT. SMEE'S HOUSE

Four officers comb the yard below in the falling snow with their flashlights. Eventually they all meet at the spot where Peter fell.

When they all focus their lights on the spot Peter fell, all they find is an open dark green hooded coat laying in the snow. The open jacket in the snow resembles a man's shadow.

END