

Second Draft

Screenplay November 1982

ALEXANDER SALKIND

presents

SUPERGIRL

by

David Odell

Producers: Ilya Salkind
Timothy Burrill

Director: Jeannot Szwarc

FADE IN:

ARGO CITY. UNDER THE DOME

A fantastic city of tall slender towers, spidery bridges, airy gardens. The people walk about happily -- oblivious to the deadly, airless moonscape outside the thin bubble membrane that encloses their city.

Through the dome we catch glimpses of wheeling galaxies, stars, asteroids, and a large, fast moving blue-white sun.

An ethereal singing noise can be heard, echoing through the jewelled plazas and courtyards.

The CAMERA RANGES THROUGH THE CITY and discovers the source of the sound: an ARTIST is building an ornamental fountain near the edge of the opalescent dome.

The Artist's name is ZALTAR. He wields a MATTERWAND, which makes the musical sounds we have been hearing. Each stroke of the wand produces a different note -- which solidifies into a cloud of coloured light, and then hardens slowly into more of the milky glass substance of which city is made.

As he works, Zaltar whistles an accompaniment to the sounds of his wand. Under his careful eye, a fantastic column is taking shape, which will be the centerpiece of the fountain.

A little girl, blonde, ten years old, watches him gravely from a distance. She is dressed in the long skirt of Kryptonian children, but in a few years she will be ready for the mid-thigh length skirt, tunic, and cape of the older generation.

Zaltar looks up and notices her watching him. He smiles at her

GIRL

What are you making?

ZALTAR

It's going to be a fountain, I think.

GIRL

Do you plan the sound first, or the shape?

ZALTAR
Sort of both at once,
if you know what I mean.

He continues working, looking to her for approval now
and then.

Her mother can be heard calling for her.

MOTHER
Kara. Kara.

KARA
Here I am, mother.

Her mother ALURA appears between two tall towers.

ALURA
Kara, you wandered away.
You know you're not supposed to
be this close to the Edge without
a grown-up.

KARA
I'm sorry, mother.

ZALTAR
I was keeping an eye on her.

Alura puts her arms around her daughter affectionately,
showing she's not really angry. Together they watch
Zaltar's unlimited artistry with the matterwand.

ALURA
Thank you, Zaltar. But she has
to obey the rules.

Zaltar stops working on the fountain and looks at Alura.

ZALTAR
You and your husband have been very
kind to me Alura.
I have something to tell you.

ALURA
What?

ZALTAR
I'm going away. Soon.

ALURA
But where?

ZALTAR bends down to Kara, and hands her his matterwand.

ZALTAR
Put your fingers there Kara.
And press hard.

She does, and the wand makes a horrible squawk. Kara laughs with delight.

ZALTAR
Good. Now, go make something pretty.

She scampers away, hardly able to believe her good fortune, and starts to make all kinds of surprising shapes and sounds with the wand on the plaza nearby.

Zaltar turns back to Alura. He speaks in a low, confidential tone.

ZALTAR
I've discovered a new way into the Phantom Zone.

ALURA
But the Phantom Zone is for criminals. There's no way out.

ZALTAR
It's big. It's empty. I'll be able to practise my art in peace and quiet. I'm tired, Alura.

Kara begins to model a spiky, glittering, insect-like creature with the matterwand. The adults talk in b.g.

ALURA
Everyone needs a rest now and then--- but you can't just leave us. You are the soul of our city.

ZALTAR
(in a hushed whisper)
I didn't want to say this in front of the child but we're lucky the city has lasted this long. The meteor densities are ominous. I don't want to stay here and be destroyed.

ALURA

Zaltar, you remember what it was like in the old days, when Krypton exploded and this city was the only one to survive. We had thousands of refugees, with nowhere to go. You gave us hope and something to live for by rebuilding the city.

Kara's spiky insect-creature suddenly flicks its wings and comes to life, unnoticed by the adults. Kara drops the wand and claps her hands with delight as the magical creature takes off from the ground and starts flying in circles around her head, glittering as if it were made of diamonds.

ZALTAR

I'm an artist, Alura.
My first responsibility is to my art.
The needs of others come second.

ALURA

Then I pity you Zaltar.

The spiky insect flies closer and closer around the little girl's head, buzzing angrily. Her look of delight turns to apprehension. She tries to shoo the creature away with her hand. It flies away---toward the thin membrane enclosing the city. The little girl cries out with alarm. The spiky creature flies straight into the membrane of the bubble and tears a ragged hole in it. With a giant WHOOSH all the air in the City starts to rush out the hole. Leaves, dust, and small loose objects swirl around in furious whirlwinds. Kara is swept along toward the hole by the wind. She cries out and stretches pleading hands to her mother. But Zaltar is closer. Kara is sucked through the hole, clinging to the ragged edge of the membrane with her fingers. The wind shrieks past her into the vacuum of infinite space. Zaltar reaches towards her with his wand. She touches it with her hand and is instantly held fast to the wand. Zaltar pulls her back inside. He hands her to her mother Alura. Then Zaltar touches his wand to the bubble and makes masterful chords like a brass choir---which spread out and form an impenetrable seal over the hole.

The wind dies down and all is suddenly silent, except for the quiet sobbing of Kara in her mother's arms. Zaltar kneels down beside her and strokes her golden hair tenderly.

KARA

I'm sorry, I didn't know---

ZALTAR

It was my fault. You aren't
old enough to use the wand yet.

Alura casts a look of gratitude to Zaltar. and carries her daughter away, leaving Zaltar beside the fountain.

Zaltar looks at the fountain, and playfully touches it with his wand. The fountain suddenly comes to life, gushing forth with music, coloured lights, and dancing water. Zaltar cocks his head listening with pleasure, as though he had forgotten everything else in the world.

DISSOLVE TO:

CREDIT SEQUENCE: SPACE NEAR ARGO CITY.

END OF CREDIT SEQUENCE: THE CAMERA APPROACHES ARGO CITY FROM SPACE, A FRAGILE CITY UNDER A TRANSPARENT DOME ON A LAZILY SPINNING CHUNK OF ROCK.

INT. ARGO CITY. YEARS LATER. BESIDE THE SAME FOUNTAIN.

The fountain is old, cracked, and dry. It no longer makes music or lights up. The catch basins are filled with leaves and debris. The population of Argo City are in a panic, rushing frantically to camera right. Big chunks of rock smash through the transparent dome and fall to the ground, making deep craters in the pavement. The few citizens foolish enough to go near a crater are instantly felled by some kind of deadly radiation. The calm, pre-recorded voice of the city's disaster system can be heard giving instruction.

DISASTER SYSTEM VOICE

Walk quickly to the nearest meteor shelter. The repeller fields have temporarily failed. Repeat, walk quickly to the nearest meteor shelter. Avoid all craters, which may contain deadly kryptonite radiation. Walk quickly to the nearest meteor shelter....
(continuing under scene)

Kara is caught in the crowd, buffeted helplessly this way and that. She is ten years older now, wearing the miniskirt, tunic, and cape of an adult. She is terrified, but still managing to keep some control over her emotions.

Suddenly she hears her mother's voice calling frantically through the tumult.

ALURA

Kara, Kara, where are you?

KARA

Mother! Here I am.

Alura appears, here face pale. She seizes Kara's hand.

ALURA

Come.. Quickly.

Together, they fight their way against the flow of the panicked crowd, in the opposite direction, towards home.

KARA

But the shelters....

ALURA

The shelters are useless.

She hurries her daughter along and up a spiralling ramp.

INT. ZOR-EL'S LABORATORY

ZOR-EL, Kara's father, is staring anxiously at a large hemisphere in which a tiny replica of Argo City on a chunk of rock is being bombarded by a swarm of glowing sparks. (Zor-el resembles his brother, the father of Superman.) Alura and Kara burst into the laboratory.

ALURA

I found her.. By the Edge.
Is there a chance?

Zor-El shakes his head grimly. Kara runs over and embraces him.

ZOR-EL

The repeller fields can never
regenerate under this flux. And
the kryptonite levels are beyond
lethal.

Zor-El and Alura share a glance and nod agreement.
Zor-El faces Kara and speaks rapidly and seriously.

ZOR-EL

Listen carefully, Kara.
Your mother and I have thought about
this ever since you were born. It is
time for you to go to a place of safety.

Kara makes an effort to be grown up.

KARA

What kind of place, father?

Alura waves her hand over a beam of light and a large, silver sphere emerges from behind a wall.

ZOR-EL

The same planet where my brother sent his infant son, before Krypton was annihilated.

KARA

My cousin, Kal-El?

ALURA

He will have become a man by now. I have prepared a neutrino beacon to alert him of your arrival.

The silver sphere cracks open revealing a hollow interior lined with white, satiny cushions.

ALURA(continuing)

He will take care of you.
Now step into the sphere.

Kara shies back reluctantly.

KARA

What about you? And father?

ZOR-EL

We have another escape, but it is more dangerous. Too dangerous for you.

KARA

I want to stay with you. I'm not afraid.

A loud crash nearby shakes the building. Zor-El makes a wall transparent and they look out for a moment at the sad ruin that is their city.

EXT. ARGO CITY. METEOR SHOWER.

The streets are devoid of living creatures. Only the dead are evident, lying around meteor impact craters. Air rushes out of the holes in the dome with a terrible whistling noise as the dome collapses slowly, sinking down onto the spires and turrets of the city like a shroud.

INT. ZOR-EL'S LABORATORY.

The three of them watch in awe for a moment the spectacle of their dying city. Alura breaks away from the spell first. She takes Kara by the arm and starts to pull her toward the sphere.

ALURA

Quickly, before the atmosphere is all gone.

KARA

No, I want to stay.

ZOR-EL

Kara, you must obey. There's no time----

Weeping, she allows herself to be guided into the sphere. Her parents back away from her as soft restraints rise out of the cushioned lining and mould themselves to her body. Kara reaches out to her parents in a wordless farewell. Her parents are fighting back tears.

ALURA

Don't be frightened of the trip. The hypnotics will let you sleep.

ZOR-EL

And once you arrive-----you'll be a goddess.

The silver sphere closes tightly without visible seam and drops away through the floor.

EXT. SPACE LOOKING BACK AT ARGO CITY.

The silver sphere shoots away from the city. Behind it more and more meteors crash into the city, now draped with the remnants of the membrane that once protected it. The silver sphere dodges and evades the oncoming meteors and escapes to open space.

EXT. OUTSIDE THE EARTH'S ATMOSPHERE

The silver sphere appears out of the blackness of infinite space, hurtling toward the camera. Out of the opposite direction a red and blue dot appears, heading towards the camera. The dot grows larger and reveals itself to be SUPERMAN! Superman catches the silver sphere in space and instantly stops its forward momentum.

Superman pauses, balancing the sphere on one hand. The sphere slowly opens like a giant hi-tech mollusc, revealing Kara curled up asleep on the satiny acceleration cushion inside. The sphere slowly revolves toward Superman, and gently rolls the sleeping girl out and into his arms. He holds her securely, and lets go of the silver sphere, which hurtles down toward the vast blue and white flecked surface of the Earth below. Superman looks at his cousin nestled against his chest, and smiles fondly. Then he swoops downward toward Earth, the sleeping girl secure in his arms.

CUT TO:

EXT. THE TOP OF A MOUNTAIN. SUNRISE.

Kara lies asleep on a rocky height above a spectacular ocean view. Beside her Superman watches patiently. Her eyelids flicker and then open wide. She sits up and looks around in a moment of wild panic.

KARA

Where am I?

SUPERMAN

This is Earth. I'm your cousin, the son of Jor-El. But here they call me Superman.

Kara's eyes cloud with sudden tears as her memories of Argo City come rushing back to her.

KARA

Argo City...

Superman frowns.

SUPERMAN

I'm afraid Argo City is no more.

KARA

Did anyone else....?

Superman shakes his head sadly.

SUPERMAN

As far as I know, you are the only survivor.

She throws her arms around him and buries her face in his chest, sobbing convulsively. He strokes her long blond hair comfortingly. His face betrays the troubled emotions stirred up by memories of the death of his own parents Jor-El and Lara not so long ago.

SUPERMAN
You poor kid.

KARA
They wouldn't let me stay with them.
They said they had another way out.
I believed them....

SUPERMAN
If that's what they said---then you
must never give up hope. My uncle
wouldn't lie.

She pushes away from him and looks searchingly in his
eyes.

KARA
How can you be sure?

SUPERMAN
The brother of Jor-El spent his whole
life in search of truth. He would
not abandon it in a crisis.

She rests her head on his chest.

KARA
The whole city---all of those
people---why was I spared?

SUPERMAN
There is a reason.
There is always a reason, Kara.

KARA
But what?

SUPERMAN
You will have to discover that
yourself.

CUT TO:

EXT. SELENA'S MANSION - GARDEN PARTY - CONSERVATORY

A big, impressive house somewhere in the middlewest. People mill about on the nearly manicured lawn sipping drinks and snagging hors d'oeuvres off silver trays of passing waiters. All the guests have a name tag on their chests, like at some kind of conference. SELENA, the hostess of the party, circulates among the guests, smiling and shaking hands. She is strikingly beautiful and dripping with jewels in a designer dress. People congratulate her on her recent triumph. She accepts their homage graciously, leaving them all to bask in the afterglow of her personal attention.

Selena pauses at the refreshment table, which is set up in the splendid glass conservatory off the main house. The COOK anxiously offers her a taste of something from the big black cauldron bubbling on the barbecue coals. Selena tastes, praises the cook, and then tosses a few handfuls of herbs into the pot before she strides off through the throng of guests.

As THE CAMERA FOLLOWS SELENA we notice odd details: there is a big ice sculpture of a goat on the refreshment table; the decorations of the party are all based on mystic occult symbols; and the guests are well dressed but strange. BIANCA, a tall cold-eyed brunette in a black silk dress, whispers in Selena's ear.

BIANCA

Nigel is going to try something.
Be careful.

SELENA

Don't worry, Bianca. I can take care of old Nigel. He's just a sore loser.

Selena walks over toward a sour-faced man in suede who has been scowling at her.

SELENA

Nigel, so glad you could come to my victory celebration.

NIGEL (mournfully)

I'm not here to celebrate.
I'm here to grieve. Your election means the death of everything we stand for.

SELENA

Well, if you're set on being miserable, at least have a good time at it.

Selena nabs a bottle of champagne from a passing waiter and shoves it into Nigel's hands. She walks away and he glares after her.

An ELDERLY MAN in a three piece pin-stripe suit grabs her elbow.

ELDERLY MAN

I don't want much. Just Northern Europe.

SELENA

Sorry, but I already promised
Agatha she could have Switzerland.
You know how she loves to ski.

ELDERLY MAN

She can have it, no problem.
I hate mountains anyway.

Nigel pours some champagne into a glass and takes a
drink.

INSERT C.U. OF THE GLASS

A large scorpion is perched in the rim of his glass
as Nigel drinks.

BACK TO SCENE

Nigel spits out the champagne and drops the glass.
Everyone laughs at him as he wipes his mouth on his
sleeve.

NIGEL

Balefire on you, Selena!

SELENA

Scorpions can never take a joke.

A young woman with flaming red hair and an excitable
personality comes up and whispers in Selena's ear.

RED HEAD

I have a fabulous idea for
your first official act!
Expel Nigel. And all his
sloazy friends.

SELENA

We need all the help we can get,
Erica. As long as he behaves
himself, he's welcome to stay.

RED HEAD

He doesn't know how to behave
himself. Look what he did to
Mount Saint Helens.

SELENA

Boys will be boys.
Excuse me, it's high noon.

She steps onto a slightly raised dais in front of the conservatory and holds up her hands in an invocational gesture. The crowd falls respectfully silent.

SELENA

Welcome sisters and brothers.
I want to thank you all for making
me the first woman in eight hundred
years to be head of the Circle.

They applaud vigorously. All except for Nigel and a few others standing beside him.

SELENA (continuing)

You all know we could take over
right now if it wasn't for Superman.
But when my secret plans are
revealed-----

A terrible roar from the sky. The guests look up in panic. A huge fiery meteorite crashes into the middle of the garden party, destroying the refreshment table and the ice sculpture of the goat, and drilling a crater into the ground. The guests fall to the ground in terror, knocking over tables and chairs, and ruining their fancy clothes. Selena alone remains standing without any sign of panic.

All is quiet except for steam hissing up from the moist earth in the crater around the meteorite. Selena walks to the lip of the crater and looks down. The guests raise their heads cautiously. The meteorite in the bottom of the crater is the silver sphere from Argo City which Superman dropped a few minutes ago.

SELENA

This is a warning. Big trouble.

BLANCA

(whispering)

From Nigel?

SELENA

Danger! Danger! Send the
guests home. I want to consult
my book of shadows.

Selena turns with a thoughtful look on her face and walks into her mansion. Behind her, the guests slowly get to their feet and start to babble excitedly about the meaning of this portent.

CUT TO:

EXT. SKY ABOVE THE MOUNTAINS. DAY.

Kara is flying around (still in her Argo City costume), testing her new powers. She swoops and circles joyfully, loops and hovers, then dives down at the green mountain meadows below.

EXT. MOUNTAIN MEADOWS.

A herd of horses breaks apart and stampedes as she dives down.

EXT. TOP OF MOUNTAIN. DAY.

She lands gracefully on a mountain where Superman is waiting for her. She is fresh faced, glowing with the exhilaration of the flight.

KARA

How did I do?

SUPERMAN

You learn fast. But try not to scare the horses.

KARA

Sorry. When can I meet the people of Earth?

Superman gets a troubled expression on his face.

SUPERMAN

We have so many powers on this world----we can hurt people easily, unless we're careful.

He bends down and picks up a chunk of granite from the ground and crushes it to powder in his hand. He blows it away with a puff of his super breath.

SUPERMAN

And then---there are terrible temptations we must resist.

KARA

Like what?

SUPERMAN

It's tempting to think that we're somehow better than they are, and that gives us the right to rule their world. Well, it doesn't because we aren't. Everyone in the universe is equal, Kara.

KARA

Everybody knows that.

Superman shakes his head sadly.

SUPERMAN

I wish they did.

CUT TO:

EXT. SPECTACULARLY BEAUTIFUL SEASHORE. ROCKS. WAVES.

Superman and Kara walk beside the pounding surf.

SUPERMAN

The worst temptation is love. We have to avoid falling in love with the people here.

SUPERGIRL

But what's wrong with love?

SUPERMAN

It could be dangerous. For you and for the other person. I know...I've learned the hard way.

He looks away and the events of the last ten years in his life flash through his mind: all the pain, anguish, longing and joy of it. Of course, it was worth it--- but isn't he right to try and spare that pain to his cousin?

KARA

I don't understand.

He pulls himself out of his private reverie.

SUPERMAN

Of couse you don't That's my life. Maybe you'll be luckier.

CUT TO:

ANOTHER LOCATION. ON THE EDGE OF A VIRGIN SNOWFIELD
NEAR SPECTACULAR GRANITE CRAGS.

SUPERMAN

You need a secret identity.

KARA

Why can't I just be myself?

SUPERMAN

I came here as an infant. I learned about the Earth from the Kents, my foster parents. But you've grown up in a different kind of life. Everything will always seem strange to you unless you can live as one of them.

KARA

How can I pass as an Earthling?

SUPERMAN

Where are the controls for your clothing?

She points to a brooch on a chain around her neck.

SUPERMAN

I'll just approximate the look.

He looks down at his feet and blows a blast of super cool breath at a puddle of water. It instantly freezes. He picks up the thin ice layer from the surface and gives it to her for a mirror. Then he touches the brooch. Her white tunic lengthens to a full pleated skirt. Her cape disappears inside her tunic. The tight fitting bodice blossoms out. Her boots crawl down her legs and turn into shoes. She looks in wonder at her reflection in the ice mirror.

KARA

This is what they want?

SUPERMAN

Not quite. Where's the colour control?

She puts her hand on an ornamental buckle on her belt.

KARA

Here.

He starts to adjust the colours of her costume. The white textile goes through various solid shades of blue, green, purple, yellow, black. Superman stops the changes when her shoes are brown, her skirt charcoal grey, and her blouse a delicate salmon pink.

SUPERMAN

There. I think that will do, until you get some regular clothing.

KARA

(admiring her reflection)

It's nice. Not as nice as yours--- but I like it.

Superman looks at Kara and frowns.

SUPERMAN

There's just one thing.

Your hair.

Can you alter the molecular structure and make it darker?

KARA

You mean like this?

She closes her eyes and concentrates hard. A faint wave of darkness ripples through the blond of her hair.

SUPERMAN

Good. You're doing it.

She opens her eyes and her hair goes back to blond. She looks in the ice mirror and sees only her old hair colour.

SUPERMAN

You had it for a moment.

She closes her eyes and concentrates again. This time her hair starts to go dark from the ends down to the roots. Soon she is a brunette, the same shade as his hair.

SUPERMAN

Perfect. You look a different person.

KARA

It's exhausting to do it like that.

SUPERMAN

Might be easier with a wig.

KARA

Wait, I have an idea.

She concentrates again, and gives herself an instant permanent wave.

SUPERMAN

Very becoming.

She smiles, accepting the compliment.

KARA

Thank you, Superman.

CUT TO:

EXT. MIDVALE SCHOOL.

The spacious campus of a girl's boarding school. Rambling brick buildings set among tall trees. Young girls in blazers, grey skirts, and white knee socks criss cross the velvety lawn, carrying their books in their arms.

CLARK KENT gets out of a taxi with Kara, in her new Earth-style costume. Clark pays for the taxi in his bumbling incompetent manner, while his cousin looks at the campus with the usual dread of anyone entering a new school. As soon as the taxi drives away, Clark switches to a different persona --- still Clark but no longer the foolish wisp. He speaks to her understandingly.

CLARK

This is a good school.
A friend of mine sends her
younger sister here. You'll
like it Kara.

KARA

Call me Linda. That's who I
am now.

CLARK

All right, Linda. Promise me one thing: that you won't reveal yourself to the world until you have learned to use your powers wisely.

LINDA

How will I know when that time comes?

CLARK

Something inside you will know, like a clear voice speaking in your ear, free of any doubt or confusion. But until then promise you'll try to be just Linda Lee---and if you must use your powers to help someone in danger, use them secretly.

LINDA

I promise Clark.

A young girl comes running across the campus, yelling and waving at Clark.

JODY

Hi, Clark!

CLARK

(to Linda)

This is my friend's sister.

Clark switches instantly back to his shy awkward pose to greet Jody.

JODY

Clark, what are you doing here?

CLARK

Oh, uh, Jody this is my cousin, Linda Lee. She may be, uh, furthering her education here.

JODY

Far out! You can room with me! My room mate just went home again with anorexia.

LINDA

Really.

JODY

Yeah, it's the food. Clark! I love this suit! How do you get material like that these days?

She rubs her hand down his arm, feeling the material. Clark blushes and starts to stammer.

CLARK

My, uh, father had a bolt of it in the attic. Excuse me, got to talk to the, er, registrar.

Clark backs away and hurries into the main building.

JODY

Bye Clark!

She sighs deeply and turns to Linda.

JODY

What a hunk. Totally tubular, you know? My sister was a real nerd to let that one through her fingers.

LINDA

What's your sister's name?

JODY

Lois Lane. They met at the office.

A hideous loud bell rings. All the girls outside scurry for the classrooms.

JODY

Omygod! I'm late! I got demerits up the wazoo!
See ya!

Jody runs away, leaving Linda alone on the suddenly deserted campus. She sits down on a stone bench. Nearby she notices a cat stalking along the branch of a tree. Linda looks at the end of the branch and sees a nest full of baby birds. Linda sits up, ready to intervene. Clark comes out of the main building with MRS. HALL, the registrar.

CLARK

Oh, Linda, come meet Mrs. Hall.

Linda looks between the cat and the portly, beaming Mrs. Hall next to Clark. She can't reveal herself in order to rescue the bird, or she'll go back on the promise she just made. The cat goes in for the kill. Linda shoots a beam of heatvision at the branch of the tree right above the cat. There is a puff of smoke, a flash of light, and the scared cat is scampering down the tree and home. A burned branch is hanging down from above, blocking the way to the nest. Mrs. Hall sees the cat scampering away.

MRS. HALL

Goodness, I wonder what's got into pussikins. He's usually so placid. Excuse me, Mr. Kent.

Mrs. Hall walks off in the direction pussykins went.

MRS. HALL

Here puss puss puss puss puss puss.....

Clark walks over to Linda at the stone bench.

CLARK

It's all set. Just a few formalities left.

LINDA

I didn't mean to scare the cat that much.

CLARK

Sometimes you have to choose. But a supersonic whistle might have been more discrete.

Clark starts to whistle, rising rapidly in pitch until it is audible. Suddenly all the dogs in town begin to howl and bark. There must be dozens of dogs within earshot. Clark stops whistling and he and Linda laugh. Linda suddenly speaks her fears.

LINDA

Clark, when will I see you?

CLARK

I'll visit as often as I can. And don't worry, I'll be watching out for you.

She kisses him on the cheek and grips his hand tightly. This time he doesn't blush and stammer. They share a moment of closeness and understanding that neither of them can have with anyone else on Earth.

CUT TO:

EXT. SCHOOL PLAYING FIELDS DAY

Girls in their adorable school gym outfits are running around playing field hockey. Linda hangs back on the fringes of the mob, carefully observing, not using her super powers.

The burly GYM INSTRUCTRESS stops beside her.

INSTRUCTRESS

Come on Linda, hustle. You're not trying.

Linda moves into the pack. Jody sees the puck in the open and heads for it.

MYRA (the school bully) shoves her stick between Jody's feet, and Jody stumbles and falls face forward, missing her shot. Myra laughs and glances at the Gym Instructress, whose back is turned while she harangues some slackers. Linda stops and helps Jody up.

JODY

Thanks, Linda. That Myra's a beast!

The puck comes their way again. Jody fades away from it, but Linda has a clear shot. Myra puts her stick between Linda's feet to trip her up. Linda ignores the stick and it shatters like balsa wood. Linda scores a goal for her team. Her team surrounds her jumping and cheering.

INT. LOCKER ROOM

Girls pile in and start to take off their uniforms. Showers are running in b.g. (but we don't see anybody get into them since this is a family picture). Linda is unlacing her shoes. Jody is unlacing beside her.

JODY

You sure made an enemy today.

LINDA
She tried to trip me.

JODY
She doesn't like new girls.
Especially when they're better
than her at hockey.

Myra passes by glaring angrily at Linda.

MYRA
I'll get you, Linda.
(to Jody)
And you too, airhead.

JODY
Go bag your face Myra.

Linda looks at Jody with a puzzled expression.

LINDA
What does she mean "get" me?

JODY
I don't know, but keep an eye
on her.

INT. SHOWER. LATER.

Jody and Linda (seen from the shoulders up) are
enjoying a nice warm shower.

Linda looks through the tile wall (with her X-ray
vision) and sees Myra next door, fooling with the
plumbing.

INT. PLUMBING ROOM

MYRA
(whispering)
Are they in?

Another girl (Myra's spy) nods yes from her look-out
position.

MYRA
Listen to the screams when I shut
off the cold water.

She takes a huge wrench and starts to shut off a valve. Her spy looks worriedly at the valve.

SPY

But, Myra, why don't you shut off the hot water and give them an ice bath? If you shut off the cold it could scald them.

MYRA

So they lose a little skin. Serve 'em right.

Myra pulls on the wrench.

INT. SHOWER

Linda shoots a beam of her heat vision through the wall.

INT. PLUMBING ROOM

Myra pulls on the valve, but the wrench glows red hot in her hand. She lets go with a cry of pain. A pipe springs a leak, drenching her in her school uniform. Myra heads for the door, to get out. More pipes spring leaks. Myra is soaked, her hair all bedraggled, her uniform a mess.

Myra walks out of the locker room sullenly, past the staring girls, and Linda and Jody wrapped up in white towels.

INT. MATH CLASS

MR. HALL the math teacher is putting a complicated problem on the board.

MR. HALL

What you may ask, is the purpose of matrix analysis? Obviously this problem is too difficult to solve. I couldn't solve it, nobody could, even a computer would take a week, but matrix analysis can quickly determine if the answer is real, irrational, imaginary, or an integer, which is very useful.

Linda is sitting in class staring out of the window. She puckers her lips and starts to blow, inaudibly.

EXT. CAMPUS

The mean cat from the earlier scene is stalking the little birds in the tree again. Suddenly all the dogs in the neighbourhood start to bark frantically. The cat turns like a felon caught in the act, and runs for safer territory.

INT. MATH CLASS

Linda stops whistling and smiles to herself. She turns and finds everyone in class staring at her.

MR. HALL

Linda? Are you with us?

LINDA

Uh, yes, Mr. Hall.

She looks at the board.

LINDA

The answer to that problem is
5,271.009,010.

Linda smiles, proud that she got the right answer. The other girls laugh at her. Even her friend Jody snickers. Linda realises she has made a gaffe, but she's not sure what. The class bell rings, and the girls dash for the exit. Linda stays in her seat staring at Mr. Hall. There is a pause in the empty classroom as he struggles with the impulse to discipline her for not paying attention and giving flip answers. Finally he relents.

MR. HALL

You may go Linda. But try
to pay attention in the
future.

She meekly heads for the door. He turns to erase the blackboard. Something stays his hand, and he looks at the problem. Then he puts down the eraser and starts to copy the problem down on a piece of paper.

INT. DORM. NIGHT

Jody is reading a book, a dusty old volume from the library. The girls are sitting around in their jeans, sweatshirts, nightgowns, or pyjamas. Some of them are brushing their hair. Others are playing Atari games on a TV in b.g.

JODY

The English teacher totally hates me.

LINDA

Why do you think that?

JODY

Why would he make me memorize this grody poem if he didn't? He's trying to rot my brain.

LINDA

It can't be that bad.

JODY

Yes it is. You wanna hear it?
 "Where're I travel
 The wide world o'r"---see what I mean?---
 "From the distant deserts still
 To the great metropolis' roar.
 Or buffeted by gales
 On the briny foam
 Yet deep within my breast I bear
 A little bit of home...."

The girls have gathered around during Jody's recitation and they all laugh as she clutches her chest and collapses on the last line.

FIRST LITERARY CRITIC

rak city!

JODY

Wait, it gets worse.
 Where's the part about
 "my mother's loving eyes"?

One of the other girls snatches it out of her hand and starts to read. Jody starts beating her over the head with a pillow while she reads.

SECOND LITERARY CRITIC

"My Mother's loving eyes,
How dear to me in my mind,
But now I shed a tear,
For Mother's going blind".
Barf me with a spoon!

The girls all fall about laughing hysterically, and join in a general pillow fight. Jody's pillow breaks open and feathers fly.

JODY

Linda, throw me a pillow.
Linda! Linda??

Jody looks around. No Linda in sight. The dorm is awash with feathers.

EXT. OUTSIDE THE DORM.

Linda wanders across the cool grass, barefoot, in her nightgown. In the b.g. the girls can be seen through the dorm window in the pillow fight. Linda looks up at the stars, which seem very bright and close.

LINDA

"a little bit of ... home".

A tear runs down her cheek.

INT. DORM.

All around Jody the free-for-all pillow fight rages. But Jody is looking out the window at Linda, who stands alone gazing at the stars of home.

EXT. SCHOOL GROUNDS. DAY.

Linda sits reading on a stone bench. All around her there is a frantic bustle of activity, girls running out of the dorms with overnight cases and climbing into cars driven by middle aged couples.

INT. OFFICE IN MATH DEPARTMENT.

Mr. Hall is sitting at his computer which is spewing out page after page of print out. Finally it stops. He reads out the bottom line.

MR. HALL

Five billion two hundred seventy-one million, nine thousand, and ten.

He sits back in his chair and puffs on his pipe contemplatively.

EXT. SCHOOL GROUND

Linda still on her stone bench. Jody's DAD calls impatiently for her from a Cadillac parked at the curb.

DAD

Come on, Jody, I wanna beat the traffic.

Jody rushes past Linda, things spilling out of her overnight case. She stops to pick them up, and Linda helps her.

JODY

Here. Linda. I thought you and Clark were...

LINDA

Well, maybe later. He's pretty busy on holidays.

JODY

Whyn'tcha come home with us? And if Clark shows, he can join us. Hey, Daddy, can I bring Linda home for the weekend?

DAD

Not, not this weekend. We'll have your little friend some other time. Now hurry up.

Jody gives Linda a sympathetic grimace, part apology and part plea for sympathy at having such a boorish father.

Linda smiles understandingly at her, and Jody calls out as she gets in the car.

JODY

Meet me at Hamburg Heaven at eight. I'll introduce you to the foxiest dude at Rindge Tech.

She runs off to the car, hops in, and her Dad burns rubber. Linda is left alone on the stone bench, pretending to read her book.

The campus is deserted. Mr. Hall suddenly is beside her looking down.

MR. HALL

No plans for the weekend, Linda?

LINDA

No, Mr. Hall.

MR. HALL

Why don't you come home with us? Can't have you moping around campus.

LINDA

I'd love to.

He holds out his hand. She takes it shyly and stands up from the bench.

EXT. FRONT WALK OF HALL'S HOUSE. DAY

A cosy clapboard house surrounded by majestic old shade trees, behind a picket fence. Mr. Hall and Linda walk up the brick path to the side of the house. Mrs. Hall walks out of the side door holding two fresh pies in her hand. She sees Linda and her eyes light up.

MR. HALL

Company for lunch, Martha.

MRS. HALL

How lucky. I made two pies.

EXT. BACK YARD OF HALL'S HOUSE.

The three of them sit at a table outside under the trees. Their dog begs for scraps. They all laugh together, sharing food, jokes and happiness. A dream-like moment of nostalgia from everyone's childhood.

CUT TO:

EXT. GROUNDS OF LARGE ESTATE. AFTERNOON.

A handsome young man (his name is ETHAN) is walking around making notes on a clipboard about the landscaping in the garden where the convention was held. The blackened scar where the space ship fell is still visible. He walks up to the french doors leading into the lavishly furnished living room of Selena.

INT. SELENA'S LIVING ROOM.

Selena, looking even more glamorous than before, is consulting an ancient volume handwritten in medieval Latin script. She closes the book and walks over to meet Ethan at the french doors.

SELENA
Finished your estimate?

ETHAN
It's all fairly simple. What is that big black scar around the silvery sculpture?

SELENA
Oh, you know how parties are. Always some damage.

Ethan unrolls his sketches on the coffee table, and they sit down together.

ETHAN
Those rhododendrons have to come out. The soil is too alkaline. But I can put in lilacs or honeysuckle.

She is holding down the paper with one hand and her wrist touches his. He looks at her warily.

SELENA
Isn't there something else you'd rather discuss?

ETHAN

Uh, listen, if you're thinking about what happened the other day...I don't make a habit of that with my customers.

SELENA

So now I'm a customer. That's not what you called me on Friday.

Ethan moves away uneasily, unsure of himself. and embarrassed.

ETHAN

Lady, I came around looking for work, we had a good time together....Let's not spoil it by hassling, okay? If you don't want the landscaping I'll go.

He starts to roll up his sketches.

SELENA

But I do want the landscaping. I'll pay you today if you like. But first, let's have a drink.

She gets up and crosses to her elaborate bar, full of bottles and mirrors.

ETHAN

I don't drink during the day.

SELENA

But it's nearly sundown.

She gestures out the window.

ETHAN

I guess one wouldn't hurt.

Selena fills two glasses with dark red liquid from an ancient bottle covered with alchemical signs.

SELENA

You'll love this, it's an
old family recipe. Passion-
fruit brandy---I make it myself.

She puts a drop of some other liquid from a heart-
shaped bottle into one of the drinks.

SELENA

(continuing)

You must do a lot of houses in
the neighborhood, I see you
around all the time.

ETHAN

Lotta repeat business.
I'm good at what I do.
I don't get any complaints.

SELENA

I'll bet you don't.

She crosses back to the couch with the two drinks.
She sets them down in front of him and takes the drink
without the additional ingredient for herself.

SELENA

To us. And to the seeds
we'll plant together.

ETHAN

I'll drink to that.

He takes a careful sip of his drink, tastes, and smiles.

ETHAN

Hey delicious!

He tosses off the rest of it in one gulp. Selena watches
him triumphantly.

ETHAN

Now, about my fee---

He suddenly clutches his throat with a drop and
collapses unconscious on the couch. She leans over
him and strokes his cheek delicately with her long red-
nailed fingers.

SELENA

Sleep well. And when you
wake, drown in my eyes and
be all mine.

The DOORBELL RINGS. Selena looks up with annoyance.

SELENA

If that's the Jehovah's witnesses
again---

She angrily walks toward the hall, casting a fond look
back at Ethan.

SELENA

Don't go away, gorgeous. I'll
be right back.

EXT. FRONT DOOR OF MANSION.

Nigel in a skin-tight vinyl jumpsuit with multi-
directional chrome zippers is leaning on the bell.
Behind him his Porsche is parked in the driveway, and
beyond at the curb is a truck with ETHAN'S NURSERY AND
LANDSCAPING painted on it. Selena opens the door,
sees Nigel, and tries to close it. But Nigel puts his
foot in and keeps it open.

SELENA

Nigel, go away.

NIGEL

I've got to talk to you.

SELENA

Later.

NIGEL

Now, before you do irreparable
harm. The Craft has always
flourished in secrecy. Your plan
to seize political power will only destroy
the bond that unites us.

SELENA

You're wasting breath.

NIGEL

You used to listen to me. When
I discovered you, and taught you
the Craft.....

SELENA
I'm a lot smarter now.

INT. SELENA'S LIVING ROOM

Ethan opens his eyes. He rises from the couch and stands there swaying deliriously.

INSERT. P.O.V. OF ETHAN

The room swirls and distorts around him in garish, nightmare colours.

BACK TO SCENE.

Ethan clutches his head as though it were splitting apart, and lurches out the french doors onto the terrace.

EXT. FRONT DOOR OF MANSION

Selena is listening impatiently to Nigel, and staring oddly at him.

NIGEL
...trust the wisdom of the
ancients, trust the Great Mother
to protect us---why are you
staring at me like that?

SELENA
I was just thinking, if I had
your skin problems, I'd use a good
tannisroot ointment. Every night.

Nigel is rather vain about his smooth olive complexion, so he is completely thrown off his stride.

NIGEL
Nothing's wrong with my skin.

SELENA
Such a shame. You ought to take
better care of yourself.

Selena closes the door while Nigel is off his guard. He looks at his reflection in the shiny brass doorplate and stares with horror. His face is erupting all over in ugly red blotches. He puts his fingers to his face and feels the big welts.

NIGEL
Bad karma!!!

EXT. GROUNDS OF SELENA'S MANSION. SUNSET.

Ethan staggers across the lawn, still clutching his head, obviously very ill. As he disappears through the shrubbery on the far side of the lawn he mutters drunkenly to himself.

ETHAN
Rhododendron...honeysuckle...

INT. SELENA'S LIVING ROOM

Selena enters and finds Ethan gone. She is furious. She walks to the french doors.

SELENA
Ethan. Come back.
You'll spoil everything!

INT. THE HALLS' LIVING ROOM. NIGHT.

Linda is playing chess with Mr. Hall, while his wife clears up the dinner table.

Mr. Hall is scowling with concentration, as Linda chats gaily with Mrs. Hall.

MRS. HALL
Maybe you should spend the night here rather than going back to that lonely dorm.

LINDA
The house mother's expecting me to sign in. And besides, I have to meet Jody at eight, I clean forgot!

MRS. HALL
Come back tomorrow. It's been so lovely.

LINDA
I've had a wonderful time, Mrs. Hall. And you're a terrific chess player Mr. Hall.

Mr. Hall looks up from the board for the first time, befuddled.

MR. HALL

Wha...?

LINDA

Sure, mate in five moves.

She moves the pieces, chonk, chonk, chonk, chonk, chonk.

LINDA

----and there goes my king;
got to hand it to you. I
didn't see it coming. Well, bye.

She walks out the door just as the mantel clock is starting to strike eight. Mr. Hall stares stupefied at the chess board. Mrs. Hall sighs.

MRS. HALL

Such a remarkable child.
Don't you think?

MR. HALL

Child????

EXT. HAMBURGER HEAVEN. NIGHT.

Jody is in front of the hamburger drive-in. Her thunderbird convertible is parked nearby. She is talking to the foxiest dude at Rindge Tech, who is sitting on his motor cycle. A half dozen other teenagers are drinking shakes, eating fries, and listening to rock on a ghetto blaster.

Linda walks out of the shadows to join them.

JODY

Linda, meet Eddie, I told him
all about you.

EDDIE

Hey, what's shakin' babe?

LINDA

Uh, nothing I hope.

Jody takes Linda aside and whispers urgently in her ear.

JODY

Listen, there's this totally awesome all-night party at Eddie's friend Miguel's. And we're invited.

LINDA

Oh, I don't know. I'm not signed up for an overnight.

JODY

Go back, sign in, and climb out the bathroom window. Old McCloskey's deaf as a post: she'll never hear you.

LINDA

It doesn't seem right.

JODY

Come on Linda, you gotta mingle. You're wasting the best years of your life: The Party Years!

LINDA

I don't know, Jody....

JODY

Come as a favour to me? So I won't be the only girl?

Eddie calls out and points to a figure on the other side of the road, fighting his way drunkenly out of the thick brush.

EDDIE

Jeeze, will you look at that space case!

The two girls turn and look at Ethan, who is attempting to stagger across the road.

Several drivers narrowly miss him, honk their horns, and drive off yelling angrily at him. Ethan stops on the yellow line, swaying deliriously.

INSERT ETHAN'S P.O.V.

He sees the night as a fairyland of dancing, blurred lights: the neon of the hamburger stand, the streaking head and tail lights of the cars that whizz past him inches away, the orange glow of the street lights overhead.

BACK TO SCENE

JODY

Is he ever out of it.

EDDIE

To the max.

LINDA

Someone ought to help him
before he gets hurt.

JODY

I will.

Jody hops into her thunderbird convertible.

EDDIE

I'll get him. It's too
dangerous for a girl.

Eddie tries to start his bike. He keeps jumping on the starter, but the carburetor's flooded. Jody's engine purrs to life and she drives her T-bird out of the hamburger place driveway and across the traffic to Ethan. An oncoming car sideswipes the T-bird and knocks it into the opposing lane. A big TANKER TRUCK swerves to miss the T-bird, jackknifes, swipes a utility pole, and smashes into the pumps of a self-service gas station. The T-bird ends up jammed underneath the tanker truck. Jody is trapped, unconscious, inside the T-bird, with Ethan equally unconscious lying on the pavement beside the car. GASOLINE drips from the smashed gas pumps and flows on the pavement in a rivulet. The driver of the tanker leaps from his cab and hits the pavement running. As he runs away the CAMERA FOLLOWS HIM past a sign painted on the truck: DANGER. FLAMMABLE PROPANE GAS. A HISSING SOUND becomes noticeable, and we see a RUPTURE IN THE SIDE OF THE TANKER. ELECTRIC WIRES from the utility pole hang down, flopping on the pavement and emitting BLUE SPARKS.

Linda watches the scene from across the street with horror. Eddie turns and runs in terror, abandoning his motorcycle.

EDDIE

(shouting)

That thing's gonna blow!
Run for your life!

Linda is left alone, as most of the other spectators flee from the inevitable catastrophe. In her mind she can hear her cousin's last words to her.

SUPERMAN

(voice over)

"...if you must use your powers
to help someone, do it secretly..."

Linda steps into the LADIES REST ROOM at the side of the Hamburger Heaven building.

The SPARKING ELECTRIC WIRES IGNITE THE PROPANE, which flares out in a long jet across the road. The gasoline on the road BURSTS INTO FLAME, surrounding Jody and Ethan with an impenetrable RING OF FIRE. SUPERGIRL steps out of the LADIES ROOM. This is the first time we have seen her in the standard blue and red costume modeled on that of her cousin. Before she has always worn the soft pastels of Argo City, but now for the first time she embraces her identity as SUPERGIRL. Supergirl runs through the sheet of flame. She moves so fast that if there were any spectators who weren't running for their lives she would only be visible as a blue and red streak.

EXT. ACCIDENT SCENE. INSIDE THE RING OF FIRE. NIGHT.

Supergirl pulls apart the metal of the T-bird like foam rubber, removes the unconscious Jody, and drags her out into the street. She bends over her, probing carefully with her x-ray vision.

SUPERGIRL

Just shock. She'll be all right.

Then she turns to Ethan, lying beside her on the street. She looks down at him. He suddenly opens his eyes.

ETHAN'S P.O.V. LOOKING UP AT SUPERGIRL.

Ethan's swirling distorted vision suddenly focuses to absolute clarity. A moment outside of time. The most romantic, glamorous image imaginable. The blonde bending over him, backlit by flames against the blackness of the night sky, slightly surprised, her lips parted, her eyes open wide with concern.

BACK TO SCENE

There is something in Ethan's ecstasy which holds Supergirl for a moment.

ETHAN
God---you're beautiful.

INT. SELENA'S LIVING ROOM.

Selena is watching the scene of the accident vividly reproduced on the surface of an ornate bronze-framed mirror.

ETHAN
(in the mirror)
God---you're beautiful.

Selena's face is a study of jealousy and dismay.

SELENA
The charm was meant for me!

EXT. ACCIDENT SCENE. INSIDE THE RING OF FIRE.

Supergirl rips the door off the trunk of Jody's T-bird. She slips it underneath Ethan and Jody and then folds it over, making a steel cylinder around them.

ETHAN
Wait, I want to see you.

SUPERGIRL
It's for your protection.

She kneels down and pulls up on the road. The macadam splits open like a ripe pea pod, revealing the huge storm sewer tunnel beneath the street. Supergirl deposits the steel cylinder containing Ethan and Jody on a ledge in the sewer tunnel.

INT. TRENCH OF RIPPED OPEN SEWER.

Ethan peers out the end of the cylinder.

ETHAN
Don't leave me.

SUPERGIRL
I'll be right back.

She flashes him a brilliant smile, so radiant that he feels the force of it in every cell of his being. Then she is gone.

EXT. ACCIDENT SCENE. INSIDE RING OF FIRE

Distant sirens wailing. The fire gets to the gas tank of the car and the T-bird EXPLODES showering fragments all over. Supergirl is unhurt. She walks to the side of the propane tanker and grasps the metal skin of the tank in her hands like stretch rubber. She presses the two edges of the rip together and crimps them shut with super strength. The hissing of the propane stops and the PROPANE FLARE snuffs out. The accident scene is still surrounded by burning fragments of the T-bird, producing a dense black smoke and flames. A FIRETRUCK AND A POLICE CAR can be glimpsed driving toward the accident far down the road. Supergirl ducks down into the sewer trench and pulls the flap of macadam back over herself, sealing it shut.

INT. SEWER TUNNEL. NIGHT.

The only illumination is by flames reflected down the grating from above.

ETHAN
Thank god you came back.

SUPERGIRL
Just relax. Tomorrow it will
all seem like a bad dream.

She picks up Ethan and Jody under her arms and flies off down the sewer tunnel into the darkness with them.

EXT. ACCIDENT SCENE. ABOVE GROUND.

The firemen leap from their truck and connect hoses to a hydrant. A POLICEMAN looks at the destroyed T-bird, its burning fragments, the smoke blackened tanker on its side.

POLICEMAN
Where're the casualties? You
can't tell me there's no
casualties.

EXT. HOSPITAL ENTRANCE. NIGHT.

A sewer lid pops up high into the air outside the emergency entrance to a hospital. Supergirl emerges with a semi-conscious Ethan and Jody under her arms.

INT. HOSPITAL EMERGENCY ROOM CORRIDOR. NIGHT.

TWO INTERNS are chatting near the doors. The sewer lid falls onto the pavement outside with a tremendous CLANG, and the interns jump with alarm. They turn and look as the automatic doors open and Ethan and Jody roll inside on wheeled gurneys.

FIRST INTERN

Did we use the laughing gas tonight?

SECOND INTERN

That was last night.

FIRST INTERN

Then this is really happening.

The two interns catch the gurneys, and start examining Ethan and Jody.

SECOND INTERN

Hey fella, can you talk???

Ethan, semi-conscious, opens his eyes and begins to babble deliriously.

ETHAN

My angel. My blue-eyed angel who keeps me from harm. The blonde. Where is she? It never hit me like this before. I love her.

He sits up, tears brimming in his eyes, and grasps the intern by the lapels.

ETHAN

Where is she? What have they done with her? I love her, don't you understand? I'll die if I can't have her.

The intern pulls away and points to Jody, who is beginning to come to.

FIRST INTERN

She's right here fella.

ETHAN

No, not her. The blonde, The
one who carried us through the
sewers. She can fly. She's an
angel.

The two interns exchange a glance. One of them steps
to a wall intercom.

SECOND INTERN

This is Stenzl in Emergency.
Send down the boys from psycho.
We got a 412.

ETHAN

No! She's real! I saw her!

CUT TO:

INT. SELENA'S MANSION. NIGHT.

Selena is brooding in front of her mirror, which shows
ETHAN IN THE HOSPITAL STRUGGLING WITH THE TWO INTERNS.
Selena turns away from the mirror and the IMAGE FADES
and is replaced with a normal reflection of the room.
She speaks to Bianca who is standing beside her.

SELENA

A super girl. Why did she have
to show up now?

BIANCA

Eliminate her.

SELENA

That's easy for you to
say, Bianca.

BIANCA

You can do it. You're the most
powerful woman on Earth.

SELENA

Am I?

There is a pause as the implications reverberate.

BIANCA

Yes! You own the Coffin of
Shiva. Nothing can withstand
its power.

SELENA
I've been saving it. For
the right moment.

BIANCA
That moment is now!
What good is a sword unless
it be unsheathed? Use it.
and no one will ever dare
oppose you. No one.

Selena toys with the idea in her mind, turning over
the various arguments. A smile creeps across her face.

SELENA
Not even Nigel.

A door flies open in one wall. Behind it is a heavy
iron box bound with chains and elaborate locks. The
locks open and the chains fall away. The lid of the
iron box rises revealing inside an elaborately carved
ebony casket, covered with mystic symbols. Bianca
watches with awe while Selena picks up the COFFER OF
SHIVA. slips it in the sleeve of her flowing silken
gown, and strides majestically from the room.

EXT. MIDVALE SCHOOL DORM. NIGHT.

Linda walks across the deserted campus, past the paddle
tennis court. and up to the dorm. She lets herself in
with a key, and signs her name in the book.

INT. DORM CORRIDOR. NIGHT.

Linda walks down the long dormitory corridor past room
after empty room. The place is kind of spooky.

INT. LINDA'S ROOM. NIGHT.

Linda enters the room she shares with Jody. Jody's bed
is piled with oversized stuffed animals and the walls
around it are plastered with pin-up photos of handsome
male TV stars, singers, and tennis players. In contrast
Linda's bed is austere and almost monastic.

Linda crosses to the mirror over the dressing table and
looks at her reflection. Slowly she unpins her dark hair
and lets it fall to her shoulders. The color is still
the brunette of Linda Lee but the length is that of
Supergirl. The effect is as if she were poised halfway
between her two identities.

CUT TO:

INT. HOSPITAL CORRIDOR. NIGHT.

Selena strides down the hospital corridor almost as if she is floating an inch above the floor. Her huge silk cape billows around her, making her seem larger-than-life. Nurses, orderlies, patients scatter to get out of her way. Her presence is so formidable and she moves so fast and inexorably that no one has a chance to stop her and inquire what she's doing there. She knows exactly where she's going. Suddenly turns a corner, steps inside an open door, and closes it behind her. An orderly following her turns the corner and sees she seems to have vanished.

INT. ETHAN'S ROOM. NIGHT.

He is sitting in bed, his head swathed in bandages, drawing a picture of Supergirl on a piece of cardboard. He is in hospital gown and robe.

Selena steps beside the bed. He looks up.

ETHAN

Oh no, not you again.

SELENA

What an adorable bandage.

ETHAN

They think I have a concussion.

SELENA

And you think you're in love.

ETHAN

I know it.

SELENA

This "love" of yours will wear off soon. I gave you a temporary love charm.

ETHAN

Why should I believe you?

SELENA

It's the truth. In three days you will forget all about that blonde in the sewer.

Ethan reaches out and grabs her cloak with a grip of such urgency that she is pulled slightly off balance.

ETHAN

Then I'm not the only one who saw her. You did too!

Selena pulls his hand away from her cloak.

SELENA

Yes, yes I saw the whole thing. How could you be interested in her?

ETHAN

But she is real, it wasn't just a concussion.

SELENA

Forget her, you're mine. I saw you first. I'm not letting some floozy from another planet interfere with my affairs.

ETHAN

She's from another planet?

SELENA

Yes, that's right. She's an alien. But I'm here now, and I'm human, flesh and blood, all real woman.

Selena sits on the side of the bed. She removes a vial of liquid from her bodice.

SELENA

(continuing)

Here. Drink this. It's an antidote to the drug I gave you.

Ethan sweeps it on the floor, where it shatters. He starts ringing the buzzer pinned to his bed frantically.

ETHAN

Nurse! Nurse!

SELENA

You can't escape from me that easily. I'm afraid you don't know who I am.

ETHAN

Nurse!

SELENA

Don't think I'm weak, just
because I'm a woman. I have
Power. Give in, stop fighting
me, Ethan. I always get what
I want.

ETHAN

Nurse! Help!

The door opens and a NURSE walks in.

NURSE

Would you stop screaming.
There are sick people trying
to sleep.

ETHAN

Get her away from me. She's
crazy.

NURSE

(to Selena)

Are you family? Visiting
hours are over.

SELENA

They're over for you
sweetheart.

Selena removes the ebony coffer from her sleeve and opens
the lid a crack. An unearthly LIGHT shines out of the
box and some sinister force slides the nurse backwards
out the door and pins her to the wall of the corridor
outside. The door slams shut.

Selena closes the lid of the ebony coffer and turns to
Ethan.

SELENA

Now you see who you're dealing
with.

Ethan scrambles out of the bed and away from her,
backing toward the window.

ETHAN

Leave me alone.

Selena, at the bed, discovers his sketch of Supergirl on the piece of cardboard.

SELENA

This is your problem. It's her. She's driving you insane. Let me help you.

ETHAN

I don't want your help.

SELENA

But you need it. Let me get rid of the thing that's bothering you.

Selena opens the lid of her coffer again. Inside we glimpse something slimy and loathsome. A DIM SMOKEY GLOW SHINES OUT OF THE COFFER and Ethan presses back against the wall in terror.

Selena tears up the sketch of Supergirl.

SELENA

Mihole orob sihsereib!!!!

The loathsome contents of the coffer suddenly vaporize with a brilliant blinding FLASH OF LIGHT.

The room seems full of a monstrous, invisible presence.

SELENA

Go, destroy her! Wipe her from the face of the universe!

A huge invisible shape shoves past Ethan and SMASHES ITS WAY OUT THROUGH THE WALL of the hospital room into the night.

INT./EXT. HOSPITAL ROOM/ LAWN OUTSIDE - NIGHT.

HUGE FOOTPRINTS sink into the damp grass on the lawn outside.

Ethan watches trembling, wishing he really were insane so it could all be a terrible delusion.

Selena laughs.

INT. HOSPITAL CORRIDOR - NIGHT.

The nurse who was ejected from the room is being comforted by two orderlies and three other nurses. Frightened patients peek out of their rooms. Two hospital security officers with guns approach down the corridor. The nurse points at Ethan's closed door.

INT. ETHAN'S ROOM

Selena reaches out a hand to Ethan.

SELENA

And now, you're coming home with me.

ETHAN

Never.

The door opens behind her and the two security officers push inside, with guns drawn.

SECURITY OFFICER

Okay, what's going on in h---

Selena gestures at the men and their guns fly out of their hands and up to the ceiling. The men stare at the ceiling, astonished. Ethan takes advantage of the distraction to dash outside through the hole in the wall. Selena turns to look at Ethan escaping and the guns fall to the floor and discharge. The security men scurry out the door, slamming it behind them. Selena looks outside, angry and frustrated at Ethan's second escape from her. She calls after him.

SELENA

I never met a man I couldn't have, Ethan! And you're no different from the rest!

Outside, lightning flickers and distant thunder rumbles.

INT. DORM./ LINDA'S ROOM. NIGHT

Linda is sound asleep in bed.

She opens her eyes.

Something is not right. She gets up and walks to her window in her shortie nightgown and gazes out.

EXT. OUTSIDE DORM - TENNIS COURT - NIGHT

The dorm is set apart from other school buildings and surrounded by tall trees. The tennis court is visible from Linda's window, and a city park adjoining the school property.

The unseen monster can be heard approaching through the park with a thud of heavy footfalls and the crack of snapping tree trunks and branches.

A bolt of lightning flashes, followed by a crash of thunder. The wind howls. A storm is brewing.

EXT. DORM - TENNIS COURT - CAMPUS - NIGHT.

Far away across the campus something huge and powerful forces itself between the two big oaks, snapping them like matchsticks. The unseen monster hauls its enormous bulk toward the dormitory, crushing everything in its path, its footsteps making the ground tremble like an earthquake.

INT. LINDA'S BEDROOM - NIGHT.

Linda watches with uncomprehending eyes the approaching swath of destruction heading straight for her. Nothing she has learned about this strange alien world has prepared her for this. For the first time since the destruction of Argo City, her eyes show fear. And yet there is a deeper streak of defiance in her that impels her to stand her ground and face the horrible juggernaut.

EXT. DORM - TENNIS COURT - CAMPUS - NIGHT.

HUGE FOOTPRINTS sink into the damp grass of the campus.

A bicycle rack full of Schwinn's is flattened into the dirt with a metallic screech. The monster proceeds inexorably toward the wooden rain shelter on one side of the tennis court. The shelter is crushed to kindling wood. The monster drags its enormous unseen bulk across the smooth clay surface of the tennis court, crunching deep cracked depressions in the clay.

The net stretches and groans toward Linda as the invisible enormity comes closer, and finally snaps with a loud twanging sound as the steel cables part. The tall cyclone fence bulges outward toward Linda and momentarily outlines the form of the monster before it crumples and falls with a screech of twisted steel. The only thing between Linda and the monster is a parked car.

(CONTINUED)

CONTINUED.

The monster stomps it flat with a noise like colliding express trains and heads for Linda. She waits at her window a few yards away, her face pale with tension.

Suddenly SUPERMAN lands in front of the dorm, facing the monster. He raises his hand in challenge and calls out with a commanding voice.

SUPERMAN

Leave this place and do no harm.

For the first time the dire menace halts its progress and stands (judging by the position of the gargantuan footprints) a few feet in front of Superman.

SUPERMAN

You may not touch this girl.

Something picks Superman up and flings him against the wall of the dorm. He crashes into a soft drink dispenser, crushing it with the force of his impact and squirting cola in every direction. Lightning flashes and thunder booms overhead.

LINDA

Superman!

Superman picks himself up, shaken, and calls to her at her window.

SUPERMAN

Stay where you are, Linda. Don't move.

Superman flies directly at the space in mid air ten feet above the monster's footprints. He crashes into something hard and invisible with the sound of a tremendous impact. Superman falls down to the ground, staggered by the concussion. The irresistible force has met the immovable object.

Linda flies down from her window and kneels beside him, still in her nightgown.

LINDA

I want to help.

SUPERMAN

Keep away.

The monster's gigantic footsteps approach. Superman gets to his feet, takes a deep breath and blows with all the power of his superbreath. The monster isn't fazed. Superman is flung sideways against a stand of oak trees, knocking them down. The monster turns away from Linda to follow Superman.

Superman subtly alters the vibration of his X-ray vision to a kind of laser beam attuned to a transcendental frequency. He paints this beam over the monster and just for an instant makes visible THE HUGE HIDEOUS NIGHTMARE SHAPE bearing down on him. Then the image fades.

LINDA

What is it?

SUPERMAN

I don't know. Something evil.

He is seized again and flung against the school flagpole, breaking it off at the base. Superman stands up and seizes the flagpole. He looks up at the flickering lightning in the sky. He flies straight upward into the storm with the bare flagpole held in front of him.

EXT. THUNDER STORM. LIGHTNING.

Again and again huge bolts of lightning strike the flagpole. Superman's face is contorted with agony as his body absorbs enough electricity to run Las Vegas for a year. He looks down and sees through a break in the clouds the campus far below.

EXT. CAMPUS.

Linda is backing away from the monster as its feet approach her across the grass.

Suddenly Superman dives down from the sky, glowing with accumulated electricity. He embraces the monster with a tremendous crackle of energy. The two of them are bathed in brilliant arc light.

Linda watches amazed as the monster is briefly made visible again by the energy. But this time it is shrinking, shrivelling up into a shapeless lump. The light fades as the energy is discharged.

Superman stands on the deserted campus, exhausted, his muscles trembling with fatigue, holding a lump of lifeless protoplasm. At last he drops it onto the ground.

Linda approaches him, concerned at his obvious signs of exhaustion.

LINDA

Superman...are you all right?

He turns his face away from her, and chooses to answer her question indirectly.

SUPERMAN

It's dead. Or...whatever gave it life has withdrawn. Help me get rid of it.

He drags the lifeless lump across the grass to one of the oak trees that was uprooted when Superman was flung against it. Linda follows, wonderingly. Superman breathes heavily from his exertion. His voice sounds thin and weak. He shoves the inert thing into the pit under the roots of the oak.

SUPERMAN

Now. Replant the tree for me.

Linda obediently goes to the other side of the pit, picks up the huge oak tree and stuffs it back in the ground. She tramps down the dirt around the base and then turns to confront Superman, who is leaning against another oak several yards away.

LINDA

What's this all about?

SUPERMAN

I never met anything like this before. It's a power I don't understand. Magical.

LINDA

But why did it want to attack me?

SUPERMAN

Someone wants to destroy you. You must keep out of sight---don't attract attention to yourself---until I return. I feel...weak. I have to go to the planet of the Healers.

LINDA
I'll come with you.

SUPERMAN
No. Stay here. The earth
needs you more than I do.
Goodbye...Supergirl.

Summoning his last reserves of strength he flies feebly away into the night, gaining altitude slowly like an overloaded airplane.

Linda is distraught, and watches his crippled departure with unshed tears in her eyes.

LINDA
Goodbye, Superman.

She turns and slowly walks back to the dorm, a lonely girl suddenly faced with adult responsibilities.

EXT. DOWNTOWN. TELEVISION STUDIO THEATER. DAY.

Establishing shot of people shoving in the doors to the "PHIL ROJACK SHOW" --- a popular daily talk show.

INT. ROJACK SHOW THEATER LOBBY.

The ticket taker stops letting people in.

USHER
That's it folks, we're full
up. Sorry.

Linda is in the crowd. She sees Jody Lane inside and waves to her. (Jody only has a bandaid on her forehead as souvenir of her accident.) Jody sees Linda and yells excitedly.

JODY
Linda! I'll get you in.

Jody goes over and starts cajoling the usher and pointing to Linda, who's making her way through the crowd to the door.

JODY
Oh come on, you gotta let her in,
she's my best friend in the whole
world. I'm on the show, you gotta
let her in.

The usher melts under Jody's assault and waves Linda through the barrier. Jody embraces Linda as soon as she's inside.

JODY

Ooo! I'm so excited! I've got so much to tell you I don't know where to begin! My T-bird is totally totalled!

LINDA

I was there, remember?

Jimmy Olsen wanders up and shyly stands waiting to be introduced.

JODY

Oh, this is Jimmy Olsen, he works with my sister.

(to Jimmy)

This is Linda, I've told you all about her.

LINDA

Hi.

JIMMY

Pleased to meet you. You're Clark's cousin. Where's he gone? Nobody at the office has the faintest idea.

LINDA

He's uh doing a top secret investigation.

JIMMY

I knew it! I knew he had a hot scoop!

A gong starts to chime discreetly. Jody jumps as if stung.

JODY

(whispering)

Listen, I know I've been telling you to party----but keep your hands off this one. He's private property, I've been waiting years for him to develop.

LINDA

He's nice.

JODY

Nice? He's cute enough to
melt lead.

Jody runs off toward the door to backstage, leaving
Jimmy and Linda to eye one another shyly.

JIMMY

Clark taught me everything
I know.

LINDA

Me too. Let's go sit down.

INT. AUDITORIUM

Linda and Jimmy enter and slip into their seats in the
back of the audience. On stage a warm-up man is
clowning and working the audience.

LINDA

I've never been to a television
show before.

JIMMY

Really?

LINDA

They don't have them where
I grew up.

On stage PHIL ROJACK enters and is greeted with a cued
round of applause.

ANNOUNCER

It's the Phil Rojack show!

PHIL

Thank you, thank you, folks.
We've got a real humdinger of
a show lined up today,
investigating the strange
phenomena in nearby Midvale.
Are they natural events, or,
as some suspect, supernatural???
So don't go away we'll be right
back after this message.

The studio TV monitors cut to a commercial and Phil goes
and sits down in a row of chairs with his guests for
the day.

CUT TO:

EXT. CITY STREET - TV STORE. DAY.

Ethan is wandering down the street, with his head bandaged and one-day beard on his face. His eyes have a dazed, obsessive look.

He stops in front of a TV store. The Phil Rojack show is on showing minicam videotapes of the damaged hospital room, the accident scene, and the swath of destruction left behind by the invisible monster.

Ethan stands in front of the store, his attention rivetted by the display. Other pedestrians bump into him, and complain, but he is totally oblivious to them. The TV image cuts back to Rojack and his guests sitting in chairs on the dais.

INT. ROJACK TV SHOW STUDIO.

ROJACK

You claim, Doctor Lazer, that all of this damage could have been caused by a tornado?

The Doctor, a grotesquely fat PSYCHOLOGIST, holds up his book, displaying the title prominently to the camera.

DOCTOR LAZER

Well, Phil, as I point out in my book, MASS HYSTERIA AND SUPERSTITION, there is always a rational explanation for these things. If not a tornado, then some kind of freak thunderstorm. The point is, these stories of giant footprints, and strange individuals---these are all made up by people after the crisis to ease their psychological tension.

The Nurse from the hospital is angrily fidgeting in her seat next to the Psychologist.

PHIL

Nurse Jackson?

NURSE

I was there at the hospital. There was some strange things going on. If he thinks he can explain everything that happened, I'd like to hear him try.

PHIL

What about that, doctor? How did the two accident victims arrive at the hospital on stretchers without an ambulance?

DOCTOR

Well, in the first place, we only have one verified accident victim, this young lady---

JODY

You are full of it, pardon my French, but there was a guy at the hospital, the same one I saw before the accident. If he's gone, somebody took him.

The Psychologist laughs contemptuously with a kind of piggish sneer. A cynical newspaperman interrupts.

REPORTER

Come on, Phil. I just wanna know one thing. What condition were all these witnesses in? This girl was practically in a coma, this nurse here could have been overtired or had a few drinks---

NURSE

I protest. I didn't come here to have my integrity imputed.

PHIL

What about this rumor of the "blonde-haired angel" who was reported---

The psychologist and the Reporter guffaw their derision.

REPORTER

Come on Phil, you didn't fall for that did you?

EXT. ALLEY BEHIND STUDIO. STAGE DOOR.

Ethan walks up the steps to the open stage door where an elderly man is sitting in a chair, reading a newspaper.

ETHAN

Message for Mr. Rojack.

POPS
I'll sign for it.

ETHAN
This here's personal.

He picks up the doorman and places him outside on the stairs, then slams the stage door in his face.

POPS
Hey! You can't go in there!
Hey, open up! Somebody stop
that guy.

Pops yells and pounds on the locked, soundproof door in vain.

INT. AUDITORIUM

Linda leans over to Jimmy.

LINDA
Why do they have to be so mean
to each other?

JIMMY
They're on TV. It makes people
act funny.

On stage the reporter is talking, holding up his book for the cameras.

REPORTER
...as I point out in my book,
GREAT FAKES HOAXES, AND SWINDLES,
you start with a kernel of fact
and then publicity seekers come
out of the woodwork with their
own little inventions. This so
called blonde angel is just one
of those embroideries---

Ethan calls out from the side of the auditorium.

ETHAN
She's real. I know, because I saw
her.

PHIL
Who is that?

JODY
It's him. The guy from the
hospital!

Ethan walks down to the apron of the stage and stands
there talking to the people on stage. He looks like
a madman with his beard, bandaged head, and wild eyes.

REPORTER
(to Phil)
Here we have the source of the
rumor. See how reliable he looks
to you.

JODY
(to the reporter)
Bag it, willya?

PHIL
(to Ethan)
Why are you so sure?

ETHAN
I know, because I believe in
what I saw with my own eyes. If I
listened to some of you guys I'd
end up believing black is white
and up is down...

TV STUDIO - AUDIENCE.

Jimmy leans over to Linda.

JIMMY
He's probably an escaped
lunatic.

LINDA
I don't think you should prejudge
people until you know a little
more about them.

Jimmy is surprised at the vehemence of her defense. He
caves in warily.

JIMMY
Yeah, I guess you're right.

TV STUDIO - STAGE.

Phil waves off three ushers who are approaching Ethan
from behind and calmly asks him another question.

PHIL

You seem to care very deeply about this. Why is it so important to you whether she exists or not?

ETHAN

Because I'm in love with her.

Gasps and titters from the audience. Snorts of contempt from the psychologist and the reporter.

ETHAN

I plan to make her my wife. And spend the rest of my life with her.

INT. STUDIO AUDIENCE.

JIMMY

That's it. He's a definite wacko!

INT. STUDIO - STAGE.

PHIL

Just tell me this. How do you plan to find this blonde again? Did she give you her phone number?

Snickers from the audience and the experts on stage.

ETHAN

Easy. You know the Tri-City bridge?

PHIL

Sure.

Ethan steps up on stage and looks directly into the TV cameras.

ETHAN

Well, I know she's out there somewhere, maybe even listening to this now, so I got a message for her: I love you, like nobody ever did or ever will.

TV STUDIO AUDIENCE.

Linda is staring fascinated at Ethan, like an astronomer who has sighted a new planet. Jimmy is looking at the nearby TV monitor.

JIMMY
Disgusting.

LINDA
Shhhhh.

TV STUDIO - ON STAGE.

ETHAN
And tonight at sundown, I'll be
up there waiting for you, on the
central pier of the Tri-City bridge.

Nervous rustling in the audience.

PHIL
Okay, that's enough fella.

Phil signals to the ushers, who close in on Ethan.

ETHAN
I'm gonna stay there until
you turn up ---
Just give me a chance to
show you my love---.

FIVE BURLY USHERS grab Ethan and start to drag him
down the aisle toward the rear door.

Ethan continues shouting.

ETHAN
I love you! Don't forget!
On top of the Tri-City bridge
at sundown.

The band breaks into the show's brassy THEME MUSIC.
Phil shouts over the band music (and Ethan's yelling).

PHIL
My apologies folks, I didn't
know that would happen. We'll
be back after this message.

The Studio Monitors cut to a commercial. The band stops
playing as soon as the commercial starts.

Ethan is still yelling and struggling as the ushers drag
him up the aisle.

ETHAN
I love you! I love you!

TV STUDIO AUDIENCE

Jimmy stands up on his seat, whips out a miniature flash camera, and starts shooting pictures of Ethan, as the ushers drag him past toward the back door of the auditorium.

LINDA

The poor man. I hope they don't hurt him.

JIMMY

You think they might? Wow, what a picture!

Jimmy rushes out after the ushers in hopes of a good shot, leaving Linda to sort out her turbulently confused emotions.

INT. LOBBY OF TV TALK SHOW THEATER

Ethan struggles with his ushers and manages to fight them off with a couple of punches and a karate kick.

Ethan breaks free and runs out the door, just as Jimmy Olsen arrives with his camera.

JIMMY

Stop him, he's getting away.

USHER

Go stop him yourself.

The ushers return to the auditorium.

JIMMY

Never mind. I'll see him tonight at the bridge.

EXT. TRI-CITY BRIDGE. SUNSET.

Traffic is flowing normally over the bridge.

TWO POLICEMEN huddle in heavy coats against the stiff breeze, sipping hot coffee.

FIRST POLICEMAN
This is a waste of time.
The guy ain't gonna show.

SECOND POLICEMAN
Geeze I wish I wore my long
johns. It's colder than a
lawyer's smile out here.

A THIRD POLICEMAN walks behind the two of them,
suddenly climbs onto the bridge rail, and starts to
climb up the superstructure of the bridge tower. He
is thirty feet up before they notice him and yell.

FIRST POLICEMAN
Hey, you! What are you, some
kind of wise-ass?!

EXT. ON BRIDGE TOWER - THIRTY FEET ABOVE ROADWAY.

The Third Policeman doffs his cap and policeman's
coat, revealing himself as Ethan.

He drops the discarded items down onto the heads of
the two cops below, and continues climbing upward.

EXT. ON BRIDGE. BESIDE ROADWAY.

The two policemen hold the discarded clothing.

FIRST POLICEMAN
You going up after him?

SECOND POLICEMAN
Not in this wind.
(to his walkie-talkie)
Charlie, you better close off
the traffic.
We got a leaper.
And put up some barricades before the
press arrives.
It's gonna be like feeding time at
the zoo.

CUT TO:

INT. HALLS' HOUSE - DINING ROOM

Mrs. Hall and Linda are clearing dishes off the table from the evening meal. Mr. Hall is in the living room watching Educational Television.

MRS. HALL

I've lost my glasses again.
Have you seen them, Dear?

MR. HALL

No, I haven't. You always find them.

MRS. HALL

In a few days.

LINDA

They're behind the radiator.

MRS. HALL

What?

Linda kneels down and fishes behind the dining room radiator with her hand and retrieves the glasses. Mrs. Hall puts them on delightedly.

MRS. HALL

I do declare, you're the best
child at finding things. How
did you know they were there?

LINDA

I, uh, was tying my shoe, and, uh,
I got a glimpse of something out
of the corner of my eye. Let me do
the dishes. You sit down.

MRS. HALL

Why thank you, Linda.

She sits beside him on the sofa.

MRS. HALL

(cont'd)

Doesn't she have the nicest
manners!

INT. KITCHEN

Linda puts all the dishes in a sink of hot soapy water.

EXT. APPROACH TO BRIDGE/BARRICADE

Two cops are setting up barricades, closing off the bridge to traffic. Jimmy Olsen arrives and flashes his press card, but they refuse to let him through. Behind Jimmy a fleet of cars and vans starts to arrive and vomit forth a horde of reporters, photographers, and TV cameramen. Soon Jimmy is engulfed in the yelling, jostling media zoo.

EXT. TOP OF BRIDGE TOWER - SUNDOWN.

Ethan is climbing within reach of the top. Suddenly, he misses his footing on the ladder and nearly falls, only catching himself by one hand.

EXT. BRIDGE APPROACH - PRESS AND MEDIA.

The journalists gasp with a kind of collective bloodlust as he slips. They blaze away with their cameras. Jimmy Olsen is shoved to the rear of the mob, behind taller and more aggressive guys.

Jimmy jumps up and down trying to get a shot. Finally he just holds his camera over his head and shoots blindly.

INT. HALL'S LIVING ROOM.

Mr. and Mrs. Hall are watching the Prince and the Pauper on television. Suddenly the program is interrupted for a special news flash.

ANNOUNCER

We interrupt this program to take you to a developing story at the Tri-City bridge.

THE TV SCREEN SHOWS ETHAN VIA TELEPHOTO LENS, REGAINING HIS FOOTING.

ANNOUNCER

A crazed publicity seeker, who's been dubbed The Mystery Romeo, true to his vow has shown up at the Tri-City bridge, where high winds are making his fate extremely uncertain.

Linda appears at the door to the kitchen, a stack of dirty dishes visible behind her in the sink. Her face is a study of intense emotional strain.

Mr. Hall reaches forward to flip channels.

MR. HALL
I don't see why they have to
broadcast this garbage.

Linda calls out from the kitchen door in a tense voice.

LINDA
No wait. I want to see that.

The Halls turn and look at her with amazement, more because of her tone of voice than her interest in the program.

MR. HALL
It's just that poor lunatic.

LINDA
I know. I...feel sorry for him.

MR. HALL
So do I, but why do they have to
show him falling to his death in
the middle of the Saturday Movie?

EXT. END OF BRIDGE - BARRICADE.

The media crowd has been swollen by a huge number of spectators. Several vendors have set up their carts and vans and are selling hot dogs, ice cream, and ethnic delicacies to the crowd. Jimmy Olsen is standing next to a man who seems to be taking bets at three-to-one he never comes down alive.

EXT. APPROACH ROAD TO THE BRIDGE - SUNDOWN.

Selena pulls up in her white Eldorado, with Bianca at the wheel. They pull over onto the shoulder and park. Selena rolls down her window and peers out at the top of the bridge tower, which is now spotlit by the police.

EXT. TOP OF BRIDGE TOWER - SUNDOWN

Ethan is standing on the top of the tower looking up at the sky, waiting for Supergirl.

INT. SELENA'S CADILLAC - SUNDOWN

Selena takes a small paper parcel from her large handbag. She unwraps it gingerly revealing a mummified human ear. She cups the ear in the palm of her hand and whispers in it.

SELENA

Ethan. Listen to me, Ethan.

EXT. TOP OF BRIDGE TOWER - SUNDOWN.

Ethan is standing near the edge. He suddenly hears Selena's voice whispering to him as if she were a few inches away.

He jumps with alarm, and looks around wildly. He loses his balance and teeters for a moment before he recovers. The crowd gasps behind the barricade.

INT. CADILLAC.

Selena hisses into the ear.

SELENA

Careful you fool!

EXT. BRIDGE TOWER.

Ethan manages to climb up to the top and stand on the flat top of the tower.

SELENA'S VOICE

Come down from there before you get blown off and kill yourself.

ETHAN

I told you to leave me alone.

SELENA'S VOICE

She's not coming. It's sunset and she isn't here. Climb down and let me take you away. I'll make you forget all about her.

ETHAN

She's coming. She wouldn't let me die up here. She's my angel.

SELENA

She's dead. You saw what I unleashed last night. No one could withstand it.

ETHAN

No! You're a liar. She's coming.

ETHAN'S P.O.V. LOOKING DOWN FROM TOP OF BRIDGE.

He looks down and the CAMERA begins to sway DIZZILY.

SELENA'S VOICE

You idiot. Don't look down!

INT. HALLS' LIVING ROOM

Linda is still watching the scene on the TV. She chews on her lower lip nervously.

MRS. HALL

Linda, I don't like to see you this upset.

LINDA

Maybe you're right. I'll go out for a walk around the block. As soon as I finish the dishes.

INT. HALLS' KITCHEN.

Linda enters the kitchen, washes all the dishes in two seconds, and leaves them stacked and sparkling in the drainer.

EXT. TOP OF BRIDGE.

Ethan is standing on top of the bridge. He throws his head back and calls out to the sky.

ETHAN

My angel! Where are you???

A sudden gust of wind picks him up and carries him off the bridge tower. He starts to fall.

EXT. JOURNALISTS - MEDIA AT BRIDGE APPROACH

The journalists shout, and their motorized Nikons whirr.
Jimmy Olsen runs out of film.

EXT. HALLS' KITCHEN - NIGHT.

Supergirl flies out from the kitchen window, a blue and red streak, into the evening sky.

INT. CADILLAC

Selena utters a cry of despair and angrily flings the ear to the floor of her car.

EXT. SKY. DUSK.

Supergirl flies across the city toward the bridge.

EXT. BRIDGE. LONG SHOT.

Ethan falls. He passes the level of the roadway and drops faster and faster down toward the chill dark waters below.

EXT. HIGH ABOVE THE BRIDGE - INTERCUT P.O.V. LOOKING DOWN.

Supergirl bursts out of the clouds and looks down at the bridge. She also sees the media on the approach road. She blows a blast of SUPERBREATH toward the media, then swoops down to catch Ethan.

EXT. APPROACH TO BRIDGE - JOURNALISTS AND MEDIA

A tremendous BLAST OF WIND hits the water near the media and blows a heavy spray all over, drenching them and blinding their cameras. Jimmy Olsen is knocked to the ground by the blast. His camera is stepped on and smashed by a hefty German photographer from Der Spiegel.

EXT. BENEATH THE BRIDGE - AT THE WATER.

Ethan is ten feet above the water when Supergirl swoops out of the sky and catches him in her arms.

INT. HALL'S LIVING ROOM.

The Halls are watching their TV at home. The IMAGE IS WRENCHED VIOLENTLY AND COVERED WITH DROPLETS OF WATER. THE ONLY THING THAT CAN BE SEEN IS A CROWD OF JOURNALISTS STUMBLING OVER ONE ANOTHER.

Mrs. Hall shuts off the set.

MRS. HALL

I think we've seen enough of this.

(calling out)

Linda, would you like a hand with the dishes?

No answer. The Halls' share a puzzled look.

MRS. HALL

Linda?

EXT. HIGH IN THE AIR ABOVE THE BRIDGE. SUNSET.

Supergirl carries Ethan beside her. her arm tight around his upper chest, his arm over her shoulders. They are above the clouds bathed in the rich warm glow of sunset.

He looks at her ecstatically, his eyes drunk with love.

ETHAN

You're alive!
I was so worried.

SUPERGIRL

Worried about me? You almost got yourself killed back there. You need some sense knocked into your head, mister.

ETHAN

You're even more beautiful than I remember. Thank god that woman didn't hurt you last night.

SUPERGIRL

You know about the thing that attacked me?

ETHAN

I was there when she let it out.

SUPERGIRL

We have to have a long talk.

ETHAN

Hang a left at Amalgamated Tower.

INT. SELENA'S CADILLAC. NIGHT.

Bianca turns around and speaks to Selena, who is scowling furiously in the back seat.

BIANCA

Home?

SELENA

No way. I'm not gonna let that little hussy make a monkey out of me.

BIANCA

(shrewdly)

Is it her that's bothering you--- or your little gardener?

Selena looks at Bianca with wounded dignity.

SELENA

I use men, but I'm not addicted. I can quit whenever I want.

CUT TO:

EXT. AMUSEMENT PARK. NIGHT.

The park is deserted, in darkness. One by one the lights come on, outlining all the structures in jewel-like, fairyland colors. It looks strangely familiar. On some deep level there is a resemblance to Argo City.

THE CAMERA PANS over to reveal Ethan standing beside the huge fairground switch boxes, turning on the lights. Supergirl stands beside him.

ETHAN

This is mv favourite place in the city.

SUPERGIRL

Are you sure it's all right for us to be here?

ETHAN

They don't care, they're
tearing it down for a shopping
centre.

He flips the last switch, which starts the ferris
wheel revolving slowly, like a great spiral galaxy in
space. Soft music plays.

ETHAN

Like it?

SUPERGIRL

It's nice. It reminds
me of home.

ETHAN

Where Superman's from?
Krypton?

SUPERGIRL

No. Argo City. It was built
on a chunk of rock that was
once part of Krypton---but
the meteors came and ... I
don't know if anyone else
escaped.

ETHAN

I'm sorry. I'll turn the
lights off.

SUPERGIRL

No leave them on. I like them.

ETHAN

Come on, let's ride.

They walk to the slowly revolving ferris wheel and hop
aboard one of the gondola cars.

ETHAN

I used to work here summers
when I was a kid.

SUPERGIRL

Ethan, tell me more about
this woman who's after you.

ETHAN

Let's talk about us, not her.

SUPERGIRL
Tell me where I can find her.

ETHAN
I don't want you to go near her,
she's bad news.

Ethan puts his arm around her shoulders, casually, no
big deal.

SUPERGIRL
But be reasonable. If I don't
do something to stop her she'll
try again. And maybe hurt you.

ETHAN
I'm not afraid of anything, now
we've found each other.

SUPERGIRL
What do you mean?

ETHAN
I'll be safe with you. All we
have to do is stay together the
rest of our lives.

SUPERGIRL
Don't be ridiculous. We can't
do that.

ETHAN
Why not? If we love each other?

SUPERGIRL
But we're from different worlds.

ETHAN
I don't mind.

EXT. ENTRANCE TO AMUSEMENT PARK. NIGHT.

Selena gets out of her Cadillac and walks to the
chained and locked gate. A big sign says KEEP OUT.
CONDEMNED PROPERTY. FUTURE SITE OF FUNFAIR MALL
SHOPPING PLAZA.

she mutters something under her breath and the chains
fall away, the locks click open, and the gate glides
noiselessly ajar.

Selena strides in imperiously.

EXT. TOP OF FERRIS WHEEL.

SUPERGIRL
All this talk about love,
it's silly.

ETHAN
You don't like me? You
hate me?

There is such a look of tragedy on Ethan's face, that Supergirl is afraid he might instantly fling himself to his death if she said yes.

SUPERGIRL
Of course I don't hate you.
I don't hate anyone.

ETHAN
What do you feel about me?

SUPERGIRL
I...I don't know. But this is
all so sudden.

ETHAN
Love is always sudden. There's
no preparation. Like a car
accident. It just happens to
you.

SUPERGIRL
Car accidents can be dangerous,
Ethan.

THE CAMERA RACKS FOCUS FOR A MOMENT TO DISCOVER Selena, lurking below them in the shadows of the Spine Snapper Ride.

ETHAN
There's one sure way to find
out how you feel.

SUPERGIRL
What's that?

ETHAN
Let me kiss you.

SUPERGIRL
No.

ETHAN

You're not afraid of your emotions, are you?

SUPERGIRL

Of course not, but...there are things we don't understand yet.

ETHAN

If we wait until we understand everything we'll be dead. Come on, just one kiss.

SUPERGIRL

Well...I suppose one would be all right.

ETHAN

Yes, yes. An experiment.

She closes her eyes, parts her lips, and leans forward.

SUPERGIRL

Is this how?

ETHAN

Terrific.

Their lips meet. Zowie.

SELENA

What a touching scene!

Her voice is like having a bucket of ice water dashed over you. Ethan and Supergirl pull apart. The ferris wheel has carried them all the way around and back down again. Selena is standing beside them. Supergirl stands up and steps boldly out of the gondola to confront her.

SUPERGIRL

Who are you?

SELENA

I am Selena of the Seventh Circle, Keeper of the Pentacle of Lemuria, and Priestess of the Great Mother. Yield him to me now, or suffer the consequences!

SUPERGIRL
Sorry, but I don't scare
easily.

Selena rummages down deep in her handbag and pulls
out a handful of dried herbs.

SELENA
All right, Miss Know-it-all.
If you can't have him, nobody
can.

She throws them at the ferris wheel and shouts.

SELENA
Sigafoo sycorax!

INSERT C.U. OF THE BOLTS HOLDING ETHAN'S GONDOLA TO
THE FERRIS WHEEL: THE BOLTS VAPORIZE WITH A PUFF OF SMOKE.

BACK TO SCENE.

Ethan yells as his gondola falls off the ferris wheel
and down onto the tent which covers the DODGEM CARS.

INT. DODGEM CARS TENT.

He falls through the tent and onto the electrified
floor below. The wooden gondola shatters on impact.
Ethan sits up, dazed by the fall, and sees a dodgem
car painted like the face of a rabid bat heading toward
him.

Ethan scrambles away, his hands and knees ARCING on
the electrified floor. Another hideously painted car
attacks him, and another, and another. He dodges and
scuttles around desperately. Finally he manages to
climb aboard one of the cars.

EXT. AMUSEMENT PARK.

Supergirl reaches out to seize Selena. But Selena
throws some dust into the air and surrounds herself
with an impenetrable, glowing shield. Supergirl tries
to push through the shield in vain.

SELENA
It's all over, Supergirl. Admit it.
You can't lay a finger on me. I've
got you buffaloed!

Supergirl flies to the little fence around the Haunted House, which is made out of steel spikes. At super speed she rips up the entire line of fence posts and hurls them like javelins at Selena.

The fence posts bury themselves in the ground in a perfect circle around Selena---effectively imprisoning her.

SUPERGIRL

That ought to keep you out of my hair for a while.

SELENA

What a cheap trick.

SUPERGIRL

Cheap but effective.

INT. DODGEM CAR TENT.

Ethan is holding on to his car desperately as all the other cars viciously ram into it. Suddenly his car is lifted up, carried through a hole in the tent roof, and off into the night sky.

ETHAN

Supergirl?

He looks under the car. There she is, carrying him to safety. She smiles reassuringly.

EXT. AMUSEMENT PARK.

Selena is trapped inside the ring of posts, fumbling in her bag. One by one she takes out dried herbs, feathers, dusts, and flings them at the bars while she shouts a magic word. Nothing works.

SELENA

Yookoohoo!

No, that's not it.

Sis-o-reb!

Nope.

Ka-ma-hoochie!

Bianca appears out of the shadows. Selena looks up, embarrassed.

BIANCA

Sure glad you didn't let her
make a monkey of you.

SELENA

Shut up, and get me a hacksaw.

EXT. TROPICAL BEACH. DAY.

Supergirl lands Ethan in his battered dodgem car on
a beautiful, deserted tropical beach.

Palm trees wave over a white sand beach. The blue calm
of a lagoon mirrors huge white clouds that hang motionless
on the horizon like colossal snowy mountains.

Gaily coloured parrots screech in the branches of blooming
hibiscus and jacaranda.

Ethan gets out of his carnival ride and gazes around
with awe at the beautiful scene.

SUPERGIRL

I thought I'd show you one of
my favourite places.

ETHAN

It's paradise. We could be very
happy here.

SUPERGIRL

Hold it, I have to go back. I
brought you here so you'd be
safe. From her.

ETHAN

You can't just dump me here.
That's not fair.

He looks at her beseechingly. She relents a little.

SUPERGIRL

All right, I'll stay, but I
have to call Mrs. Ha---someone
who might be worried. I'll just
be a minute.

She smiles and walks into the water, leaving him
astonished on the beach.

UNDERWATER SHOTS. SUBMARINE CABLE SEQUENCE.

Supergirl swims through the water like a superspeed torpedo, or a Polaris missile.

Deeper and deeper she goes, down past the region of sunlight and into the murky depths of the Atlantic trench.

CUT TO:

EXT. TROPICAL BEACH. DAY.

Ethan wanders moodily along the beach, picking up seashells, listening to them, and tossing them away.

He stops and clutches his head as if he had a sudden violent headache. He moans, staggers a few feet, and collapses twitching on the sand.

CUT TO:

UNDERWATER SHOTS. SUBMARINE CABLE SEQUENCE.

Supergirl stops on the sea floor and picks up the Atlantic cable lying there covered with seaweed, and the shells of sea-worms and sponges.

She places her hands around the cable and touches her forehead to it.

INT. HALLS' LIVING ROOM. NIGHT.

The telephone rings. Mrs. Hall picks it up. You can see she is worried and trying to remain calm.

MRS. HALL

Hello?

LINDA'S VOICE

Mrs. Hall? This is Linda.

MRS. HALL

Where on earth have you been?
We almost called the police.

LINDA'S VOICE

Gee, I'm sorry. I ran into cousin
Clark on my walk. He came down to
take me to the...uh...the seaside.
We'll be back on Monday. But I
forgot to sign out.

MRS. HALL

What hotel are you staying at?

LINDA'S VOICE

It's the hotel...*/\$E-&'(!%@"]

A burst of static drowns out the number.

MRS. HALL

What?

LINDA'S VOICE

This is a terrible connection.
I'll call you when we get to
the hotel.

MRS. HALL

All right, dear. I'll sign
you out at the dorm to your
cousin.

LINDA'S VOICE

Thanks, Mrs. Hall. Bye.

Mrs. Hall puts down the phone and turns to her husband.

MRS. HALL

It's all right, she's with
that nice Mr. Kent.

EXT SELENA'S MANSION. NIGHT.

Rolls Royces, limos, and Maseratis parked in the
driveway. It looks like a meeting of the ostentatious
car club.

A helicopter lands on the front lawn.

The ELDERLY MAN from her garden party gets out and
walks across the lawn toward the house with the aid
of a cane. Behind him the helicopter takes off again.

Selena opens her front door and confronts him angrily.

SELENA

You're late.

ELDERLY MAN

The President was giving a speech.
I couldn't just walk out.

SELENA

You're more afraid of the President
than me???

ELDERLY MAN

No, of course not.

INT. SELENA'S LIVING ROOM. CANDLELIT. NIGHT

Waiting for her are an extraordinary group of people, all of whom we met or glimpsed briefly at the garden party. Bianca is chatting with ERICA the red-haired woman with the excitable personality. A proud, barefoot AMERICAN INDIAN WOMAN in fringed doeskin is talking to a muscular, young BLACK MAN in a cashmere suit with lots of gold and diamond jewelry. NIGEL is sulking in the bar, his face covered with tannisroot ointment. Selena enters with the Elderly Man in the banker pinstripe. They all form a circle in the center of the room.

SELENA

Let us begin. I invoke the rule of seven.

OTHERS IN UNISON

The Circle is complete.

NIGEL

You better have a pretty good explanation for this, Selena.

SELENA

We are in great danger. A being has come to Earth with powers far beyond those of any one member of this Circle.

INDIAN WOMAN

But Superman has gone away. Some say forever.

SELENA

It is not Superman I speak of, but his cousin, Kara. She knows we exist.

ELDERLY MAN

Then she must be destroyed.

NIGEL

How did she find out about us?

ELDERLY MAN

That is unimportant. Now that she knows, she will become curious and learn more. When she learns we plan to restore the ancient religion of this planet and avenge the centuries of persecution---then she will try to stop us.

BIANCA

We must destroy her first.

ERICA

But how can we destroy her?

SELENA

By the Rite of Ultimate Power.
One person must volunteer to
take on the combined power of
us all.

Nigel stands up and points an accusing finger at
Selena.

NIGEL

You! You want to take our
power for yourself! Not just
to protect the Circle.

Selena reacts calmly, speaking in low, modulated
tones, as if to an overstimulated child.

SELENA

Nigel, you know the one who takes
on Ultimate Power must sacrifice
the last sparks of her own spirit.

Selena takes hold of a golden chain hanging around
her neck and draws out a little glass vial attached
to it.

Inside the glass vial a tiny spark glows brightly.

SELENA

(continuing)

Which of you is willing to
make that sacrifice? Are you?

Selena looks around the circle at each one in turn.
They all shake their heads reluctantly, until she
reaches Nigel.

NIGEL

This is a plot. You revealed
our existence so you could
have the Power!

SELENA

Have your spies been making up
stories again?

NIGEL

The cards tell me everything.

NIGEL takes out a pack of tarot cards and flings them on the floor in front of Selena.

NIGEL

The cards do not lie!

SELENA

Perhaps you would like to eliminate this Supergirl yourself, Nigel?

Nigel shakes his head, backing away from the threat.

ELDERLY MAN

Let us vote.

They all draw their sacred white-handled knives out of concealment in their clothing. Nigel defiantly places his on the floor with its blade pointing inward. Then one by one, the others put down their knives with the blades pointing outward. They all look at Nigel. His shoulders sag with dejection.

SELENA

I invoke the rule of seven.
Do you agree?

Nigel speaks with the voice of someone pronouncing his own death sentence.

NIGEL

I agree.

His knife turns by itself on the floor until its blade points outward.

Everyone joins hands in the circle. A fire springs to life on the hearth. Someone starts to chant in a strange ancient tongue.

Slowly the heavy, opulent living room begins to change: cobwebs grow down from the ceiling, the carpet becomes the floor of an ancient stone temple with dark brown stains splattered across its massive granite paving blocks, the walls start to melt away.

Outside the windows the dark night is replaced by hot, brutal sunlight pounding down on the endless desert stretching away to the horizon.

The house completely dissolves and is replaced by monumental stone ruins, the smoky fire crackles and sends its dark plumes boiling skyward. The only thing remaining of Selena's house is the ornate mirror that used to hang on the wall.

Strange animal cries are carried on the keening desert wind, nearly drowning out the sound of the chant. And somewhere deep underground the beating of a giant heart reverberates.

Selena stands up and walks out of the center of the circle toward the fire.

She pulls the glass vial off the golden chain around her neck and drops it into the fire. IN THE MIRROR SELENA'S REFLECTED IMAGE BECOMES TRANSPARENT. Yet she is still present to the naked eye.

CUT TO:

EXT. TROPICAL PARADISE.

Ethan is lying on the sand, looking up at the sky. A look of bleak despair is on his face.

Supergirl walks out of the water toward him. Miraculously her hair and costume are dry.

SUPERGIRL

Ethan, are you all right?

ETHAN

You're not wet.

SUPERGIRL

Water doesn't adhere to Kryptonian molecules.

ETHAN

Yeah, I figured it was something like that.

He sits up and winces like someone with a bad hangover.

SUPERGIRL

You better get in the shade.
You don't want sunstroke.

She puts her hand on his forehead with concern. Ethan pulls away from her touch, irritably.

ETHAN

I can take care of myself.
I'm not sick.

SUPERGIRL

Ethan, what's the matter with
you?

ETHAN

She said it would wear off. It
did. I don't love you any more.

Supergirl is staggered by the news. She was just
beginning to get used to having Ethan in love with her.

SUPERGIRL

Just like that?

ETHAN

Like turning off a light.

He struggles to his feet and stands there unsteadily.

ETHAN

I must be a real joke right
now. Climbing up on that bridge.
On TV and everything. I'll have
to grow a beard and move to Los
Angeles.

He lurches off into the undergrowth, toward the interior
of the island.

She plunges into the vegetation keeping pace with him.

SUPERGIRL

Where are you going?

ETHAN

Away. From you.

SUPERGIRL

But...you need me.

ETHAN

I can take care of myself---I
don't need some pushy broad
hanging around all the time.

SUPERGIRL

Hanging around? I was minding
my own business when you stepped
in front of a truck.

ETHAN

It wasn't my fault. She
drugged me.

SUPERGIRL

Then it's her fault.

ETHAN

Yeah but if you hadn't made
her jealous....

SUPERGIRL

You made her jealous.

He stops and stares at her for a moment.

ETHAN

She wouldn't have been jealous
if you weren't so goddam beautiful.

He stalks off into the forest leaving Supergirl hurt
and bewildered.

CUT TO:

INT. SELENA'S LIVING ROOM/PAGAN TEMPLE.

A barbaric ritual. Selena's companions sway and gyrate
to the sound of gongs and drums. The floor is covered
with a red mist.

In the middle of a column of fire a figure like Selena
seems to float.

The ritual reaches its climax and everything pauses for
a moment of stillness.

Selena steps forth from the column of fire. She is
clothed in a shimmering garment---white with flashing
highlights of rainbow iridescence. The six other
members of her group fall to their knees in awe.
Selena's flesh seems to glow with an inner radiance.
And there is a new air of cruelty and evil that plays
over her exquisitely beautiful face. She laughs, and
the pagan temple around her changes back to the living
room of her house in Midvale. In her shining gossamer
gown and her new aura of majesty, she seems too large,
too powerful to be contained in the familiar surroundings
of her house.

SELENA
At last. Ultimate Power.

She turns on the kneeling six. They cringe from her.

NIGEL
I warned you everbody.
I tried.

SELENA
Yes, Nigel you were right.
Power corrupts.

She raises her hands and the kneeling six cry out in fear.

CUT TO

EXT. TROPICAL PARADISE IN THE FOREST.

Ethan is kneeling on the ground, bashing at a coconut with a rock. He's getting nowhere. Sweat pours down his body in rivulets. He finally hits his thumb with the rock, drops the coconut, and doubles over with pain and frustration.

Supergirl watches him from behind a bush.

She picks up a coconut from the ground, and tosses it straight up in the air. It disappears from sight.

On the other side of the bush it falls straight down as if from a tree, lands on a rock, splitting open with a loud CRACK.

Ethan looks up, sees the coconut lying beside him oozing milk. He forgets his pain and snatches up the coconut. drinking the white juice from the cracks.

EXT. ANOTHER PART OF THE TROPICAL FOREST.

Supergirl appears with a bunch of jumbo-size papayas in her arms. She ties them with a vine tendril to the branch of a jungle tree. Then she bends the trunk of the tree back a bit to raise the fruit just out of reach. She moves out of sight into the undergrowth as Ethan appears through the jungle, his thumb bandaged with a leaf.

He sees the fruit overhead and his face lights up. He picks up a stick from the ground and starts bashing at the fruit like a Mexican kid at a pinata.

CUT TO:

EXT. BESIDE A STREAM - TROPICAL PARADISE.

Ethan is rubbing two sticks together, trying to make a fire. No good. He is reaching the point of exhaustion. From concealment, Supergirl looks at the sticks with her heat vision. The sticks suddenly start to smoulder. Ethan piles on dry moss, and it flares up.

CUT TO:

EXT. BESIDE THE STREAM. LATER.

Ethan is stretched out on a bed of fern fronds lolling comfortably. He is finishing up a roasted papaya. Several fruit rinds surround him on the ground. On the small fire two more papayas are roasting on a spit.

Supergirl walks out of the forest and stands beside him. Ethan greets her cheerfully.

ETHAN

Hey, how ya doin'?
You want some baked pawpaws?

SUPERGIRL

No thank you.

ETHAN

You know, this place is okay.
A man could live for months
here with practically no sweat.
If he knows the edible plants.

SUPERGIRL

You're very resourceful!

He pats the fern bed beside him in an inviting gesture.

ETHAN

Sit down, babe.

She sinks to her knees beside him.

ETHAN

I been thinking. I was a little
rude before. I didn't really
mean anything by it.

SUPERGIRL

We have been through a lot.

ETHAN

Right. We have. Together.

SUPERGIRL

My cousin told me it would be hard sometimes to understand people. Maybe this is one of those times.

ETHAN

Look---when this all blows over, maybe we could go on seeing each other. And something might develop. What do you think?

SUPERGIRL

Are you asking me for a "date"?

ETHAN

You could look at it like that. I mean I find you very attractive. We might have a few laughs together.

SUPERGIRL

But what about Selena?

ETHAN

She'll forget about us eventually.

CUT TO:

INT. SELENA'S LIVING ROOM

In the polished surface of her mirror Selena makes a scene appear: Ethan and Supergirl on the tropical island.

SUPERGIRL

(image)

There's something very dangerous about her. I won't rest until I've tracked her down and put a stop to all this magic business.

Ethan makes a decision.

ETHAN

(image)

She lives on Orchard Avenue, in a big old fashioned house.

CUT TO:

EXT. TROPICAL PARADISE

SUPERGIRL

As soon as we get back, I'll go settle things with Selena. But first, just answer one question: How do you feel about me?

ETHAN

I don't know. I know I wish I hadn't said all those things before.

SUPERGIRL

You mean like calling me your angel and stuff? Or calling me a pushy broad?

ETHAN

Well...both.

He blushes and turns his face away.

SUPERGIRL

But that was then. How do you feel now?

He looks back, full of doubt and shyness.

ETHAN

I don't know what I feel.

SUPERGIRL

There's one sure way to find how you feel about someone.

ETHAN

You mean...like on the ferris wheel?

She nods.

SUPERGIRL

Just an experiment.

ETHAN

Right. An experiment---to see how we feel.

SUPERGIRL

Now that you're free.

She closes her eyes and parts her lips. Slowly their lips come together and touch. Then a sudden rush of sheer desire flows through them and the simple experimental kiss becomes an ecstatic prelude to the heights of lovemaking.

But before either one of them can go one step further, ETHAN DISAPPEARS INTO THIN AIR WITH A FLASH OF BLINDING WHITE LIGHT.

A cloud darkens the sun, and the trees are lashed into a frenzy by gale-force winds.

Selena's laughter can be heard from somewhere far away.

SUPERGIRL

Ethan!

EXT. TROPICAL ISLAND - SUNSET - SKY ABOVE ISLAND.

Supergirl flies into the air, circling the island very fast at high speed, searching for Ethan and Selena.

Supergirl hovers like an eagle for a moment, then speeds straight upwards.

EXT. ABOVE THE OCEAN. DAY.

Supergirl flies back to North America, faster than she has ever flown before.

EXT. ABOVE MIDVALE. DAY.

Supergirl zeros in on Selena's house like an exocet.

EXT. SELENA'S FRONT LAWN.

Supergirl lands and walks cautiously up to the front door, ready for anything but what she finds: the front door is ajar. She pushes it open with a creak of its massive hinges. She walks slowly inside.

INT. SELENA'S MANSION. FRONT HALL/LIVING ROOM.

Supergirl looks around. The house seems deserted and drastically neglected. Cobwebs hang over everything. The dust has the thickness of a hundred years. Moths have eaten away all the splendid tapestries. Rats cavort along the baseboards. Bats sleep in the chandeliers. Supergirl hears a noise in the elaborate mirrored bar off the living room.

NIGEL

Supergirl! Stay away from her!
She's too strong for you now!

Supergirl gets a look of determination on her face. She flies out through the french doors and heads straight upwards.

EXT. SPACE. EARTH IN B.G.

Supergirl flies away from Earth. The CAMERA PANS with her as she zooms into the abyss of the cosmos.

EXT. PLANET OF THE HEALERS - SYSTEM OF RIGEL - DAY.

Supergirl approaches a planet circling a blue-white sun.

DISSOLVE TO:

EXT. PLANET OF THE HEALERS.

Supergirl flies across the desolate, alien surface of the planet of the healers.

She lands on a rocky plain, walks between two towering monoliths, and descends into a crevice in the ground.

INT. PLANET OF THE HEALERS. HOMEOPATHIC CAVERN.

Supergirl walks through a dimly lit cavern toward a shaft of silvery light at the far end.

A familiar figure in red and blue reclines on a crystalline couch in the focus of the light.

Supergirl runs toward him.

SUPERGIRL

Superman!

As she runs toward him he sits up and turns to face her, so that he is backlit and can only be seen as a silhouette against the silvery light.

THE CAMERA TRACKS BEHIND HER as she runs toward him. Suddenly the CAMERA JUMP CUTS FORWARD TO REVEAL HIM AS HE IS:

In the bar she finds Bianca crouching in a corner, gibbering mindlessly. Bianca too has changed: she is dressed in rags, and her wild staring eyes are rimmed with dark circles. When she sees Supergirl she cries out with fright.

SUPERGIRL

Hey take it easy. I won't hurt you.

BIANCA

I thought it was her, coming back. Spared me. But I thought... maybe changed her mind. Nigel warned us. Wouldn't listen to him.

SUPERGIRL

What are you talking about? Where's Selena?

BIANCA

No. Don't want to know. She's bad. Don't go near her. Hurt you.

SUPERGIRL

I have to find her. Tell me.

Supergirl looks into Bianca's eyes with her calm, heroic gaze, and Bianca comes somewhat to her senses.

BIANCA

On Taliesen Mountain. But nothing can stop her. She has Ultimate Power. She'll do to you what she did to them.

SUPERGIRL

Who's them?

BIANCA

The Circle. We gave her the Power. And she turned on us.

Bianca points to a shelf above her head. Supergirl looks up and sees among the alchemical apparatus FIVE LARGE GLASS FLASKS. Inside them Nigel and the four other members of the Circle are imprisoned, shrunken but alive. As Supergirl looks at them, the five witches begin to beat their fists on the glass walls of their prisons.

Superman is old. His hair is grey, his face is seamed and wrinkled. His massive leonine head has grown in dignity with age. His voice is weaker when he speaks, but his words have great majesty and the wisdom of having endured much suffering.

She is shocked by his condition.

SUPERMAN

Kara. It's good to see you again.

SUPERGIRL

Superman?

SUPERMAN

Yes, I'm afraid it really is me.

SUPERGIRL

What is wrong with you?

SUPERMAN

The battle outside your dorm.
It cost me much more than I thought.

SUPERGIRL

But---you'll be all right,
won't you?

Superman pauses, unable to tell a lie to his only living blood-kin, but unwilling to involve her in greater jeopardy.

SUPERGIRL

(continuing)

You were defending me---I have a right to know. Tell me the truth.

Slowly, with great reluctance, he admits the secret.

SUPERMAN

Whoever sent that...thing...against you is growing stronger---I can feel it. And I grow weaker every day.

SUPERGIRL

I know who did this to you.
I came here to ask you how
to fight her.

He looks at his cousin, and sees the same heroic determination he would have in her place. He sees cautious warnings would be in vain. She has all the courage and determination of their family.

SUPERMAN

If you must fight her, don't make the mistake I did. Her magic feeds on negative emotions. I attacked with violence, and she was able to turn my anger and hatred back against me.

SUPERGIRL

Then what can I do?

SUPERMAN

Use her own evil powers against her. There must be a way.

SUPERGIRL

If there is, I'll find it.

Superman lies back on the crystal couch, exhausted by the effort of speaking with her. She kneels down and puts her head on his chest.

SUPERGIRL

Superman, don't die.

He reaches out an aged hand and strokes her long golden hair.

SUPERMAN

I hope we meet again. But if we don't---goodbye. I wish we'd had more time to know each other. And now, I'm tired. I must rest.

She rises, her eyes brimming with tears, and clasps his hand for a moment. Then she turns and walks rapidly out of the cavern.

He closes his eyes and rests, bathed in the shaft of healing light.

CUT TO:

Superman is old. His hair is grey, his face is seamed and wrinkled. His massive leonine head has grown in dignity with age. His voice is weaker when he speaks, but his words have great majesty and the wisdom of having endured much suffering.

She is shocked by his condition.

SUPERMAN

Kara. It's good to see you again.

SUPERGIRL

Superman?

SUPERMAN

Yes, I'm afraid it really is me.

SUPERGIRL

What is wrong with you?

SUPERMAN

The battle outside your dorm.
It cost me much more than I thought.

SUPERGIRL

But---you'll be all right, won't you?

Superman pauses, unable to tell a lie to his only living blood-kin, but unwilling to involve her in greater jeopardy.

SUPERGIRL

(continuing)

You were defending me---I have a right to know. Tell me the truth.

Slowly, with great reluctance, he admits the secret.

SUPERMAN

Whoever sent that...thing...against you is growing stronger---I can feel it. And I grow weaker every day.

SUPERGIRL

I know who did this to you.
I came here to ask you how
to fight her.

He looks at his cousin, and sees the same heroic determination he would have in her place. He sees cautious warnings would be in vain. She has all the courage and determination of their family.

SUPERMAN

If you must fight her, don't make the mistake I did. Her magic feeds on negative emotions. I attacked with violence, and she was able to turn my anger and hatred back against me.

SUPERGIRL

Then what can I do?

SUPERMAN

Use her own evil powers against her. There must be a way.

SUPERGIRL

If there is, I'll find it.

Superman lies back on the crystal couch, exhausted by the effort of speaking with her. She kneels down and puts her head on his chest.

SUPERGIRL

Superman, don't die.

He reaches out an aged hand and strokes her long golden hair.

SUPERMAN

I hope we meet again. But if we don't---goodbye. I wish we'd had more time to know each other. And now, I'm tired. I must rest.

She rises, her eyes brimming with tears, and clasps his hand for a moment. Then she turns and walks rapidly out of the cavern.

He closes his eyes and rests, bathed in the shaft of healing light.

CUT TO:

EXT. SPACE. PLANET OF THE HEALERS IN B.G.

Supergirl flies away, heading back home.

EXT. UNITED NATIONS, NEW YORK. DAY.

Establishing shot.

INT. GENERAL ASSEMBLY.

A RANTING DELEGATE is going on in Esperanto, denouncing the latest outrage against his country, the peace loving folk of Ruritania.

A few bored DELEGATES of various nationalities are sprawled in their seats listening to simultaneous translation over earphones. The dignified PRESIDENT of the general assembly is sitting on the dais behind the ranting delegate. With a FLASH OF LIGHT and a choking cloud of sulphur fumes, Selena appears beside the podium. She is in her shimmering white robe.

The dozing delegates wake up with amazement. The ranting delegate stares at her with his mouth open as she slides him away from the microphone.

INT. TRANSLATORS BOOTH. GENERAL ASSEMBLY.

Inside the translators booth, the entire panorama of the enormous hall is visible through the glass window. The eight TRANSLATORS stop translating and stare at the scene below.

BACK TO GENERAL ASSEMBLY.

Selena is about to speak in the microphone, when two SECURITY GUARDS attempt to step onto the podium. Selena reaches out toward them. A field of force from her hands stops them in their tracks, knocking them backwards off the steps to land on their butts. The delegates gasp at this act of magical violence.

SELENA

Nations of the world! I bring
you tidings of a new age!

The President of the General Assembly starts to shout at her and bang on the podium with his gavel. Selena looks over her shoulder with mild annoyance. Instantly the President's gavel turns into a live eel. The President drops it with horror. Selena continues her speech.

SELENA

I bring you a return to the
ancient true worship of Nature,
our Sovereign Queen and Mother.
And I bring you myself as her
representative here on Earth.

The speaker suddenly recovers his wits and tries to place a hand on Selena's shoulder. He is hurled off the podium into the desks of the front row delegates.

The delegates babble in consternation but keep to their seats.

Selena raises her voice to be heard over the uproar.

SELENA

From this moment forth, all
science, religion and other
unnatural beliefs are forbidden,
And in their place I will teach
the One True Way of our ancient
grandmothers.

The President of the General Assembly has recovered enough from the surprise of the eel to interrupt Selena.

PRESIDENT

You are talking about the end
of Civilisation as we know it.

SELINA

And it's about time too.

PRESIDENT

I do not know who you are, or
what evil force you represent,
but I do know the people of the
World, and I tell you they will
never submit. Civilisation is
not so easily destroyed. It
will take more than a few threats
from you to make humankind turn
back the clock and abandon
thousands of years of progress.

Selena has listened with a mocking smile as he speaks. He finishes to a smattering of applause from some of the delegates.

SELENA

Threats? I don't need threats to destroy civilisation. I have something better.

She snaps her fingers in the air. Immediately a RAIN OF MONEY BEGINS TO FALL ALL OVER THE GENERAL ASSEMBLY. PAPER MONEY AND COINS OF ALL NATIONS.

Selena looks at her work with pleasure. Then she disappears in a FLASH OF LIGHT.

The delegates blink with astonishment. The only trace of her presence is the tang of sulphur in the air--- and the money.

One delegate forgets his dignity and starts scooping up money from his desk and stuffing it into his pockets.

Suddenly all the delegates are doing the same thing.

The only exception is the delegate from the United Kingdom who thinks it might be beneath his dignity, and looks about with mild disapproval.

CUT TO:

UNDERNEATH THE DELEGATES' DESKS

The American Delegate is crawling on his hands and knees, grabbing handfuls of notes from the floor. He runs into an Asian Delegate who is reaching for the same pile of \$100 bills as he is. The American Delegate pulls a revolver from his pocket and points it at the Asian Delegate, who bows his head politely, says he's sorry, and turns in the opposite direction.

The American Delegate stuffs more money inside his shirt front.

The Russian Delegate approaches also on his hands and knees, scooping up money.

The American Delegate offers him a handful of notes.

AMERICAN DELEGATE

Here Dimitri, want these thousand rouble notes?

RUSSIAN
Roubles? Bah! You got any
Swiss Francs?

BACK TO LONG SHOT OF GENERAL ASSEMBLY

The Delegates continue to scramble for the money which
is still raining down.

The U.K. delegate leans over and speaks to his young Aide.

U.K. DELEGATE
I say, Cyril, while you're down
there, be a good chap and pick
up a few of those for me will you?

Cyril hands him a roll of bills.

CYRIL
Here, Sir Frederick. Stuff it.

The U.K. Delegate raises his eyebrows, aghast. Perhaps
civilisation really is going down the tubes.

CUT TO:

INT. SELENA'S NEW HOUSE. (A MOUNTAIN TOP PALACE)

Ethan is in a dark, shadowy place, bound to a stake
with stout cords. Sticks of wood are piled all around
his feet. Selena stands beside him in her shining
gown of power. She looks even more gorgeous and cruel
than before. She offers him a glass of water to drink,
but he turns his head away violently.

ETHAN
I'm wise to your tricks, lady.

SELENA
I could force you.

ETHAN
If that worked, you would've
done it already. No, you want
me to drink it of my own free
will. Well let me tell you,
sweetheart, it'll be a cold day
in hell before I fall for that
one again.

SELENA
Go on, talk big! I'll soon
have you purring like a kitten.

She puts the glass of water in a basket at the end of an iron chain hanging down from above. There is a straw in the glass at such an angle that Ethan can just reach it with his lips if he stretches as far as possible.

SELENA

You've been without water for a whole day. Let's see how thirsty you get in a week.

ETHAN

You vicious---

SELENA

Careful, don't make me angry. I start fires when I'm angry.

She glances meaningfully at the faggots piled around his feet and walks away.

THE CAMERA FOLLOWS HER revealing that she has been talking to Ethan inside the mammoth fireplace of her living room. Her new house is enormous. Where before she lived in a mansion, now she dwells in a palace.

The fireplace is seven feet high. The living room floor is wide as a football field, and the french windows into the garden now tower like the windows in the North transept of Chartres Cathedral. Selena disappears out the imposing portals which lead to the wet bar and butler's pantry---each now the size of a basketball court.

Back in the fireplace, Ethan cranes his neck to make sure she has gone, then reaches out toward the glass hanging nearby. He pokes the straw with his forehead. The glass swings slightly. The glass swings close enough for him to bump it with his forehead and set up a rhythm. He gauges the swing of the glass and, at the precise moment, grabs for it with his mouth. He catches hold of the rim of the glass with his teeth and holds it there for a moment as he summons his courage to do what must be done. He bites hard on the rim of the glass with his teeth.

The glass shatters and falls to the floor with a crash, leaving Ethan with a small fragment of the rim in his mouth and a trickle of blood down his chin. He leans his head over until it is directly above his left hand tied to the stake two and a half feet below his shoulders. A droplet of blood falls into his hand. He drops the glass fragment down to his hand and catches it. He grins, and sighs with relief. Then spits to clear his mouth. Slowly he saws at the ropes that hold him with the sliver of glass in his left hand. One by one the strands part.

Ethan strains against his bonds and the weakened rope snaps. He quickly disentangles himself from the coils and steps out of the fireplace. He looks around the mammoth room. The coast is clear. He spits a few bits of glass out of his mouth, and dashes out of the doors to the garden.

EXT. SELENA'S HOUSE. GARDEN. CONSERVATORY.

Ethan sees a green plastic garden hose which the gardener has left running in a trickle to irrigate the hydrangeas. Ethan remembers that he is very thirsty. He picks up the hose, rinses out his mouth hurriedly, and then takes long, desperate gulps of the water.

Behind him he hears Selena's laughter.

He drops the hose as if stung by an electric eel and turns to see her emerge from behind a large strangler fig.

INSERT ETHAN'S P.O.V.

The same effect as when he drank the love potion the first time. The plants of the conservatory swirl and distort in garish nightmare colors. At the center of his vision is an area of crystal clarity surrounding Selena.

She approaches him seductively, fully confident of her power. As she comes nearer, the clear area expands and drives out the visual chaos.

Selena speaks, and her voice is a close-miked throaty purr.

SELENA
I told you I'd win.

BACK TO SCENE

Ethan is held by the spell of her magic. And yet there is part of him that still resists. You can see him try to turn his head away from the vision of ideal beauty before him, and then give in as she comes closer and touches him with her hand. A zap of energy passes between them at her touch.

SELENA

Kiss me.

He embraces her roughly and crushes her lips with a kiss. He is filled with a tigerish lust that thrills her deeply. She rakes her long red fingernails across his back and moans with pleasure.

EXT. ABOVE THE MOUNTAINS. DAY.

Supergirl flies over the Rockies toward Selena's house.

DISSOLVE TO:

EXT. TALIESEN MOUNTAIN. SELENA'S NEW HOUSE. DAY.

Supergirl flies over Selena's new house. For the first time we can see the enormosity of it: a grotesque, towering monstrosity, that seems to brood threateningly over the landscape.

EXT. GARDEN BEHIND SELENA'S NEW HOUSE. DAY.

Supergirl lands and walks toward the towering french doors to the living room. But something distracts her. She turns and enters the gigantic conservatory to her right.

INT. CONSERVATORY.

Supergirl looks around and sees in the middle of the conservatory a reflecting pool surrounded by exotic plants.

She walks closer and looks down into the reflecting pool.

In the bottom of the shallow pool she sees Ethan securely bound. His eyes stare wildly. Dead or drowning.

SUPERGIRL

Ethan!

She leaps into the shallow pool, and sinks over her head.

A polygonal section of the surface of the reflecting pool detaches itself from the water and rises up perpendicularly. It is a door to the Phantom Zone. Supergirl is trapped behind an impenetrable forcefield, looking out in despair. Ethan is not there with her. His image has disappeared.

The real flesh and blood Ethan appears with Selena from behind the strangler fig.

They look in at Supergirl trapped behind the shimmering polygon that leads to the Phantom Zone. Selena laughs at her, but Ethan stares as if at a long forgotten acquaintance whose name he is trying to recall.

Selena notices Ethan's wandering attention and she puts her arms possessively around him.

SELENA

Enjoy your prison, Supergirl.
It's forever.

Supergirl calls out to Ethan, her hands and face pressed against the transparent wall of her prison, but no sound can escape the impenetrable force-field.

INT. PHANTOM ZONE DOOR.

Supergirl is seen in reverse, beating on the hard crystalline surface of the prison.

SUPERGIRL

Ethan. Don't let her do this!

Beyond the threshold of the zone, Selena in her conservatory kisses Ethan with fierce lust. He returns her emotion, forgetting all about Supergirl.

SUPERGIRL

No. No. It isn't true.

The image of Selena and Ethan begins to recede, getting smaller and smaller, until it vanishes entirely in infinite blackness.

EXT. SPACE.

The flat two-dimensional polygon that is Supergirl's prison whirls away through space. Behind the transparent surface we can see Supergirl's face stained with tears.

EXT. PHANTOM ZONE.

Another kind of reality. Unlike anything we have ever seen.

The crystal prison lands on the ground of the Phantom Zone and shatters. Supergirl picks herself up from among the fragments of her prison and looks around.

The landscape is utterly strange and alien, with a feel of stark, oppressive sterility. As far as the eye can see there is no sign of life.

Supergirl stands up and raises her arms to fly. She hops into the air about eight inches and lands flat-footedly on the sand. With a shock she realises SHE CAN'T FLY.

SUPERGIRL

Why can't I fly?

She hops a few more times, with no more success.

She picks up a small rock from the ground. She tries to crush it in her hand, as Superman did for her when she first came to earth. She can't

Angrily she hurls it from her as far as she can. Instead of disappearing into infinity it drops at her feet a few yards away.

She scoops up some sand from the ground and holds it cupped in her hand. She takes a deep breath and tries to blow it away. She is barely able to disturb a few grains.

She drops the sand and sits down on a rock, forlorn and dejected.

She puts her face in her hands and starts to sob hopelessly.

CUT TO:

EXT. THE PHANTOM ZONE - OASIS

Supergirl walks across the rolling monotony of the phantom zone. We have never seen her like this before: sweating, her hair unkempt, streaks of dirt and grit on her face, exhausted and full of despair.

She stumbles at the crest of a low ridge, and falls down to the bottom of the slope, banging her head on a rock.

She sits there, a big rip in her uniform, rubbing her bruised forehead. It is hard to imagine her any worse off.

She hears a sound, vaguely familiar. She looks around for its source.

She gets up and follows the sound down along the base of the ridge. The sound gets louder as she approaches. It is a sound of celestial, spiritual beauty: the music of the spheres.

Suddenly she comes out into a tiny valley in the phantom zone and sees before her the most beautiful sight she could imagine. The harsh monochromatic sterility of the Phantom Zone gives way to a riot of bright colors. An oasis of giant flowers, breathtakingly beautiful and unlike anything known on Earth.

The flowers are singing like a choir of angels.

In the midst of the flowers is an artesian spring, bubbling with pure crystal clear water.

Supergirl starts to run toward the oasis, falling down, getting up, staggering forward.

She stops at the edge and admires the flowers for a moment, then she pushes through them to the spring.

She kneels at the edge of the spring, and looks down at her reflection in the water. Then she splashes some of it on her face, washing away the dust and grit.

At last she stands up and looks around. She sights a grassy bank that looks terribly inviting after all her hardships. The flowers seem to nod and smile at her welcomingly. Their song shifts to a more restful, soothing mood. Almost a cosmic lullaby.

Supergirl lies down on the grassy bank. She closes her eyes with a sigh.

A FLOWER ATTACKS, sinking its fangs deep in her thigh. She screams, and struggles with the assailant.

More and more flowers attack, driven to a frenzy of bloodlust by her cries and thrashing limbs.

She manages to rip one of the flowers away from her neck---where it leaves a circular pattern of toothmarks, each one oozing a tiny droplet of blood.

Soon she is covered with dozens of flowers firmly fastened to her body so that she can hardly move.

The song of the flowers isn't so spiritual now, but more like the collective snarl of a buzz-saw caucus.

The flowers bending down to attack her have revealed what lay hidden among their foliage before: the bleached skeleton of a previous victim.

With a heroic final effort, she pulls away the flower covering her mouth and calls out one more time, putting every last ounce of strength into it.

SUPERGIRL

Help!

Through the snarling of the flowers a strange new sound is heard, a kind of clicking whirr: whichity-whichity-whichity-whichity.

Supergirl looks up and sees a strange vehicle appear beside the spring: a baroque buggy with spidery legs instead of wheels.

Out of it appears ZALTAR the Michaelangelo of Argo City, with his Matterwand.

ZALTAR

Don't struggle! It just excites them!

He leaps from the buggy and starts to scythe down the carnivorous flowers with his matterwand, cutting through their tough, fleshy stems like a hot knife through butter.

Severed from their roots, the flowers release their grip on the frightened girl.

Zaltar picks her up and carries her away from the carnivorous flowers.

ZALTAR

Easy now, you're going to be all r---Kara? Is it you?

Supergirl recognises him from when she was a little girl in Argo City.

SUPERGIRL

Zaltar. How did you...?
What is this place?

Zaltar puts her down on the rock.

ZALTAR
This is the Phantom Zone.
But how did you get here
from Earth?

SUPERGIRL
I was tricked. By magic.

Zaltar nods, beginning to understand.

ZALTAR
I'm the only one who ever came
here of his own free will. The
others were exiled.

Supergirl sits up, grasping at his sleeve in her
excitement.

SUPERGIRL
There are others? Where?

Zaltar gestures vaguely to the horizon on his right.

ZALTAR
A few hundred parasangs that way.
They're all from Krypton.
Criminals. I avoid them.

The hope in her face disappears.

SUPERGIRL
Not my parents.

Zaltar shakes his head sadly.

ZALTAR
As far as I know, you and I
are the only survivors of
Argo City. Here let me see
those bites. Mnnnn. These
aren't bad.

He busies himself examining her wounds, and applying
a healing salve from a crystal egg-shaped dispenser.
Supergirl gets a look of determination on her face.

SUPERGIRL
They're alive someplace. I know
it. And someday I'll find them;

ZALTAR

Let's hope you're right.
Here, climb aboard my zonebuggy.
I'll take you to my house.

He helps her to her feet and up into the insect-legged car. She looks over her shoulder at the deadly flowers.

The wildness of the flowers' song has abated some, and they are beginning to imitate their old, soothing siren choir sound.

SUPERGIRL

Where did those creatures come from?

ZALTAR

Eh? Those? Made'em myself.

He doesn't notice her shocked reaction, but goes on musing to himself with a touch of sadness in his voice.

ZALTAR

(continuing)

So lovely. The way the light catches them....But all alone out here, no one to talk to them... they've gone quite mad.

The flowers pick up his thoughts and their harmonies go awry. He climbs into the zone buggy. The insect legs adjust to his weight with a squeek of their knees.

ZALTAR

Too much trouble to fix them---
but, somehow...don't have the heart to destroy them. Mnnnn?

He clucks to the zone buggy and its legs carry the two of them swiftly away from the mad flowers: whichity-whichity-whichity-whichity.

EXT. ZALTAR'S HOUSE

The zone buggy stops in front of Zaltar's house, which is not like a house at all. More like a pavilion in the desert. Monochrome all around, but under his roof there are colors, and bright objects moving, and playing lights. It's a "little bit of home" that raises a lump in Supergirl's throat for the lost glories of Argo City.

ZALTAR

Well, here we are. Asleep?

She climbs out of the zone buggy and approaches the house.

SUPERGIRL

"Still within my breast I
bear...a little bit of home..."

ZALTAR

Bare breasts is it now? Dress
any way you like around here.
I don't care. Women's fashion
is a load of nonsense if you
ask me.

CUT TO:

INT. ZALTAR'S HOUSE

Supergirl and Zaltar are reclining on couches. Supergirl is finishing a meal. Her uniform is repaired, and she looks rested and refreshed. Her old self again.

Zaltar sits beside a large living house-plant with udder-like pods on its branches. He finishes off a green liquid in his goblet and reaches over toward the plant, which refills his glass as soon as he is in range.

ZALTAR

Have some more sap?

SUPERGIRL

No thank you. Excuse me for
asking a personal question, but
don't you ever get bored here?

Zaltar looks around with a puzzled expression on his face, as if searching for evidence of boredom lurking forgotten in a nook.

ZALTAR

Bored? Can't say I do. I have
my books, my music, my work. I
can contemplate the glory of the
universe. What more could I want???

He drains the green liquid in his glass and reaches out to the plant for a refill. He is getting mildly sloshed.

SUPERGIRL

But what about other people?

ZALTAR

Other people. What about them?

He has a blank look on his face, as if he's forgotten the topic they were discussing.

SUPERGIRL

Don't you miss them.

ZALTAR

Miss them? I look at them all the time. Every planet in the galaxy. It's quite boring.

SUPERGIRL

You look at them?

ZALTAR

The Phantom Zone overlooks everywhere, if you have the right tools.

He climbs to his feet, and stomps over to a work table. He fumbles around in a pile of odds and ends and miscellaneous junk. He picks up a large hemisphere and adjusts a few controls. Instantly the hemisphere turns into a WINDOW INTO ANOTHER WORLD, showing a desperate shoving match between two elk in Alaska with locked antlers on the edge of a cliff.

ZALTAR

There. See. Boring.
I told you.

He flick a control and the image disappears. He turns to discard the hemisphere.

SUPERGIRL

Wait. Could...could I see
Midvale? On the Earth. Where
I was before.

Zaltar sighs with great martyrdom, and starts to fiddle with his controls.

ZALTAR

You've just been there.
It'll only make you sad.

He opens another WINDOW INTO SPACE, this time showing MIDVALE CITY FROM HIGH IN THE AIR.

He hands her the controls.

ZALTAR

Here. This goes closer. This
moves it around.

She ZOOMS THE IMAGE IN as fast as she can work the
controls, her hands trembling with desperate urgency.

The IMAGE IN THE HEMISPHERE DISSOLVES FROM HIGH ABOVE
A CITY DOWN TO:

EXT. WALL STREET. DAY.

The financial district. Bank clerks are shoveling
money out the windows of several large, imposing banks.

Passersby ignore the bonanza, and trudge dejectedly on.

INT. STOCK EXCHANGE. DAY.

Chaos and pandemonium on the floor. Not the everyday
chaos and pandemonium you always see. Brokers are
trying to strangle one another. Fist fight. Bloody
noses. The crunch of breaking knuckles.

EXT. SUPERMARKET. DAY

People are waiting in line with wheelbarrows full of
money.

The store manager shakes his head and sends them away.

The only people he lets in the store are a man with a
live turkey under his arm, and a little old lady
carrying a Rembrandt in a nice gold frame.

EXT. HIGH ABOVE SELENA'S NEW HOUSE. TALIESEN MOUNTAIN. DAY.

The CAMERA ZOOMS DOWN and DISSOLVES THROUGH THE ROOF TO:

INT. ANTE ROOM IN SELENA'S NEW HOUSE.

A mob of dignitaries and petitioners is waiting anxiously
outside the large imposing doors to Selena's reception
room. Generals in uniform, diplomats wearing their
medals pinned on their formal suits, bankers in pin-
stripes, and the robed ecclesiastics and holy men of
various faiths. A secretary opens the door to the
reception room, and the dignitaries all surge forward.

SECRETARY

No more audiences today.
Go home. All of you.

Through the open door Selena can be glimpsed sitting on her throne-like chair, with Ethan kneeling at her feet, resting his head in her lap like a pet animal.

DISSOLVE TO:

INT. SELENA'S SITTING ROOM.

The secretary closes the doors leaving Ethan and Selena alone. She strokes his head. Outside crowds can be heard chanting her name: "Selena! Selena!"

SELENA

They want me. Doesn't it
make you proud?

ETHAN

Yeah.

Selena gets up and walks over to the door leading out to her balcony.

SELENA.

Coming?

Ethan follows her sullenly.

EXT. BALCONY.

They walk out onto the balcony. The crowds scream her name. She waves smiling. Ethan stands a step behind her with a moody expression on his face.

SELENA

Smile, lunkhead. You're not
a gardener anymore, you're
Prince Ethan now.

Ethan lifts his hand and waves half-heartedly.

EXT. GROUNDS OF SELENA'S NEW HOUSE. BENEATH THE BALCONY.

The crowd is enormous, held back behind police barricades. Guards in the special livery of Selena's service hold back the surging tide of humanity: people praying, chanting, walking on their knees, cripples on crutches, the ailing on stretchers carried by relatives. And in front a disciplined youth group in a distinctive costume perform chants and fanatic cheers. Huge banners display Selena's portrait. Images of her are everywhere.

INT. ZALTAR'S HOUSE. PHANTOM ZONE.

Supergirl reels with shock at the scene.

SUPERGIRL
That horrible woman!

ZALTAR
Told you. Wouldn't listen
to me. Knew it would make
you sad.

He starts to take the controls away from her, but she
resists.

SUPERGIRL
No. I have to see it.

Zaltar shrugs.

DISSOLVE TO:

EXT. HAMBURGER HEAVEN. MIDVALE. DAY.

The roadside complex where Jody's traffic accident
occurred. The Hamburger Place is boarded up. The
area is almost deserted and no cars pass on the street.
All of the huge advertising billboards along the way
are now covered with pictures of Selena. The only
writing is in mystic symbols.

A lone figure walks furtively along the street. It is
JODY LANE, her face disguised with dark glasses. She
goes to the rear of the abandoned Hamburger Place and
knocks four times. The door opens quickly and she ducks
inside.

INT. HAMBURGER HEAVEN.

The restaurant has been converted into a clandestine print
shop. A few serious teenagers are working the press and
turning out seditious handbills. Freshly printed pages
are hung on clothes-lines so the ink can dry. "THE TRUTH
ABOUT SELENA" and "MANKIND FIGHTS BACK" are two headlines.
Jody crosses to Jimmy Olsen, who is tying up bundles of
handbills.

JIMMY
All gone?

JODY

I ran into a roadblock so I
had to dump the pages into
a trash can.

JIMMY

A roadblock? You sure nobody
suspected anything?

JODY

Well one of the guys was looking
at me, but I think he was just
lonely. He was kind of cute.
I almost gave him my address.

JIMMY

Jody! Be serious. We could be
executed for treason.

She kisses him on the nose.

JODY

I was just kidding.

Jimmy gives her another bundle of handbills.

Masked guards in the livery of Selena's service kick
in the door and rush in, weapons drawn. They smash
up the print shop and arrest everybody. Jimmy and
Jody are handcuffed and dragged away.

INT. PRISON.

All the teenagers from the print shop are crowded into
a large, dark cell with dozens of other prisoners. Many
of the prisoners seem to have been beaten up. Jimmy and
Jody huddle together for warmth jammed up against the
bars.

JIMMY

I sure wish Superman was around.
He wouldn't let any of this go on.
Not for one minute.

JODY

I wish they'd tell us what they're
going to do with us.

JIMMY

I heard stories. I don't think
you wanna know.

There is the clank of an iron door, and Ethan enters the prison with several of the guards in Selena's livery. He walks past the cells, glancing now and then with compassion at the poor wretches inside. Jody stands up as he passes.

JODY

Hey! I know you.

ETHAN

Hmmm?

JODY

We were in a car crash together
Remember me? The Phil Rojack
show?

ETHAN

Oh yeah, you were the girl in
the hospital, on the other
stretcher.

JODY

Right! Say, do you swing any
weight around here?

ETHAN

A little.

JODY

Can you get us out of here?
It's all a misunderstanding.
We thought they were selling
hamburgers.

ETHAN

I'll mention it upstairs.

He turns to go, but Jimmy reaches out and grabs his sleeve.

JIMMY

The blonde girl who saved
your life---where is she now?

Ethan pauses. Buried memories rise to the surface of his mind, bringing pain.

ETHAN

She's gone. I'll never see
her again.

CUT TO:

INT. ZALTAR'S HOUSE IN THE ZONE.

Supergirl flicks off the control angrily, decisively. The WINDOW of the Zone closes, and the image of Ethan disappears.

She turns to Zaltar, who is refilling his glass with green liquid.

SUPERGIRL
Zaltar, please help me.

ZALTAR
Of course, my dear. What can I do?

SUPERGIRL
Help me to go home.

Zaltar is extremely puzzled by this.

ZALTAR
Home? But you have no home.
Argo city---

SUPERGIRL
I mean the Earth. That's where my friends are. That's where they need me.

Zaltar looks pained, and takes several deep drinks of green plant sap before he answers.

ZALTAR
There's no way out of the Zone. No one's ever escaped. That's why they send the criminals here.

SUPERGIRL
If there's a way in, there must be a way out.

ZALTAR
No, that's not true---there's no---well....

He suddenly has an idea, vaguely forming at the back of his drink sodden brain. He toys with it, while Supergirl leans forward eagerly, waiting. He changes his mind several times about whether it's possible or not, each time changing his facial expression. Supergirl has the feeling she's watching a debate conducted by squints and grimaces. Finally he refills his glass from the plant and speaks.

ZALTAR
There is a way.

SUPERGIRL
I knew it!

ZALTAR
But it's impossible.

SUPERGIRL
Why?

ZALTAR
Well...one could take the matterwand
and carve out stasis points---steps---
in the quantum vortex. They wouldn't
last, but if one kept going and
didn't stop---

SUPERGIRL
You could walk out.

ZALTAR
No, it wouldn't work, you couldn't,
it's too---if it didn't work you'd
be swept into a singularity---no,
you'd never make it. Forget I
mentioned it.

Supergirl's heart sinks. She rocks back, clutching her
knees, trying not to show her sadness.

ZALTAR
I could do it.

She is suddenly all excitement and hopefulness again.

SUPERGIRL
Then teach me how.

ZALTAR
No, it's no---you can't practise---
you only get one go. A thing like
that. No. Sure you don't want a
sip of this? It's delicious I think.

He takes another sip of his drink.

SUPERGIRL
Tell me how to do it. If you
could do it, I can.

He looks at her shrewdly, appraising her abilities with a suddenly lucid glance.

ZALTAR

Takes a long time, you know, learning the wand. Just beginning to understand it myself. Besides I can't let you take my wand. Only have the one, what would I do? I'd be all alone again. Helpless. It's out of the question.

He has grown very agitated by the thought of losing his matterwand, and perhaps of being alone. He gets up and paces nervously around the pavilion.

SUPERGIRL

(quietly)

Why don't you come with me?

ZALTAR

What? What did you say?

Supergirl follows him eagerly, certain she has found the solution.

SUPERGIRL

Come with me. The two of us together. Back to the Earth.

ZALTAR

(thunderstruck)

Leave the zone? What would I do on Earth?

SUPERGIRL

On Earth you'd have superpowers. Like me. You could sculpt whole mountain ranges. You could draw with rainbows. And you'd be happy there. You could make friends.

ZALTAR

I don't need friends.

SUPERGIRL

Yes you do. You don't realise it, but this place is a tomb. You're like those plants of yours---going mad from loneliness. You need other people, Zaltar. Everyone does.

ZALTAR

Nonsense. I don't need people. I've never had a lonely day....in my life.

Even as he makes the assertion, he is aware that it may not be all that true, He lapses into a reverie, as if his whole life is passing before his eyes. His eyes moisten slightly, as if he finds something lacking in what he can recall. She comes up close to him, and speaks almost in a whisper.

SUPERGIRL

When you saw me today, and saved my life, wasn't there something inside you that felt...glad you weren't alone any more?

She turns and stares directly into her eyes.

ZALTAR

(in a whisper)

You're right. I hate this place.

He breaks down as all the dammed up emotion comes flooding out.

ZALTAR

The stupidest thing I ever did, coming here!!

He smashes his glass on the ground, and kicks over a musical glass sculpture which shatters.

ZALTAR

I'm sick of these wretched singing sculptures! Always yowling at you. Boring.

He knocks over a few more, and shoves down one pole supporting his pavillion, so that part of the roof falls in with a crash.

Supergirl is watching with alarm at the reaction she has caused. But she doesn't want to intervene lest he change his mind again.

Zaltar picks up his matterwand and slings it over his shoulder. He looks at her gruffly.

ZALTAR

Come on, let's go.

He sets out across the wasteland, taking long energetic strides, Supergirl scampers after him. She looks over her shoulder with a kind of regret at the smashed and abandoned pavillion, but Zaltar never turns his gaze from the horizon.

CUT TO:

INT. SELENA'S NEW HOUSE. HALLWAY

Ethan is walking down the hall and sees guards dragging Jody Lane and Jimmy Olsen in chains. Jody calls out to him.

JODY

Hey, I thought you were gonna mention us upstairs.

ETHAN

I did.

JODY

(bitterly)

Well thanks a pile, fella.

Ethan watches them dragged away. He has a puzzled expression on his face.

INT. SELENA'S LIVING ROOM. DAY.

Ethan enters. Selena is staring into her magic mirror. Her face is white with fear.

ETHAN

What's going on?

Selena snaps irritably at him.

SELENA

Guess. Go on.

ETHAN

I don't know. You seem afraid.

SELENA

You're a regular Einstein.

ETHAN

(the truth dawns on him)

Supergirl?

Selena doesn't answer, but looks back at the mirror. Ethan moves to her side and watches with her the IMAGE OF THE PHANTOM ZONE.

INT. PHANTOM ZONE/QUANTUM VORTEX

Zaltar leads the way, firming their path with the matterwand, and then hauling himself and Supergirl forward over an upward sloping, undulating surface.

Behind them luminescent waves of energy can be seen, like the ocean at the base of a steep cliff, constantly sweeping backwards and downwards, away from their goal.

INT. SELENA'S NEW LIVING ROOM

Selena looks up and realises Ethan is behind her, looking intently at the image.

SELENA

Quit staring so hard. You'll strain your eyes.

She puts her hand on his cheek. You can feel the zap of energy tingle through his body. He turns away from the image of Supergirl and looks deep in Selena's eyes.

ETHAN

You're not going to hurt her, are you?

Selena is furious. Her eyes get that dangerous look.

SELENA

You can't put her out of your mind, is that it?

ETHAN

Well....I guess I can't.

SELENA

I'm ready for her. Follow me, I'll show you.

Selena walks out the french doors followed by the dazed Ethan.

EXT. CONSERVATORY

Jody Lane and Jimmy Olsen are imprisoned in metal cages hanging over the reflecting pool in the conservatory. They are blindfolded. The ropes that keep the cages from falling into the pool are GIGANTIC GOLDEN SERPENTS, their tails twined around an overhead beam, and the jaws tightly locked on the tops of the cages.

The water in the reflecting pool has changed colour to an opaque yellow.

Selena shows the arrangements to Ethan.

SELENA

This is my first line of defense. The serpents will open their jaws and sacrifice these innocent victims unless Supergirl agrees to go away forever. If not, I'll kill her, like I killed Superman.

Selena plucks a ripe fruit from a nearby plant and tosses it in the reflecting pool. Ethan flinches at the splash.

INSERT: REFLECTING POOL

The fruit lands on the water and is instantly annihilated by the most powerful acid ever imagined, leaving nothing but froth and acrid fumes.

BACK TO SCENE

Ethan looks at the place where the fruit went into the pool, and the spreading ripples, and at a few smoking droplets that landed outside the pool.

SELENA

Of course, if you'd rather not watch her defeated, you can take a refreshing dip instead.

Selena leaves Ethan contemplating the pool and his face.

INT. THE PHANTOM ZONE/QUANTUM VORTEX

Zaltar is continuing his climb, but the way is getting steeper, and he is tired and short of breath. He pauses for a moment. Supergirl right behind him looks over his shoulder, nervously.

SUPERGIRL

Why are you stopping.

ZALTAR

Stopping? Was I stopping? Silly.
One thing you mustn't do.

He continues forward, and upward, firming their path with the matterwand. The wand creates a warm circle of white light around them in contrast to the monochromatic energy field of the phantom zone. Because of the inherent curvature of the phantom zone vortex, they seem to be scrambling up a sheer vertical wall now. Supergirl is close beside Zaltar helping him along, not merely following as she had before. The throbbing sound of energy waves surging down the vortex is growing louder as they proceed. Zaltar stumbles, and drops the matterwand.

ZALTAR

Oh dear!

The vortex starts to sweep the wand backwards, down to where they have just climbed from.

Supergirl makes a desperate lunge and retrieves the wand as it sweeps past. But now she is being swept backwards.

ZALTAR
The wand. Use it.

Supergirl somehow finds the right grip on the controls and points the wand at the undulating surface beneath her. She stills the moving surface and stops her backward motion.

ZALTAR
Good girl! That's the way!

But now Zaltar is being swept backwards toward her. She points the wand at his feet and halts his downhill slide.

ZALTAR
You can use the wand.

SUPERGIRL
Better than when I was a child.

She hands it back to him and they resume their slow upward progress.

ZALTAR
I remember that. Cute thing you were then. Like your mother.

INT. SELENA'S NEW LIVING ROOM

Selena sits in the centre of her room concentrating on the image of Zaltar and Supergirl in her mirror.

She chants in a low, malevolent voice.

INT. THE PHANTOM ZONE/QUANTUM VORTEX

Flaming spheres of BALL LIGHTNING begin to whizz past Zaltar and Supergirl. Zaltar is startled, and he stops his forward progress.

ZALTAR
What's that? Never saw anything like that.

SUPERGIRL
Don't stop. Keep moving.

ZALTAR
Yes, mustn't stop.

He starts forward again. Selena's voice can be heard, faintly, chanting under the throbbing din of the vortex and the whizzing ball lightning.

ZALTAR
Sounds like a human voice.

SUPERGIRL

(grimly)

It's Selena. I'm getting so I can recognise her work.

Another flaming sphere whizzes toward them. It hits Zaltar on the shoulder and knocks him off the safe path.

He starts to roll backwards down the vortex.

SUPERGIRL

Zaltar. Use the wand!

ZALTAR

Too late. Too late. Save yourself.

He is being swept faster and faster away from her, receding like the image of Ethan when she was trapped in the zone. Zaltar throws the wand to her, and then is swept away, out of sight, downward to his death. He calls out after he disappears.

ZALTAR

(voice over)

Goodbye...

SUPERGIRL

Zaltar!

She begins to be swept backwards, but she uses the wand, and stops her slide.

Gripping the wand fiercely, she starts to forge ahead. All the while she has to dodge the flaming spheres that Selena sends down the vortex.

SUPERGIRL

If it's the last thing I do, Selena, you'll pay for this.

Suddenly Supergirl enters another area of the vortex. She begins to move forward, upward, without clawing her way. She accelerates, moving faster and faster.

The matterwand slips out of her grasp and spins away.

EXT. SUNNY MEADOW. MIDVALE.

Supergirl pops out of a hole in space and lands, rolling and tumbling, on a grassy lawn.

She looks around her, feels the warm sun on her body. She drinks in the blissful quiet, disturbed only by the chirping of birds.

She sits up and feels her old strength returning.

SUPERGIRL

Home.

EXT. ABOVE SELENA'S NEW HOUSE. TALIESEN MOUNTAIN.

Supergirl swoops down from the sky and dives through the roof.

INT. SELENA'S LIVING ROOM

Supergirl smashes through the ceiling and lands next to the french doors. Ethan and Selena are standing against the opposite wall, next to the mirror.

SUPERGIRL

You've had your fun, Selena, the game is over.

ETHAN

She has hostages!
She'll kill them.

SELENA

Your two little friends. Unless you go away and leave me alone.

SUPERGIRL

It's just one more crime you'll have to pay for.

Ethan points to the conservatory and mimes the words 'out there'. Selena blows on a little silver whistle hanging from a chain around her neck.

INSERT: THE SERPENT HOLDING JIMMY OLSEN'S CAGE OPENS ITS MOUTH AND THE CAGE DROPS AWAY.

BACK TO SCENE.

Supergirl blows an enormous blast of superbreath out the french doors.

INT. CONSERVATORY

Jimmy Olsen's cage is blown away from the acid bath and he lands in a bank of ferns.

JIMMY

Hey, what gives?

The blast of superbreath blows Jody's cage safely away from the pool as well. The serpents loose their grip, and Jody lands beside Jimmy in the fern bank.

INT. LIVING ROOM

Selena witnesses the destruction of her hostage scheme. She screams with rage.

All the FURNITURE in the room suddenly launches itself at Supergirl. Huge oak refectory tables, alabaster thrones, marble urns, iron firegrates, shields and armour, bronze statuary, and razor sharp panes of glass from the windows all shatter themselves against her invulnerable body.

Ethan stands in the corner, ducking the stray fragments that come his way.

SUPERGIRL

You're running out of things to throw, Selena.

In reply, Selena opens her mouth and utters a wild keening cry that sends chills down the spine of everyone who hears it.

EXT. MIDVALE SCHOOL CAMPUS. DAY.

Under the tree where Superman buried the unseen monster the ground bulges upward. Horrible groaning sounds come from beneath the earth. Something huge and invisible bursts up from below, leaving a gigantic crater behind. It smashes through the trees in a straight line for Selena's house.

INT. SELENA'S LIVING ROOM

Supergirl seizes Selena in a vice-like grip. There is a sound of something huge approaching with giant footsteps. Supergirl recognises the sound. Her blood runs cold. Selena starts to laugh.

SELENA

You remember what happened to Superman, don't you.

The FRENCH WINDOWS burst inward as something huge enters. Supergirl lets go of Selena in order to be ready for the onslaught.

SELENA

(shouting)

Kill her!

Supergirl is picked up and hurled into the alchemical bar with a crash of bottles. Ethan calls out to Supergirl.

ETHAN

It's her shadow self! Turn it
against her!

Selena shoots A BOLT OF ENERGY at Ethan, knocking him
down.

Supergirl stands up in the ruins of the alchemical bar.
She touches the controls on her costume.

Her costume begins to change, from red and blue to what
Selena was wearing the first time she met her at the
amusement park. Supergirl begins to resemble Selena.

SELENA

Kill her!

Selena points at Supergirl. And the unseen thing walks
across the debris of the furniture, coming toward Supergirl.

Supergirl calls out in an exact imitation of Selena's voice.

SUPERGIRL (as Selena)

No. I am your mistress. Do not harm me.

SELENA

Don't listen to her! She's lying!
Kill her!

Supergirl transforms herself even more identically to the
image of the old Selena, before the rite of Ultimate power.

SUPERGIRL (as early Selena)

I am beautiful. And young. She is too
old and ugly to be me.

SELENA

No, I am Selena. I am the most beautiful
woman in the world! Don't listen to her.

SUPERGIRL (as early Selena)

She is old, and ugly. She cannot be me.

SELENA

You lying bitch!

Supergirl has been talking directly all the while to the
place where the unseen monster is standing. But Selena
breaks her focus on the monster and starts screaming abuse
directly at Supergirl.

SUPERGIRL (as young Selena)

I am your mistress. I command you.

SELENA

I'll kill you myself.

Selena starts across the floor toward Supergirl. She only manages to take two steps, when she is seized and carried up in the air, struggling helplessly, by a giant, invisible hand.

SELENA

Put me down! Put me down!

Selena wrestles and twines in mid-air, turning into a BLINDING WHITE LIGHT.

The white light dims, revealing wraithlike shapes locked in a death struggle. One of the figures is the monster who attacked Superman. The other is an abstract version of the human soul. Slowly the two figures destroy one another, becoming smaller, and sinking down to the floor.

Supergirl and Ethan watch the titanic struggle. Supergirl has changed from her imitation of Selena back to her own self again.

ETHAN

I couldn't help what I did.
She drugged me.

SUPERGIRL

At least you fought against her.
That's more than some did.

ETHAN

Can you forgive me?

SUPERGIRL

I will. But the important thing
is for you to forgive yourself.

The two wraith-like figures in the middle of the room suddenly flare up and destroy each other in a burst of fire.

Selena is lying weak, exhausted on the pile of rubble in the center of the room. She no longer looks like the Queen of Ultimate Power, but just an ordinary woman, worn out from the most exhausting battle in history.

Ethan and Supergirl approach and kneel beside her. Selena looks at them with the frightened eyes of a wild animal run to ground.

SELENA

Don't hurt me. Please.

ETHAN

She's lost all her power.

SUPERGIRL
Why would we hurt you?

SELENA
Because...I was bad. I'm not bad
anymore. Please, take me away from
here.....before people find out.
They'll tear me to pieces.

SUPERGIRL
All right, Selena. I'll save you.

Supergirl picks up Selena in her arms. She turns to Ethan.

SUPERGIRL
If I were you, I'd make myself
scarce as well.

ETHAN
I was just leaving.

SUPERGIRL
On your way, let those two kids out
of their cages by the pool, will you?

ETHAN
Sure thing, Supergirl.

Supergirl flies up through the hole in the roof with
Selena in her arms.

CUT TO:

EXT. HAMBURGER HEAVEN. GAS STATION. STREET. DAY.

All the people of Midvale are enthusiastically chopping up
the billboard portraits of Selena and throwing them into
a bonfire in the middle of the street. Statues, banners,
mystic symbols, old uniforms of her palace guard, every
last remnant of her regime joins the blaze.

CUT TO:

EXT. PLANET OF THE HEALERS

Supergirl lands on the Planet of the Healers, with Selena
in her arms (now protected by a space helmet and respirator).
She walks into the cave.

INT. CAVE. PLANET OF THE HEALERS

Supergirl walks with Selena toward Superman's crystalline
couch at the focus of the brilliant shaft of light. As
they approach, Superman sits up on his couch. The wrinkles

have gone from his face. His hair is dark again. He stands up, breathes deeply, and flexes his muscles as if he has just awakened from a long sleep.

SUPERGIRL
Kal-el, I won.

SUPERMAN
I knew you would.

Supergirl hands Selena to her cousin. He holds her in his arms and looks down with compassion on the poor suffering creature. Supergirl takes off Selena's helmet.

SUPERGIRL
This is the lady who has caused all the trouble.

Superman looks down at Selena. She shrinks from his gaze that seems to penetrate all her secrets.

SUPERMAN
Is that true? Did you try to destroy my cousin?

Selena's eyes shift uncomfortably.

SELENA
I...don't know...I'm so weak...I'm not myself...everything's so confusing... I don't exactly remember what all I did. I think I'm sick or something.

Superman puts her down gently onto the crystalline couch of healing in the bright light.

SUPERMAN
Well you just lie down here and take it easy. A few years on the couch and you'll be good as new.

Superman straightens up and turns to go.

SELENA
A few years!

SUPERGIRL
It'll give you time to try and remember what you did.

SUPERMAN
Before we take you back home for a fair trial.

They turn to go again. Selena calls out desperately.

SELENA

Superman, please. It's not my fault!

He pauses. Perhaps he has judged her too hastily.

SUPERMAN

Oh?

SELENA

You think people should be like you.
It's not fair. Not everybody can be
good. It's too hard for some of us.

SUPERMAN

I know it's hard. But you have to try.
Coming, Kara?

Superman and Supergirl walk out of the cave together, side
by side.

EXT. SPACE. PLANET OF THE HEALERS IN B.G.

SUPERMAN AND SUPERGIRL FLY AWAY TOGETHER, TWO EQUALS IN
THE NEVER ENDING FIGHT FOR TRUTH, JUSTICE, AND THE AMERICAN
WAY.

FADE OUT

THE END