

The outcasts

1x08 | "Legacy (Part Two)"

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Based on characters by MARVEL COMICS

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TheVPN (<http://vpn-tv.proboards.com/index.cgi>)

MAIN CAST

KRISTEN SPARKS.....JESSICA BIEL
MELANIE HÆLSTROM.....MISSY PEREGRYM
CHARLES XAVIER.....PATRICK STEWART
BOBBY DRAKE.....SHAWN ASHMORE
JEAN GREY.....FAMKE JANSSEN
ORORO MUNROE.....HALLE BERRY
KARIN WAGNER.....MICHELLE TRACHTENBERG
MARY-JANE WATSON.....KIRSTEN DUNST
KITTY PRYDE.....EMMA ROBERTS
GWEN STACY.....BRYCE DALLAS HOWARD
FELICIA HARDY.....ELISHA CUTHBERT

GUEST STARS

NORMAN OSBORN.....WILLEM DAFOE
MYSTIQUE.....EVANGELINE LILLY
LANCE ALVERS.....THOMASS DEKKER
WILLIAM MAXIMOFF.....BEN BARNES
PETRA MAXIMOFF.....BREA GRANT
MORTIMER TOYNBEE.....RAY PARK
ERIK LEHNSHERR.....IAN MCKELLEN
EUPHORIA SOLSTICE.....SCARLETT JOHANSSON
JILL STACY.....SHANNEN DOHERTY
HARRY OSBORN.....JAMES FRANCO
HAYLEE OSBORN.....HAYDEN PANETTIERE
PRESIDENT BARACK OBAMA.....ISAIAH MUSTAFA

TEASER**FADE IN:****INT. THE OSBORN MANSION - NORMAN'S OFFICE - NIGHT**

We come in facing a large, dark wooden door. The room is cast in mostly shadows with very limited lighting. We watch as the doorknob twists and the door is pushed open to reveal--

A FEMALE dressed in light, tight jeans, black and white converse shoes, and a light pink off-the-shoulder shirt that hugs her torso loosely. She has blonde, slightly wavy hair that falls a few inches passed her shoulders and she sports silver earrings that dangle down about mid-neck. She is HAYLEE OSBORN.

In her hand, she carries a manila folder. A light smile plays on her lips as she walks towards the camera.

PAN AROUND to show NORMAN sitting at his desk. He looks up at her as she comes into the frame. She hands the folder to him.

HAYLEE

Here you go, daddy.

NORMAN smiles proudly at his daughter. His eyebrows raise, almost as if he's amused.

NORMAN

That quick?

HAYLEE shrugs, as if telling him he shouldn't be surprised.

HAYLEE

She's one of the popular girls at Midtown, it's not that difficult.

(beat)

Any reason why, though?

NORMAN

I think it's better if you not know.

HAYLEE'S eyes narrow playfully, her smile still on her face.

HAYLEE

Tell me later?

NORMAN

We'll see.

HAYLEE turns away from the desk. She doesn't want to overstay her welcome. Without a word, she walks from the frame and seconds later, we hear the door shut.

PAN AROUND to FOCUS ON NORMAN as he opens the folder. Revealing the stack of papers and other things inside, he lets out a laugh that dances on the edge of maniacal.

PUSH IN to NORMAN'S desk as he spreads around the papers and the photos.

FOCUS ON the photos. There are several of MARY-JANE, as well as MELANIE and MAY. On one sheet of paper, we can see that their names are printed as well as addresses and other personal information.

On that ominous sight, we--

BLACKOUT:

END OF TEASER

ACT ONE**FADE IN:****INT. WATSON RESIDENCE - MARY-JANE'S ROOM - NIGHT**

We come in on a sea-foam green colored wall and we are FOCUSING ON a drawing that looks very much like a child drew it. In the corner of the picture it is signed: MJ & MELANIE. It's dated almost twelve years ago.

TRAVELING LEFT across the wall, we see that there are several more of these drawings.

PAN AROUND to the rest of the room and we see an entire wall dedicated to photographs of MELANIE and MARY-JANE together. Some have other friends, and even MAY, in them but the majority are only the two of them.

In the center of the far wall is MARY-JANE'S bed. The bedspread matches the color on her walls and has white polka dots littered all over it. There is a white Mosquito Net hanging over it.

PUSH IN and through the netting we can see MARY-JANE sitting against the headboard of the bed, her legs crossed Indian Style with a book in her hand. She looks like she's trying to concentrate.

We can hear her parents fighting outside her door.

SUSAN (O.S.)

I don't know what else you want from me!

DAVID (O.S.)

I am tired of this house looking like shit!

SUSAN (O.S.)

I go to work six days a week, why don't you try using a broom for once!?

DAVID (O.S.)

Maybe you should get that damn kid of yours to stop being so God damned lazy.

SUSAN (O.S.)

She is your child too! And she is not your damn slave! At least she *does* something with her life.

MARY-JANE closes her book and sets it down on the bed beside her. She forces herself off the bed and stands up. She walks cautiously towards the door.

MARY-JANE POV SHOT: We can see DAVID standing only inches from SUSAN pressing his chest against her as she does the same in retaliation. Their voices are slowly climbing in volume before DAVID throws his beer bottle across the room. It SHATTERS against the wall.

PULL BACK as MARY-JANE shuts the door as slowly as she can so that no one can hear the CLICK. She turns and looks around the room for her sweater, quickly ripping it from her desk chair and throws it over her shoulders.

She moves to her window and digs her fingers underneath the bottom. She lifts it, but it gets stuck half way. She tugs on it a few times, and once it's open all the way she climbs out.

Her feet touch the cold grass below, and she turns to ensure that she is not being followed.

We can hear the faint murmur of heated voices as MARY-JANE sighs to herself and hurries off towards MELANIE'S house.

SMASH CUT TO:

INT. HAELSTROM RESIDENCE - LIVING ROOM - NIGHT

We come in facing the front door of the HAELSTROM RESIDENCE. The room is dark, the only light filtering in is that of the moon shining through the curtain-covered windows. We hear the sound of the screen door opening and soon after we can see the doorknob turn. It opens to reveal MARY-JANE.

The moon cascades streams of soft light into the room. MARY-JANE squints against the darkness. She hesitates on the porch before stepping into the entryway.

We hear an ill-defined SHRIEK somewhere off in the distance and MARY-JANE jerks her head towards the source of the cry. For a moment she lingers, her eyes darting back and forth before she scurries towards the wall to her right and scrambles for the light switch.

As the living room light above illumintes the room, MARY-JANE turns her head and the camera FOLLOWS her gaze to--

The GREEN GOBLIN, whose face is shadowed by the hood of his royal purple cloak, is clutching the shaking and sobbing form of MAY. She struggles against him to break free but his hand cupping her face restricts her and she is able to move only a few inches at a time.

GREEN GOBLIN
(sadistically)
Surprise! Sorry, we didn't have
time to decorate.

MARY-JANE steps forward with her fists clenched but the GREEN GOBLIN wrenches down on MAY'S arm which causes her to sob harder. It stops the redhead dead in her tracks.

GREEN GOBLIN (CONT'D)
Ah, ah, ah! I wouldn't do that if I
were you. You don't want granny
here to have all the fun now, do
you?

MARY-JANE
Get the hell away from her!

GREEN GOBLIN
Can't do that. We play by my rules
little girl.
(beat)
Now sit down like a *good* little
girl and let's have a chat.

MARY-JANE
Like hell I am gonna listen to you.
I said get away from her!

GREEN GOBLIN
We can do this the easy way, or we
can do this the hard way.

CUT TO a CLOSE UP of MAY, her eyes close as streams of tears stain her wrinkled cheeks. She realizes that it is no longer just her life in jeopardy.

EXTREME CLOSE UP on the eyes of the GREEN GOBLIN MASK.

GREEN GOBLIN (CONT'D)
But you won't like the hard way. I
assure you...

On that, we--

CUT TO:

EXT. LIBERTY ISLAND - IN FRONT OF THE STATUE OF LIBERTY - NIGHT

We come in to the side of the CHANNEL NINE NEWS HELICOPTER, the logo clear to us.

DRIFT DOWN, following the spotlight the aircraft shines down to the ground. Standing in the light is GWEN, holding the microphone tightly in her hand.

The camera faces her and in the background we can clearly see the stairs leading up to the STATUE OF LIBERTY'S base platform.

She takes a deep breath, looking at something off screen. We hear a faint, male voice but over the roar of the helicopter blades we can't make out what he's saying. GWEN nods off screen, and then--

GWEN

This is Gwen Stacy, filling in for Jill Stacy. We're live here on Liberty Island in front of the Statue of Liberty where a group of *terrorists* have taken control.

GWEN twists her torso, her hand motioning towards the STATUE OF LIBERTY.

GWEN (CONT'D)

You can see behind us is the Statue of Liberty where Spider-Girl has just gone in with another unidentified group to stop the terrorists, whose broadcast we saw earlier tonight.

CUT TO a crowd of people as FELICIA pushes through them holding a tape recorder in one hand a notebook with a pen jammed in the spiral in the other.

She stops just beside CAMERAMAN #1 and narrows her eyes at the blonde giving the televised report.

GWEN (O.S.) (CONT'D)

Stay tuned on Channel Nine for breaking news updates as we get them.

We see CAMERAMAN #1 do something to the camera before raising his hand.

CAMERAMAN #1
And we're off the air.

JILL, who stands on the other side of CAMERAMAN #1, opposite of FELICIA, smiles and waves at GWEN.

JILL
You did *perfectly*.

As GWEN walks toward them, she gives an almost excited smile until her blue eyes lock on FELICIA who smirks at her. On GWEN looking a little surprised, we--

CUT TO:

INT. HAELOSTROM RESIDENCE - LIVING ROOM - NIGHT

We come back to MARY-JANE slowly walking around the couch and cautiously sits down. Her hands clench the cloth of her pants to keep from doing something stupid.

GREEN GOBLIN
Smart girl. Glad to see one of you can play by the rules.

MARY-JANE looks up at him, puzzled.

GREEN GOBLIN (CONT'D)
I have a favor to ask--

MARY-JANE
I don't do favors for assholes.

GREEN GOBLIN
That may well be the case, but you aren't in any kind of position to deny *this* asshole, wouldn't you agree?

The redhead grits her teeth and clenches her fists tighter around her clothing.

GREEN GOBLIN (CONT'D)
I need to get in touch with an *old friend*.

MARY-JANE narrows her eyes. She knows exactly who he's referring to.

MARY-JANE

If it worked like that you would have had your ass handed to you by now...

GREEN GOBLIN

(angrily)

Then you *make* it work like that you redheaded bitch!

He clenches his fist, leaving MAY'S mouth uncovered. Taking the opportunity, MAY bites down into his neoprene glove. When he lets go of her, she dives for the coffee table and grabs the heaviest book, the Knitter's Bible, from the surface and THROWS it at him. Clutching his injured hand, the GREEN GOBLIN staggers back a few steps before snatching up the coffee table lamp.

GREEN GOBLIN (CONT'D)

Why you rotten old cow!

He pulls the lamp back towards his hip and swings it in an attempt to strike MAY over the head. MARY-JANE springs from the couch, shielding the old woman from the blow. The light bulb shatters as it makes contact with the her temple. The redhead veers backward before falling against the far wall and slides down to the floor. A splash of crimson trickles down the side of her head.

On her teeth gritting tightly in pain, we--

CUT TO:

INT. STATUE OF LIBERTY - MAIN LOBBY - NIGHT

We come in on the giant HOLE that's been torn in the side of the STATUE OF LIBERTY, sending a strong breeze that throws loose pieces of paper swirling in the air.

PAN UP to the night sky for a moment before we--

PULL BACK QUICKLY down the hallway and away from the hole until we pass over the shoulder of a man. With the camera now facing him, we see that he is clad in a grey German military style suit. Leather gloves and boots adorn the remaining visible flesh. On his head is a deep purple-colored helmet that frames his face and behind him, a cloak made of heavy fabric flows wildly in the wind. He is MAGNETO.

His arms are crossed over his chest and there is a shroud of arrogance around him.

PAN AROUND as SPIDER-GIRL throws her arms out in front of her, palms facing each other and fingers spread, the tips point towards the HOLE that we can still see far down the hall. Her head turns to look at MAGNETO.

SPIDER-GIRL

What...what the hell was that,
man?! Was that really necessary?
Why couldn't you just use the door?

We hear a loud, metallic SCREECH before a large, steel door is THROWN on screen and SLAMS against SPIDER-GIRL. The force throws her out of the frame with a loud BANG.

All of the X-MEN turn to look off screen in the direction she was thrown.

MAGNETO

You are right. I should have used
the door first.

SPIDER-GIRL (O.S.)

(strained)

That's not what I meant, but I'll
give you a gold star for
creativity, mister.

CYCLOPS whips her head around, jaw clenched tight as she looks towards MAGNETO.

CYCLOPS

Who the *hell* do you think you are?

MAGNETO

I'm surprised Charles hasn't told
you.

STORM clenches her fists tightly, her blue eyes trained on the new arrival. She narrows them.

STORM

(tone lowers in anger)

Magneto.

MAGNETO turns his head to look at STORM, an eyebrow raising.

MAGNETO

Ah, Miss Munroe.
(arrogant smile)
How good to see you again.

ICEMAN crosses his arms over his chest. NIGHTCRAWLER, who stands beside him, looks a little worried.

ICEMAN

Alright, I gotta ask. What's going on here?

STORM

(gently)

Nothing for you to be concerned about, Iceman.

MAGNETO

Yes, there are much more pressing matters to be dealt with.

From behind MAGNETO, we see REPTILIAN YELLOW EYES glow in the shadows. A moment later, MYSTIQUE steps into view with a frown on her features. QUICKSILVER follows close behind her, a hand on her own hip.

MYSTIQUE

I hope getting a move on is considered to be one of those, Magneto.

(beat)

The media followed the *human* here. Any longer and these imbeciles won't be the only problem on our hands.

MAGNETO

Let them come.

(with a smile)

A perfect opportunity for a bigger audience.

On MYSTIQUE'S smirk, we--

BLACKOUT:

END OF ACT ONE

ACT TWO**FADE IN:****EXT. LIBERTY ISLAND - IN FRONT OF THE STATUE OF LIBERTY - NIGHT**

We come in on an middle-aged Hispanic woman holding a MICROPHONE up to her face. The logo is unreadable, but it's obviously a rival news station to CHANNEL NINE NEWS. On her jacket is a name tag that reads: MARIA GUTIERREZ.

The woman now stands in front of the steps to the base platform of the STATUE OF LIBERTY, holding her arm out towards the historical monument.

MARIA

Here we are, live at the scene on Liberty Island where a group of mutant terrorists have seized control over the Statue of Liberty.

(beat)

Spider-Girl went in not long ago, followed by a suspicious-looking group of people who seemed to be operating in an organized fashion. The latest reports suggest this new group is assisting the terrorists and our "friendly neighbor" just might be in on it as well. As you all know, a few weeks ago the "Masked Menace" was reported to have killed a young man.

(beat)

Stay tuned for more breaking news updates.

MARIA smiles for the camera but as soon as the enhanced lighting around her is cut off, indicating they are off the air--

GWEN (O.S.)

Whoa, whoa! Hey!

PULL FOCUS as GWEN comes into the frame, a look of frustration and disbelief on her young features.

GWEN (CONT'D)

You *can't* be serious.

The woman looks at GWEN as if she's crazy.

MARIA

Excuse me?

GWEN

What you just said. Are you kidding me right now? People lash out enough at mutants without you labeling those people as mutant terrorists. And Spider-Girl gets enough hounding without adding *your* station to the list. She did *not* kill anyone! Why the hell did you say all that?

MARIA

I'm doing my job, blondie. If you wanna get anywhere in news reporting, you have to learn to suck it up.

GWEN stares at her, eyebrows raising dangerously.

GWEN

Suck it up? What you just told the entire state--if not the entire *country*--is going to put innocent people at risk.

(beat)

You didn't have to label them!

MARIA

They are *mutant* terrorists. The public deserves to know.

(beat)

Who cares if a few mutants get hurt in the backlash? Maybe it'll teach'em a lesson. They'll think twice about threatening us next time.

GWEN balls her hands into tight fists as MARIA turns her back and begins to walk off. GWEN starts to follow her, but FELICIA moves up behind her quickly and grabs her shoulder.

FELICIA

It's not worth it, kid. You'll just make *yourself* look bad.

(beat)

If you really want to do something about it, get back on the air and blow that bitch to hell.

On GWEN'S surprise at FELICIA'S help, and FELICIA'S encouraging wink, we--

CUT TO:

INT. STATUE OF LIBERTY - MAIN LOBBY

We come in as SPIDER-GIRL steps back up to the X-MEN and stands beside CYCLOPS. They're all looking at MAGNETO. With a smirk, he floats down the stairs and lands gracefully on the ground, one foot at a time.

He looks at each of them as the BROTHERHOOD joins at his side, MYSTIQUE being the first and the others falling in their places.

MAGNETO

Tell me something. Why do you fight to defend these deplorable beings?

MARVEL GIRL

We fight because it doesn't matter. Human, mutant, we're all just people.

MAGNETO

Humans don't deserve your protection, child.

MAGNETO turns his head to look at CYCLOPS.

MAGNETO (CONT'D)

Kristen, don't you remember how they treated you while your were in the hospital?

(beat, watching her)

They wanted to let you die. They didn't want to be near you simply because you reached the next step in the evolutionary chain. Even your own *parents* abandoned you.

CYCLOPS' jaw clenches tighter. She balls her hands into fists. She doesn't understand how he knows her name, much less her undesirable hospital stay.

CYCLOPS

Not all humans think like those people, *Magneto*, just like all mutants don't think like you.

MAGNETO smirks.

CYCLOPS (CONT'D)

Shadowcat's parents love her just as much as they always have, even knowing she's a mutant.

(beat)

Spider-Girl always stands by our side, *and* she's the one that helped me out of the hospital. *She* is a human.

(beat)

If you judge the entire population by one group, you're just as bad as they are.

MAGNETO

It's been a matter of months and he's already brainwashed you.

(with a sigh)

When will Charles learn?

We watch as a smirk crosses MYSTIQUE'S lips, and she DIVES at CYCLOPS. She's unsuccessful, however, when SPIDER-GIRL tackles her from the side and the two SLAM against the floor. SPIDER-GIRL looks up at CYCLOPS.

SPIDER-GIRL

You're welcome, Cyke.

MYSTIQUE throws her fist across SPIDER-GIRL'S face while she's not paying attention, forcing the superheroine to roll off of her. MYSTIQUE mounts her stomach and pins her down.

MYSTIQUE

(with a smirk)

Got you.

MYSTIQUE pulls SPIDER-GIRL from the floor and kicks her square in the gut, sending her flying through an open door. We don't see her hit the wall, but we hear the loud BANG it makes when her body collides with it. MYSTIQUE follows her into the room.

SHADOWCAT

Spidey!

The X-MEN run towards the door in a group, ready for battle but before they can do anything--

The door SLAMS closed with a loud sound that startles nearly everyone standing in the MAIN LOBBY.

A proud and arrogant look shines on MAGNETO'S face as his eyes dance over each of the BROTHERHOOD mutants.

MAGNETO

I assume you know what's expected
of you?

QUICKSILVER cracks her knuckles on both hands, bouncing left
foot to right foot like a boxer ready to fight.

QUICKSILVER

You bet'cha, Mags.

MAGNETO

(glaring at her)
That's *Magneto* to you.

QUICKSILVER frowns, but she doesn't stay fazed for long. Her
attention quickly sets on the X-MEN.

MAGNETO (CONT'D)

I'll be waiting.

MAGNETO raises himself from the ground and floats backwards
back up the stairs. The BROTHERHOOD crowd around the base of
the staircase and on their grins, we--

CUT TO:

INT. STATUE OF LIBERTY - ELECTRICAL ROOM

We come in over MYSTIQUE'S shoulder on what appears to be
more of a narrow hallway than an actual room. The walls are
made of painted white stones and they're covered in wiring
and electrical boxes. High up near the ceiling are light
bulbs that have metal wire "cages" over them to keep them
from getting broken.

SPIDER-GIRL pushes herself off the floor, bending her knees
so that she doesn't rise to her full height.

MYSTIQUE lets out a short laugh, a cocky grin on her face.

MYSTIQUE

How does it feel?

SPIDER-GIRL

Kinda cramped, a little stuffy.
Uncomfortable.

(beat)

You pick awful places to fight,
Smurfette.

MYSTIQUE strikes as quick as lightning, backhanding SPIDER-
GIRL across the face.

MYSTIQUE

Being framed for murder must be a huge inconvenience, especially for someone with your reputation.

SPIDER-GIRL stands her ground but doesn't fight back.

SPIDER-GIRL

(confused)

How do you know I was framed? As far as the majority of New York is concerned, I did it.

MYSTIQUE

I know you didn't do it.

(smirk)

Because *I* did.

SPIDER-GIRL

You...you framed me? But *why*?

MYSTIQUE

That's not important.

SPIDER-GIRL, angered, reaches forward and grabs MYSTIQUE by her biceps. She lifts the blue woman into the air and gives her one, hard shake.

SPIDER-GIRL

Not important? You messed with my *life*!

MYSTIQUE draws one of her legs up to her chest and shoves it against SPIDER-GIRL'S face, forcing the wallcrawler to let go of her and stumble backwards.

MYSTIQUE

A valuable lesson is to be learned from all this.

Before SPIDER-GIRL can catch her footing, MYSTIQUE throws her other foot into SPIDER-GIRL'S stomach and sends her crashing back against the wall again.

MYSTIQUE (CONT'D)

Humans are only good for hatred. They never lead, only follow. If the media tells them to hate you, they all hate you.

(beat)

Protecting them is a sickening waste of your talents, Spider-Girl.

SPIDER-GIRL shoots a webline that attaches itself to MYSTIQUE'S chest. She yanks it hard, pulling the BROTHERHOOD'S leader over to her and the superheroine jumps up. Her feet land on MYSTIQUE'S shoulders and she kicks her into the wall before flipping away and landing gracefully on her feet.

SPIDER-GIRL turns around to face MYSTIQUE even as the woman stands again.

SPIDER-GIRL

Uh, hello. You're *talking* to a human. You insulted me earlier, too, remember? Or do you evil doers have goldfish memories? Sometimes, I really think that would make perfect se--

SPIDER-GIRL'S face is forced to the side as MYSTIQUE'S fist is thrown into her left cheek.

MYSTIQUE

You're not like *them*. You may not be part of Homo superior, but you have extraordinary abilities that outcast you from society.

(beat)

You don't see the media blasting the Avengers or the Fantastic Four, do you?

SPIDER-GIRL rubs her cheek, balling her free hand into a tight fist.

MYSTIQUE (CONT'D)

But you, Spider-Girl. They always single you out as a menace, a danger to their pointless lives.

(beat)

Doesn't that ever make you angry? Don't you get tired of it?

MYSTIQUE looks at her, almost with pity.

MYSTIQUE (CONT'D)

Come with us, Spider-Girl. When mutants take hold of the world we were meant to control, you will be one of the few that will be adopted into our new, improved society.

SPIDER-GIRL

I have a better idea.

SPIDER-GIRL knees MYSTIQUE in the gut, forcing a grunt from her, and shoves her backwards.

SPIDER-GIRL (CONT'D)

How about you go back to where you came from? You know, the burning place with the big red guy with the dev-- Oh, yeah! The *Devil*.

MYSTIQUE grits her teeth and narrows her eyes.

MYSTIQUE

You can never tell me I didn't try.

On MYSTIQUE leaping towards SPIDER-GIRL, we--

CUT TO:

INT. XAVIER INSTITUTE - XAVIER'S OFFICE - NIGHT

We come in behind XAVIER, who sits in front of a large window that overlooks the front yard of the XAVIER INSTITUTE.

We hear the CLICK of a door opening off screen and seconds later, the door shuts.

CUT TO EUPHORIA who stands at the door, looking across the room. Her face is stern and focused as she stares at XAVIER, who we can hear sigh off screen.

EUPHORIA

I could start off our conversation by saying Cerebro confirmed our suspicions. But I also feel that would be counter productive.

(beat, darkly)

You already knew that.

XAVIER

A man can hope.

EUPHORIA

(smirking)

You aren't a man Charles.

CUT TO XAVIER who nods his head in understanding. We hear the loud CLICKING of EUPHORIA'S heels as she crosses the room and takes a seat on the edge of the desk closest to him. XAVIER turns his chair towards the blonde, his expression full of concern.

EUPHORIA (CONT'D)

As obvious as this is, you look worried. Has your faith in the X-Men faltered already?

XAVIER

I will never lose faith in my X-Men. I trust them to do what is right.

EUPHORIA crosses her legs and looks down at her well manicured fingernails, nodding her head in the momentary silence.

EUPHORIA

I read your thoughts better than anyone. You aren't worried about them, but your dear friend Erik is a free radical. A pebble in the river so to speak.

(beat)

For a man so worried, you are sitting rather still Charles.

XAVIER

The X-Men will face trials. Some will test their strength, others their will power. My wisdom will only carry them so far, after that, they must learn to fly on their own.

EUPHORIA

For your sake, I hope you taught them enough...

On XAVIER turning back to face the window, we--

CUT TO:

INT. STATUE OF LIBERTY - MAIN LOBBY

We come in on an OPTIC BLAST firing across the screen with a distinct PEW.

The camera PANS QUICKLY to track the blast as it hits TOAD out of the air just in time to save ICEMAN from being tackled.

ICEMAN

Thanks, Cyke!

Before CYCLOPS can respond, a light blue BLUR slams into her from behind and throws her onto the staircase with an audible grunt. The BLUR speeds past her and halts on the step just above where CYCLOPS' head came to rest, revealing it to be QUICKSILVER. She grabs CYCLOPS by her ponytail and jerks her head up.

QUICKSILVER

Try and pew this, One-Eye.

QUICKSILVER punches CYCLOPS across the face, sending her rolling down the steps. She stops at SHADOWCAT'S feet.

The phasing mutant leans down, grabbing CYCLOPS by her arm and pulls her up.

CYCLOPS

(holding the side of her
head)

Thanks.

SHADOWCAT

(quickly)

Uh huh.

The BLUR charges towards them, but stops inches away. QUICKSILVER is lifted into the air, flailing.

QUICKSILVER

What the hell? Lemme down!

MARVEL GIRL steps into the frame, one arm extended towards the floating mutant.

MARVEL GIRL

Not a problem.

MARVEL GIRL flicks her fingers outwards, sending QUICKSILVER flying down the hallway and out the gaping HOLE at the back. She disappears from our sight completely.

ICEMAN

(with a grin)

Nice one, Jean.

MARVEL GIRL looks at him, raising her eyebrows questioningly, as if he's stupid.

ICEMAN (CONT'D)

(with a groan)

Aw crap. *Marvel Girl*.

(beat)

Please don't tell Miss Solstice.

(MORE)

ICEMAN (CONT'D)
Cerebral Detention sounds like it
sucks.

NIGHTCRAWLER giggles, but cuts herself off when the camera begins to SHAKE. Pictures fall off the walls, glass display cases crack, and the ground beneath NIGHTCRAWLER splits in a zig-zagged line that causes her to fall down.

SWISH PAN to AVALANCHE who stands with his arms at his sides and his eyes rolled to the back of his head. Beside him, CRIMSON WARLOCK gives MARVEL GIRL a glare that could kill.

CRIMSON WARLOCK
What did you just do to her?

MARVEL GIRL
(with a grin)
Relax. A good swim never hurt
anyone. Unless she can't swim. And
in that case...
(with a shrug)
Sucks for her.

CRIMSON WARLOCK'S hands form tight fists and his eyes narrow dangerously. For the first time, we see a flare of anger in his eyes.

CRIMSON WARLOCK
Sucks for you, too.

He raises his hand and several RED ORBS fly out towards MARVEL GIRL. She closes her eyes, but CRIMSON WARLOCK'S probability manipulation triggers when she tries to reflect the orbs back at him. Instead, they hit her harder and knock her to the floor with a pained cry.

CYCLOPS turns her head, fingers on her visor. She presses the button and--

TOAD tackles her to the floor and her OPTIC BLAST hits the ceiling instead. She lets out a cry of frustration even as it pierces through and the rubble rains down on top of the two of them.

NIGHTCRAWLER
(eyes wide)
Cyclops!

ICEMAN
Cyke!

As NIGHTCRAWLER disappears in a cloud of brimstone, STORM rushes to MARVEL GIRL'S side and helps her up from the ground.

MARVEL GIRL groans, holding her shoulder before her eyes narrow in CRIMSON WARLOCK'S direction. STORM'S expression mirrors the telepath's.

STORM

You've made a bad decision.

STORM'S eyes turn solid white as her chin tilts towards the ceiling and she raises her hands into the air above her head. Thunder RUMBLES around them and a bolt of lightning crashes into the ground at CRIMSON WARLOCK'S feet. It blows him backwards into a glass display case before we--

CUT TO NIGHTCRAWLER as she reappears. When the brimstone smoke clears, we can see that she is holding a coughing CYCLOPS. ICEMAN moves beside them and turns his body towards the rubble. His eyes narrow.

ICEMAN

Someone else made a bad decision too.

CUT TO TOAD as he emerges from the rubble. He puts his hands against the ground to push himself up. He tries to remove his hands from the floor, but they stick. He looks confused, pulling gently at first but as a clearly visible frost takes over his hands and the floor beneath them, he tugs harder.

TOAD

H-hey! What're ya' doin'?!

ICEMAN (O.S.)

Pay back.

As a large boot made completely of ICE kicks TOAD in the chest, we--

CUT TO:

INT. STATUE OF LIBERTY - ELECTRICAL ROOM

We come in on MYSTIQUE being thrown to the floor and she grunts when her back collides with the concrete. Immediately, she brings her knees to her chest and kicks them outwards to propel herself back to her feet.

FOCUS ON her eyes narrowing before we--

CUT TO SPIDER-GIRL as she swings from a short web attached to the ceiling and kicks MYSTIQUE against one of the electrical boxes. It crushes under the impact, electrocuting the blue woman until she manages to force herself away from it.

SPIDER-GIRL
 (mock announcer voice)
 Another *electrifying* performance
 from Spider-Girl!
 (beat)
 Get it? *Electrifying*?

MYSTIQUE
 (with a growl)
 I am tired of your puns.

SPIDER-GIRL
 Then maybe next time you should
 really, really think on who you're
 locking yourself up with.
 (beat)
 I'm full of'em!

MYSTIQUE
 No wonder every mentally unstable
 buffoon in this city wants you
 dead. You can't keep your mouth
 shut to save your own life.

MYSTIQUE throws her fist at SPIDER-GIRL, who catches it in her hand and throws the woman down to the ground again.

SPIDER-GIRL
 What's the fun in that? If I'm
 gonna die, I'm gonna die doing what
 I love.
 (beat)
 Annoying the hell outta baddies!

MYSTIQUE
 This "baddie" has had enough.

MYSTIQUE hooks her leg around SPIDER-GIRL'S shin and pulls her down, making the wallcrawler hit her face against the cement. SPIDER-GIRL rolls over just in time to see MYSTIQUE dive down at her. The superheroine throws her hands up, catches the mutant by her shoulders and proceeds to slam her feet into MYSTIQUE'S stomach and effectively flips her over.

Both women jump to their feet, both in offensive stances.

MYSTIQUE (CONT'D)
 Are you finished?

SPIDER-GIRL
 I dunno, are you?

MYSTIQUE grits her teeth and lashes out quickly. She grabs SPIDER-GIRL by the shoulder, twists her around and locks her into a chokehold.

MYSTIQUE

(into Spider-Girl's ear)
You're lucky I have business to attend to, Spider-Girl.

(beat, with a grin)
Wouldn't want to disappoint everyone with a late show of *fireworks*.

MYSTIQUE squeezes tightly, cutting off SPIDER-GIRL'S air. She gasps, trying to relieve her screaming lungs until--

The BROTHERHOOD'S leader shoves her forward and in to another wall. SPIDER-GIRL spins around, ready to strike but--

MYSTIQUE is gone. On SPIDER-GIRL'S realization that she needs to get moving, and fast, we--

BLACKOUT:

END OF ACT TWO

ACT THREE**FADE IN:****INT. STATUE OF LIBERTY - THE TORCH - NIGHT**

We come in on MYSTIQUE'S backside as she walks out onto the circular balcony that wraps around the top of THE TORCH, just underneath the giant metal flame.

PAN UP to see MAGNETO floating just off of the balcony, hovering far above the ground of LIBERTY ISLAND where below, reporters and other spectators are running wild trying to see everything they can.

MAGNETO

Look at them. They're like insects.

MYSTIQUE

(with a smirk)

Isn't that what they are, Magneto?

He turns to face her.

MAGNETO

Is everything ready?

MYSTIQUE

All the bombs have been set and the timers are counting down.

(with a smirk)

Twenty minutes and the Statue of Liberty is but a memory in the minds of those fools.

MAGNETO

Excellent.

(beat)

And Charles' mutants?

MYSTIQUE

They're a minor inconvenience, but nothing we can't handle.

MAGNETO

Perfect.

MYSTIQUE walks up to the railing. She wraps her fingers around the top bar and looks over across the water.

MAGNETO (CONT'D)

What about the petulant arachnid?

The camera moves over MYSTIQUE'S shoulder and we can see across the water. In her sight is the BROOKLYN BRIDGE. And then--

An EXPLOSION on the road of the bridge, basking the structure in a hazardous light.

MYSTIQUE
(with a smirk)
About to be dealing with her own
problems, it seems.

On MAGNETO'S eyes narrowing, we--

CUT TO:

INT. STATUE OF LIBERTY - MAIN LOBBY

We come in on AVALANCHE being punched to the ground by SPIDER-GIRL'S fist.

PULL BACK as ICEMAN looks over at SPIDER-GIRL and raises his eyebrows.

ICEMAN
Where have you been?

SPIDER-GIRL
Oh, you know. Here and there.

AVALANCHE charges at SPIDER-GIRL, but she grabs him by his arm and flings him into CRIMSON WARLOCK. The impact knocks them both to the ground.

SPIDER-GIRL (CONT'D)
Aren't you guys a little
outnumbered?

CRIMSON WARLOCK
Doesn't matter that much.

CRIMSON WARLOCK smirks and raises his hands as he stands. Several RED ORBS fly towards her but at the last minute, they scatter randomly and instead POUND into each of the X-MEN, throwing them against walls and on the ground.

SPIDER-GIRL
Now, now, witchy-poo, that wasn't
nice.

SPIDER-GIRL pulls her fist back, readying a powerful punch when--

The screen SOLARIZES and we see an OVERLAY IMAGE of MARY-JANE being shoved down by the GREEN GOBLIN who proceeds to carelessly toss a PUMPKIN BOMB down onto the roadway of the BROOKLYN BRIDGE. When the screen returns to normal--

SPIDER-GIRL completely forgets about CRIMSON WARLOCK, firing a weblines to the ceiling. She swings herself up the stairs and sprints down the hallway.

SPIDER-GIRL (CONT'D)
 (to herself)
 No. *NO!*
 (beat)
 If he's hurt her, I swear--

On SPIDER-GIRL diving from the gaping HOLE, we--

CUT TO the X-MEN and the BROTHERHOOD as they look after her. On their confusion, we--

CUT TO:

EXT. MANHATTAN, NEW YORK - TOP OF BROOKLYN BRIDGE - NIGHT

We come in on the GROUND, facing MARY-JANE who is lying on her stomach. A pair of DARK PURPLE BOOTS belonging to GREEN GOBLIN pass by MARY-JANE'S face. We watch as they pace back and forth in front of her.

GREEN GOBLIN
 She's trying my patience.

MARY-JANE tries to push herself off of the ground and we can see the obvious, purple bruises that have already formed around her wrists. The GREEN GOBLIN drives his foot into her back, forcing her back down SCREAMING in agony.

GREEN GOBLIN (CONT'D)
 You just *had* to do this the hard way.
 (angrily)
 And now look at you. Crawling on the ground like the maggot you are. It was just one simple task--

MARY-JANE
 (crying)
 I told you! It doesn't *work like that!*

The GREEN GOBLIN takes his foot off of her back, draws his leg behind him and swings, hitting her right in the stomach. She rolls onto her side, gasping for air.

GREEN GOBLIN
 Don't interrupt me when I am
 talking, wench!

(beat)
 Where's that snarky attitude of
 yours now?

He reaches down and takes MARY-JANE by the back of her hair and brings her to eye level. We can see that the cut on the side of her head has started to dry and scab over.

GREEN GOBLIN (CONT'D)
 I am going to ask this one more
 time. Get your Spider Menace up h--

Before he can finish his sentence, MARY-JANE spits across the golden eye pieces of his mask.

MARY-JANE
 Go to hell.

The GREEN GOBLIN sighs and drops her back down to the cement below. As he walks away he steps across her hand and looks out over the city. MARY-JANE recoils her hand against her chest and sobs quietly to herself, now in the fetal position.

GREEN GOBLIN
 It bothers me when they make it so
 easy...
 (beat)
 Don't worry, your death will come
 shortly. But everyone you care
 about, everyone you love, will die
 first.

The redhead stretches her neck to look at her captor and glares at him through her tears. Though she grimaces at every muscle she moves, she musters the strength to stand.

MARY-JANE
 If you touch one hair on Melanie's
 head...
 (threateningly)
 I'll kill you.

He looks over his shoulder at the redhead, who is standing feet apart with her hands balled into fists and we can hear his amused scoff as he turns back around. However, he is slightly puzzled. She didn't name the woman he surely thought that she would.

GREEN GOBLIN

Then she will die too.

(beat)

Unless you decide to cooperate.

MARY-JANE closes her eyes and lets out a deep sigh. Without a second thought she runs at her captor full force, who turns just as she collides with him. He staggers back a few steps, grabbing both of her wrists into his hands, struggling against her weight before regaining his footing. He shoves her off of him. Immediately after, he backhands her with one great swing and watches as MARY-JANE stumbles backwards to the edge of the platform and falls over it.

Grabbing onto the ledge MARY-JANE struggles to keep herself from falling, screaming loudly as she looks down to the long drop below.

The GREEN GOBLIN steps to the edge, just in front of MARY-JANE, his cloak flowing behind him in the harbor breeze.

GREEN GOBLIN (CONT'D)

Looks like that plan backfired.

(beat)

Don't worry, I'll take good care of your Spider Pest. I am going to make her scream, over and over and over. And when finally she can't take anymore...

(laughing maniacally)

I am going to start all over again.

SPIDER-GIRL (O.S.)

I don't want to hear you and me and screaming in the same sentence ever again.

SWISH PAN LEFT to find SPIDER-GIRL crouching down at the end of the platform. She slowly stands, hands balled into fists.

GREEN GOBLIN

Always the inconvenience. We had to start all the fun without you.

SPIDER-GIRL takes a step toward him, almost cautious. She looks at MARY-JANE, then back at the GREEN GOBLIN.

SPIDER-GIRL

You lay another hand on her, and you won't be having fun anymore.

GREEN GOBLIN

A second rate super hero and an even more terrible party guest. How about we spice things up a bit?

PULL BACK and PAN DOWN slowly under the platform to reveal a red and gold gondola full of kids and their parents. The cable that normally lifts the car through the air is cut and has been tied to something off screen.

CUT TO the top of the platform again as SPIDER-GIRL turns her head from the side and instead stares the GREEN GOBLIN down. She knows the gondola is there.

SPIDER-GIRL

How about we don't...
(whispers)
And say we did?

GREEN GOBLIN

Don't be modest. You'll love the game I have in store.
(beat)
Tell me Spider-Girl, is this the woman you love?

The GREEN GOBLIN reaches down for MARY-JANE and grabs her by front of her shirt, bringing her away from the edge of the platform as she struggles against his grasp.

SPIDER-GIRL moves into a defensive stance, looking between MARY-JANE and the GREEN GOBLIN. She's done playing games.

On that, we--

CUT TO:

EXT. LIBERTY ISLAND - IN FRONT OF THE STATUE OF LIBERTY

We come in on GWEN as the spotlight turns off of her and she displays a proud grin on her face.

GWEN

Was that okay? Do you think anything I said w--

As FELICIA walks into the frame, she taps her pen against her open notebook incessantly.

FELICIA

Careful Gwen, your amateur is showing.

GWEN glares at her, tightening her lips and pushing them to one side of her face. FELICIA sighs, walks up to her and puts her hand on the other blonde's shoulder.

FELICIA (CONT'D)

I don't really see you as one to care what other people think, kid.

GWEN

(eyes still narrowed)

I don't.

(beat)

And stop calling me "kid". I'm not that much younger than you.

FELICIA

Then stop acting like it.

(beat)

Say what you need to say and be proud of it. No one else matters.

(beat)

As long as *someone* hears you, you've done your job.

GWEN'S expression softens and FELICIA gives her a smile that almost looks genuine.

FELICIA (CONT'D)

I'm not *always* a Class-A bitch, you know.

(playful smirk)

I just prefer to use my strong points.

FELICIA gives her a wink before she turns towards the camera and walks off screen. We FOCUS ON GWEN as she smirks and crosses her arms loosely over her chest, and then--

CAMERAMAN #1 (O.S.)

GWEN! Get Jill! There was just an explosion on the Brooklyn Bridge.

(beat)

Spider-Girl already left and someone needs to take the second crew over there and cover whatever the hell is going on!

On GWEN'S wide eyes, we--

CUT TO:

EXT. STATUE OF LIBERTY - THE HEAD OF THE STATUE - NIGHT

We come in on an ESTABLISHING SHOT of the HEAD of the STATUE OF LIBERTY. We PUSH IN towards it, FOCUSING ON one of the many openings lining the CROWN.

We continue to PUSH IN until--

CUT TO:**INT. STATUE OF LIBERTY - THE CROWN ROOM**

Once in the CROWN ROOM we PAN DOWN to reveal the X-MEN and the BROTHERHOOD in the heat of battle.

CUT TO NIGHTCRAWLER just as she BAMFS out of our sight. We TILT UP as--

BAMF. She appears behind AVALANCHE, who is trying to wrestle CYCLOPS to the floor whilst holding her in a tight chokehold. NIGHTCRAWLER jumps up and wraps her legs around AVALANCHE'S helmet and grins triumphantly.

NIGHTCRAWLER

I believe you Americans call zis--
(loudly)
SURPRISE!

AVALANCHE

(with a grunt)
Hey!

AVALANCHE bats at her with his open hands, letting go of CYCLOPS.

AVALANCHE (CONT'D)

Get off'a me, freak!

CYCLOPS

Do I hear the pot calling the
kettle black?

NIGHTCRAWLER jumps from his shoulders and kicks him in the back towards CYCLOPS, who pulls her fist back and PUNCHES him square in the face. The force knocks him backwards, the plastic piece covering his face is now bent inwards.

SHADOWCAT

Is that someone getting a sense of
humor?

MARVEL GIRL snorts.

MARVEL GIRL

I think that's a sensitive subject
for her sense of humor.

TOAD

You guys think'yer *sooo* funny,
don'tcha?

TOAD leaps at MARVEL GIRL, who quickly throws a hand up and stops him mid-air.

ICEMAN

You got it all wrong, garbage
breath. We *know* we're funny.

With a growl, TOAD spits a glob of green goo in MARVEL GIRL'S direction. It misses, hitting the floor with a disgusting SPLAT. MARVEL GIRL turns her head and gives him a glare that could kill.

MARVEL GIRL

You dirty piece of sh--

TOAD spits again, and this time the glob hits MARVEL GIRL right in the face, covering it almost completely. She grabs for her face and tries to pull it off but to no avail. The substance is already hardening.

Her muffled yelling alerts CYCLOPS, who turns around just in time to see MARVEL GIRL fall against AVALANCHE. He lets out a laugh.

AVALANCHE

Nice job, slimeball. This one's
down for the c--

An OPTIC BLAST hits AVALANCHE'S shoulder, spinning his body in a full circle before knocking him down.

CYCLOPS (O.S.)

Shadowcat! Take care of him!

CUT TO CYCLOPS and SHADOWCAT as the youngest of the two nods. We FOLLOW THEM as SHADOWCAT grabs AVALANCHE and CYCLOPS takes a disgusted, flailing MARVEL GIRL into her arms.

FOCUS ON SHADOWCAT and AVALANCHE.

AVALANCHE

What? Can't think for yourself so
you gotta follow Alpha Bitch's
every word?

SHADOWCAT

We have a system, actually.

SHADOWCAT grabs him by the shoulders. She pushes him downwards and then jumps away from him, crossing her arms with a cute grin.

SHADOWCAT (CONT'D)

It's called teamwork. You guys should try it sometime!

We PAN DOWN to see that his feet have been phased through the floor and then we--

CUT TO:

EXT. MANHATTAN, NEW YORK - TOP OF BROOKLYN BRIDGE

We come in on SPIDER-GIRL, still in her defensive stance. Her attention is focused solely on the GREEN GOBLIN.

SPIDER-GIRL

(firmly)

Let her go, Goblin.

GREEN GOBLIN

I asked you a question.

(beat)

Do you love her?

We FOCUS ON the GREEN GOBLIN'S hand as he tightens his grip, her shirt now cutting into the circulation around her neck and MARY-JANE gasps for air.

SPIDER-GIRL tenses up and her fists clench tighter. She looks at MARY-JANE as her face turns red from the lack of oxygen.

SPIDER-GIRL

I...

SPIDER-GIRL hesitates. She looks back at the GREEN GOBLIN. Deciding she doesn't want to give him the satisfaction, she turns her head back to MARY-JANE. She wants *her* to know, and without another thought--

SPIDER-GIRL (CONT'D)

I..I love you, Mary-Jane.

At her words, MARY-JANE'S eyes WIDEN in surprise. She tries to say something, but it comes out in gasps. His grip is too tight. He lets out a maniacal laugh.

GREEN GOBLIN
 Good. Now let's find out just how
 much...

The GREEN GOBLIN reaches for something at his waist, with MARY-JANE still in his grasp. A flick of his wrist sends a small metal looking object flying off to his right. It whirls past SPIDER-GIRL, missing her entirely.

CLOSE UP on the small metal ball as it flies through the air. We watch as two blades emerge from the sides and continues on a straight trajectory towards the gondola. Spinning dangerously fast, it slices through the cable support. The GONDOLA begins on its crash course towards the waters below.

GREEN GOBLIN (CONT'D)
 ...You really do.

MARY-JANE lets out a loud shrill cry as her captor relinquishes his grip and she begins to plummet to the waters below.

SPIDER-GIRL
 (fear)
 NO!

Without a second thought, SPIDER-GIRL sprints passed the GREEN GOBLIN and dives over the edge of the platform. She holds her arms to her sides to make her body act almost as a bullet as she inches closer to the falling MARY-JANE who is flailing her arms out to her sides.

The cameras PANS AROUND, placing us in front of SPIDER-GIRL as she reaches her arms out towards the camera.

SPIDER-GIRL (CONT'D)
 (fear still evident)
 HANG ON, MARY-JANE!

And we--

CUT TO:

INT. STATUE OF LIBERTY - THE CROWN ROOM

We come in on CYCLOPS as she grabs MARVEL GIRL by the biceps and pushes her against the metal wall of the STATUE OF LIBERTY'S CROWN.

CYCLOPS
 I've got you, don't worry.

CYCLOPS tries to dig her fingers beneath the hardened sludge, but can't. Her jaw clenches as she hesitates, and then she reaches for the small dial on the visor. She turns it, then uses the same hand to hold MARVEL GIRL'S face still. With her free hand she unleashes a small, concentrated OPTIC BLAST that shatters the substance from the redhead's face.

MARVEL GIRL lets out a mixed string of coughs and gags, leaning her body against CYCLOPS.

MARVEL GIRL
(disgusted moan)
I think I threw up a little.

Before CYCLOPS can respond, we hear STORM let out a startled cry off screen.

SWISH PAN to find that one of the thick, metal strips holding two of the many panels of the room's walls together has been wrapped around her body, holding her tightly against the wall. Then, we watch as another strip does the same to ICEMAN.

NIGHTCRAWLER
What is go--

She isn't given the chance to finish her sentence when a light blue BLUR zips passed and NIGHTCRAWLER drops to the ground. We PAN DOWN to find that she's been KNOCKED OUT.

We CUT TO SHADOWCAT as the BLUR does the same to her and she falls beside the other fallen mutant.

We switch our focus back to ICEMAN as he struggles against his restraints.

ICEMAN
Hey, what gives?!

TOAD leaps onto the wall beside ICEMAN'S head, grinning down at him.

TOAD (O.S.)
He's heeeerrreeee.

On ICEMAN'S glare, we hear the bending of metal from above us and we--

CUT BACK TO CYCLOPS and MARVEL GIRL as they're both grabbed as well, the metal strip twisting them to face each other. The metal wraps around their heads, forcing them to look at one another.

CYCLOPS' jaw clenches tight as her VISOR is removed from her face and she's forced to close her eyes tightly. The crimson glow lingers around her shut eyelids.

MAGNETO (O.S.)

It didn't have to end this way. But I will do what I must to ensure the survival of our kind.

STORM

If you do this Magneto, it will only make things worse for all of us.

We PULL BACK to reveal everyone in the room. MAGNETO hovers down to the ground, arms crossed as MYSTIQUE and a wet-haired QUICKSILVER join him at his side.

MAGNETO

You and Charles can work on building bridges with the humans. But we can fly, leap and swim, we don't need bridges.

STORM

Don't do this.

MAGNETO

(mockingly)

Give me your tired, your poor, your huddled *masses* yearning to be free.

MAGNETO clenches his fist ever so slightly.

MAGNETO (CONT'D)

(angrily)

But only if you are human. It's time to retire this metallic eyesore, and mark the dawn of a new era. *Ours*.

CYCLOPS struggles against her metal constraints, jaw clenching tighter as she fights to free herself with no success.

MYSTIQUE

(smugly)

It's going to be a magnificent fireworks show, and you all get the front row seats. Can't say I am jealous of you though.

MAGNETO rises slowly off of the floor and begins to float backwards out of the HOLE he tore into the roof to enter. As

he is leaving--

MAGNETO

You placed your faith too highly in a man so willing to throw you into oblivion for creatures that hate you.

We watch as each of the BROTHERHOOD MUTANTS are LIFTED from the ground, each of them sporting some type of metal on their uniforms. We gather that MAGNETO has picked them up.

MYSTIQUE

Have fun.

On MYSTIQUE'S smirk we PAN AROUND to the X-MEN.

PULL BACK to reveal the entire room and we see that the BROTHERHOOD is GONE.

MARVEL GIRL scans what little bit of the room she can see in her current position. She's quiet for a moment, contemplating. She sets her gaze on CYCLOPS, and then--

MARVEL GIRL

Cyclops, when I tell you, open your eyes.

CYCLOPS opens her mouth to protest but she stops after only a soft sound escapes. It's almost as though an invisible finger has been placed against her lips.

MARVEL GIRL (CONT'D)

(whispers)

Trust me.

CYCLOPS grits her teeth, a show of uncertainty before she finally presses her lips into a thin line. We watch as her VISOR is lifted into the air at the corner of the frame. It slowly moves towards CYCLOPS and MARVEL GIRL.

STORM (O.S.)

Marvel Girl, be *careful*.

MARVEL GIRL

(focused on the visor)

If I could take her beam and play with it in a little ball, I think I've got this handled...probably.

CYCLOPS tenses up again.

CYCLOPS

Jean!

As the VISOR is placed in front of them, facing towards the metal strip wrapped around MARVEL GIRL--

MARVEL GIRL
Relax. I was kidding.
(beat)
I hope.

CYCLOPS
Jean!

MARVEL GIRL
Open your eyes.

CYCLOPS
No! If you're not one hundred percent sure you--

MARVEL GIRL
Open. Your. Eyes.

CYCLOPS' nostrils flare with an angry exhale. She squeezes her eyes shut tighter for a moment, and then--

The OPTIC BLAST tears from her eyes, straight into the VISOR that bends the blast and concentrates it right into the metal strip, which is TORN in half.

MARVEL GIRL forces the eye accessory onto CYCLOPS' face and throws her own arms out to the side, pushing the damaged metal apart and frees herself from the bonds.

MARVEL GIRL (CONT'D)
Look down. We're gonna get you outta there.

CYCLOPS obeys, looking down at her restraints. MARVEL GIRL telekinetically operates the VISOR and allows the brunette to BLAST herself free. She looks at MARVEL GIRL, who gives her a cocky little smile.

MARVEL GIRL (CONT'D)
(teasing)
You gonna just stand there?

CYCLOPS turns around and uses the same method to free both STORM and ICEMAN. The four of them walk over to the unconscious SHADOWCAT and NIGHTCRAWLER, and then--

It hits CYCLOPS.

CYCLOPS
Shit.

MARVEL GIRL
 Couldn't have said it any better
 myself.

ICEMAN
 What? What's going on?

CYCLOPS
 Fireworks. Explosions. *Bombs*,
 Iceman. They're going to blow it
 up.

ICEMAN
 Blow what-- Oh. *Oh*. Right.
 (beat, disbelief)
 Wait. *What?!*

CYCLOPS
 Marvel Girl, do you--

MARVEL GIRL
 Yeah, I already know.
 (tapping her temple)
 Thinking fast is what I do best,
 remember?

CYCLOPS
 Iceman, she's going to tell you
 where each bomb location is. I need
 you to freeze them. It'll lower the
 sensitivity and stop them from
 exploding.
 (beat)
 Got it?

ICEMAN
 Got it, One--

CYCLOPS
 Don't finish that sentence. Marvel
 G--

MARVEL GIRL
 Telepathic image projection,
 Cyclops. He already knows.

MARVEL GIRL looks out of the HOLE that MAGNETO created. She
 looks almost worried, then--

She grabs her head with both hands as if trying to block out
 some annoying sound. She looks back at CYCLOPS.

MARVEL GIRL (CONT'D)
 Spider-Girl's in trouble.

CYCLOPS
 (concerned, slightly
 confused)
 What? How do you know?

MARVEL GIRL
 Because there are about three
 hundred people banshee-screaming
 their thoughts out right now.

CYCLOPS looks down at SHADOWCAT and NIGHTCRAWLER, then to STORM, and finally back to MARVEL GIRL. Her jaw sets and her eyebrows drop, worried.

CYCLOPS
 Go help her. Storm and I have this
 covered.

MARVEL GIRL
 Are you sure?

CYCLOPS
 Yeah, we've got it.
 (with a smile)
 Trust me.

MARVEL GIRL smiles back at her, and then she looks out the HOLE again. She gives CYCLOPS one last glance, and then on her quickly TAKING OFF into the air, we--

CUT TO:

EXT. MANHATTAN, NEW YORK - TOP OF BROOKLYN BRIDGE

We come in on SPIDER-GIRL as she throws her arms around MARY-JANE'S waist, pulling their bodies together. She rolls in the air until she's underneath the redhead.

With one hand, she fires a webline that latches on to the metal support beam of the platform above. She propels the two of them forward, swinging around just in time for SPIDER-GIRL to grab the thrashing cable. The weight of the gondola pulling on her single arm forces a pained cry out of her, but she manages to halt the car's descent.

She looks up at MARY-JANE as the gondola dangles beneath them.

SPIDER-GIRL
 (strained)
 Are you okay?

MARY-JANE

None of that matters, you are here now.

SPIDER-GIRL keeps her gaze on MARY-JANE. She takes a shaky breath and tightens her grip on the cable.

SPIDER-GIRL

I'm sorry--

SPIDER-GIRL pauses to inhale a pained breath through her clenched teeth.

SPIDER-GIRL (CONT'D)

I didn't make it here sooner.

MARY-JANE wraps her arms around SPIDER-GIRL and clings to her tighter with one arm over her shoulder and the other underneath the arm that's holding on to the webbing.

The car begins to slip from her grasp and SPIDER-GIRL clutches the cable tighter. Her body tenses when she realizes it's still slipping. Then, suddenly--

The gondola LIFTS into the air, forcing her to let go of the cable. Confused, she looks down and we FOLLOW her gaze to find--

MARVEL GIRL standing at the base of the bridge's metal support beams, two fingers of one hand pressed against her left temple while her other hand is outstretched upwards towards the gondola.

We watch as the car moves safely towards MARVEL GIRL and then we--

CUT TO SPIDER-GIRL as her muscles relax and she puts her now free hand on MARY-JANE'S side for a brief moment. Then, she throws her free hand up as MARY-JANE clings tighter and shoots out another thick rope of the sticky, silver substance. She quickly grabs the redhead with the hand that previously held the web.

The quick swap allows MARY-JANE to slide closer to the water, but SPIDER-GIRL holds on tight.

SPIDER-GIRL (CONT'D)

(reassuringly)

It's okay, I'm not gonna drop you.

MARY-JANE

(uneasily)

And I really thank you for that.

SPIDER-GIRL

I need you to trust me.

(beat)

Hold on to my arm as tight as you can, okay?

MARY-JANE

(looking down)

That was the plan.

When MARY-JANE holds on tighter, we FOCUS ON SPIDER-GIRL'S wrist as the webbing slides out inch by inch.

FOCUS ON the two of them again as--

SPIDER-GIRL

(lightly, almost nervous)

It feels kinda gross, but I need you to hold on to the web and *do not* let go.

MARY-JANE looks nervously at the webbing before reaching a shaking hand out and clutching it with a tightly closed fist. Not but a few moments later she reaches the remaining hand just below the other and clings tightly to the webbing, drawing her knees close to her chest. The redhead looks up at SPIDER-GIRL, her eyes filled with worry but also trust.

MARY-JANE

I won't let go if you don't.

SPIDER-GIRL

I'd never let go.

As MARY-JANE gives her a sweet smile, SPIDER-GIRL slowly eases her down towards MARVEL GIRL.

INTERCUT WITH:

EXT. MANHATTAN, NEW YORK - BRIDGE SUPPORT BEAM PLATFORM

MARVEL GIRL stands beside the gondola which is now safely on the ground. She's looking upwards towards the sky. After a moment, as MARY-JANE comes into the frame, MARVEL GIRL reaches both hands out towards her.

MARVEL GIRL

I need you to let go of the rope.

MARY-JANE

I think you're crazy.

MARVEL GIRL

A little.

(beat)

But I still need you to let go if
you wanna get down.

MARY-JANE reluctantly lets go of the webbing but she stays in mid-air as MARVEL GIRL floats her gently to the platform beside her.

MARY-JANE looks up towards SPIDER-GIRL with a smile and we follow her gaze to--

EXT. MANHATTAN, NEW YORK - TOP OF BROOKLYN BRIDGE

SPIDER-GIRL as she dangles from her web and lifts one hand, waving down at the two girls on the bottom platform. We hear her start to speak, but before she can--

MARY-JANE (O.S.)

(horrified)

Spider-Girl!

ANGLE DOWN QUICKLY to see the redhead as she points up towards the wire supports of the bridge behind SPIDER-GIRL.

SPIDER-GIRL whips around just as the GREEN GOBLIN flies into her with his GLYDER.

On her being torn away from her webbing and thrown into the sky, we--

BLACKOUT:

END OF ACT THREE

ACT FOUR**FADE IN:****EXT. MANHATTAN, NEW YORK - BRIDGE SUPPORT BEAM PLATFORM - NIGHT**

We come in facing MARVEL GIRL and MARY-JANE as they look towards the sky, both of them horror-stricken.

MARY-JANE runs to the edge of the platform towards the steps that lead up to the street above. She stops suddenly, as if her entire body has been frozen. She looks over her shoulder at MARVEL GIRL.

MARVEL GIRL

Oh *no* you don't.

MARY-JANE

He could be killing her!

MARVEL GIRL

And what do you think he will do to you if you throw yourself back out there like a moron?

MARY-JANE

I don't care! Let me go!

MARVEL GIRL

If you care about her so much, the best thing you can do is to stay out of trouble until she gets back.

MARY-JANE turns around, in control of her body again. She reaches across her own torso with one arm, her hand rubbing slowly up and down the other arm.

MARVEL GIRL (CONT'D)

But if you're worried about her...

(almost questioningly)

I'll go make sure that weasel isn't pulling her into a trap or something.

The younger redhead nods.

MARY-JANE

Thank you...

MARVEL GIRL lifts herself from the ground, floating a foot above the platform.

MARVEL GIRL
Get up to the street.
(warning)
And stay out of trouble.

MARY-JANE
(smirking)
I have had enough fun for one day.

As MARVEL GIRL flies off towards the city, we--

CUT TO:

EXT. MANHATTAN, NEW YORK - ABANDONED DOCK

We come in facing the sky as two figures quickly approach, followed by a trail of smoke. They get closer, and closer and we can finally see that they are the GREEN GOBLIN and SPIDER-GIRL right before--

We PAN AROUND and TILT DOWN so that we're looking down on the two as SPIDER-GIRL is thrown towards the dock below.

CUT TO the dock and we TILT UP as the GREEN GOBLIN'S GLYDER fires what looks to be green "laser bullets" that hit SPIDER-GIRL in the abdomen and increase her momentum. With a loud yell, the superheroine CRASHES into the wooden dock and with a series of loud CRACKS, she breaks through it and hits the water with a loud SPLASH that throws water into the air in her wake. Then, we--

CUT TO:

EXT. MANHATTAN, NEW YORK - UNDERWATER (BENEATH ABANDONED DOCK)

We are above SPIDER-GIRL, looking down at her as she falls deep into the river. It takes her a moment to regain control of herself, then she tries to swim up.

A white light suddenly illuminates her path. It quickly starts to light up more and more of the area until SPIDER-GIRL lets out a water-muffled shout right before--

The GREEN GOBLIN'S GLYDER slams into her torso and forces her back down. We follow her as she is slammed against the riverbed. The obviously waterproof weapon pins her against the soft mud.

She puts her hands against the GLYDER and shoves it several times. It doesn't move.

A swarm of bubbles blow out from the mouth area of her mask, indicating that she's running out of air, and fast.

She pushes harder on the GLYDER, the shake in her biceps telling us that it's straining her. She shoves, shoves, and finally--

A blue LED light glows on the bottom of the device and it suddenly relents. She grabs onto one of the "wings" as it turns and blasts off towards the sky. They break through the surface of the water and--

EXT. MANHATTAN, NEW YORK - ABANDONED DOCK

SPIDER-GIRL lets go of the GLYDER and drops herself onto what is left of the destroyed dock. She lands in a crouch, one hand pushed flat against the wooden ground while the other arm is draped over one knee.

GREEN GOBLIN

You're one persistent nuisance. Why won't you *die*?

SPIDER-GIRL

(darkly)

Do you know how hard it is to drown a spider? I drown spiders for fun.

(beat, soft but mocking)

Oh...that sounded kinda like you, didn't it?

GREEN GOBLIN

Spiders may be resilient when in water, but how many survive underneath a boot?

The GREEN GOBLIN takes one quick step towards her and throws out a roundhouse kick. She throws her arm up, blocking the hit with her forearm before she wraps it around his leg and throws him to the ground.

SPIDER-GIRL

You're gonna need a bigger boot.

The GREEN GOBLIN lets out a frustrated growl as he gets back to his feet and throws a punch straight towards her face. She catches his fist, shoving him backwards. He comes right back at her, clenching his fist tightly and throwing a clean punch straight into her abdomen. She grunts, arching over enough to give him the advantage he needs to throw another punch to the side of her head.

SPIDER-GIRL is knocked off balance and she stumbles backwards. He grabs her by the front of her costume.

GREEN GOBLIN

It didn't have to be this way,
Spider-Girl.

SPIDER-GIRL

You're wrinkling my costume.

GREEN GOBLIN

I am growing tired of your not so
delectable sense of humor. Your
larynx is the first thing I will
rip out of your body.

SPIDER-GIRL

Shucks, Gobbie. I was hoping you'd
take my ear drums.

The GREEN GOBLIN throws another fist into her stomach with a force that knocks the wind out of her. She gasps to reclaim the lost air, and the attempt turns into a wet cough that indicates she's coughed up blood.

He lifts her off of the ground with one hand.

GREEN GOBLIN

You always have to pick the hard
way, don't you?

He swings his body around in a full circle and as he comes to a halt he THROWS SPIDER-GIRL towards a large, ABANDONED CLOCKTOWER.

We watch as her body collides with a large circular, dusty window and as it SHATTERS with a loud CRASH, we--

CUT TO:

EXT. MANHATTAN, NEW YORK - CROWDED STREET

We come in on an AERIAL SHOT above the crowded street that leads into the river bank that passes underneath the BROOKLYN BRIDGE. We can see that many are civilians, but as we PUSH IN we find--

MARY-JANE mixed in with the rest of the group. She stands with her arms wrapped around herself, gazing out at the bridge as if she's looking for someone. She seems worried.

Then, amongst the other loud, indistinguishable voices--

GWEN (O.S.)
Mary-Jane! Mary-Jane, over here!

MARY-JANE first looks to her right, then she turns her entire body and we PULL FOCUS to see GWEN fighting her way through the large crowd.

GWEN (CONT'D)
Oh my God. Are you okay?

The redhead nods her head slightly. GWEN bites down on the corner of her bottom lip, concerned.

GWEN (CONT'D)
Do you need anything? Water? A blanket?

MARY-JANE
What?

Dropping her arms at her sides, MARY-JANE looks at GWEN as if she had just arrived. She shakes her head and then--

MARY-JANE (CONT'D)
Sorry, I think my brain is a little fuzzy. But no, I am alright, thank you.
(confused)
What are you doing here?

GWEN gives her a small smile.

GWEN
I'm covering all this for Channel Nine. It's a long story.
(with a laugh)
Don't ask. We were at the Statue of Liberty, but then *this* happened and they couldn't find my cousin...
(sighs)
So now *I'm* over here.

GWEN looks over her shoulder, then back at MARY-JANE.

GWEN (CONT'D)
Are you *sure* there's nothing I can get you?

MARY-JANE
(smiling)
Thank you, but I don't know what to do with myself right now let alone what I want.
(hesitating)
(MORE)

MARY-JANE (CONT'D)

Well.. I *would* like someone to stay
here with me...

The blonde nods understandingly and steps closer to MARY-JANE.

GWEN

(gently)

Okay.

On the two girls exchanging small smiles, we--

BLACKOUT:

END OF ACT FOUR

ACT FIVE**FADE IN:****EXT. STATUE OF LIBERTY - HIGH ABOVE THE GROUND - NIGHT**

We come in at a distance, watching as a slide made purely of ICE comes from around the back of the STATUE, curving and gliding around the front of the STATUE'S torso.

PUSH IN and we can see ICEMAN as he halts himself on the slide.

FOCUS ON his face for a moment, his blue eyes searching and then we--

CUT TO the BOMB that is secured onto the greenish surface. The blinking red light indicates that it is ACTIVE.

ICEMAN

There you are.

PULL BACK as he extends his hand towards the explosive device and we watch as a thick frost covers the exterior of the BOMB until the blinking light turns yellow, and then finally green.

ICEMAN (CONT'D)

Six down...

(with a sigh)

Six more to go.

On him continuing down the STATUE on his ICE SLIDE, we--

CUT TO:

INT. MANHATTAN, NEW YORK - ABANDONED CLOCKTOWER

We come in at the top corner of the incredibly dusty and untouched room as SPIDER-GIRL flies through the window and the back of her neck hits a rotted wooden beam. She grunts and the camera PANS AROUND to follow her. She turns around quickly, trying to fire a web to the next unreliable support beam. It SNAPS under her weight, dropping her and sending her straight through another sheet of glass sticking up from a brick structure.

CUT TO her back as she lets out a cry, the shards cutting into her body and ripping her costume in numerous areas. We PULL BACK as she hits the ground knees-first. The camera PANS BEHIND her and then--

A BEEPING sound comes from somewhere off screen right before a green and orange PUMPKIN BOMB flies on screen. It bounces on the ground once before--

SLOW MOTION: The PUMPKIN BOMB propels itself back into the air towards SPIDER-GIRL. It continues to beep. And then--

Speed returns to normal as SPIDER-GIRL throws her arms protectively over her face even as the PUMPKIN BOMB explodes. The force of the explosion sends her through a thick brick wall with a pained scream. We can see that the explosion has burned away some of her costume, charred the edges, and has exposed the skin underneath.

We're THROWN in front of her as her back COLLIDES with another brick wall that halts her entirely. She slides down it, hitting the ground with a grunt and a THUD. Her head hangs forward and for a moment it looks as though she has passed out, until--

A RAZOR BAT flings onto the screen and when it stabs itself into her left shoulder, she lets out another cry. Seconds later, a second RAZOR BAT is embedded in the brick wall right beside her head.

CUT TO the ruins of the previously destroyed brick wall as the GREEN GOBLIN floats above it on his GLYDER. The GLYDER moves from underneath him and disappears into the unstable rafters as the villain jumps to the ground with a maniacal laugh. He walks towards her.

GREEN GOBLIN

Going the way of a hero has its
downside, Spider-Girl. Misery is
what you've chosen.

SPIDER-GIRL doesn't even look up at him, almost as if she's in a complete daze. The GREEN GOBLIN grabs her by the neck and lifts her up. He squeezes her throat until we can hear her trying to suck in a breath. He pulls her away from the bricks, then slams her against it once, twice, three times before he finally throws her onto the ground face first. She screams out as the RAZOR BAT is pushed into her shoulder further. She tries to push herself up with her uninjured arm, lifting her hand and pressing her two middle fingers against her palm but as the web shoots out, the GREEN GOBLIN stomps on her wrist with an unsettling CRACK that makes her suck in a sharp breath.

He grabs her by her injured shoulder, pressing his fingers around the wound. She cries out again and the sound only encourages him. He twists her around, throws another fist into her face and SLAMS his knee into her abdomen. He shoves her away from him and proceeds to kick her in the chest.

The force sends her flying into the rubble she created of the other wall.

GREEN GOBLIN (CONT'D)

You're a fool. Your little girlfriend could have had a quick death. It was a generous proposition considering the mouth she has on her.

SPIDER-GIRL looks up at him. The GREEN GOBLIN looks down at her, the grin on the MASK'S face seeming all the more sinister now.

GREEN GOBLIN (CONT'D)

But now that your incompetence has *really* pissed me off, Mary-Jane is going to die...nice and *slow*.

SPIDER-GIRL clenches her fists, her chest heaving. Her growing anger is becoming apparent.

SPIDER-GIRL

(practically spitting the words)

You sick *bastard*.

The GREEN GOBLIN steps closer to her and an electronic sound can be heard off screen seconds before he lifts a green, metallic PITCHFORK up into the frame. He readies it to strike her.

GREEN GOBLIN

You've spun your last web, Spider-Girl.

He STABS the PITCHFORK at her face but her hands find new strength and she grabs two of the three prongs. She holds it a safe distance from her face. When she speaks, there is an uncharacteristically dark tone in her voice.

SPIDER-GIRL

Not tonight.

On SPIDER-GIRL shoving the PITCHFORK back, we--

CUT TO:

INT. STATUE OF LIBERTY - THE CROWN ROOM

PUSH IN on SHADOWCAT'S face as it turns to the side. Her eyes squeeze tighter shut and she groans. Her eyes open and--

PULL BACK as she sits up. CYCLOPS and STORM both move to her side quickly.

SHADOWCAT

(groggy)

What...where is everyone?

CYCLOPS

Long story. I'll explain later.
Just know we've got it under
control.

SHADOWCAT squints at her, knitting her eyebrows together. After a moment, she relents and sighs. She turns her attention to NIGHTCRAWLER.

SHADOWCAT

Is she okay?

STORM

(gentle smile)

She'll be fine, I am sure of it.

NIGHTCRAWLER stirs. Everyone looks at her, and then--

NIGHTCRAWLER

Vell, zat vas rude.

NIGHTCRAWLER pushes herself up into a sitting position and SHADOWCAT beams.

SHADOWCAT

Rude doesn't cover it, that was--

ICEMAN drops from the hole in the roof, interrupting her--

ICEMAN

Mission accomplished.

STORM

Good work Iceman.

CYCLOPS

What the hell was he thinking?

ICEMAN

(mockingly deep voice)

I'm a big bad mutant with a really
stupid helmet that I think makes me
look badass but everyone else
thinks is really stupid. So, I'm
just gonna bl--

CYCLOPS elbows him in the side roughly, cocking an eyebrow in irritation.

ICEMAN (CONT'D)
 Alright, alright. Fine.
 (under his breath)
 Suck the fun out of everything why
 don't you.

CYCLOPS
 (angrily)
 Does this look like "fun" to you,
 Iceman?

ICEMAN looks away from her. He knows she's right. But at the same time--

ICEMAN
 (quietly)
 I was just trying to lighten the
 mood.

CYCLOPS turns away from the group, looking up towards the hole as she brings a finger up to the EARPIECE in her ear.

CYCLOPS
 Cyclops to Marvel Girl: What's the
 report on Spider-Girl?

MARVEL GIRL (O.S.)
 (over the headset)
 Trying to find her. How is it up
 there?

CYCLOPS
 Everything's fine. All the bombs
 were taken care of.

CYCLOPS suddenly freezes, her muscles tense. She takes her hand away from the earpiece; MARVEL GIRL can no longer hear her. Her eyebrows raise, indicating that her eyes have widened. Through the hole in the roof, she can see the blinking red light underneath the TORCH of the STATUE.

CYCLOPS (CONT'D)
 (to herself)
 Oh...God.
 (turning to the group)
 EVERYONE GET DOWN!

On the sound of an EXPLOSION, we--

CUT TO:

INT. MANHATTAN, NEW YORK - ABANDONED CLOCKTOWER

We come in as SPIDER-GIRL slowly stands to her feet, albeit shakily. The PITCHFORK is on the ground, but the GREEN GOBLIN doesn't grab for it. Instead, he keeps his eyes on her as--

She wraps her fingers around the end of the RAZOR BAT sticking out of her shoulder. With nothing more than a pained grunt she rips it out and throws it down to the ground with a CLANK. Her chest rises and falls with her deep breaths, as though she is trying to calm down. Her fist clenches at her side and then she--

THROWS it across the GREEN GOBLIN's face and knocks him back. She lifts her leg, shoving her foot into his chest and throwing him back into a rotted, wooden pillar. It breaks underneath his weight and the entire section of the rafters fall on to him. He pushes his way out from under them quite easily, but before he can stand--

SPIDER-GIRL grabs him by his arm and spins, letting go of him and sending him flying into one of the many brick walls that are still intact. She extends both of her arms, firing two weblines simultaneously and attaching them to the wall. She crosses one arm over the other in an "X" and jerks downward. The force pulls the brick wall down on top of him.

The sound of stone being busted can be heard and we see GREEN GOBLIN'S fist rise from the wall's wreckage. With a frustrated sound, SPIDER-GIRL strides up to the pile of bricks and reaches down. She picks the GREEN GOBLIN up, yanking him from the mess and SMASHES his face through a glass panel that almost looks like a window in another of the brick barriers. She pulls his head back, twists him around, and SLAMS him up against the bricks.

SPIDER-GIRL

You wanna know why more people are
scared of spiders than goblins?

Before the GREEN GOBLIN can respond, SPIDER-GIRL punches him across the face, forcing his head to turn to the left. He tries to look at her, but she does it again, effectively shattering the left EYE PIECE of his MASK against the wall.

When he doesn't look at her again, SPIDER-GIRL grabs the chin of his MASK and throws the other fist into his cheek and forces his head to turn the other way. The hand on his chin moves and grips around his neck instead.

SPIDER-GIRL (CONT'D)

If you ever.

SPIDER-GIRL punches him again, and again, her fist balling tighter each time.

SPIDER-GIRL (CONT'D)
Touch Mary-Jane again.

Her clenched muscles are almost like steel as she punches him another time and shatters the second EYE PIECE. SPIDER-GIRL draws her arm back and thrusts it forward in another hit that, on impact, detaches the GREEN GOBLIN MASK from his face and sends it CLATTERING to the ground.

SPIDER-GIRL pulls her arm back again and balls her fist tighter.

SPIDER-GIRL (CONT'D)
(confused)
Norman...Osborn?
(angry)
What in the *hell* has to be wrong with you to make you hurt innocent people?

The GREEN GOBLIN looks at her, eyes narrowed.

GREEN GOBLIN
You, Spider-Girl. You are the reason th--

SPIDER-GIRL
Shut up Osborn.

Her fist begins to shake slightly.

SPIDER-GIRL (CONT'D)
You're nothing. *Nothing*. I could end you, Osborn, right now. All your stupid bombs and knives, I don't need those to kill you.
(beat)
All it takes is my bare ha--

MARVEL GIRL (O.S.)
(gently)
Spider-Girl.

SPIDER-GIRL turns her head quickly and we FOLLOW her gaze as MARVEL GIRL hovers over the ground before placing both feet on the dusty floor.

SPIDER-GIRL
What are you doing here? You're supposed to be with the others.

MARVEL GIRL

They're fine. I was here to back you up, but by the looks of things you need *something* but it's not backup.

SPIDER-GIRL

I'm fine and dandy, Red.

SPIDER-GIRL grips GREEN GOBLIN'S neck tighter, holding him against the wall when he struggles against her.

SPIDER-GIRL (CONT'D)

Nothing to see here.

MARVEL GIRL

...Spider-Girl goosfraba.

We PUSH IN to a CLOSE UP of the GREEN GOBLIN'S left hand as his right index finger moves closer to it. It presses down on a hidden button on the back of his hand that makes a small, green LED light just above the button illuminate for only a second.

PULL BACK as SPIDER-GIRL's attention is kept by the telepath.

SPIDER-GIRL

How hard would it have been to just say "calm down"?

(beat)

Wait, no! Don't you tell me to calm down, do you have *any* id--

GREEN GOBLIN

Godspeed, Spider-Girl.

SPIDER-GIRL jerks her head back to look at the GREEN GOBLIN just as he pushes her off of him enough to start standing up. The screen SOLARIZES for a split second and as the screen returns to normal--

SPIDER-GIRL backflips over the GLYDER just in time to avoid being impaled on the three blades jutting from the front of it. She lands in a crouch as the device instead impales its owner through the abdomen with a pained grunt.

We PAN AROUND to see that the blades have also gone through the bricks, and then we return to SPIDER-GIRL and the other two.

As the GREEN GOBLIN lets out a series of strained breaths, SPIDER-GIRL and MARVEL GIRL look on in disbelief.

SPIDER-GIRL
 (shaky)
 Oh...God.

SPIDER-GIRL rushes to him, her hands touching the wings of the GLYDER. She knows she can't let him die.

SPIDER-GIRL (CONT'D)
 Hold on, Osborn. I'll--

Suddenly, the GREEN GOBLIN reaches out and grabs her face tightly in his hand. Then, just as quickly as he lashed out, he rips off her mask and throws it to the ground. It lands on the faceplate of the GREEN GOBLIN MASK.

The GREEN GOBLIN suddenly looks furious, despite his potentially fatal wounds.

GREEN GOBLIN
 You're just a *child*?!

SPIDER-GIRL tenses immediately.

SPIDER-GIRL
 That is the *least* of your problems right now, Osborn.

SPIDER-GIRL balls up her fist again and hits him square in the temple. The blow knocks him unconscious, his head falling forward. She knows she has no time to fret over her mask, and slowly looks over at MARVEL GIRL.

SPIDER-GIRL (CONT'D)
 You said you came as backup?

MARVEL GIRL rushes over to them, crouching down.

MARVEL GIRL
 Yeah, but now it seems I'm here for moral support.

The telepath takes a quick look at SPIDER-GIRL'S unmasked face. SPIDER-GIRL looks down, her bloodied and cut up face reflected in the shards of glass on the ground. Then, without looking at MARVEL GIRL--

SPIDER-GIRL
 (quietly)
 Promise me you won't tell anyone.

MARVEL GIRL
 (with a wink)
 Tell them what?

On SPIDER-GIRL'S almost relieved grin, we--

CUT TO:

INT. STATUE OF LIBERTY - THE CROWN ROOM

We come in on a foggy room, the mix of smoke and the wet mist of a fresh rain. We can hear the raindrops pelting the ground and on further inspection we can see that the rain is finishing off the dying embers of the previous explosion.

PUSH IN and as the smoke clears for us, ICEMAN is revealed to us laying facedown on the ground. He bends his elbows, pressing his hands flat against the floor and slowly pushes himself up. He coughs once, twice, and then it turns into a fit of hacks and gags until he manages to stand up. He inhales deeply before he looks to his left and--

ICEMAN

Kristen!

ICEMAN moves quickly and drops to his knees at CYCLOPS' side. He puts his hand on her back, then on her neck. Then, suddenly--

CYCLOPS bats his hand away, pushing herself up to her knees quickly. We can see that she now sports a bleeding gash on her face that goes from the middle of her cheek down to her chin in a slant.

CYCLOPS

I'm fine.

(she coughs)

Damn...where are the others?

We hear footsteps off screen and an unusual breeze moves passed CYCLOPS and ICEMAN. It swirls the smoky air, blowing it out of the CROWN ROOM and making the air clear again.

STORM walks into the frame as her eyes fade from solid white back to their original blue.

STORM

I am sorry if I worried you, I was putting out the fl--

NIGHTCRAWLER (O.S.)

(horrified gasp)

Oh no! Kitty!

Everyone looks in NIGHTCRAWLER'S direction and the camera follows their gaze to find SHADOWCAT lying on the floor underneath a rather large metal panel.

There is blood leaking down the side of her face, and her arm is resting in an abnormal position.

Without a word, CYCLOPS rushes to SHADOWCAT'S side. STORM and ICEMAN follow behind her. The brunette reaches down and presses her fingers to the side of SHADOWCAT'S neck. She waits for a moment, then--

CYCLOPS

She has a pulse. Iceman, get ice on her head. Everyone else, move back.

STORM and NIGHTCRAWLER step away, both of them watching in silence as ICEMAN nods. He has a look of worry on his face, one that has an undertone of what could even be fear. He gets down on the ground and makes a small ball of ice in his hand. He pushes it to her head gently, as though she would shatter if he touches her any harder.

ICEMAN

(whispering)

C'mon, Kitty. Wake up.

CYCLOPS grabs the edge of the metal panel. She uses her bent knees to push herself to her full height as she lifts it up off of her teammate. She grunts with the effort, ducking one of her shoulders underneath it as she strains to lift it straight up. After a moment she pushes it over and it hits the floor with a loud BANG.

CYCLOPS

Keep the ice on her head, but get some on her arm too. Everything from her elbow down.

ICEMAN

I know.
(with a sigh)
It's broken.

CYCLOPS gives him a reassuring smile. She's fighting back her own worry as she puts a hand on his shoulder.

CYCLOPS

She'll be okay.
(beat)
As soon as Marvel Girl gets back with Spider-Girl, we'll head back to the mansion. For now, just keep the ice on her.

She moves passed NIGHTCRAWLER and STORM and as she steps through the explosion-made hole and disappears outside, we--

CUT TO:

INT. THE WHITE HOUSE - SITUATION ROOM - WASHINGTON D.C.

We come in on the face of PRESIDENT OBAMA. He looks tense, worried, and possibly a little pissed off. His hands are folded in front of his mouth, his eyes narrowed and his eyebrows knitted together.

MALE VOICE (O.S.)

It's been confirmed. The mutant terrorists blew up the Statue of Liberty.

FEMALE VOICE (O.S.)

Only the torch, sir. But the crown was damaged by debris. Reports say another mutant group was there that actually saved the Statue. No civilians were hurt.

PRESIDENT OBAMA'S expressions softens only slightly.

MALE VOICE (O.S.)

Spider-Girl fled the scene. Further proof that she might have been involved.

FEMALE VOICE (O.S.)

Will you shut up, Colonel?

(beat)

Spider-Girl was dealing with an unrelated matter, Mr. President. I assure you, we don't need to take drastic measures. The situation was handled as best as it could be without the military getting involved.

The PRESIDENT nods in understanding, but stays silent.

MALE VOICE (O.S.)

I have a better solution to this mutant problem, Mr. President.

(beat)

Let him in, boys.

We hear the CLICK of a door opening off screen, then the sound of boots scuffing the floor. When they come to a stop--

MALE VOICE (O.S.) (CONT'D)
Sir, meet Mr. Bolivar Trask. He's
one of our finest architects and a
former member of S.H.I.E.L.D.

TRASK (O.S.)
I can take it from here, Colonel.
Thank you.

(beat)
Mr. President, I'd like to talk to
you about my "Sentinel Initiative".

PRESIDENT OBAMA
I'm listening.

TRASK (O.S.)
The Sentinels are robots. Robots
that can detect the dreaded X-Gene
and will exterminate the subject on
sight.

PRESIDENT OBAMA
And by exterminate, you mean *kill*?

TRASK (O.S.)
Precisely, Mr. President.

PRESIDENT OBAMA
No. Absolutely not, Mr. Trask.
Mutant or not, they are people.
American people and we are not
going to harm them.

(beat)
I'm going to propose another, less
violent method.

MALE VOICE (O.S.)
And what would that be, Mr.
President?

PRESIDENT OBAMA looks straight into the camera, dropping his
hands from his face.

PRESIDENT OBAMA
A Mutant Registration Act.

On that, we--

CUT TO:

INT. THE OSBORN MANSION - NORMAN'S BEDROOM

We come in on an elegant bedroom that is left dark by the lack of lighting. We PAN AROUND the room to see the silhouettes of expensive furniture and pictures that appear to be of NORMAN OSBORN himself.

PAN LEFT to see SPIDER-GIRL standing in front of the open door to the balcony outside as she almost cradles NORMAN'S robe-clad body. The GREEN GOBLIN SUIT has since been discarded and is nowhere to be seen. Her SUIT is now missing the entire left arm, revealing her bare skin. She lowers him down on to the bed carefully, laying his body out straight on the mattress. The robe opens slightly and we can see that the arm of her SUIT has been wrapped around his abdomen.

MALE VOICE #2 (O.S.)
Spider-Girl?

SWISH PAN RIGHT to see a young man in his late teens or early twenties in dark pants and a shirt that is only slightly lighter in color. His hand holds his head and it's obvious that he's just woken up. He is HARRY OSBORN. Suddenly, it hits him.

HARRY
What have you done?!

HARRY quickly moves across the room and we PULL BACK to show SPIDER-GIRL as she moves towards the balcony.

CUT TO HARRY as he grits his teeth and his hands clench tightly.

HARRY (CONT'D)
(angrily)
Don't mo--

CUT BACK to the door as the breeze blows it inward and makes the curtains flap in the wind. SPIDER-GIRL is gone. HARRY'S gaze sets on his father's wounded body. He narrows his eyes, and--

HARRY (CONT'D)
You'll pay for this, Spider-Girl.

CUT TO:

EXT. STATUE OF LIBERTY - OUTSIDE THE CROWN ROOM

We come in on CYCLOPS leaning against a railing that overlooks the water now that the wall has been destroyed.

In her hand is a small, charred square object that appears to be a piece of the debris left over from the BOMB. She holds the object between her pointer finger and thumb and twirls it in slow, rhythmic circles. By her tense facial expression we can see that something is troubling her.

STORM (O.S.)

It's not a good idea to keep trophies of bad memories.

We watch as STORM comes up behind CYCLOPS and moves around her. She takes a place next to the brunette, leaning against the railing with her as her eyes scan the waters just beyond the STATUE.

CYCLOPS

Can I ask you something Storm?

STORM

I don't see why not. What's troubling you?

CYCLOPS

(staring off)

Magneto called you Miss Munroe, meaning he knew you. And forgive me if I'm wrong, but that must mean you knew him too.

STORM

(sighing)

I used to. The man I knew left a long time ago.

CYCLOPS

You still have to know enough about him, like what his purpose is.

CYCLOPS brings her free hand upwards, rubbing from her bottom lip to the bump of her chin with her thumb.

CYCLOPS (CONT'D)

Something doesn't feel right.

STORM

Care to elaborate?

CYCLOPS

He had us, Storm. He could have just set those explosives off as he left and we would have been out of his hair.

(beat)

Why didn't he?

STORM
(smiling)
You are starting to think more like
a leader, Cyclops.

STORM puts her hand on CYCLOPS' shoulder.

STORM (CONT'D)
(gently)
Charles will tell you everything in
due time, child.
(with a smile)
Come. Let's get the others.
Shadowcat needs medical attention.

As the two turn around to go back into the CROWN ROOM, we--

BLACKOUT:

END OF ACT FIVE

ACT SIX**FADE IN:****INT. XAVIER INSTITUTE - MARY-JANE'S GUEST ROOM - NIGHT**

We come in on MARY-JANE as she sits on the floor against the wall. She is hugging her knees to her chest and her head is resting against her knee caps. She has since been cleaned up, her cuts have been tended to with white bandages and her clothes have been changed into a simple pair of green and white polka dot pajama pants and a white tank top.

The lights are off and the room is dark, save for the uncovered window. It's completely silent until--

TAP. TAP. The sound of someone at the window makes MARY-JANE turn her head. We FOLLOW her gaze to find--

SPIDER-GIRL hanging upside down outside, only her head and shoulders are visible to us.

MARY-JANE looks up from her legs and we can see that she has been crying; her cheeks are stained with tear drops. Her face brightens into a glowing smile and immediately races to her feet and onwards to the window. Her hand fumbles with the lock as her excitement causes her to be shaky and, consequently, inaccurate.

The lock finally releases and the window is thrust outwards, giving SPIDER-GIRL only a second to avoid being hit.

SPIDER-GIRL

(simply)

Hi.

MARY-JANE

(relieved)

I thought I'd never see you again!

SPIDER-GIRL

(jokingly)

Weeell, sorry to disappoint you.

MARY-JANE

(giggling)

I am *not*. Are you okay?

SPIDER-GIRL

I think this costume has seen better days, but yes.

(MORE)

SPIDER-GIRL (CONT'D)

(beat, gently)
Are you?

MARY-JANE casts a small glance towards her bruised wrists and then back at SPIDER-GIRL.

MARY-JANE

I'll live.

SPIDER-GIRL

(with a smile in her
voice)
I'm glad you're safe.
(beat, apologetically)
I'm sorry you got dragged into
that. That guy is a nutcase.

MARY-JANE

(softly)
Don't be sorry. I am tougher than
I look.

The redhead holds her clenched fists in front of her face, mocking her strength. SPIDER-GIRL laughs.

SPIDER-GIRL

Well, that's good for you because I
love...

Her voice trails as she remembers what she admitted to MARY-JANE on the bridge.

SPIDER-GIRL (CONT'D)

(hesitant)
Tough girls.

MARY-JANE crawls onto the window sill and sits in front of SPIDER-GIRL with her ankles crossed.

MARY-JANE

You wanna know a secret?

SPIDER-GIRL swings her body back and forth slightly, nervously, like a slow-moving pendulum.

SPIDER-GIRL

Ooh, I like secrets.
(beat)
What's yours?

MARY-JANE

I have had a crush on an adorable
red and blue superheroine for quite
some time now.

(MORE)

MARY-JANE (CONT'D)

And I think, for being such a good trooper and all, I should get a reward, from that superheroine.

SPIDER-GIRL stops swinging.

SPIDER-GIRL

Reward? I'm broker than a Ford on the side of the road, Princess.

(beat)

Superheroing is expensive.

MARY-JANE

(smiling)

I promise I won't ask for much.

SPIDER-GIRL

(jokingly defeated)

Alright, alright.

(beat)

What's the price?

MARY-JANE

I want you to kiss me.

SPIDER-GIRL stumbles over her words, unable to form a coherent sentence. She swallows hard, staying quiet. She doesn't object.

MARY-JANE reaches forward, digging her fingers beneath the neck of the SPIDER-GIRL MASK. The superheroine's body tenses.

SPIDER-GIRL

Wait.

She takes a deep breath, exhaling slowly, and then--

MARY-JANE

(reassuringly)

You need to trust me.

SPIDER-GIRL

(nervously)

Okay.

MARY-JANE smiles, gently easing the mask down her neck, over her chin, and finally stopping once the material rests just above her nose.

The redhead glides her hands gently towards SPIDER-GIRLS cheeks and touches their foreheads together as she sighs.

We can see MARY-JANE'S own cheeks flush bright pink as she brings their lips together, fitting almost perfectly, like a glove. She pulls SPIDER-GIRL closer, the gap between them now only a sliver, deepening their kiss.

Quite some time later, SPIDER-GIRL is first to tear them apart, her chest heaving up and down. MARY-JANE sighs and quietly forces air into her lungs.

Without a word, SPIDER-GIRL grabs the front of her mask and jerks it back down over her face.

SPIDER-GIRL (CONT'D)
(with a grin in her voice)
Reward granted, soldier.

MARY-JANE salutes her with a grin and with the distinct THWIP sound, SPIDER-GIRL is gone from our sight.

On MARY-JANE looking up after her, we--

CUT TO:

INT. XAVIER INSTITUTE - HALLWAY OUTSIDE MARY-JANE'S ROOM

JEAN as she stands in the hallway outside of MARY-JANE'S door. She's facing the door and her eyebrows are furrowed almost angrily, lips are pressed into a thin line.

On the realization that she knows what was going on, we--

SMASH CUT TO:

INT. XAVIER INSTITUTE - KRISTEN'S ROOM - NIGHT

We come in as KRISTEN, now back in her sunglasses, tugs a gray zip-up, light-weight hoodie over her forest green t-shirt. She starts to zip it up but decides otherwise and instead drops her hands at her sides. She looks over at her night stand at the picture of MARY-JANE. She inhales through her nose and turns towards her mirror. Her wet hair is pulled into a tight ponytail and she runs her hand over the top of her head. She stares at her reflection for a moment, her fingers lightly running over the healing cut. Her lips press into a thin line and she drops her gaze to the dresser.

We CUT TO her hands that are at her sides as they clench into tight fists. We PAN BACK up to her face and--

KNOCK. KNOCK. The sound of someone at her door stops her in her tracks. Her eyebrow cocks slightly, curious. She is silent for a moment, clearing her voice of any recognizable emotion.

KRISTEN

Who is it?

JEAN (O.S.)

Just your friendly neighborhood telepath?

KRISTEN'S jaw tightens again. She swallows hard. She wants to be left alone. But at the same time--

KRISTEN

Do you need something?

JEAN (O.S.)

(taken aback)

I...just...you...

(beat, slightly hurried)

I mean to talk to you.

KRISTEN

Oh, uh...Okay

KRISTEN'S face scrunches slightly, telling us that she's closed her eyes. She pushes her thumb and index finger underneath her sunglasses and wipes her eyes with them. She re-adjusts the glasses and brushes her hands over the front of her hoodie, as if it had wrinkles that needed to be smoothed. She doesn't want JEAN to see her in any sort of emotional distress.

KRISTEN (CONT'D)

Come in.

JEAN opens the door cautiously and pokes her head through the crack. She smiles softly but then her eyes catch sight of the scratch on KRISTEN'S cheek. Her smile drops and she covers the distance between them in a few strides. The door behind them CLICKS shut despite that no one touched it.

JEAN

You're hurt.

KRISTEN

What, this?

KRISTEN puts the tip of her finger just underneath the scratch.

KRISTEN (CONT'D)

It's just a scratch. I'm fine.

(beat, concerned)

What did you want to talk to me about? Are you okay?

JEAN

(smiles slightly)

I just wanted to see how you were.

JEAN reaches up to her cheek gently and brushes the scratch. At the same time, her hand brushes KRISTEN'S. The corners of KRISTEN'S lips lift into a small smile, and a light pink hue burns at her cheeks.

KRISTEN

I'm fine, I promise.

Her smile turns back into a frown. A look of guilt shines through despite her best efforts.

KRISTEN (CONT'D)

What about Kitty? How is she?

JEAN

She's fine. Getting pampered like a little princess and loving every moment of it.

(beat)

Bobby is taking care of her.

KRISTEN, for a moment looks relieved. She tries to smile, but her attempts fail rather badly.

KRISTEN

And Spider-Girl? How was she? Did you bring her here with Mary-Jane?

JEAN

She's a little banged up, but all in all she was good. She refused treatment and went on her own way.

JEAN knows KRISTEN isn't telling the entire truth. She knows that she isn't either, but she doesn't want KRISTEN to get hurt by seeing or hearing something she shouldn't.

JEAN (CONT'D)

And you?

KRISTEN looks off to the side and bites down on the inside of her cheek.

KRISTEN

I told you, Jean. I'm fine.

JEAN

Kristen. It doesn't take a telepath to see you're hurting, and you can either tell me or I can find out for myself.

(beat)

I'd much rather you trust me enough to tell me.

KRISTEN swallows hard, her jaw set. She looks back at JEAN, her eyebrows dropping slightly.

KRISTEN

I messed up today, Jean. The professor wanted *me* to lead his team, and the first chance that I get, one of us gets hurt.

(beat)

He trusted me, Jean. I let him down.

JEAN

How? Kristen, how is it your fault?

KRISTEN

I wasn't careful enough. What if we'd missed more than one bomb? What if it had harmed someone else, or worse, killed them?

KRISTEN balls her hands into fists so tightly that her nails dig into her palms. She drops her gaze to the floor, staring intently at absolutely nothing.

JEAN frowns at her.

JEAN

...Then blame me.

KRISTEN

Why? You did your job. Everything I asked, you did. I...

KRISTEN stops talking, exhaling deeply. She can't seem to get anything else out. Then--

KRISTEN (CONT'D)

I'm sorry. You weren't supposed to see this.

(MORE)

KRISTEN (CONT'D)

I wanted to see how you were, then I was going to check on Mary-Jane...You weren't supposed to see any of this.

JEAN

(swallows hard)

Kristen, it was my fault. I should have seen the other bombs. I should have known. I did what you told me to, but not to the caliber that is expected of me.

(beat)

And...it's okay to be...human, you know? It's okay to feel the way you are.

KRISTEN tenses up again as if looking for an escape. She's uncomfortable. Her feelings aren't something she likes to openly discuss. She finally looks back at JEAN, forcing her lips into a thin, expressionless line. She wants to change the subject.

KRISTEN

The professor hasn't said anything to us since we got back. Or, at least not to me anyway. Do you think...he's upset with us?

JEAN

(shakes her head)

I think he is letting us figure it out for ourselves.

KRISTEN nods understandingly. A brief, awkward silence falls between the two before KRISTEN loosely crosses her arms over her chest and tries to smile again. This time, she manages a very small one. She tries her hand at lightening the mood.

KRISTEN

(jokingly, somewhat hesitant)

Rookie mistake?

KRISTEN gives a brief, soft laugh and shrugs one shoulder.

KRISTEN (CONT'D)

We're still a great team.

JEAN

(with a grin)

A dynamic duo, if you will.

KRISTEN
(a small grin)
We're unstoppable.

JEAN smirks, but a second later the corners of her mouth tug downward into a frown. Something troubles her.

JEAN
Yeah...unstoppable.

KRISTEN'S eyebrows furrow, concerned. She looks like she wants to reach out, to console JEAN somehow, but she doesn't do it.

KRISTEN
What's wrong?

JEAN
Just...
(looking at Kristen's cut again)
We're obviously not completely unstoppable...even Spider-Girl has her moments and probably even the professor.
(beat)
Today wasn't just stressful Kristen...it was *real*. We aren't playing superhero. We are superheroes. I guess I...knew it before but I *feel* it now.

KRISTEN reaches out to JEAN, seemingly going for the shoulder until--

JEAN throws her arms around KRISTEN'S neck and hugs her tightly, pulling their bodies flush together. As KRISTEN wraps her arms around the redhead's mid-section, we--

PAN AROUND to FOCUS ON JEAN'S face as she buries it in the curve where KRISTEN'S neck meets her shoulders. On that, we--

CUT TO:

INT. XAVIER INSTITUTE - MARY-JANE'S GUEST ROOM - NIGHT

We come in behind MELANIE as she's turned around, shutting the door. She turns towards the camera slowly, and we see that she's dressed herself in a XAVIER INSTITUTE sweatshirt and matching sweatpants to hide her injuries. We PAN AROUND to FOLLOW her gaze to see the bed in the corner of the room.

She walks towards it where MARY-JANE is laying on her side, facing the wall with her back to MELANIE. The brunette moves slowly and quietly, careful not to make any noise that might wake her.

MARY-JANE

Go away.

MELANIE stops moving.

MELANIE

Well that's not nice.

MARY-JANE springs up, turning around and sitting on the edge of the bed. Her eyes lock onto MELANIE'S like it was the first time she had seen her in years. MELANIE smiles nervously at her as she sticks her hands in her pockets.

With her eyes already starting to water, MARY-JANE pushes herself off of the bed and runs to MELANIE. She throws her arms around her and buries her face into MELANIE'S chest.

MARY-JANE

I thought that demon had got you.

MELANIE wraps her arms around MARY-JANE'S waist, pulling them closer together. She rests her chin on the top of MARY-JANE'S head, nuzzling her cheek against her hair.

MELANIE

Almost, but, I think he was more interested in Spider-Girl than he was with her photographer.

(beat)

I should get paid a lot more than I do. I'm like a cop without the uniform. Or the gun. Or... everything else cops have.

The redhead giggles, the sound muffled by MELANIE'S shirt, but she doesn't let go. After a brief moment of silence she moves away and takes MELANIE'S hands into her own and smiles at her.

MARY-JANE

I don't know. I think you would look kinda cute if ever there was a moment you could dress as a cop...

(beat, smiling)

Don't ever worry me like that.
Ever. Again.

MELANIE squeezes MARY-JANE'S hands in her own, raising her eyebrows.

MELANIE

Right back at you, MJ.

(half-jokingly)

If I have to hunt you and grandma
down to a big giant mansion again
because some crazy old man in a
Goblin suit tried to kill you, so
help me...

MARY-JANE

Scout's honor, Tigress.

On the two smiling at one another, we--

BLACKOUT:

END OF EPISODE