

# **SHE-RA™**

## **Princess of Power™**

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JUST THE WAY YOU ARE

PP #67081

March 12, 1986

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Pages: 6, 18, 19, 20, 22, 22.1, 23, 23.1, 24, 25, 26, 27, 28,  
29, 30, 31, 32, 33, 34, 35, 38 (CAST SHEET)

REVISED: April 24, 1986

PAGE: 37

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PAGES: Cast, 20

SHERA, PRINCESS OF POWER  
PP #67081 - JUST THE WAY YOU ARE  
SPECIFIC CHANGES  
MARCH 24, 1986

Page 38 (CAST LIST) revised.

Page 6, Scene 37, Adora dia. revised. Scene 38, Drew dia. revised.

Page 18, Scene 112, Guard to Trooper A. Scene 113, Soldiers to Troopers.

Page 19, Scene 115, Soldiers to Troopers. Scene 116, Soldier to Trooper.  
Scene 118, Soldiers to Troopers. Soldier dia. to Trooper A dia.  
Scene 119, soldiers to troopers. Soldier dia. to Trooper A. dia.

Page 20, Scene 120, Soldier to Trooper.

Page 22, Scene 134, Adora dia. revised. Scene 137 OUT. Scenes  
137 A & B added. Scene 138, Adora dia. revised. Scene 139,  
Guard to Trooper

Page 23, Scene 139 A added. Caleb dia. added. Scene 140,  
Guard to Trooper #1. Scene 141 OUT. Scene 141 A added. Scene 142 OUT.  
Scene 142 A added.

Page 24, Scene 150, Spirit removed.

Page 25, Scene 154, Guard to Trooper #2. Scene 155, Guard to Trooper #2.

Page 26, Scene 157, Guard to Trooper #2. Scene 158, Guard  
to Trooper #2. Scene 159, Guards to Troopers. Sergeant to  
Trooper #3. Guard to Trooper #2.

Page 27, Scene 165, guards to Troopers. Guard dia. to Trooper #2 dia.

Page 28, Scene 165, Sergeant to Trooper #3 dia. Scene 166,  
Guard to Trooper #2. Guards to Troopers. Sergeant dia. to Trooper #3 dia.

Page 29, Scene 172, Guard to Tr-oper #2. Scene 174, Guard to Trooper #2.

Page 30, Scene 178, Soldiers to Troopers. Scene 179, Lead Soldier  
dia to Trooper #4. Scene 181, Soldiers to Troopers. Lead Soldier  
dia. to Trooper #4.

Page 31, Scene 184, center ring in performer's costume. added.

Page 32, Scene 193, guards to troopers.

Page 33, Scene 204, soldiers to troopers. Scene 206, guards to troopers.

Page 34, Scene 208; soldiers to troopers. Scene 211, soldiers to troopers.

Page 35, Scene 214, Shera dia. revised. men to troopers.

SHERA, PRINCESS OF POWERJUST THE WAY YOU ARE

PP #67081

CAST LIST

ANGELLA

ADAM/HE MAN

ADORA/SHERA

GLIMMER

BRIGHT MOON GUARD - one line.

KING DARKSPUR - a rather pudgy, slovenly man with an abrasive manner.

DREW - a boy of eleven, he is a juggler and a clown.

CALEB - Drew's father, also a circus performer.

GUARD - a guard in Darkspur's kingdom. \*

TROOPER A - a guard in Darkspur's kingdom. \*

TROOPER #1 - another guard in Darkspur's kingdom. \*

TROOPER #2 - another guard in Darkspur's kingdom. \*

TROOPER #3 - another guard in Darkspur's kingdom. \*

TROOPER #4 - a soldier in Darkspur's kingdom. \*

FOREST GUARD - from Bright Moon. A few lines.

REVISED
DATE 3/24/86

SHERA, PRINCESS OF POWER

JUST THE WAY YOU ARE

PP #67081

ACT ONE

FADE IN:

1 EST SHOT - CASTLE BRIGHT MOON

We HEAR QUEEN ANGELLA as CAMERA MOVES INTO the castle.

ANGELLA (VO)

Adam, it's so nice to see you  
again.

CUT TO:

2 INT CASTLE BRIGHT MOON - SAME

We are inside the castle throne room and gathered around are  
ADAM, ADORA, GLIMMER, and of course Angella.

ADAM

Thank you, Angella. I wouldn't  
miss the opening of Etheria's  
circus for anything.

ADORA

Adam's a big fan of the circus.

3 ANGLE ON GLIMMER

She is practically swooning at the sight of Adam.

GLIMMER

And I'm a big fan of Adam's.

4 FULL SHOT

Adam smiles with more than a little embarrassment. Angella  
chuckles.

ANGELLA

(chuckles)

We're all fans of Adam's!

They turn as:

BRIGHT MOON GUARD (OS)  
 Announcing the arrival of King  
 Darkspur of the Hinderlands to  
 see Queen Angella.

Glimmer makes a face.

GLIMMER  
 Oh, no! I'm leaving.

She's gone.

5 ANGLE ON ALL

ADORA  
 (smiling)  
 What was that about?

6 ANGLE ON ANGELLA

She smiles and shakes her head.

ANGELLA  
 King Darkspur wants to marry  
 Glimmer. She doesn't want  
 any part of it.

7 ANGLE ON THRONE ROOM DOOR

It swings open and in comes a rather pudgy, slovenly man  
 with an abrasive manner and not in the best of moods. This  
 unattractive fellow is KING DARKSPUR and it's no wonder  
 Glimmer doesn't want to marry him.

8 ANGLE ON ADAM, ADORA, AND ANGELLA

As Darkspur ENTERS FRAME.

ANGELLA  
 King Darkspur, may I present  
 Prince --

DARKSPUR  
 I've no time for that. I have come  
 once again to ask for your daughter's  
 hand in marriage.

9 WIDER TO INCLUDE ANGELLA AND THE OTHERS

Angella stands up from the throne.

ANGELLA  
 I'm sorry, but I'm afraid my  
 daughter has made up her mind.  
 Her answer is "no."

10

ANGLE ON DARKSPUR

DARKSPUR  
And you can't make her change it?

ANGELLA  
(cooly)  
I haven't tried to!

DARKSPUR  
Well, you've not heard the  
last from me!

11

ANGLE ON THRONE ROOM

As Darkspur turns and storms out of the room, SLAMMING the door behind him.

12

ANGLE ON ALL

They all look at each other in disbelief.

ADAM  
He didn't take Glimmer's refusal  
very well, did he?

ADORA  
He needs to work on his manners.

13

ANGLE ON SIDE DOOR IN THRONE ROOM

It slowly opens and Glimmer peaks her head out to see if Darkspur is gone.

GLIMMER  
Is he gone?

14

ANGLE ON ANGELLA

ANGELLA  
Yes.

15

ANGLE ON ADAM AND ADORA

As Glimmer ENTERS FRAME.

GLIMMER  
Good! Hey, why don't we all go  
see them set up the circus? They're  
setting up just outside the castle.

16 ANGLE - ADORA

ADORA

Good idea. My friend Drew is learning to be a juggler. I can't wait to see him.

17 WIDEN

ADAM

Great...let's go!

18 EXT CASTLE BRIGHT MOON

We are outside the castle as the CAMERA MOVES through some trees and we HEAR the sound of children's LAUGHTER. The CAMERA COMES TO REST on a clearing where we SEE DREW, a small clown performing some juggling tricks for a group of captivated children. Drew is a boy about eleven years old, and he is very good at his clown craft.

19 ANGLE ON JUGGLER

As he does a big finish to his juggling.

DREW

Ta-da!

20 CAMERA PANS AUDIENCE

The children get up and run over to the clown and encircle him.

CHILDREN

(ad lib)

Hey, great! Wonderful! Hurray for Drew!

21 ANGLE ON DREW

DREW

That's it for now, but I'll see you all at the circus, right?

22 ANGLE ON GROUP OF CHILDREN

They are all excited.

CHILDREN

Right!!! We'll be there! Thanks, Drew.

They scatter to their homes.

23 ANGLE ON DREW

He picks himself up and brushes himself off.

24 WIDE ANGLE ON CIRCUS AREA

As Drew walks INTO FRAME we can SEE the circus people setting up the tent. Drew is proceeding toward the tent.

25 ANGLE ON TENT

Drew walks INTO FRAME and stands at the opening of the tent looking in.

26 DREW'S POV

We SEE two men on the ground. One is Drew's father, CALEB. He is looking up at Drew's brother, MARSH, who is on the highwire, balancing on one foot.

27 ANGLE ON DREW

He walks into the tent.

28 INT CIRCUS TENT - SAME

Drew walks up to his father, who is engrossed in watching Marsh practice his routine.

DREW

Father, you should see how the village children loved my act.

CALEB

(not looking away from Marsh)  
Good, Drew. I'm sure you were very good...Careful there, Marsh...That's it...Easy now...

29 ANGLE ON MARSH

He is still teetering somewhat with the newness of this routine.

30 ANGLE ON DREW

He is becoming somewhat frustrated by his father's preoccupation with Marsh.

DREW

Father...could I show you my new trick now?



31 ANGLE ON MARSH

At that moment, Marsh loses his step and falls. Luckily he grabs the rope and is hanging there.

32 ANGLE ON CALEB AND DREW

Caleb and Drew both look upward and see Marsh's position.

CALEB

Marsh!

33 WIDER ANGLE ON CALEB, MARSH, AND DREW

Marsh is now pulling himself back onto the rope, safe as before.

34 ANGLE ON CALEB

CALEB

Son, please, I've got to help your brother rehearse. I'd like very much to see your new trick, but not now.

35 ANGLE ON DREW

Drew turns around dejectedly and walks out of the tent.

36 EXT CIRCUS TENT

Drew walks out with his head down and practically walks right into Adora, Adam, and Glimmer, who have come to watch the rehearsal.

37 CLOSER ANGLE ON ALL

Adora holds Drew by his shoulders. She can see he's upset.

ADORA

Drew...Hi...are you all right? \*

38 ANGLE ON DREW AND ADORA

He looks at her and is still very down.

DREW

Oh...Hi, Adora...Yeah...I'm fine. \*

39 WIDEN TO INCLUDE ADAM AND GLIMMER

ADAM

Hello, Drew. I'm Adam, and I guess you know Glimmer.

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DREW  
(unenthusiastically)  
Hello, everybody. Please excuse me.

He leaves, head still down.

40

ANGLE ON ADORA

ADORA  
(to Adam and Glimmer)  
That's not like Drew. Looks as though  
he might need a friend to talk to.  
You go on ahead.

41

ANGLE ON ADAM AND GLIMMER

ADAM  
Good idea, Sis. If anybody can  
cheer him up, you're the one!

CUT TO:

42

A CLEARING NEAR THE CIRCUS GROUNDS - MINUTES LATER

We SEE Drew juggling and walking at the same time, still  
upset and still aimless.

ADORA (VO)  
Hey, Drew, wait up!

43

ANGLE ON AREA

Drew stops and turns around as Adora ENTERS FRAME. She  
walks up to him and faces him.

ADORA  
(sympathetically)  
You're not your usual happy self.  
Anything I can help you with?

44

ANGLE ON DREW

DREW  
Not unless you can make me the  
best highwire walker in Etheria.

45

ANGLE ON ADORA AND DREW

ADORA  
Highwire? I thought you were a  
 juggler and a clown?

DREW  
I am, but some people love you more  
when you can do something that's  
dangerous.

46

ANGLE ON ADORA

ADORA

Some people? Like who?

47

WIDEN TO INCLUDE DREW

Drew looks down.

DREW

Like my father.

ADORA

(gently)

Drew...I'm sure your father doesn't want you to do something dangerous.

48

ANGLE ON DREW

DREW

(angrily)

Oh, yeah? Then why does he spend all his time working with Marsh, and then when I ask him to watch me work he's too busy?

49

WIDER TO INCLUDE ADORA

ADORA

I'll bet he's just nervous about Marsh's safety, but I'm sure he knows what a wonderful juggler you are, so he doesn't worry about you.

DREW

(not believing)

Wonderful juggler! Sure! But that's not the same as working the highwire.

He begins to walk off.

50

ANGLE ON AREA

Adora follows him.

ADORA

Making people laugh is as important as being on a highwire. Listen to me, Drew -- I'm sure your father loves you no matter what you are.

DREW  
 (hesitantly)  
 I don't know...  
 (BEAT)  
 I gotta think about that...see  
 you later. And, thanks.

He walks OUT OF FRAME.

51  
 ANGLE ON ADORA

Frowning pensively as Adam and Glimmer MOVE INTO SHOT.

GLIMMER  
 (excited)  
 It's getting late. I've got to go  
 home and get dressed for tonight's  
 performance! See you later!

52  
 ANGLE - ADAM AND ADORA

As Glimmer departs, Adam looks at his sister curiously.

ADAM  
 What's the problem, sis?

ADORA  
 It's Drew...he's really upset.  
 And now he's gone off into the  
 woods by himself.

53  
 FAVOR ADAM

ADAM  
 Well, we can do something about  
 that. C'mon, let's follow and  
 make sure he's okay.

54  
 WIDER

As Adam takes his sister by the arm and they move OS.

CUT TO:

55  
 EST SHOT OF THE HINDERLANDS

It is a truly gloomy spot on Etheria. Dark and shadowy, a  
 poor man's Fright Zone, with a castle that is rundown and  
 sloppy. We HEAR King Darkspur yelling from inside.

DARKSPUR (VO)  
 Guard!

CUT TO:

56 INT CASTLE DARKSPUR

The interior is gloomy and dank. King Darkspur sits in a large, darkly carved throne and is currently pounding his fist on its arms.

DARKSPUR

Guard! Where are you?

57 ANGLE ON THRONE ROOM DOOR

A somewhat frazzled guard rushes in.

58 ANGLE ON DARKSPUR AND THRONE

As the guard ENTERS FRAME and bows.

GUARD

Yes, your majesty.

DARKSPUR

It's about time! I want you to take some men, go to Bright Moon, and capture Princess Glimmer.

59 ANGLE ON GUARD

He is literally shaking in his boots.

GUARD

C-capture Princess Glimmer?

60 ANGLE ON DARKSPUR

DARKSPUR

Fool! Why are you repeating what I say? Go! And don't return without her!

61 ANGLE ON BOTH

GUARD

Y-yes, sir, your majesty.

The guard hurries out of the room.

62 FULL ON DARKSPUR

DARKSPUR

(snickering)

A few days in my dungeon and Princess Glimmer will be happy to marry me!

CUT TO:

63 EXT RAVINE - SOMEWHERE IN BRIGHT MOON

Drew has wandered to a ravine. Hanging across the ravine is SEE an old suspension bridge that looks worse for wear. It is clearly unsafe to cross, and to make matters worse there is a raging river running several hundred feet beneath to make it exceptionally treacherous. (NOTE: MAKE SURE OAK TREE -- SEE PAGE 15 - IS SUGGESTED IN BGS.)

DREW

I don't care what Adora says.  
I know my dad would love me  
more if I could do the dangerous  
things Marsh does...

64 ANGLE ON DREW

DREW (con't)

(getting an idea)

Hey...! Like crossing this old bridge!

65 ANGLE ON BRIDGE

At the end where Drew is standing are two huge stakes holding the bridge. They are driven into the ground near Drew's feet.

66 WIDER TO INCLUDE DREW

Drew begins to step on the bridge quite tentatively.

DREW

Boy...if Dad could see me now --

67 ANGLE ON DREW'S FEET

As he crosses, the boards begin to CREAK under his feet.

68 ANGLE ON DREW ON BRIDGE

He has taken only a few steps when we HEAR a CRACKING SOUND.

69 ANGLE ON DREW

DREW

(scared)

Maybe I better go baaa...

70 WIDER ANGLE ON SCENE

Just as Drew turns to go back to the ledge, the bridge gives way and breaks in half, carrying Drew across the ravine to the far side.

71 ANGLE ON DREW

He is holding on to the remains of the bridge. He looks down.

72 DREW'S POV

We SEE some of the boards from the bridge falling endlessly to the raging waters below and then disappearing beneath the rapids.

73 ANGLE ON DREW AND CLIFF

DREW  
Help! Somebody help me!

CUT TO:

74 SOMEWHERE IN BRIGHT MOON'S WOODS

Adora and Adam are running through the woods.

ADORA  
I don't see him around here!

ADAM  
Maybe he decided to go back.

DREW (VO)  
(faintly)  
Help! Help!

Adora and Adam stop.

ADORA  
That's Drew! He's in trouble.

75 ANGLE ON ADAM AND ADORA

They run off.

CUT TO:

76 A SPOT NEAR THE RAVINE - SAME

Adam and Adora MOVE INTO SHOT.

ADORA  
Uh, oh! Look!

77 ADORA'S POV

We SEE Drew across the ravine holding onto what is left of the suspension bridge and dangling over the ravine. (HE DOES NOT LOOK BACK TOWARD THEM.)

ADORA (VO)  
This calls for action, brother.

78  
ANGLE - ADORA AND ADAM

Adora turns to her brother.

ADORA  
Remember the gymnastics we  
used to do?

ADAM  
Sure.

79  
ANGLE - FAVOR ADORA

She points OS.

ADORA  
If I can get to the other side of  
the ravine --

80  
HER POV

Where we SEE vines trailing down the side of the cliff  
toward Drew.

ADORA (con't)  
-- I can slide down and hold Drew.

81  
ANGLE - ADORA AND ADAM

ADAM  
Then what?

ADORA  
(smiling)  
Then you'll think of some way  
to get us back up...  
(BEAT)  
C'mon...give me a lift.

82  
WIDER

Adam crouches with his two hands cupped in front of his  
waist. Adora backs off twenty yards or so and begins to  
run.

83  
TRACKING SHOT - ADORA

Running at high speed.



84  
ON ADAM

As Adora runs INTO SHOT, leaps up to place one foot into Adam's cupped hands. He lifts his arms simultaneously, hurling her backward, over his head and OS.

ADAM

Hiii!

85  
WIDE - WITH RAVINE

Adora does a flip as she soars across the ravine, coming to a graceful two-point landing on the other side.

86  
ANGLE - ADORA

Leaning over the edge of the precipice and looking down.

ADORA

Hang on, Drew. We'll have you out of there in a flash!

87  
UP SHOT OF CLIFF EDGE

DREW

I...I'm slipping!

As Adora slides over the edge, hanging onto a trailing vine. She looks down as she starts to move down the cliff face.

ADORA

You're being very brave. Hang on for just another minute.

88  
ANGLE - CLOSE ON DREW

Tensely holding onto the remains of the bridge for dear life.

DREW

I'll t-t-try!

89  
WIDE

Adora moves down the vine toward Drew.

90  
ANGLE - ADAM

Watching from the other side of the ravine. He looks up and around.

ADAM

Hmmm. That big oak tree...

91 HIS POV

At the terminus of the broken bridge, on Adam's side, a huge old oak tree sends several large branches halfway across the ravine.

ADAM (con't, VO)  
I could sure use a rope...

92 BACK ON ADAM

He looks around and moves to a growth of vines at the base of the tree.

ADAM (con't)  
...but these vines will just have to do.

93 ANGLE - ADORA AND DREW

Adora moves down next to Drew and places a protective arm around him.

ADORA  
Don't worry, Drew. I've got you.

94 ANGLE - WITH TREE

Adam swings the vine around in circles, then hurls it up toward an overhanging branch.

ADAM  
Here goes.

95 ANGLE - BRANCH

The vine's loop hooks onto a sturdy nub on the branch.

96 BACK ON ADAM

ADAM  
Got it!

He turns to look OS.

ADAM  
(shouting)  
Okay, I'll be swinging by in just a second.

97 ANGLE - ADORA AND DREW

Adora is braced against the side of the ravine, holding Drew with one hand and the hanging vine with the other.

ADORA

Right!

98

ON ADAM

Holding the vine in both hands, he antics, then jumps up and swings OS in best Tarzan tradition.

99

WIDE - ON RAVINE

Adam sails across the ravine, the arc of his swing taking him directly toward Adora and Drew.

ADAM

(shouting)

Get ready!

100

ANGLE - ADORA AND DREW

ADORA

Put your arms around my neck and hang on as tight as you can!

Drew reaches up and hangs on as Adora hangs onto the vine with one hand and reaches out with her free hand.

WIDER ANGLE

As Adam swings INTO SHOT and reaches out. Adora reaches up simultaneously, the two twins wrap their hands around each other's wrists, and Adora (with Drew hanging around her neck) is pulled OS with Adam.

WIDE - ON RAVINE

Adam's swing carries him back toward the oak tree side of the ravine, with Adora and Drew clinging to him.

ANGLE - ON BANK OF RAVINE

As Adam swings INTO SHOT and lands. Adora steps free and gently lowers Drew to the ground. She turns to her brother.

ADORA

Nice work, brother.

ANGLE - FAVOR ADORA AND DREW

Adora turns to Drew.

ADORA

Are you all right, Drew?

101

102

103

104

DREW

I think so...thanks to you  
and Adam.

105  
ANGLE - FAVOR ADAM

ADAM

Tell me...what were you doing  
on that dangerous bridge?

106  
ANGLE ON DREW

He hangs his head down, somewhat embarrassed.

DREW

I thought that if I could cross  
it and tell my father, he'd be so  
proud of me he would love me as much  
as he loves my brother.

107  
WIDER ANGLE TO INCLUDE ADORA AND ADAM

Adora and Adam both approach Drew and put their arms on his  
shoulders in a comforting gesture.

ADAM

Drew, parents love their children  
not for what they do...but for what  
they are.

ADORA

I know your father loves you very--

Drew cuts him off.

DREW

No! My father loves Marsh more  
than me, I know it.

108  
ANGLE ON DREW

DREW (con't)

Look...thanks for saving me...  
but -- I gotta go now. I, uh,  
I have some juggling tricks to  
practice.

109  
WIDEN TO INCLUDE ALL

Drew walks OUT OF FRAME.

ADORA

(concerned)

I don't think we convinced him.

110 ANGLE ON ADORA AND HE MAN

They are concerned.

WIPE TO:

111 THE EDGE OF THE FOREST NEAR THE CIRCUS GROUNDS

Drew is juggling four balls this time, and as he does he drops one and it rolls into the brush. He crawls in to get it.

112 ANGLE ON DREW

He goes to grab the ball and HEARS something.

TROOPER A (OS) \*

Here she comes. Grab her!

113 DREWS'S POV OF THE FOREST

He sees three of Darkspur's troopers moving toward the approaching Glimmer. \*

114 ANGLE ON DREW

DREW

(sotto)

Those are King Darkspur's soldier's, and they're after Glimmer!

FADE OUT

END OF ACT ONE

PP #67081

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DATE 3/24/86

SHERA, PRINCESS OF POWER

JUST THE WAY YOU ARE

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ACT TWO

115

FADE IN:

EDGE OF THE FOREST NEAR THE CIRCUS GROUNDS - SAME - DREW'S  
POV

Darkspur's troopers are putting the struggling Glimmer on  
horseback. \*

GLIMMER

Let me go!

116

CLOSE ON GLIMMER

She is struggling with the trooper who has his hand over her  
mouth and she grabs his arm and rips off an emblem of  
Darkspur from his uniform. \*

117

ANGLE ON DREW

DREW

Hey, you! Stop!

He runs OUT OF FRAME.

118

ANGLE ON THE THREE TROOPERS AND GLIMMER \*

They look OS to see where the voice came from as Drew ENTERS  
FRAME.

TROOPER A \*

Mind your own business, boy!

119

WIDER ANGLE ON ALL

Drew goes to pull at one of the troopers and the trooper  
grabs Drew and pulls him onto the horse. \*

TROOPER A \*

All right...if you feel that way  
about it, you can come along, too.

DREW

Help...!

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DATE 3/24/86

ANGLE ON TROOPER ON HORSEBACK AND DREW

\*

The trooper puts his hand over Drew's mouth.

\*

WIDE

PULL BACK to show Twigget #1.

\*\*\*

TWIGGET #1

\*\*\*

What's going on here?

He looks intently OS.

HIS POV

The soldiers are riding away with Drew and Glimmer.

TWIGGET #1 (VO)

\*\*\*

They've got Princess Glimmer!

BACK ON GUARD

He spurs his horse OS.

WIPE TO:

INT QUEEN ANGELLA'S CHAMBER

Angella, Adora, Adam, and Caleb listen intently to Twigget #1.

\*\*\*

TWIGGET #1

...I was alone and couldn't stop them. Queen Angella, they got away with Princess Glimmer and young Drew. I found this after they rode off.

\*\*\*

He holds out the piece of cloth.

ANGLE ON CLOTH IN TWIGGET #1'S HAND

\*\*\*

It is the emblem that Glimmer ripped off of the soldier's uniform in her struggle with him. It has Darkspur's emblem on it.

ADORA (VO)

That's King Darkspur's emblem, alright.

ANGLE ON ALL

ANGELLA

Then he's captured Glimmer and Drew.

\*\*\*

REVISÉ  
DATE 4/25/86

REVISÉ  
DATE 3/24/86

ADAM  
We'll bring them back.

ADORA  
And we'll leave right now.

127  
ANGLE ON CALEB

CALEB  
I'm coming with you.

128  
ANGLE ON ADAM

ADAM  
But it's dangerous.

CALEB  
(simply)  
My son is there. I'm coming with you

ADAM  
Of course, Caleb, but it will be difficult enough just for Adora and me to get inside.

129  
ANGLE ON ADORA

She smiles.

ADORA  
Yes...but not if we're a part of a circus.

130  
ANGLE ON CALEB, MARSH, AND ADAM

CALEB  
What?!

131  
WIDEN TO INCLUDE ADORA

ADORA  
(to Adam)  
What better way to get into Darkspur's kingdom unnoticed than as performers in a circus?

CALEB  
A clever idea!

ADAM  
What's your plan?



132 ANGLE ON ADORA

ADORA

Didn't you tell me you've always wanted to work with the elephants? Well, now's your chance, brother dear.

133 ANGLE ON ADAM

ADAM

Adam of the Elephants. I think I like it. What about you?

134 ANGLE ON ADORA

ADORA

(confidently)

Well...I have a few tricks we've worked out, and this looks like the perfect time to try them.

135 WIDEN TO INCLUDE CALEB

CALEB

I'll try anything...if it will get my son back!

CUT TO:

136 EST SHOT OF THE HINDERLANDS - LATER - ANGLE ON THE ROAD LEADING TO THE FORTRESS

We SEE several brightly colored wagons entering the main gate.

137 OUT

137A CLOSE ANGLE ON FRONT WAGON

Caleb drives as the front wagon rides up to the Fortress Gate. Adam and Adora peek out cautiously from a curtain strung behind Caleb.

CALEB

(sotto)

Be careful! Here's the trooper!

137B ANGLE - WIDER

As the trooper wagon stops and the Trooper approaches.

TROOPER #1

Who goes there? What is your business?

REVISED  
DATE 3/24/81

138

ANGLE ON ADORA AND ADAM

ADORA

We want to invite King Darkspur  
to a private performance of our  
circus.

\*

139

WIDEN TO INCLUDE ALL

TROOPER

Wait here!

\*

He runs inside the castle.

REVISED  
DATE 3/24/86

ANGLE - WAGON

Adam and Adora peek out from behind curtain.

ADORA

I hope the King goes for it.

ADAM

So do I.

CALEB

Shh...He's coming back!

ANGLE ON CASTLE ENTRANCE

As the guard returns.

TROOPER #1

The king would be pleased to see your circus --

OUT

ANGLE ON WAGON

TROOPER #1 (con't)

-- with his guest, the Princess Glimmer.

OUT

INT - INSIDE WAGON - ADAM AND ADORA

They look at each other.

ADAM

(whispering)

We'll be glad to see him...and his guest.

WIPE TO:

EXT CIRCUS GROUNDS NEAR CASTLE DARKSPUR

The circus tent is set up and there are soldiers standing around it.

INT CIRCUS TENT

Adora and Adam are standing talking to each other as Caleb ENTERS FRAME in a colorful costume.

ADORA

The king and Glimmer should be here any minute.

REVISED  
DATE 3/24/80

139A

140

141

141A

142

142A

143

144

CALEB

But what about my son?

ADAM

My guess is he's in the castle  
dungeons.

Trumpets are HEARD heralding Darkspur's arrival.

REVISED  
DATE 3/24/86

145

ANGLE ON TENT DOOR

Darkspur ENTERS with an unhappy-looking Glimmer beside him.

146

BACK ON GROUP

ADAM

I'll have to keep them entertained.

147

ANGLE ON ADORA

ADORA

While you do that, I'll try to find Drew.

ADAM

All right...good luck, sis.

She exits OS.

148

ANGLE ON ADAM AND CALEB

Adam turns to Caleb.

ADAM

Don't worry, Caleb...she'll find him. You stay here.

(BEAT)

Now I'd better get my elephant act started.

He exits OS.

149

FULL ON CALEB

A distrubed look on his face.

CALEB

(sotto to himself)

I know they mean well...but Drew's my son. I can't just stand around and let someone else rescue him.

He turns and strides purposefully OS.

CUT TO:

150

EXT CIRCUS TENT

Adora is standing in a small grouping of trees not far from the circus tent.

ADORA

This is as good a place as any.

She lifts her sword.

REVISED  
DATE 3/24/86

ADORA  
For the honor of Grayskull!

151  
TRANSFORMATION SEQUENCE

SHERA  
I am Shera! And now, time to take  
a good look inside Darkspur Castle's  
evil dungeons!

152  
EST SHOT - CASTLE DARKSPUR - INT CASTLE DARKSPUR - A DUNGEON  
CORRIDOR

Caleb is sneaking down the corridor, looking for Drew. He  
stops and pulls bck just in time as a guard passes nearby.

153  
CALEB'S POV

At the end of the corridor he sees Drew sitting in a cell as  
a guard sleeps in a chair outside.

CALEB  
(whispering)  
Drew! Psssst!

Drew sits up and looks OS. Seeing his father perks him up  
immediately.

DREW  
(whispering)  
Father!

154  
OUT \*

154A  
ANGLE ON TROOPER #2 \*

He seems to be awakening.

TROOPER #2  
(snore) \*

155  
WIDER ANGLE OF CORRIDOR

Caleb tiptoes past the guard and reaches for the keys on the  
wall next to Drew's cell. As he grabs them: \*

TROOPER #2 (OS)  
Just what do you think you're  
doing?

156  
ANGLE ON CALEB

He grabs several of the loose keys hanging on the wall and  
begins to juggle them.

REVISED  
DATE 3/24/86

CALEB

Uh, I'm, uh, with the circus, and,  
uh, I thought you might like to  
see some juggling.

157 WIDER ON SCENE

The trooper smiles nastily. \*

TROOPER #2 \*

(sarcastically)

Sure, I'd like to see some juggling.

He gets up, opens the cell door and beckons to Caleb.

TROOPER #2 (con't) \*

You can do it in here...with this  
prisoner you were so eager to see.

158 ANGLE ON TROOPER #2 AND CALEB \*

Trooper #2 takes the keys away from Caleb, pushes him (not  
too roughly) into the cell, and SLAMS the door shut. He  
then turns and shouts down the hall OS. \*

TROOPER #2 \*

(shouting)

Yo! Sergeant! We got us a little  
entertainment.

159 ANGLE - FAVOR HALLWAY \*

As two more rough looking Troopers ENTER SHOT. One wears  
some sort of insignia - Trooper #3. As they arrive, Trooper  
#2 turns back to Drew and Caleb. \*

TROOPER #2 \*

All right...let's see this juggling.  
Maybe if it's good enough, I'll let  
you both go.

(nasty laughter)

TROOPER #3 \*

Yeah! Or maybe not.

(nasty laughter)

140 ANGLE INSIDE CELL

Calbe looks painfully at his son, Drew.

CALEB

(sotty)

Sorry, Drew. I did the best I could.

REVISED  
DATE 3/24/86

He picks up several dishes from a table in the cell and tosses them to Drew. The boy returns them skillfully in a back and forth juggle with his father.

DREW

Don't worry, Dad. We'll get out of here...somehow!

CUT TO:

161 EXT CASTLE DARKSPUR

Shera stands on a slight rise, looking at the dark castle.

SHERA

If Drew's in a dungeon, then he's somewhere in the bottom of the castle.

She pulls out her sword.

SHERA (con't)

So that's the place to start.

162 ANGLE ON SHERA

She holds the sword with one hand on the hilt, the other on the end of the blade.

SHERA

A good spin should do it!

She begins to turn rapidly, like a ballet dancer doing a spin. The turning speeds up until only a BLUR can be SEEN. (NOTE: Check S/A on PP #67031.)

163 WIDE ON SHERA

The blurrily spinning Shera lifts off the ground and spins toward the base of the castle wall.

164 ANGLE ON CASTLE WALL

The spinning Shera lowers to the ground and bores deep into the earth.

CUT TO:

165 INT CELL HALLWAY

The three troopers are watching as Drew and Caleb continue to juggle inside the cell.

TROOPER #2

Ha, ha, ha! That's pretty good.

REVISED  
DATE 3/24/86



TROOPER #3

Yeah...maybe we should keep them here forever -- ha, ha -- to do shows for the guards.

SFX: DEEP RUMBLING.

166 ANGLE ON TROOPER #2

Reacting apprehensively.

TROOPER #2

What's that?

The troopers are shaken from side to side as the floor beneath them begins to VIBRATE.

TROOPER #3

I dunno! It's shaking the ground!

167 MEDIUM WIDE ON CELL HALLWAY

As suddenly, WHAM, WHAM, the stone floor bursts open, throwing the guards to the floor as Shera POPS ON through the now open hole in the floor.

SHERA

Sorry to break in on you like this...but it was the quickest way.

168 ANGLE ON CELL

Drew and Caleb react.

CALEB

Shera!

DREW

Yaaay! I knew we'd get out of here.

169 ANGLE ON GUARDS

Scattered on the floor, looking up in semi-dazed condition.

170 ANGLE ON SHERA, DREW, CALEB

SHERA

Let's go, before they decide to try and stop us.

She turns to the cell door, grasps it in both hands and rips it off its hinges.

REVISED  
DATE 3/24/86

DREW

Wow! That's better than the strong man in our circus.

171

CLOSER ANGLE - FAVOR SHERA

She shepherds her friends out of the cell toward the hole which she dug.

172

ANGLE ON TROOPER #2 \*

Getting his wits together, he stands and gestures threateningly.

TROOPER #2 \*

Hey! You can't do that!

173

ANGLE FAVORS CALEB

As he tosses the dishes he was juggling toward Trooper #2. \*

CALEB

Here. Let's see if you learned anything.

174

ANGLE ON TROOPER #2 \*

TROOPER #2 \*

Wha...?

He catches the dishes awkwardly, manages to maintain a quirky-looking juggle for a few minutes, but the dishes soon CRASH DOWN on his head, sending bits of pottery in all directions.

175

ANGLE ON SHERA, CALEB, DREW

DREW

I guess he's just not a fast learner.

They climb down into the dark hole.

176

EXT CASTLE

As Shera, Drew and Caleb leave the castle via the original hole opening.

CALEB

Boy, I'm sure glad to be out of there!

177

CLOSER ON GROUP - FAVOR DREW

He looks to the side, OS, and reacts.

REVISED  
DATE 3/24/86

DREW

Shera! Look! Soldiers!

178 WIDE ANGLE ON CASTLE GROUNDS

A platoon of soldiers is heading right for Shera. \*

179 WIDE ANGLE ON SHERA

TROOPER #4 \*

Grab them!

180 WIDE ON SHERA

She looks around and grabs a few huge colored balls that are placed alongside the circus tent.

SHERA

I'm sure Adam's elephants won't mind if I borrow these...

She hurls the balls OS.

181 ANGLE TROOPERS \*

SHERA (con't, VO)

-- to bowl over these bozos!

The balls hurtle INTO SHOT. The troopers REACT as they see it. \*

TROOPER #4 \*

Look out! \*

The troopers dive out of the way, tumbling to the ground in both directions as the balls RUMBLE (SFX) past. (If practical, it might be fun to see one trooper on top of a ball dancing like a lumberjack.) \*

182 ANGLE ON SHERA

Caleb and Drew RUN INTO FRAME.

SHERA

Come on, I think we've overstayed our welcome! I just hope Adam is keeping Darkspur busy!

The three RUNS OS.

CUT TO:

REVISED
DATE 3/24/86

183

EXT CIRCUS TENT

MARSH (OS)

And now, lady and gentleman,  
Mada and his elephant.

CUT TO:

184

INT CIRCUS TENT

Darkspur and Glimmer are the only ones in the audience,  
Darkspur's orders. Darkspur is (SFX) CLAPPING up a storm as  
Adam comes into the center ring in performer's costume. \*

DARKSPUR

(crudely)

Bring on the elephants!

185

ANGLE ON GLIMMER

She looks OS and sees Adam. She is surprised and thrilled.

GLIMMER

Oh!

186

ANGLE ON ADAM

He smiles.

187

WIDE ANGLE ON THE TENT INSIDE

Adam stands before a large elephant and waves his arms.

ADAM

Up, Oga, up!

The elephant gets up and stands on only two legs.

188

ANGLE ON DARKSPUR AND GLIMMER

Darkspur claps his hands. Glimmer seems anxious.

189

ANGLE ON ADAM AND ELEPHANTS

ADAM

Kneel, Oga, kneel!

The elephant kneels in front of the King and Glimmer.

190

ANGLE ON DARKSPUR, GLIMMER, AND ADAM

ADAM

Pick up, Oga, pick up!

REVISED  
DATE 3/24/86

As they watch, the elephant extends its trunk and wraps it around Glimmer, carrying her up and away from the king.

191 ANGLE ON ADAM AND GLIMMER

As the elephant makes its way out of the ring.

192 ANGLE ON DARKSPUR

He is confused.

DARKSPUR

Is this part of the circus act?  
Something's wrong here. Guards!!

193 WIDER ANGLE ON TENT

The troopers step in front of all the exits. \*

194 ANGLE ON ADAM AND GLIMMER

They are trapped.

ADAM

Uh, oh. We've got a problem.

195 ANGLE ON GLIMMER AND ADAM

Adam lifts Glimmer off the elephant as it becomes disoriented by the goings on and begins to TRUMPET (SFX) and stampede.

196 FAVOR ELEPHANT

She is turning around in circles.

ADAM

The post!

197 ANGLE ON CENTER POS OF CIRCUS TENT

The elephant bumps against the post, knocking it over.

198 UPSHOT ON TENT TOP

The tent top begins to fall.

199 ANGLE ON ADAM AND GLIMMER

As they RUN OS.

200 EXT CIRCUS TENT - ANGLE ON ADAM AND GLIMMER

Running out as the tent is collapsing.

REVISED  
DATE 3/24/86

201 CLOSER - ADAM AND GLIMMER

ADAM

Glimmer, wait over by the wagons.  
I'll meet you there later.

She looks up at him affectionately.

GLIMMER

Be careful, Adam.

She RUNS OS.

202 ANGLE - ADAM

In semi-concealed area.

ADAM

Time for He Man.

He raises his sword above his head.

ADAM

By the power of Grayskull!

203 TRANSFORMATION SEQUENCE

HE MAN

I have the power!

204 WIDE ANGLE OF HE MAN AND THE COLLAPSED CIRCUS TENT

HE MAN

Okay, just a little clean up  
job and we can go home.

We can SEE the troopers and Darkspur moving around the tent. \*

DARKSPUR (OS)

Find him and throw him in the  
dungeon...and get me out of here!

205 ANGLE ON HE MAN

He leans down and grabs the tent and shakes it out like a  
sheet. (SFX) RATTLING CANVAS.

HE MAN

I'll see what I can do,  
King Darkspur!

206 WIDE ANGLE ON AREA

The troopers and Darkspur are scattered all over the canvas  
like toy soldiers. \*

REVISED  
DATE 3/24/86

207 ANGLE ON DARKSPUR  
He is furious.

DARKSPUR  
Get him, you fools!

208 WIDE

The troopers leap up as Shera runs INTO SHOT. \*

209 ANGLE ON HE MAN AND SHERA

SHERA  
Need a little help, brother?

HE MAN  
From you...always, Sis.

He grabs a rope from the tent and tosses one end to Shera.

HE MAN  
Let's sew up this job!

SHERA  
Right!

210 DOWNSHOT ON TENT CANVAS

He Man and Shera run at breakneck speed around the tent in opposite directions, tying the rope around the tent's edges.

211 WIDE ANGLE

He Man and Shera are positioned on opposite sides of the tent.

HE MAN  
(shouting to Shera)  
All right...pull!

Our hero and heroine pull on the tent ropes, gathering the tent together, trapping the troopers and Darkspur in the pouch of the circus tent. \*

212 ANGLE ON HE MAN

HE MAN  
There we go, nice and tidy.

213 ANGLE ON POUCH

DARKSPUR  
(muffled)  
Let me out of here! Let me out!

REVISED  
DATE 3/24/86

214 WIDE ANGLE OF HE MAN AND POUCH

Shera, Caleb, Glimmer, Drew, and Marsh ENTER FRAME.

SHERA

Looks as though the king and his  
troopers got all wrapped up in the  
circus.

215 ANOTHER ANGLE - ALL

HE MAN

Right. By the time they get free,  
we'll be safely back home in  
Bright Moon.

CUT TO:

216 EXT CASTLE BRIGHT MOON

Adora, Adam, Drew, Marsh, and Caleb stand next to one of the  
circus wagons.

217 ANGLE ON DREW

DREW

Father, you risked your life  
to save me.

218 WIDEN TO INCLUDE CALEB

He walks closer to Drew and puts his arm around him.

CALEB

Of course I did. I love you,  
son. Don't you know that?

219 WIDEN TO INCLUDE ALL

DREW

I do now. I should have known  
it before.

He gives his father a big hug as the others smile.

220 ANGLE ON ADORA

ADORA

No matter how many children parents  
have, they always have more than  
enough love for all of them.

221 WIDER ANGLE TO INCLUDE ALL

Adam is now missing from the lineup.

REVISED  
DATE 3/24/86



DREW  
Thanks, Adora and, uh... where's  
Adam?

222  
ANGLE ON ADORA

She looks around.

ADORA  
Adam? Oh, here he comes.

223  
WIDE

As they look OS, they HEAR the (SFX) TRUMPETING of an  
elephant. Adam RIDES INTO FRAME on the elephant.

ADAM  
Adora! Do you think our parents  
will mind if I bring this elephant  
back to Eternia with me?

They all laugh.

ADAM/ADORA/DREW/CALEB/MARSH  
(laugh)

FADE OUT

THE END

PP #67081

SHERA, PRINCESS OF POWER

JUST THE WAY YOU ARE

PP #67081

THIRTY SECOND TAG

FADE IN:

224 ON LOO KEE

\*\*

LOO KEE

\*\*

Hi, it's Loo Kee again. Did you find where I was hiding today? If not, take another look!

325 SCENE FROM EPISODE - HOLD FOR VIEWERS TO LOOK

\*\*

LOO KEE (VO)

\*\*

See me now?

HOLD THREE BEATS

\*\*

ANOTHER ANGLE

\*\*

306 Loo Kee is REVEALED.

\*\*

LOO KEE

\*\*

Here I am! In today's story, Drew thought his father didn't care too much about him.

227 SCENE FROM SHOW - DREW AND CALEB

\*\*

LOO KEE

\*\*

He was wrong. Like all parents, his father loved him very much.

228 BACK ON LOO KEE

\*\*

LOO KEE

\*\*

Sometimes we may forget just how much our parents love us. One of the best ways to remind ourselves is by showing them how much we love them!

FADE OUT

\*\* REVISED  
DATE 4/24/86