

S U P E R M A N

SCREENPLAY

By

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FIRST DRAFT  
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ADDED PAGES  
~~37\*~~, 57A, 57B

154

THE SCREEN IS BLACK -- THEN:

in the middle of the screen WE SEE a tiny red dot spread slowly and evenly into a blazing red sun which fills the screen. This is the sun of the Planet Krypton.

DISSOLVE:

WE SEE the red sun, smaller now, with its eerie looking white Planet Krypton revolving around it.

WE SEE the red sun grow smaller, the white planet revolving around it smaller. To the right and a little further down on the screen we see a small yellow dot which begins to grow into a yellow sun and below that sun revolving around it WE SEE a planet that is obviously Earth.

CREDITS BEGIN TO RUN.

As credits run, the Planet Krypton revolving around the red sun starts to disintegrate and fly apart in SLOW MOTION and WE SEE a tiny blue space craft flying through its debris towards the yellow sun and Earth.

Space ship settles on the planet revolving around the yellow sun.

WE HOLD on SHOT and then the tip of the Planet Krypton explodes and falls away. CREDITS ARE STILL ROLLING.

A spaceless void bounded on one side by the red sun of Krypton, on the other side by a yellow sun and the Planet Earth. In that black void we see the huge blown up faces of the FOUR arch criminals of Krypton who are exiled to the Phantom Zone. JAX-UR, KRU-EL, GENERAL ZOD, PROFESSOR VAKOX.

The four faces fill the screen. At the far right we see the Planet Earth and we see the four faces moving toward the Planet Earth.

The four faces are very strong, very evil, very different. They are contorted in agony. Their heads have long flowing hair.

The Planet Earth now occupies center screen. On one side of the Planet Earth are the four huge faces, the arch villains of Krypton. On the other side of the Planet Earth is the figure of SUPERMAN to confront them. Standing to the right of Superman, is LUTHOR, dressed all in black as, if he were the devil, with a slight smile on his face.

END OF CREDITS.

Screen opens up on a small fiery deep red sun which grows into a huge red ball until it fills the screen. This is the sun over the Planet Krypton. Then CAMERA is falling through space, WE SEE stars and satellites and space ships until the CAMERA looks down on the city of Krypton.

EXT. CITY OF KRYPTON - DAY

It is a magical city, almost pure white and seemingly made entirely of glass. There are glass buildings, glass lawns, glass enclosed walkways, glass enclosed gardens. The effect should be of a planet protected by glass against the blazing red sun. The inhabitants of Krypton never feel the rays of the sun. (For reasons we will learn.)

INT. COUNCIL ROOM OF STATE - DAY

CAMERA on interior of huge glass building and then into an enormous room of state. In this room there is futuristic furniture and a huge futuristic conference table with a small computer bank of trays fastened to each of twelve chairs. In each chair there is seated an ELDER of Krypton. All these men should be strikingly handsome. All blonde and fair (as is everyone in Krypton). Their ages can vary but none should look too old. Their dress is a very fancy and very rich variation of the costume that Superman will wear on Earth. On their heads they will wear electronic bands in the style of Roman Senators wearing laurel crowns. They are all waiting expectantly watching a magnificent figure of a man stride down a long glass corridor to present himself before them. This man is JOR EL, the father of Superman. He takes

his place at the controls of what looks like a futuristic blackboard with many various colored buttons. This is a huge board against a wall. It dominates one side of the room. He presses a red button which makes the board come alive with colors and ready for action.

(This sounds expensive but the city of Krypton will make at least four or five appearances through the film and justify its cost...)

WE are ON Jor El.

JOR EL

I thank the Elders of Krypton for their patience. Once again I must plead my cause. You all know what it is. You have refused me before. Now I come to you for the last time. We must decide this very day. Or it will be too late.

FIRST ELDER

Present your case Jor El.

JOR EL

Before I do so let me show my new calculations.

WE SEE huge blackboard screen on the wall.

Jor El punches various buttons on computer board in front of him. A series of figures and algebraic equations appear on the huge screen. (At least 20 lines). At the same time, at each of the small computers in front of each of the Elders, a different set of algebraic equations appear in a brief two lines, then spelled out on the smaller computers the word "Conclusion." With a great visual mathematical symbol that the audience will know means the end of the world.

LONG SHOT OF THE ROOM

All the twelve elders watching intently.

FIRST ELDER

(removes his laurel wreath electronic headband. When he does so his computer immediately goes blank.)

My dear Jor El, you suppose these calculations prove your theory?

JOR EL

Yes.

SECOND ELDER

I disagree.

Second Elder pushes buttons on his computer and the figures on his screen change. He listens intently, adjusting his electronic headband.

CLOSE UP

Second Elder, more stern and forbidding looking than the rest.

SECOND ELDER

According to your calculations our planet will disintegrate in 90 days. This is still your belief?

JOR EL

Yes.

SECOND ELDER

(very cold; very exact)

If we accept your basic premise, the calculations are correct. But your basis is the tremors that have shaken Krypton for the last three years. I interpret

## SECOND ELDER (CONT'D)

the effect and cause of those tremors differently. Krypton will change its orbit in space but it will not disintegrate.

WE SEE now that his electronic screen has changed its equations.

CAMERA on Third Elder, a grander looking man. He agrees reluctantly as if he really believes Jor El is right.

## THIRD ELDER

This council agrees. Krypton will not be destroyed.

## VERY CLOSE SHOT

Jor El is sincere, concerned...

## JOR EL

You all know me. I have always observed the democratic laws of Krypton. When the Council of Elders makes a decision, I support it with all my heart. This one time I must persist. We have built our great civilization here Krypton by the shunning of individual power. But now for the first time I must go contrary to the Council. We must build space ships. We must escape to another planet. Or we will all become lifeless fragments in space. So I must insist.

## LONG SHOT - COUNCIL TABLE

FIRST ELDER  
(sternly but with dignity)

Do you defy this Council?

## JOR EL

Never.

CLOSE SHOT - SECOND ELDER

SECOND ELDER  
(very cold; still emotionless)

We admit that you may be right.  
We all know you have the best  
scientific brain in Krypton.  
But every Elder on this Council  
has made his own independent  
computations. None of ours  
agree with yours. We beg of you  
now to relinquish this matter.  
Krypton's fate is ours.

CLOSE SHOT - FIRST ELDER

FIRST ELDER

Jor El, if you persist. If  
you try to build space ships,  
if you defy this Council, you  
will be treated as other rebels.  
You will be exiled to the Phantom  
Zone and your wife and child will  
become wards of the Council. Do  
you understand that?

EXT. TOWERS OF KRYPTON - DAY

LONG VIEW through glass walls to towers of Krypton.

INT. ROOM OF STATE - DAY

Before Jor El can answer the glass building is shaken  
by a slight tremor. Through the glass walls WE can  
SEE other buildings shimmer back and forth.

Jor El quickly punches buttons of the computer in front  
of him and the same exotic looking algebraic formula  
appears as the first time. The formula that means  
destruction. (The special effects people will have to  
come up with this algebraic equation visually.)

JOR EL

I accept your answer as I must.

JOR EL (CONT'D)  
 (he points at board)

The computer does not.

OVERALL VIEW - COUNCIL

FIRST ELDER  
 (patiently)

Very well. Submit your proposal  
 in the formal manner.

CLOSE SHOT - JOR EL

JOR EL  
 (very formally, obviously  
 following set formula)

I agree to accept without  
 reservation the decision of the  
 Council of Elders. I agree to  
 in no way evade that decision or  
 to suborn it. In that spirit I  
 propose the following. That all  
 the facilities of the planet Krypton  
 be devoted to building space crafts.  
 That as each space craft is completed  
 it be filled with citizens chosen  
 first by skill and then by lottery  
 to be dispatched to the Planet Earth.  
 That this be accomplished within  
 thirty days.

THIRD ELDER  
 (obviously believes Jor El)

Why the Planet Earth?

JOR EL

Earth has less gravity and a  
 yellow sun. That yellow sun  
 especially will give the citizens  
 of Krypton extraordinary physical  
 strength. Our citizens have a  
 denser molecule structure than the  
 people of Earth. Also a higher mental



JOR EL (CONT'D)

quotient. Our science  
is further advanced. Though we  
will be much lesser in number we  
will be able to dominate the  
planet.

OVERALL VIEW - COUNCIL

FIRST ELDER

Does that not violate our beliefs?  
To impose our will on other people?

CLOSE SHOT - JOR EL

JOR EL

Not impose our will. To teach.  
To lead. But that is another  
problem. First we must leave  
Krypton. I beg the Council to  
vote.

OVERALL VIEW - COUNCIL

The first Elder nods. The Elder who had removed his  
electronic headband puts it back on. Each of the  
Elders presses certain buttons on his computer.  
Nothing appears on the small computer screen.

SHOT - LARGE SCREEN

On the large screen in front of Jor El a long thick line  
of red graph spreads to the end of the screen. Beneath  
that a much shorter thick green line appears.

CLOSE SHOT - JOR EL

looking dejected, the first Elder rises.

CLOSE SHOT - FIRST ELDER

FIRST ELDER

You have seen our decision.

## FIRST ELDER (CONT'D)

You have sworn to abide by it.  
 If one Elder rebels, the whole  
 structure of life on Krypton can  
 be destroyed. Remember that,  
 Jor El. But should you forget,  
 remember the punishment. Endless  
 banishment to the Phantom Zone.  
 Lest you forget, look at the  
 punishment you, yourself, created for  
 the irredeemable criminals of our  
 planet.

SHOT - LARGE SCREEN

First Elder pushes buttons on his computers and the  
 huge central screen fills up with Phantom Zone. WE  
 SEE the four great villains swirling in a space void,  
 just their huge faces.

SHOT - JOR EL AND COUNCIL

JOR EL

Poor creatures. We should  
 consider setting them free.  
 When Krypton is destroyed, they  
 will be eternally imprisoned in  
 the Phantom Zone. Death would  
 be better.

FIRST ELDER

They, too, refused to obey our  
 laws. Jor El you have always  
 borne the sin of pride. You  
 have always set yourself contrary  
 to this Council. We have been  
 forbearing because of your great  
 gifts. But beware. Do not flaunt  
 our authority now. Remember what  
 could be your fate.

SHOT - LARGE SCREEN

showing faces of four criminals suspended in Phantom Zone.

## VOICES

Let us back. Letus back.

CAMERA SHIFTS up to the fiery sun which begins to dwindle and the landscape gradually fades to a mysteriously ghostly white. This is the night of Krypton. In that translucent whiteness we make out the outlines of a futuristic house composed of glass with glass enclosed balconies and glass looking flowers. This is the house of Jor El.

INT. JOR EL'S HOUSE - UNDERGROUND - NIGHT

CAMERA goes inside the house to the underground area. There on short stilts WE SEE a space craft. Not too small, not too big. The walls of the ship have not been built yet but WE SEE the computerized interior with a hell of a lot of gadgets and only a small built-in bed.

SHOT - JOR EL

working on the circuitry of the control board.

SHOT - LARA

outside the working area. LARA, his wife is seated before huge bookshelf. She has bookshelves in front of her and they are stacked with books composed of electronic plates, instead of ordinary pages. Hundreds of electronic plates.

Lara takes out some of the pages and puts them into copier which also miniatures the pages. Soon she has pile of pages which are actually small metal squares.

CLOSE SHOT - LARA

holding pile of minature electronic plates.

LARA

I'm afraid the baby won't  
be able to understand when  
he reads all this.

LONG SHOT - JOREL

working on electronic panel on ship.

JOR EL

Of course he will. It sounds difficult but it's all based on mathematical principles. I'm worried he won't understand the books on philosophy and ethics.

OVERALL SHOT

LARA

Oh, he's a good boy.

JOR EL

Goodness has nothing to do with it. Not on Krypton, not on earth.

LARA

(holds up an electronic plate slightly larger)

I have the index here. Shall I read it to you?

JOR EL

(keeps working on space craft)

Yes.

EXT. JOR EL'S HOUSE - NIGHT

There is a tremor. The building shakes.

EXT. CITY OF KRYPTON - BUILDINGS

Outside of Krypton glass towers waver.

SHOT - LARA

LARA  
(reading aloud)

Rules to follow in dealing with weaker beings. Psychology of destruction by units taking advantage of superior abilities.

1. Power: Dangers of individual power.
2. Value of any form of life.
3. Technical: Building of recording studio to play stored memory tapes of Krypton .
4. Use of recorded tapes.
5. Use of memory banks to recreate.
6. Construction of molecule restructuring banks.

Oh, Jor El how can he possibly understand all these instructions?

CLOSE SHOT - JOR EL

sad and thoughtful.

JOR EL

If he doesn't, he won't survive.

There is another tremor. Jor El listens intently.

FADE OUT:

FADE IN:

EXT. CITY OF KRYPTON - DAY

SHOT - RISING RED SUN - GLASS TOWERS OF KRYPTON

INT. COUNCIL ROOM - DAY

CAMERA comes IN on Council room of Council Elders seated around the table with their computers.

CLOSE - FIRST ELDER

speaking to what is obviously a MILITARY OFFICER standing at attention.

FIRST ELDER

You are absolutely certain?

CAPTAIN

We have the electronic data sheets. Jor El has the material to build a space ship. Energy inputs to his home show enough use to build a small space ship. There is no question. He and his family will attempt to leave Krypton.

OVERALL VIEW - COUNCIL OF ELDERS

FIRST ELDER  
(to the Council)

It is my duty to ask you to vote on whether we should deport Jor El to the Phantom Zone.

CUT TO:

EXT. PHANTOM ZONE - DAY

Where WE SEE the four villains. Still dangling in the void. They are grinning.

CUT TO:

INT. COUNCIL ROOM - DAY

THIRD ELDER

Is it necessary? Is it really fair to exile Jor El to the Phantom Zone his own mathematical genius created?

SECOND ELDER

That is not relevant, we must vote.

FIRST ELDER

The vote will be taken.

The Elders punch buttons on their computers. On the central board the long thick red graph spreads to the very end.

FIRST ELDER  
(to the Military Man)

Arrest him.

CUT TO:

EXT. CITY OF KRYPTON - GLASS CAR

The Captain and THREE Military MEN in a smoothly rolling glass car following a long route through the city. WE SEE the people of Krypton in their futuristic clothing moving through the city along glass walkways and glass cars, small and utilitarian. Some of the glass towers start to bend back and forth as the earth shakes. The people are mirrored crazily in the slanted buildings, the buckling walks. The car with military men approach Jor El's door. They are about to knock when a great tremor catapults them out of their glass sky runway and sends them hurtling to the glass lawn.

INT. JOR EL'S HOUSE

Inside the house Lara is running with the BABY SUPERMAN in her arms.

Lara runs through house to underground to Jor El who is frantically making the last minute adjustments on the space ship. Lara places the baby in its bunk. Jor El straps him down with electronic belts. Lara fastens the tiny electronic information booklets in wall slots and seals them in. Jor El throws the blankets with Krypton or Superman emblem on them over the bed and straps them on. The house is trembling.

CAMERA ON WALL

Lara runs to the wall and presses a switch.

Wall rises out of the way and we see:

EXT. CITY OF KRYPTON - DAY

The Planet Krypton being destroyed by some gigantic upheaval. The glass buildings are falling.

SHOT - PEOPLE FLEEING

SHOT - SKY WALKWAYS

all glass are crumbling. The glass jeep and its military officers being buried by falling glass.

INT. COUNCIL OF ELDERS ROOM

WE SEE Council of Elders still sitting at their chairs, staring at their individual computers. On each of their computers electronic signals are forming the distinctive algebraic formula that they had formed for Jor El in his demonstration. They know finally that Jor El is right and they are wrong.

EXT. CITY OF KRYPTON

People running madly for safety and being buried. Glass walkways and bridges collapsing full of people.

INT. COUNCIL ROOM - LONG FADING SHOT

Elders, with dignity they wait as the glass building tumbles in on them.

CUT TO:



INT. JOR EL'S HOUSE - UNDERGROUND

Space ship all ready to go. Lara leans over to kiss the baby. Jor El pulls the electronic switches.

CLOSE SHOT - SPACE CRAFT

as it slowly moves out of its underground chamber. Slowly it rises over the doomed crumbling city.

SHOT - SPACE CRAFT

Suddenly its rockets whoosh fiery flames and the ship with the speed of light disappears into infinite space.

EXT. PLANET OF KRYPTON

Behind the space craft WE SEE the Planet Krypton crumble into the void and WE SEE even the fiery red sun begin to crumble apart and fall with its planet into the void. WE SEE Jor El and Lara crumbling into the glass.

CUT TO:

EXT. PHANTOM ZONE

WE SEE the four faces of the villains dancing with evil glee.

CUT TO:

(NOTE: The preceding opening section is longer than you may think you want. But I think it is necessary. In the EXORCIST the opening chapter in Iran seemed also to be unnecessary especially to the critics. But it was that section that made us believe, really believe that demons were possible in a modern world.

In the same sense the building up the reality of Krypton will hopefully make the audience accept the reality of Superman. Believe in his supernatural powers. Believe that other worlds exist. They have a mass of reality in the film to hold onto.

Also, Krypton appears in the film again a few times.)

EXT. SPACE AND STARS

CAMERA on fiery red ball - sun crumbling.

A small space ship traveling through void of stars.

INT. SPACE SHIP

A shot inside space ship. Add X-Ray eye as WE SEE baby is bigger. Alternate shots to show years have passed in travel.

EXT. SPACE

Then far off a yellow dot which burns into a yellow sun. Then WE SEE the ball of Earth. The space craft tilts down towards the ball of Earth going very fast. Almost as if it would impale itself on the ball.

The space ship suddenly sprouts 20, 50 parachutes.

CUT TO:

EXT. ROAD - PICK UP TRUCK - MOVING

WE SEE an elderly COUPLE in cab of pick up truck speeding along a country road. The landscape around the road some sort of corn or wheatlands. The couple are about 60 years old, sort of spiffily dressed in a country way. Perhaps going to country church.

They are MR. AND MRS. KENT.

They should look like as if at one time they were well off and perhaps now are in reduced circumstances.

MRS. KENT

Slow down...there's something  
strange in the cornfields.

Truck slows down. WE SEE VIEW of the space craft almost shielded by cornfields.

MRS. KENT

Stop.

The truck stops. Both of them get out. WE SEE they are very vigorously fit elderly people. They walk through cornstalks -- parting them and stare in astonished wonder at the space ship which is really not that big. Maybe just a little bit bigger than a Cadillac Limousine in length with a futuristic look. The husband touches one of the walls and the wall falls away and WE SEE the interior.

The interior is packed with electronic gadgets and machinery. But in the well of the ship is a built in cradle and in the cradle WE SEE for the first time SUPERMAN as a THREE YEAR OLD BOY, clothed in Superman uniform with the Krypton emblem on its chest which should remind you of the "S" in Superman comic books.

MRS. KENT

My God, it's a little boy.

Husband reaches in. Tries to lift boy out.

The boy should look about 3 years old. Husband cannot lift boy out. Boy smiles at him. Boy's hand goes out to side of cradle and pushes two futuristic buttons. The electronic bands holding boy in spring apart. This should be done with some sort of showy electrical effect.

Then the boy rises up out of cradle and the husband picks him up and out of the ship. Hands boy over to his wife.

MRS. KENT

What in the world can it be?

They both look at each other in astonishment, and examine the baby that Mrs. Kent is holding.

MR. KENT

It looks like some sort of space ship. I can't believe it but it must be some sort of space ship.

MRS. KENT

That can't be true it's not in the bible.

MR. KENT

It can't be anything but a space ship.

MRS. KENT

I don't know, but it's a darling boy.

MR. KENT

I'll drive you back to the farm and I'll come back with the lift truck to get the air ship. It must be worth a lot of money.

They walk back to the pick up truck on the road.

MR. KENT

Darn.

CAMERA ON TRUCK

WE SEE it has a flat tire. Husband gets stuff out to change tire. Takes out the spare. Mrs. Kent has boy. Has boy's blankets in her arms. The blankets also have Krypton "S" emblem. Mr. Kent gets under truck and starts to jack it up. Mrs. Kent is handing him tools and does not see boy Superman walk over to truck. Boy Superman crawls under truck which is jacked up high enough for him to fit under. CAMERA ON truck as it quivers and shakes. Jack falls away from truck. WE can SEE truck is going to fall on husband. Mrs. Kent screams. Truck is falling. Superman boy lifts his arms and holds truck up.

SHOT - MR. KENT

horrified, astounded...

SHOT - MRS. KENT

astounded and unbelieving.

CUT TO:

## INT. FARM HOUSE

Mr. & Mrs. Kent are seated around table having coffee. Superman boy in Mrs. Kent's arms. They give each other a long look.

MRS. KENT

No one must ever know.

CUT TO:

## EXT. SCHOOL YARD - DAY

WE SEE a playing field with a school in the background. A group of YOUNG KIDS aged between 12 and 14. WE SEE 8 BOYS in a race and Superman as a boy just running away from them and winning it easily.

## INT. BASKETBALL GYM - NIGHT

WE SEE Superman as a boy make a series of dazzling shots and the TEENAGE AUDIENCE cheering.

## EXT. FOOTBALL FIELD - DAY

Superman is now a boy of 16 or 17 on a football field bursting through the opposing team and making a touchdown.

## INT. ATHLETIC DIRECTOR'S OFFICE -DAY

WE SEE Clark Kent as a boy walking through a door which is marked "Athletic Director." Waiting for him is the ATHLETIC DIRECTOR and TWO COACHES; all men of about 50. The athletic director is in a business suit, very small town stylish. The coaches are in their respective attire. One wears a baseball cap and baseball jacket. The other is in a football jacket with no head gear. Clark Kent as a boy stands facing them.

ATHLETIC DIRECTOR

Clark, what is this...I hear  
you refuse to go out for sports

ATHLETIC DIRECTOR (CONT'D)

this year?

CLARK KENT (as boy)

That's right sir.

ATHLETIC DIRECTOR

Is there anything wrong with  
you physically?

CLARK KENT (as boy)

No sir.

ATHLETIC DIRECTOR

Is there a family reason why  
you want go out for sports??

CLARK KENT (as boy)

No sir.

FOOTBALL COACH

Clark, you could become an All  
American. You just got to have  
the guts to take the punishments.

CLARK KENT (as boy)

I just don't want to take any  
part in sports anymore.

BASEBALL COACH

Clark, I promise you that if  
you come out for baseball I  
guarantee that you will make  
the major leagues before you're  
20 years old. You are the best  
natural hitter I've ever seen.

CAMERA ON KENT

He looks them all straight in the eye and says quietly:

CLARK KENT (as boy)

I'm no longer interested in sports.

ATHLETIC DIRECTOR

Clark, don't you have any loyalty to your school? Don't you want your parents to be proud of you?

CLARK KENT (as boy)

Yes I do.

FOOTBALL COACH

Don't you want to be All American?

BASEBALL COACH

Don't you want to be in the major leagues?

ATHLETIC DIRECTOR

Don't you want to make our high school the National Champions?

Clark Kent looks them all in the eyes; smiles a little:

CLARK KENT (as boy)

No.

CUT TO:

INT. BARN - NEAR FARMHOUSE

WE SEE Clark Kent as a young boy of about EIGHTEEN in the barn with his space ship-- in the interior of the space ship where he is comfortable. He is putting electronic plates of instruction manual into a futuristic tiny projection machine. And on the wall of the barn WE SEE Krypton recreated.



WE SEE Jor El and Lara facing us. Then WE HEAR Clark Kent (as boy) talking to images on screen.

CLARK (as boy)

I don't know what to do. It's no fun playing baseball, football or running because I'm so much better than the other boys that it's not fair. But the coaches want me to keep playing. I don't want to and yet they make me feel guilty that I don't play. But I've won trophies and the championships and I don't feel right about it.

JOR EL

Your mother and I foresaw this. What we did not foresee was that your superiority over Earthlings would be so great. We did, however, foresee your psychological reaction. Therefore, our counseling is that you do not compete with Earthlings in any way. Understand. Not in any way. Not in sports, not for scholastic honors, not for power. But sports are a minor issue. As you become older remember this. You must not use your powers to reverse the history of Earth. You must not be tempted to play the role of a God. That can only lead to havoc on Earth and your own psychological destruction. We advise that you disguise your powers and live your life as an ordinary Earthling. That you use those powers only in those ways that prevent nature and man from injuring other men. You can make judgements on what is good and what is evil. Such judgements are universal in time and space. The fact that those judgements may not be valid in future time is not to concern you since that fact does not affect

JOR EL (CONT'D)

your psychological structure. Understand that you make such judgements not only to hopefully benefit society but more importantly, to reinforce your ego in this time and this place.

CLARK (as boy)

I understand.

LARA

(on screen)

Study all the manuals that we have left for you on the electronic plates. Memorize everything. Make your own life as soon as you can. My darling son, remember all our thoughts were for you. As I say these words, I think of you alive billions of miles away in space, perhaps a million years away in time and I rejoice in your life.

CAMERA CUTS to Clark (as boy) watching film intently. Then we CUT BACK to screen to Jor El.

JOR EL

There will be many questions that you will want to ask us in the future. There will be many things that you will want to know. This memory bank is programmed to bring us back to answer you but we cannot give you those answers until you have lived long enough to ask them.

LARA

Remember us, remember us, remember us.

The Screen fades.

WE SEE Clark (as 18 year old boy) sitting alone in barn. WE SEE him going to main house where adopted parents are; the Kent's who are watching TV in the middle of the room.

FADE OUT:

FADE IN:

WE SEE Clark Kent, a FEW YEARS OLDER, as a MAN really, again coming into the room to watch them.

MRS. KENT

Oh darn. I can't find my  
thimble.

MR. KENT

You're always leaving it  
around the house.

MRS. KENT

Would you find it for me dear?

MR. KENT

Over the years I must have  
found a thousand of your  
thimbles.

Clark Kent looks around the room. The CAMERA ZEROS on his eyes. The eyes look through the TV set and see the thimble lying behind it. Clark Kent goes over and leans over it and picks up the thimble.

The audience knows now that he has X-Ray vision.

CLARK

Here it is mother.

MRS. KENT

Clark dear, you are a wonder.

MR. KENT  
(speculatively)

Yes, you certainly are.

CLARK

Mother, Father, I have to  
go away.

They look up at him sadly, understandingly.

FADE OUT:

FADE IN:

EXT. KENT HOUSE

CAMERA on outside of Kent home.

In driveway is a huge trailer truck. Scattered  
around it are tons of stuff that belong to Clark  
Kent. Including the space ship that flew him from  
Planet Krypton to Planet Earth.

Mr. & Mrs. Kent come out of the house with Clark Kent  
between them.

MRS. KENT

Are you sure you can load the  
trailer yourself? Don't you  
need some help?

MR. KENT

Mother, you forget.

MRS. KENT

Oh, yes.

CLARK

I'll write every week. Mother  
can you pack me a lunch. I want  
to drive straight through.

MRS. KENT

I'll make you the best lunch box  
you've ever seen.

She goes back into the house.

MR. KENT

We're going to miss you. Not because of your special gifts. You were always a good

CLARK

I'll miss you too. But I have to go out in the world. I have to use my special gifts.

MR. KENT

I know. Mrs. Kent...

CLARK

My mother.

MR. KENT

Your mother -- doesn't really grasp what you are. I know you've kept your talents hidden as much as possible and that was right. It would only frighten her. It sometimes frightens me. But I know you're a good man and you'll never misuse your powers. Just remember, man is imperfect. No matter what he does, he needs forgiveness more than punishment. Mercy is more important than justice.

CLARK

That's odd. He said that too.

MR. KENT

Who?

CLARK

Jor El. On one of the tapes in the memory bank.

MR. KENT

Some things are universal. I'll help your mother.

He goes into the house.

CAMERA CUTS BACK to Clark Kent standing beside the huge trailer truck. Everything is packed in the truck. Nothing remains visible on the ground.

Mr. & Mrs. Kent come out of the house. Mrs. Kent is carrying a huge picnic basket.

MRS. KENT

(surprised; looks around,  
sees all the stuff has  
gone into the trailer)

You were always a very quick packer.

MR. KENT

(smiling)

Yes. One of our dear son's many talents.

Clark Kent takes the picnic basket from Mrs. Kent. He gives her a kiss and they embrace. Mrs. Kent is weeping. Clark shakes Mr. Kent's hand.

CLARK

Goodbye, I'll come back whenever I can

SHOT - TRAILER

He gets into the cab of the trailer truck and starts to pull it out of driveway. Mr. & Mrs. Kent wave to him from steps of their home. Suddenly, Mrs. Kent comes down the steps and runs alongside the slowly moving trailer.

MRS. KENT

Remember us. Remember us.

Clark waves to her.

CAMERA BACK to Mrs. Kent sadly watching truck pull away and whispering:

MRS. KENT

Remember us.

CUT TO:

EXT. ROADS - TRAILER TRUCK - MOVING - DAY

Truck rolling over hills of different landscapes. Clark is driving. The scenery becomes more and more wintry. He is going North.

CUT TO:

EXT. ICE COVERED FIELD

Trailer truck parked in ice covered field. Tent pitched beside it. Clark is eating from the picnic basket. Stares out onto an ice filled landscape. Then he unlocks the massive steel doors of the trailer truck.

SHOT - INT. TRAILER TRUCK

CAMERA LOOKS INSIDE. WE SEE there is plenty of empty space and that machine which holds memory bank is ready and available.

Clark jumps into truck. Closes the steel doors behind him. He switches on the memory bank machine. Jor El appears on the screen.

SHOT - JOR EL - ON SCREEN

JOR EL

At this time if you hear my voice on this tape you will have left your Earthling home to find your own life and will have asked certain questions. These are the answers. Find the most completely isolated place on Earth: The Arctic

## JOR EL (CONT'D)

Circle or just outside it. There you should build yourself a Fortress. Despite your great gifts you will be in some danger on Earth. The Fortress will be the one place you can be completely safe. Keep in mind. The electronic plate numbered Z20 gives instructions on building the Fortress. Once that is accomplished, study all the instruction manuals. Read all the literature we have stored for you. Then gather all the written material on Earth and study it. Then perhaps after a year or two of studying, you can take your place as a man on Earth.

The screen goes dark and WE SEE Clark Kent pulling one of the electronic plates out of the file.

CUT TO:

EXT. ROAD - TRAILER TRUCK - MOVING - DAY

Next morning. The trailer truck is on the road. Clark Kent is at the wheel. He rolls through an arctic village that has an airfield with little planes. He goes by for another little while. He takes a long look at the landscape. He is now at the end of the road. He is surrounded by ice. The trailer truck can go no further. He gets out of it and puts his body underneath it. WE get a quick VIEW of him flying with the truck on his back over the icy landscape to the base of the far off mountain. The side of the mountain which he will use as the backdoor to his Fortress. He gets out and unloads the truck. Then he sits down to study the plate that will enable him to build the Fortress.

SLOW FADE OUT:



FADE IN:

EXT. ICE COVERED MOUNTAIN - DAY

WE SEE The Fortress half built and Superman working.

FADE OUT:

FADE IN:

EXT. FORTRESS OF SOLITUDE - DAY

WE SEE the Fortress is almost finished and Superman still working.

FADE OUT:

FADE IN:

EXT. FORTRESS OF SOLITUDE - DAY

WE SEE the Fortress built. WE SEE Superman with electronic belt to unlock the door. Then he starts to unload the truck and put stuff in the Fortress.

INT. FORTRESS OF SOLITUDE - DEN

We are in a huge den with a fireplace; empty. Superman is building electronic computers into the walls. Huge metal containers with electronic gear are scattered across the floor. Huge windows of den show icy landscape of Arctic.

EXT. ARCTIC WASTELAND - DAY

Superman is dressed in his Superman costume standing over the Arctic wasteland. WE SEE a polar bear fishing seals out of the water. The CAMERA is on Superman approaching the Polar Bear.

SHOT - POLAR BEAR

standing on hind legs, five times the size of Superman.

SHOT - SUPERMAN

advancing on Polar Bear.

SHOT - POLAR BEAR

advancing on Superman

SHOT - SUPERMAN

advancing on Polar Bear.

SHOT - POLAR BEAR HEAD

Great jaws gaping open. Then VIEW LOOSENS and we SEE the head is part of Polar Bear rug on which Superman is reclining and we are in

INT. FORTRESS OF SOLITUDE - DEN - NIGHT

There is a fire roaring in the fireplace. CAMERA on huge gaping head of Polar Bear. Superman reclining on rug with a stack of electronic plates he sorting through.

CUT TO:

EXT. FORTRESS OF SOLITUDE - BALCONY - DAY

Superman is on the balcony of the Fortress looking around. He looks to a range of mountains on horizon. CAMERA NARROWS DOWN on his eyes which are pinpointed to show his X-Ray vision. He is looking through the mountains. On the other side of the mountain range is a herd of CARIBOU on the flanks of a herd of WOLVES. Superman jumps down off the balcony; becomes a blue spec in the sky...

EXT. ARCTIC WASTELAND - DAY

And there he is in the middle of the herd of deer. They start to scatter and the wolves come running towards Superman.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN - NIGHT

We SEE home made chairs and sofas covered with deerskin

and wolve skins, with antlers hanging on the walls and a big roast of somekind roasting in the fireplace.

EXT. FORTRESS OF SOLITUDE - BALCONY - DAY

Superman is on the balcony looking around. He walks through different rooms of the Fortress. They are all bare. He gives the rooms an appraising look.

INT. FORTRESS OF SOLITUDE - DEN

Superman is in den of Fortress laying on rug. From a shelf he has built, removes a huge stack of electronic plates. He puts them in the computer and the wall screen flashes:

SHOT - WALL SCREEN

"Manual 1-1," with the title "Known Natural History Of The Planet Earth."

FADE OUT:

FADE IN:

EXT. ARCTIC WASTELANDS - DAY

Superman is coming over ice to Fortress with a long string of dead seals attached to it.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN - NIGHT

Another electronic plate in the computer is on the screen.

SHOT - WALL SCREEN

The title flashes "Molecular Structure of Inhabitants of Planet Earth, Manual 1-2." The screen Fades out.

SHOT - WALL SCREEN

The screen fades in and WE SEE "Known Scientific Advances of Planet Earth, Manual 1-4."

SHOT - WALL SCREEN

A succession of shots alternating day and night and titles flashing on the screen; "Manual 1-100." The screen fades out.

SHOT - WALL SCREEN

On the screen WE SEE "Manual 2-100," then quickly showing "3X40, CZ70."

We now know a long period of time has passed. All the rooms of the Fortress are completely furnished. CAMERA TRAVELS through to show a completely furnished Fortress of Solitude.

CUT TO:

EXT. FORTRESS OF SOLITUDE - SURROUNDING AREA - DAY

Blizzards burying the Fortress.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN

Superman studying electronic plates on screen to absorb information on electronic manuals.

CUT TO:

EXT. FORTRESS OF SOLITUDE - SURROUNDING AREA - DAY

The cold sunshine of the Arctic Spring. The snow is melting now.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN

Superman is surrounded by Earthling books.

CUT TO:

EXT. FORTRESS OF SOLITUDE - BALCONY

Superman takes a long last look out over the Arctic.

CUT TO:

INT. FORTRESS OF SOLITUDE - BEDROOM

Superman walks into bedroom and opens closet doors, which is filled with Earthling clothes. He takes out a sober business suit. From a drawer in the closet he takes out a shirt and tie; and starts to peel off Superman suit.

SHOT - SUPERMAN

looking at himself in mirror clothed in business suit. He reaches down to ledge in front of mirror and smiling, picks up pair of horn rimmed spectacles which he puts on. He now looks like the Clark Kent of the comic book. Very square, an FBI man who has let his hair grow too long.

He walks through the Fortress of Solitude out into snow. Suddenly he turns back; goes to bedroom and fishes out the executive briefcase. (This should be a comic bit of a man who plays the role who has forgotten a prop necessary for that role.)

EXT. STREET - METROPOLIS - DAY

Superman as Clark Kent is walking down the main street of Metropolis. (This could be Park Avenue in New York.) He is walking along in a crowd of people going to work. He is of course no longer wearing his Superman costume. It is in the briefcase he carries. The men walking in the crowd are obviously young executives going to work.

Clark Kent walking down the avenue is as wide eyed as a country boy in a city, obviously fascinated by the teeming crowds. He is also obviously imitating their behavior. When people dodge through traffic with lights against them he does the same. Suddenly Screeching brakes. A taxi swerves, hits another taxi and both taxis plow into Clark Kent. The DRIVERS jump out. The taxis are smashed. Clark Kent is laying on the ground.

TAXI DRIVER

Jesus Christ! We killed him.

They both stare down. Slowly Kent gets off the ground, picks up his briefcase and pushes the taxi off his foot. The two taxis are tangled and he pushes them apart and remarks:

CLARK KENT

Sorry fellows.

People are looking at him astonished as he walks off down the avenue. He is whistling, is in good spirits, cheerful, and obviously likes everybody.

SHOT - TWO PANHANDLERS

Two very big, tough looking drunks obviously panhandlers are stopping people asking for money. Nobody gives them any. The stop Kent.

FIRST PANHANDLER

Hey Mac, have you got a dollar for a cup of coffee.

CLARK KENT

My name is Clark Kent.

SECOND PANHANDLER

Listen Chief, we don't care what your name is, just give us a dollar for a cup of coffee.

Clark Kent pulls out his wallet.

CLARK KENT

Of course, wouldn't you like something to eat with the coffee?

He gives them each a \$10 bill. His wallet is stuffed with money. Both Panhandlers notice this.

SHOT - KENT - CONTINUING WALK

Kent continues down the street. The two Panhandlers trail after him looking at each other significantly. Suddenly one Panhandler jumps on Kent's back and grabs his arms. The other Panhandler puts his hand into Kent's pocket for his wallet.

SHOT - PANHANDLER

WE SEE one Panhandler on the far side of the Avenue plastered up against a parked truck on top of it.

SHOT - PANHANDLER

WE SEE the second Panhandler on the top of an awning of a nearby hotel about 40 feet away. Kent checks his wallet, shakes his head and continues. He is not quite so cheeeful now.

SHOT - GALAXY COMMUNICATIONS BUILDING

Clark Kent stops in front of a huge glass building which has lettered on it "GALAXY COMMUNICATIONS." He enters the lobby and waits for an elevator.

INT. LOBBY OF GALAXY BUILDING - DAY

Clark Kent enters the lobby and waits for an elevator.  
WE SEE him going up.

SHOT - DOOR

which reads "EXECUTIVE ENTRANCE - GALAXY COMMUNICATIONS."  
Kent goes in.

CUT TO:

INT. PERRY WHITE'S OFFICE

It is a modest office. PERRY WHITE sitting behind desk.  
Kent shakes hands.

WHITE

Clark Kent. Good to see you.  
I read your application and you  
seem highly qualified. Two years  
experience on small stations is  
usually not enough. But you're  
voice and video tapes are very  
impressive. Very fine. I know  
Mr. Edge agrees. So you're going  
to get your chance as a news-  
caster. But Mr. Edge would like  
to see you personally for the  
final okay.

KENT

Thank you.

CUT TO:

INT. GALAXY TV NEWSROOM - MARTIN EDGE'S OFFICE

We are in the owner's office. Very magnificent with  
world globes and maps. The owner's office is huge  
with 10 TV screens around room, all of which have  
something playing on them. WE SEE MORGAN EDGE for  
the first time. Morgan Edge is a big beefy man,



Broderick Crawford style with toothbrush mustache. He also has a big frightening voice and a big frightening cigar. He dresses Wall Street flashy.

Morgan Edge and Clark Kent are in office and Morgan Edge is introducing people that work for him as they appear on TV screen.

SHOT - TV SCREEN

On the first screen WE SEE JIMMY OLSON and he's giving news report on the bustingup of a drug selling ring by police and as he is talking on the screen we HEAR Morgan Edge over.

MORGAN EDGE (V.O.)

Clark, you'll be the anchor man on the news show compiled by our cinemobile. You'll be responsible for coordinating the appearance of the others. Let me show you them in action.

A bright, young kid, not too smart, but smart enough. Energetic, honest...he can go places. He's just filling in right now. Jimmy's regular job is running the cinemobile. That's our mobile broadcasting and camera van. We search out the news on the street and record it on the street.

He presses button. Another TV screen lights up.

SHOT - TV SCREEN

On screen WE SEE a Joe Namath type. This is STEVE LOMBARD, with the latest football scores and his predictions who will be Superbowl Champions.

CAMERA is still on screen as we HEAR Morgan Edge:

MORGAN EDGE (V.O.)

That's our new sportscaster.  
Used to be the greatest quarterback

MORGAN EDGE (CONT'D)

in pro-football. Chased too many women, drank too much scotch, but we can use him. He throws the bull better than he threw a football.

KENT  
(stuffy)

A newsman should be accurate not showboat.

Morgan Edge presses button. Another screen lights up giving weather report.

SHOT - SCREEN

A knockout looking GIRL, beautiful. Also something very tough, very intelligent, witty, something very special. She starts to give weather report.

LOIS LANE

Clear, beautiful day for December. No snow...

As she is talking we hear Edge.

EDGE (v.o.)

Jesus Christ! She's got the wrong report...that was yesterday's weather.

SHOT - MARTIN EDGE

flips a button on intercom. WE HEAR SECRETARY'S VOICE saying "Yes, Mr. Edge."

EDGE

Get Lois Lane into my office.

(to Kent)

She used to be a reporter but she photographs so well that I promoted her and that's what she does to me.

CUT TO:

## INT. NEWSROOM

WE SEE Lois Lane in newsroom being summoned into Martin Edge's office. CAMERA FOLLOWS her as she walks to his office. This is our first look at all of her. She is extremely beautiful, vivacious, very confident, and very smart and everything else desirable. Also tough.

## INT. MARTIN EDGE'S OFFICE

Lois Lane enters office.

LOIS

Do you have a menthol cigarette?

EDGE

No, I don't. I do not smoke  
and neither should anyone  
else.

LOIS

(to Clark Kent)

Do you have a menthol cigarette?

KENT

I'm sorry I don't smoke...but  
my parents told me to never  
impose my eccentricities on any-  
one else.

(This is said in a humorous way. They are both putting the boss down and both immediately like each other.)

LOIS

(sighing, sitting down and  
crossing her legs)

Yes Mr. Edge...you called me?

EDGE

Do you know Miss Lane you just

EDGE (CONT'D)

read the wrong weather report.  
The one you read was for the  
day before yesterday.

LOIS  
(very calmly)

I know that but I've just re-  
read all the weather maps before  
my newscast. I think the original  
computation was in error.

EDGE

What the hell do you know.  
You're a newscaster not a  
meteorologist.

LOIS

Well I picked up knowledge along  
the way.

KENT

I think Miss Lane is right.  
I don't think there will be  
any snow.

EDGE

Are you a meteorologist?

KENT

No.

EDGE

Then what the hell do you know?

KENT

I'll bet my job that I'm right.

LOIS

Me too.

EDGE  
(to Lois)

You've got nothing to bet.  
You already lost your job.

LOIS  
So be a sport and give me the  
odds. Or give me my old job  
back as a reporter, I hate this  
weather stuff.

Edge leans back in his chair, shaking his head.

EDGE  
Go get to work both of you  
and if it snows don't come back.

CUT TO:

EXT STREET IN METROPOLIS

WE SEE Clark Kent and Lois Lane. They are walking  
along streets of Metropolis watching the sky.

CLARK  
Did you read the wrong report?

LOIS  
Yes...Boy it sure looks like  
snow.

KENT  
Don't worry.

They are now at parking lot. Kent puts Lois in her car  
and watches her as she drives off.

CUT TO:

INT. CLARK KENT'S APARTMENT - NIGHT

WE SEE Clark Kent's shadowy big figure as it moves through

bedroom, obviously undressing and suddenly WE SEE him silhouetted at the window in his Superman outfit.

CUT TO:

EXT. METROPOLIS SKY - NIGHT

Dark, ominous clouds over the city.

CUT TO:

INT. CLARK KENT'S APARTMENT - NIGHT

WE SEE Superman (Clark Kent) opening window of his apartment. There is a great bolt of lightning and thunder. WE CATCH just a glimpse flying off ledge and WE SEE blue dot rising up into the clouds.

CUT TO:

EXT. SKY - NIGHT

WIDE VIEW of sky and WE SEE bank upon bank of clouds being scurried away from the city. WE SEE the blue dot herding them like a sheep dog.

The screen goes lighter, the sun is shining, fair weather reigns over Metropolis.

CUT TO:

INT. CLARK KENT'S APARTMENT - SHOWER

Clark Kent is in the shower (top view). WE SEE his Superman suit laying on the floor. He is whistling, obviously cheerful over his good deed.

CUT TO:

INT. MARTIN EDGE'S OFFICE - NEXT MORNING

WE SEE Martin Edge coming into his office the next morning. Also WE SEE Lois Lane who pokes her head in Edge's office.

LOIS

Beautiful day today, isn't

LOIS (CONT'D)

it Mr. Edge?

EDGE

Yes.

LOIS  
(smiling cheerfully)

And yesterday too, just as I  
predicted.

She smiles sweetly as he grumpily nods in agreement.  
She leaves.

EDGE  
(to Intercom Secretary)

Get the news team into my  
office.

CUT TO:

INT. MARTIN EDGE'S OFFICE - LATER ON

Full Newsroom staff in office with Martin Edge.  
Seated around his desk are Steve Lombard who is  
lounging on the sofa with his feet on coffee table.  
Lois Lane at other side of sofa also with her legs  
showing some skin perched on coffee table. Jimmy  
Olson is seated in armchair puffing a cigar. Only  
Clark Kent looks alert and serious on a straightback  
chair to the side of the executive desk.

EDGE

On your broadcast tonight I  
want you to emphasize the rising  
crime rate. Because Galaxy  
Communications is going to go to  
war on crime. Starting tomorrow  
all four of you will cruise the  
city in our Cinemobile and photo-  
graph crimes as they are actually  
taking place. We will show them

EDGE (CONT'D)

on the air and ask the police what they are doing about it besides being cooped up in their cars asleep.

As he is talking, Steve Lombard stretches one hand to capture one of Lois Lane's hands in his own big paw.

EDGE

Damnit, Steve cut that out. Stop holding hands with Lois while I'm talking.

LOMBARD

Is is OK if I hold her hand when somebody else talks?

LOIS  
(to Lombard)

No. I only need your hand when he talks.

KENT

Seriously, Chief, how do you propose we find these crimes. We can't just cruise around and hope to get lucky.

EDGE

The Galaxy Communications Statistical Bureau has compiled a study showing the high crime areas of the city block by block. There are at least a dozen places where some sort of crime takes place every day. You will tour those places in the Cinemobile from midnight to three a. m. and from seven to ten p. m., those times are shown by our studies to be the highest rate crime



EDGE (CONT'D)

hours. I don't know what the hell those crooks do from ten p.m. to midnight.

LOMBARD

Taking their lunch break?

Edge glowers at him.

EDGE

If you didn't have a no-cut contract with us I'd fire you right now.

OLSEN

We'll have to disguise the Cinemobile.

EDGE

How dumb do you think I am? That's being taken care of. You just take care of those cameras. They cost a lot of money.

KENT

Don't you think that story of the hijacking of the oil tanker important?

EDGE

That's international news. Not your department. Let me worry about that. OK, Perry White will brief you on details. I just want to impress on you that this assignment has first priority.

As they start to file out of the office, Lois Lane turns and says very sweetly.

LOIS

Isn't it a coincidence that the Statistics Bureau leaves that blank from ten to midnight. That way we can still do our broadcast. How lucky for you.

EDGE  
(yelling)

It's only for one lousy night.

CUT TO:

INT. UNDERGROUND GARAGE

Huge underground garage where Cinemobile is being disguised as an ordinary truck. Lombard, Kent, Lois Lane and Jimmy Olson are waiting. Lombard has a football which he passes from one of his hands to the other.

LOIS

That makes me nervous. I'd almost rather you held my hand.

LOMBARD

My psychiatrist says it's a substitute for my mother's breast.

LOIS

Phew.

LOMBARD

Clark, you know what made me a great quarterback? I was a great faker.

LOIS

That's what makes you a great announcer.

LOMBARD

No. No kidding, the opposing team never knew whether I'd handed the ball to a running back or kept it to pass. Here let me show you.

Lombard positions Olson and Lois behind him as running backs. He positions Kent opposite him.

LOMBARD

(to Lois and Olson)

When I whirl around, you two run past me. As you do just fold your arms over your stomach and slant sideways. Kent you tackle whichever one of them has the ball.

KENT

OK.

They assume their positions. Lombard fakes the ball to Lois and then Olson who executes their instructions. Kent grabs Lois Lane. Little byplay. Kent is obviously smitten with Lois and she is flattered. Lombard laughs and holds up the ball.

LOMBARD

Gotcha.

KENT

You sure did fool me.

LOMBARD

You wanta try it?

KENT

Not really. Let Jimmy try it.

Olson takes the football. Kent and Lois line up behind him. Lombard takes the defensive position. Olson whirls around and hands the football to Kent who is immediately really tackled by Lombard so realistically that Kent is knocked to the floor. Lois gives a gasp.

LOIS  
(to Lombard)

You locker room hairy ape.

KENT  
That's OK.

LOIS  
Oh Clark, you are a jellyfish.  
Why don't you punch him in the  
nose?

Lombard grins and pokes out his chin invitingly.

KENT  
Could I try that faking business?

LOMBARD  
Sure.

Now Olson and Lois line up behing Kent who has the football. Lombard assumes the defensive position. Kent whirls around then fakes the ball to Lois and then to Olson. They do a bad job of covering. It is obvious that they do not have the ball. So Lombard crashes into Kent, laughing as he does so. He whirls Kent around and then stands astonished. Kent does not have the ball.

LOMBARD  
Where the hell's my football?

KENT  
I handed it off. Gotcha.

Olson and Lois are equally astonished. They look down into their hands. They do not have it. Olson wanders around in the garage looking for it, Lois is watching Kent with a speculative look. She is trying to figure it out.

LOMBARD  
That's not fair. Where's my  
football?

CUT TO:

INT. CINEMOBILE - MOVING - NIGHT

Lombard, Olson, Lois and Kent in cinemobile riding through the streets of Metropolis late at night.

CUT TO:

INT. SUBTERRANEAN HIDEOUT

The subterranean hideout of LUTHOR LUX, the arch villain of the movie. He should look like the comic book Luthor. He should have the bald head which poses the interesting idea of Newman or Hoffman playing the role as baldies. Luthor is saturnine, witty and very smart. He is a scientist, a realist and a crook with a strong philosophical argument in support of the doing of evil.

The subterranean hideout is extensive and built like a maze so that Luthor can make an escape if he is trapped. Luthor is dressed in a black tight jump suit that shines like satin.

He has four or five HENCHMEN with him who are dressed in a slightly flashy way. Also a beautiful blonde GIRL. They are watching a TV screen which shows a city street in the center of which is a huge building which bares a sign which says "Metropolis Federal Bank." As they watch the screen the Galaxy Communications Cinemamobile comes slowly down the street. Luthor becomes alert.

LUTHOR

What the hell is that truck doing there at that time of night.

EVE

What's the difference. It's just a dumb moving truck.

LUTHOR

And you're just a dumb blonde. Look at the TV antennas on top.

EVE

I think I'll dye my hair black. Nobody says you're just a dumb brunette.

LUTHOR  
(to his Henchmen)

Set up a ramming operation on that truck. I want it immobilized. Now let's get going.

SHOT - INT. SUBTERRANEAN HIDEOUT - ANOTHER ROOM

He leads them into another room where on a huge table are lying stacks and stacks of U. S. currency. Hundreds of huge stacks. Luthor looks at them with satisfaction.

FIRST HENCHMAN

That's the best counterfeit money I've ever seen.

LUTHOR

And when we switch it into the bank and take out the real currency, the Feds will go crazy. When they trace it back to the bank, they'll put all the bank officials in jail. Where they belong. And the bank will never know they've been robbed.

EVE

Why should those poor bank officials go to jail.

LUTHOR

Because every bad action should do some good. Those bank officials milk the working people. They steal within the law which is much more immoral than stealing outside the law. If you steal outside the law, you're just breaking the law. When you steal inside the law, you break down the entire moral fabric of our society. So I redress the balance between good and evil. And make a nice profit.

EVE

Why do you have to worry about things like that?

LUTHOR

Everybody has to have values. Otherwise how can you decide what to do with your life? Now let's pack up this stuff and go.

FIRST HENCHMAN  
(to other Henchman)

We got a smart boss.

All of them start throwing the tied stacks of currency into canvas bags, marked U. S. Mail.

CUT TO:

INT. STEPS LEADING TO BUILDING OPPOSITE BANK

Luthor and his Henchmen and Eve carrying sacks through tunnels of maze. They come up steps built into a small building opposite bank.

EVE

How the hell do we get into the bank?

LUTHOR

No matter what color you dye your hair, you'll still be a dumb blonde. Do you think I went to all this trouble, these years of planning, without figuring how to get in?

Luthor goes to clothes closet. Throws it open. We see the uniforms of Bank Guards hanging there. They dress up. Then they go into garage of building and get into armoured car waiting for them.

CUT TO:

EXT. CINEMOBILE - MOVING - NIGHT

Cinemobile holding Lombard, Kent, Lois and Olson. They pass the bank again and go by down a side street. The cameras photographing; the truck winds back past the bank. They see in front of bank six bank guards carrying sacks into the bank. An armoured car is waiting with a guard in driver's seat.

INT. CINEMOBILE

KENT

Start photographing. That looks suspicious.

OLSON

But they are carrying the sacks into the bank.

LOMBARD

Yeah, that's the Well's Armoured Truck outfit. Delivering the cash for the day's operations.

LOIS

One of those guards is a woman. I never heard of a woman bank guard. She's wearing a gun too.

KENT

(to Driver)

Slow down.

EXT. CITY STREET - NIGHT

The Cinemobile slows down but has to turn into a side street to come around. As it does so, it is rammed by a big delivery van. Everybody in the Cinemobile gets knocked down. The back doors swing open, Lombard jumps out and starts to argue with the DRIVER of the other truck. As he does so Lois starts to run down the street toward the bank.

CUT TO:



## INT. BANK VAULTS

Luthor and three Henchmen in the vaults of the bank. They are surrounded by money. Luthor directs Eve and two of the Henchmen on substituting the counterfeit money. As Eve throws the good money into an empty sack, one of the Henchmen replaces it with a stack of counterfeit money. Then the four of them each pick up a sack of the good stuff and carry it out of the bank door.

## EXT. BANK - NIGHT

As they come out, Lois is just passing the bank doors and stumbles into Luthor.

LOIS  
(sweetly)

Pardon me, Sir.

Luthor sweeps off his guard cap in a gallant gesture showing his bald head.

LUTHOR

Pas de quais, Mademoiselle.

Lois goes past him to go down the street.

LUTHOR  
(to Henchmen)

Throw her in the truck.

Two Henchmen grab Lois and throw her in the truck. The other robbers throw the mail sacks of money on top of her....Lois struggles into an upright position. Sitting next to her is Eve with her hat off.

EVE

You dumb brunette. Did you think you could fool Luthor Lux?

LOIS

Baldy?

EVE

Baldy.

Luthor is sitting in front of truck with Driver. Other Henchmen are in back with Lois and Eve. But the people in back of truck can see through windshield of cab because there is no partition. No barrier. Therefore, as the truck pulls away from bank and starts down the street away from the bank they can all see the figure of Superman who bars the truck's exit from the street.

DRIVER

JEEZ, what the hell is that?

LUTHOR

Who, not what. That's a man in a circus costume. Run him over.

Driver speeds truck and it advances rapidly toward Superman. Closer and closer and closer to ram into Superman head on.

ANOTHER SHOT -

Lois and Eve and Henchmen watching in horror.

ANOTHER SHOT -

Luthor grinning with satisfaction.

LUTHOR

This should be instructive to all of you. Never challenge a superior instrument of power.

Superman looms larger in the headlights of truck.

Then crash. The truck bounces backwards about ten feet. Everybody in the truck is thrown about.

LUTHOR

(shouting)

Hit him again.

The Driver starts the truck up again and speeds towards Superman. CRASH. The truck bounces back again. This time the tires blow out with the force of the crash and the truck tilts over on it's side with a broken axle. Luthor and his Henchmen pour out of the truck with their guns. Eve, meanwhile is stuffing stacks of currency into her blouse. Then she too gets out of the truck and runs away from the action. Luthor and his Henchmen are now facing Superman with their guns. As they do so, the Cinemobile slowly turns the corner of the street to photograph the whole scene.

Superman hits one of the Henchmen near him and sends him flying. Luthor is firing bullets at Superman without effect. Then he grabs Lois to use her as a shield but Lois kicks him and breaks away. Superman by this time has disposed of the rest of the Henchmen and now goes after Luthor just in time to keep him from shooting Lois. He subdues Luthor with a headlock. Meanwhile Lois has stopped running and is staring at Superman. He looks different from Clark Kent but Lois thinks he looks just a little familiar.

Two of the Henchmen revive, grab Lois and push her in the armored truck. They scramble in after her and lock the doors. They fire guns through slits of truck. Superman picks up truck and shakes it like a toy over his head. The doors fly open and everybody comes tumbling out. Superman steps on the two gangsters.

**INSERT HERE**  
CUT TO:

INT. OFFICE OF MARTIN EDGE

Edge is there pacing up and down angrily. Seated around the office are Lombard, Lois, Kent and Olson.

EDGE

What is this baloney about some sort of Superman that trucks bounce off and bullets can't stop. Are you crazy. I warn all of you. If this is another example of your generation's sense of humor, you're all fired.

LOMBARD

We've got it all on film.

While this is going on Luthor scrambles up off pavement and dashes into building across the street from bank and down into trap door of building.

INT. UNDERGROUND PASSAGEWAY

Running along the underground passageway Luthor comes to a steel door in the wall.

INSERT - DOOR

He unlocks the door and goes through locking it after him.

INSERT - ENTRANCE TO MAZE - LUTHOR

In entrance way of maze that leads to the elaborate furnished apartment at the center of the maze. He threads his way through the false turns that lead to the apartment and then appears magically into the center of the apartment.

INSERT - LUTHOR

appearing in center of apartment from one of the maze exits.

CUT TO:

EXT. STREET

Superman is following Luthor's path.

INSERT - SUPERMAN

coming to the steel door. Through the use of his X-Ray vision he sees the maze and bursts through the doors into maze.

INSERT - SUPERMAN

in maze.

CUT TO:

INT. LIVING ROOM - LUTHOR'S APARTMENT

Luthor is pressing the buttons of an elaborate computer which sends out a sudden blinding white shaft of light.

INSERT - LUTHOR

as he ducks into the maze and disappears.

INSERT - SUPERMAN

finding his way through the maze and seeing Luthor at the end of one of the tunnels. He catches up to Luthor and grabs him with both hands, and Luthor vanishes. Superman looks stunned. He sees images of 2 Luthors at the other end of maze. He quickly overtakes him and the something happens. Superman stands very still and looks around him.

There are six different tunnels. At end of each tunnel is an image of Luthor smiling at him sardonically. Superman disregards all 6 images.

INSERT - SUPERMAN

as he breaks through wall of maze to the central apartment.

INSERT - LUTHOR'S APARTMENT

Seated around the apartment are 4 more Luthors. Superman disregards them and goes to the computer against the wall; presses button. The lazer beam disappears and so do all the images of Luthor. They blink out one by one in living room and one by one in the maze.

LOIS

I saw it with my own eyes.  
He saved my life.

OLSON

That's a great name for him,  
Mr. Edge.

EDGE

What the hell are you talking  
about?

OLSON

Superman. That's what we'll  
call him on the news broadcast.

EDGE

(flattered)

OK, tell the story. But hedge  
it. Just in case he's some  
phony. He might have been wearing  
bullet proof clothing.

LOIS

And a truck proof toupee?

Edge glares at her and then turns on Clark Kent.

EDGE

Where the hell were you?

KENT

I was down the street trying to  
phone in the story of the bank  
robbery. The crash knocked out  
the Cinemobile's communication  
system.

LOIS

You coward. You were running  
away.

KENT

We are reporters. Not enforcers of the law. You were very foolhardy Lois.

LOIS

That's what they call me. Foolhardy Lois Lane.

EDGE

It wasn't what I was after. I wanted muggings, rape, murder, and you let yourself be distracted by a lousy bank robbery. The public will not become indignant about anybody stealing money from any bank.

KENT

I think we should follow up on this man Luthor. He may be an arch criminal.

Everybody laughs.

LOIS

Clark, how can you use such old fashioned language.

KENT

The original derivative is from the arc angel.

OLSEN

I followed up on Luthor. No police record. He's vanished into thin air. His accomplices are already out on bail.

KENT

The fact that he escaped from Superman proves that he is very dangerous.

EDGE

Forget about banks. I want you all out on the street again tomorrow night. Don't pay any attention to bank robberies...and forget about this Luthor.

CUT TO:

INT. TV NEWSROOM

CAMERA ON enormous TV Newsroom. Seated at four separate big desks are Clark Kent, Jimmy Olson, Steve Lombard and Lois Lane. CAMERA PANS over them and then ZEROES IN on Clark Kent who is talking into TV camera focused on him.

KENT

This is Clark Kent for Channel WGBS 15 News. The big crisis in the Middle East, hijackers take over huge oil tanker. In Washington scandal touches Supreme Court. In the Metropolis area crime rises to a new high. On the sports scene the Yankees and Dodgers prepare for their World Series clash. And the weather by our batting-a-thousand weather forecaster. But the big story tonight is about the appearance of a man in Metropolis who seems to have God-like powers. This Superman breaks up bank robberies and just incidentally, saved the lives of the reporters bringing you the news tonight. All after a few words about Vita Pill the new food substitute.

CAMERA CUTS to TV monitor in Newsroom showing a commercial on Vita-Pill. Then CAMERA LOOSENS to include newsroom. Steve Lombard at his desk ducks underneath it and comes up with a football. He heaves it at Kent who makes a clumsy catch and ducks it under his desk as the camera of TV news switches to him for his news broadcast.



Director comes out of booth and motions crazily at Lombard who looks embarrassed. Director pulls his hair out in disgust and dispair as he goes back to booth.

KENT  
(on TV screen)

Tonight we bring you the most extraordinary news broadcast on this or any year. The appearance of a SUPERMAN, his exploits recorded by the cameras of our mobile unit. This incredible story happened to us. Here are our first clips.

CUT TO:

INT. SUBTERRANEAN HIDEOUT

Luthor is in his subterranean palace, surrounded by his Henchmen and Eve. They are watching the TV clips of Superman surviving truck crash and their bullets.

EVE

I don't believe it. He's a fake.

FIRST HENCHMAN

He's got a new bulletproff outfit he invented.

LUTHOR

You're both fools. That's a real Superman we have against us here. Finally I have a foeman worthy of my steel. Finally I can match wits on an equal basis. We are going to have fun, my dear fellow evil doers. A great deal of fun.

EVE

Are we going to make money?

## LUTHOR

Of course, my dear. Anyone who performs evil acts without making money is a barbarian. Now let's plan our war against Superman.

CUT TO:

INT. TV NEWSROOM

Clark Kent continues his news broadcast.

KENT  
(on TV news screen)

In the mid-east a group of massed hijackers still hold the huge Greek flag oil tanker, Iliad, and have demanded a five million dollar ransom for it. If the ransom is not forthcoming, the hijackers declare that they will blow up the tanker and let the oil ruin the beaches of Mediterranean Europe for at the very least this summer. The loss of the oil itself is estimated to be \$20 million. The hijackers have given a 24-hour deadline. No word yet from the owners or the Arab governments involved. Iran military jets are buzzing the tanker but no other action has been taken. Since the ship is in Iranian waters and carries Iranian oil, it would seem to be the only government officially involved. In Washington, the Secretary of State says that the detente will not be affected since the hijackers seem to be mercenaries, not Israeli or Arab terrorists. And since the pollution of beaches and ecological damage to marine life is an internal matter of the governments of those territories damaged. And now the news of Metro-polis from Channel 15's expert on our city's affairs, Jimmy Olson.

SHOT - OLSON

OLSON

The Police Department today released it's yearly report on crime in the city of Metropolis. Burglaries jumped 25%, rape 30%, armed robberies 35%, and murder 15%. Police Chief Mark Correl says these figures prove that the increase in personnel he has been demanding is justified. The Mayor says that these figures show that the police in this town are goofing off. He welcomes the arrival of Superman in Metropolis as a force for good against evil..

SHOT - CLARK KENT

KENT

And now for the sports of the day by that great quarterback, retired, Steve Lombard. Steve...

SHOT - STEVE LOMBARD

who is lounging at his desk in a very informal way. His style of delivery is lazy and folksy.

LOMBARD

The big sports news tonight is the upcoming Super Bowl game between the New Orleans Saints and my old team, the Tucson Orphans. The Saints have been established as a seven point favorite because the Tuscon quarterback, Jack Aldredge, has a cracked elbow in his throwing arm.

## LOMBARD (CONT'D)

Put all your money on Tuscon.  
Cracked bones never hurt a  
pro-quarterback. I know I  
played better when I was  
hurting. And if my old  
team is really in trouble,  
they can always send for  
me. I still keep in pretty  
good shape.

He ducks under his desk and comes up with another football. He sails it toward the TV Camera and the TV **Camera** shifts toward the far end of the room where WE SEE an automobile tire suspended from the ceiling. The rimless tire with its small empty hole in the middle looks like a huge doughnut. The football sails through the hole of the tire and the CAMERA PANS back to Steve Lombard who raises his hands in a victory salute.

## SHOT - LOIS LANE

is giving weather report in front of huge weather chart which has a lot of curving green and yellow arrows on it.

## LOIS

The weather tomorrow will be  
sunny and warm. I don't know  
what those green and red arrows

The TV screen fades out as she looks impudently at her audience.

CUT TO:

## INT. MARTIN EDGE'S OFFICE

He is striding up and down office and chewing out Clark Kent, Steve Lombard, Lois Lane and Jimmy Olson.

EDGE

You can't fool around on television. How many times have I told you that. Lombard if you ever throw that football when the show is on camera, I'm going to fire you and then sue you. It wouldn't be so bad if Clark could catch the damn thing properly. Now this program has to shape up. We have to get serious.

LOIS

Surely you're not talking about me. I've never missed on a forecast yet.

EDGE

You've been lucky. You're the most inefficient weather reporter I've ever seen. You can't even read the report properly. You never explain the arrows.

LOIS

I don't know what the hell all those arrows mean.

EDGE

Learn. For \$750 a week you can learn arrows.

KENT

But she's never been wrong.

EDGE

Yeah, I really don't understand that.

LOMBARD

Martin, I've got a no-cut contract with the network. You fire me, I still get my pay.

EDGE

Steve, you were the flakiest quarterback in pro-football. You are now the flakiest announcer on TV. I'll have your contract broken by reason of insanity if you throw that football on the show one more time. Now all of you get back to your jobs.

CUT TO:

INT. TV NEWSROOM

WE SEE Clark Kent, Steve Lombard, Lois Lane and Jimmy Olson out in the huge newsroom. They walk past the football tire and Lois gives it a little push so that it swings back and forth. Meanwhile Steve Lombard picks up the football and hefts it.

LOMBARD

Lois, how about dinner tonight and maybe a little dancing?

LOIS

I've already promised Clark.

LOMBARD

Clark, are you a sporting man?

KENT

I don't think so.

LOMBARD

Do you bet?

KENT

Sure.

Lombard backs off about forty feet from the tire with the football in his hand.

LOMBARD

I'll put up a hundred bucks against your date with Lois that I can throw this football through the tire four out of five times and that you can't do it once?

KENT

(to Lois)

Should I?

LOIS

If you win, do I get half of the hundred?

KENT

I guess that's fair.

LOIS

Then be my guest.

Aside to Jimmy Olson.

I can't lose.

OLSON

It's what the gamblers call a "middle."

Steve Lombard throws the football through the tire at forty feet and Jimmy Olson retrieves and throws it back to him. Lombard does it four more times for five out of five. Then he hands the ball to Clark Kent.

Kent gets ready to throw the ball. Lombard strolls down to where the tire is and sets it in motion.

LOIS

Hey, that's not fair.

LOMBARD

I could do it that way.

OLSON

You're a professional.

KENT

Please stop the tire from moving.

LOMBARD

(sighing)

OK, it was only a joke.

He stops tire.

Listen, Clark, how about an extra bet. I'll lay you a hundred dollars to a dollar you can't get it through the hoop five out of five.

KENT

That's a silly bet. You know I could never get that lucky.



LOMBARD

Be a sport.

LOIS

Clark. You can only lose  
one lousy dollar. Maybe  
you'll get lucky.

KENT

Absolutely not. A dollar  
is a dollar. Why should  
I throw it away on a  
foolish bet.

OLSON

Steve, I'll take that bet.  
Clark is lucky enough.

LOMBARD

(to Olson)

OK. Bet.

What WE SEE now should be very funny. Clark Kent very klutzy takes a few steps back in imitation of a quarterback setting up for a pass. He lets go a wobbly end over ender. Olson groans, Lombard shakes his head smugly pitying. Lois is fiercely loyal. She detests Lombard's machismo and is rooting for Kent. The wobbily end over end pass miraculously tumbles into the hole of the tire.

LOMBARD

That is the luckiest pass  
I have ever seen.

OLSON

Attaboy, Clark.

LOIS  
(angry at Lombard)

What the hell do you mean  
lucky. It didn't even  
touch the rim.

Lombard throws the football back to Kent. Kent sets up again. The ball slips out of his hand but miraculously rights itself as Olson lets out a groan and Lois covers her eyes with her hands. The ball banks against the inside sides of the tire and then bounces in for a winning hit.

LOMBARD  
(exasperated)

Horseshoes.

LOIS

That was a little lucky.

OLSON  
(full of confidence)

Just three more times Clark.

(Note: Make this Olson's chief characteristic. He is always confident. Believes any of his friends can do anything.)

Olson picks up football and underhands it down the room to Clark.

Kent is very serious now and seems to have more confidence. He throws the ball with a respectable spiral but it is obviously going to sail way over the tire. Suddenly, the ball takes a sudden drop and falls cleanly into the tire hole. There is a silence. Nobody says anything. Clark smiles at them. He waves cheefully.

KENT

I think I'm getting the  
knack.

The football is near Lois. She gives it a kick and sails it toward Kent. Lombard has his hands on his hip. Unbelieving. Olson claps his hand encouragingly.

Kent sets up with the football again. He throws. It is the most awful pass ever thrown. The ball is turning every which way in the air. It is not anywhere near the target. It bounces off the top of the tire. It somehow bounces from there off the bottom rim of the tire. It flops all around the tire and then miraculously drops into the hole for another hit.

LOMBARD

I don't believe it.

He picks up the football and examines it. Then throws it back to Kent. Lois is giving Kent a long speculative look. She is the only one who is suspicious.

OLSON

(begging with joy)

Clark, just one more time  
and I got a hundred bucks.  
Come on baby.

Kent winds up and very swiftly and very surely throws a strike right through the tire. Just as good as any Lombard threw. Then he walks down toward the others. They are waiting in stunned silence.

KENT

You know I really think I  
got the hang of it there at  
the end. Steve, it's not  
so hard.

LOMBARD

Anytime you want to bet  
even up. Any amount of  
money.

He is really angry. He takes out his wallet and pays Kent off and pays Olson off.

LOIS

Don't do it Clark.

OLSON

I'll bet. Lucky is always better than mere skill.

KENT

Some other time. I have a story to cover. And I have a date with Lois.

LOMBARD

I'll get you tomorrow.

CUT TO:

INT. SUBTERRANEAN MAZE

Luthor and his gang and blonde girl Eve in the subterranean palace maze.

LUTHOR

First things first. We have to learn everything we can about this Superman fellow. We have to know his background, his weaknesses, his strength. In some way we can find his Achilles Heel. And then we do him in.

EVE

And how do we do that?

LUTHOR

By laying low. And my dear

LUTHOR (CONT'D)

lady, how much exactly did you stuff down your dress when you made your getaway.

EVE

Twenty thousand dollars.

LUTHOR

Exactly what you paid to bail me out.

EVE

Yes.

LUTHOR

You're a charming liar. But never mind. You showed presence of mind, which is to your credit. But remember the old saying, "Honor amongst thieves."

EVE

I never really understood that.

CUT TO:

EXT. STREET IN FRONT OF GALAXY COMMUNICATIONS - TWILIGHT

CAMERA ON Cinemobile out in street in front of Galaxy Communications. Lombard and Olson get in. Lois Lane is waiting. Clark Kent comes out of building and Lois calls out to him.

LOIS

Clark, come on. We've been waiting for you.

KENT

I'm not going.

LOIS

Why not?

KENT

I've decided it's too risky.  
I've told Mr. Edge and he's  
agreed I don't have to go.

LOMBARD

(pokes his head out of truck)

Clark, my man. Don't turn  
Lois off. She's got a crush  
on you.

LOIS

(to Clark)

You'll never get any place  
unless you have the guts to  
follow up on a story. No  
matter how dangerous it is.

KENT

I'm a newscaster. They are  
buying my voice, not my life.

LOIS

I guess I was right. You are  
a coward.

She gets into the truck and it pulls away leaving Clark  
Kent on the street. He is smiling.

INT. CINEMOBILE

The Cinemobile is rolling through the streets as twilight  
and then darkness falls. Lois is frowning. Lombard is  
grinning at her. Olsen is looking concerned.

OLSON

Lois, you're wrong. Clark is not a coward. He must have a reason for not coming with us.

LOMBARD

There's nothing wrong with being a coward.

LOIS

I don't want to talk about it.

The truck rolls along down a dark street. It's headlights catch a group of men huddled around a car, TWO BLACK GUYS and TWO WHITE GUYS.

OLSON  
(to Driver)

Pull over to the side. Steve, start the cameras.

Lombard pushes a button activating the cameras the truck pulls over to the side.

CAMERA ON Four Men around car. Money exchanges hands. Then one of the White Guys reaches into the automobile and pulls out a big paper bag and hands it to a Black Guy.

LOIS

They're selling dope. Right out on the street.

OLSON

It sure looks like it.

Suddenly the back door of the van is thrown open and TWO WHITE MEN with guns appear.

FIRST GUNMAN

Look what we have here. Cameras.

SECOND GUNMAN

Yeah.

FIRST GUNMAN

Better call the other boys

Second Gunman gives a SHARP WHISTLE. The group of Four Men around the car look up then come over.

FIRST BLACK GUY

What the hell is this? You guys setting us up?

SECOND BLACK GUY  
(to Gunmen)

Wait a minute. That's the news team from Galaxy Broadcasting, Channel 15. Hey they got us on tape.

FIRST GUNMAN

We better waste them.

Suddenly out of the shadows appears the figure of Superman. In his famous costume. The Two Gunmen whirl and fire at him. Superman closes in. He is covered by the swarm of Six Criminals. They are all over him. One Gunman puts the gun at his head and pulls the trigger. They all fall away seemingly. But Superman has thrown all six off and now he lays them out with six swift blows as the News Team looks on with astonishment.

When the Six Men are unconscious in the street, Superman turns to Lois Lane.

SUPERMAN

Young lady, you sure get into a lot of trouble. Why don't you just stick to giving people the weather.



LOIS

Why don't you give me  
an interview?

SUPERMAN

Sure.

Olson reaches over and flicks the switch turning on the

LOIS

Are you really a Superman?

SUPERMAN

You saw that bullet bouncing  
off my head. You saw what I  
did to these criminals. I'm  
not your average teddy bear.

LOIS

Are you from another planet?

SUPERMAN

Yes. From Krypton.

LOIS

And what are your plans?

SUPERMAN

I plan to make this city free  
from crime.

LOMBARD

You've got a lot of work ahead  
of you.

## SUPERMAN

I know. That's why I'm giving this interview. I want you to broadcast the news of my mission. Tell the criminals of Metropolis to get out of town.

Sirens sound. Police cars are coming. Just before they arrive Superman disappears into the shadows onto a side street. Lois runs after him and just in time sees him go up into the air and turn into a blue streak disappearing into the sky.

## LOIS

Wait! I have more questions.

The blue dot grows bigger, wavers, becomes small again and disappears.

## EXT. HONKY TONK DISTRICT OF METROPOLIS - NIGHT

A drunken MAN, well dressed, with a sleazy looking LADY, going down street. The Girl steers him down a dark alley. TWO MEN jump on him and take his wallet while holding a knife to his throat. They turn to flee with the Girl and their way is blocked by the figure of Superman appearing before them. The Man with the knife stabs it into Superman and the knife breaks off. Superman picks up the Two Men and shakes them like rats until they are unconscious.

CUT TO:

## INT. POLICE STATION

The Two Men and the Girl being booked. POLICE OFFICER bringing them in to DESK SERGEANT.

DESK SERGEANT  
(to Policeman)

Two more Superman arrests?

POLICE OFFICER

Yeah. He's going to put us all out of a job.

CUT TO:

EXT. RESIDENTIAL STREET - NIGHT

TWO MEN stealthily entering a house then opening the front door. They carry out a TV set. They put it on the sidewalk. Then look up. There is Superman waiting for them. They carry the TV set back into the house.

CUT TO:

INT. PLUSH APARTMENT - NIGHT

We are in a plush apartment of a 30 story building which is located on the 5th story. It is filled with obviously wealthy people having some sort of cocktail party.

CAMERA FOLLOWS a very imposing, regal WOMAN as she goes into bedroom of apartment. She goes to the vanity mirror on her dressing table. She flips up vanity mirror; behind that vanity mirror is a small safe. By whirling the combination locks she takes out a small red velvet box; opens it and takes out an emerald brooch which she pins on her dress. She puts the velvet box back into the safe, closes it and flips vanity mirror back into place. She exits bedroom.

CUT TO:

EXT. APARTMENT BUILDING - NIGHT

WE SEE a BURGLAR perched outside window to bedroom of plush apartment. He is all in black with a black snood. On his feet are attached round rubber suction discs. Also, attached to his hands are similar rubber suction discs. He raises his hand above head and slaps hands against the glass on the exterior of the building. His hands stick as he moves. He is like a fly against the building. The CAMERA is very CLOSE on him as he takes a small tool out of his pocket and cuts a piece of glass out of window. He opens window.

INT. APARTMENT - BEDROOM

WE SEE the burglar enter the bedroom from the window.

He goes to the vanity mirror and flips it down and reaches for the safe. Unlocks the safe and takes out the velvet box. He stuffs all the jewels in his pocket; closes safe and replaces vanity mirror. He then goes out the window he entered from.

EXT. APARTMENT BUILDING - NIGHT

Once outside WE SEE the burglar as he starts to scoot up sheer side of building faster and faster peering through the windows of each floor. He has manipulated to the 10th story when WE SEE a look on his face in which we are aware that he senses something not quite right. He turns his head to the right, sees nothing, motionless on side of building. He turns his head to the left and WE SEE the figure of Superman walking up the side of the building; seemingly without any help. He becomes parallel with the Burglar and stops. They stare at each other.

SUPERMAN

Good evening.  
Nice night for a stroll  
up the side of a building.

The Burglar gives him a startled look and scoots up another 10 flights. Superman keeps pace with him. The Burglar stops. Superman stops. They stare at each other. The Burglar scoots right up to top of building. Superman keeps up with him. As the Burglar loses leverage he starts to fall off side of building. Superman catches him in his arms.

CUT TO:

EXT. APARTMENT BUILDING - TOP STORY - NIGHT

CLOSE SHOT of Superman standing on 30th story of roof. The Burglar is craddled in his arms like a baby. The Burglar is staring up at him with a thankful expression.

BURGLAR

You saved my life.

SUPERMAN

But I can't save you  
from jail.

CUT TO:

EXT. HUGE CENTRAL PARK IN METROPOLIS - DAY

Kent, Lois and Jimmy Olson are eating a picnic lunch on grass. A gang of really tough KIDS are loitering on benches near them, obviously preparing to make their move.

OLSON

Oh, Oh. I think there  
might be trouble.

LOIS

They're just youngsters.  
Ignore them.

KENT

There's a phone in the  
boathouse near the lake.  
I think I'd better call  
the police.

Kent rises and goes down to the lake behind the boathouse. There is a phone but it has been ripped out. On the hill above WE SEE TWO young MEN laughing at him. Kent runs into the woods out of sight. This can be seen by Lois and Olson.

LOIS

I can't believe he's such  
a coward.

OLSON

Clark's not a coward.  
He went to get help.

They are surrounded by the gang. All in leather jackets. They are closing in. The Leader is very dapper; thin, 17 year old, mustache.

OLSON

You guys are going to  
be in a lot of trouble.

LEADER

My man, you are not in clover  
yourself.

He unfolds clasp knife. Olson grabs tree branch to use as club.

LOIS

Jimmy, don't be a dead  
hero. We'll just give  
them what they want.

LEADER

We want to eat your  
picnic lunch.

The gang laughs and keeps closing in.

LEADER

(pouncing on Lois)

And we want you.

Gang swarms over Lois and Olson, burying them like bees over honey.

Suddenly bodies are flying up in the air and landing in tree tops and WE SEE Superman helping Lois and Olson to their feet.

## SUPERMAN

I think they'll be safe  
up there until the police  
come.

He disappears as WE SEE Cop CARS pull up beside  
lake.

Kent reappears out of bushes.

KENT

WHEW, I thought we  
wouldn't make it  
on time. Lois  
you OK?

LOIS

(looking at him  
thoughtfully)

Yes.

CUT TO:

INT. SUBTERRANEAN MAZE - BEDROOM

Luthor in the bedroom of his subterraneanpalace maze.  
He is sleeping. Above his head appears the four faces  
of the four Krypton criminals imprisoned in the Phantom  
Zone. They dance around his head leering at him.

VOICES

The planet Krypton. Use  
the planet Krypton.

Luthor turns restlessly over in his sleep. The louninous  
head of the First Phantom Zone villain appears over  
the sleeping form of Luthor.

1ST PHANTOM ZONE VILLAIN

Remember everything you have  
read about Superman.  
Remember the Planet Krypton.

The head of the Second Phantom Zone villain appears  
beside the head of the first.

2ND PHANTOM ZONE VILLAIN

Remember the red sun.

Luthor turns over restlessly in his sleep. The head  
of the Third Phantom Zone Villain appears.



## 3RD PHANTOM ZONE VILLAIN

Remember the destruction of  
Krypton.

The head of the Fourth Phantom Zone Villain appears  
and WE now SEE all four.

## 4TH PHANTOM ZONE VILLAIN

You can destroy Superman.  
Think, think and remember us.

Luthor's eyes open for a fraction of a second; he sees  
the 4 Phantom Zone heads; his eyes close and he goes  
back to sleep.

CUT TO:

## INT. SUBTERRANEAN MAZE - LIVING ROOM - DAY

Luthor is in the Living Room. It is morning. Eve  
and his Henchmen are with him. Luthor strides up  
and down the room. He is exuberant and cheerful.

## LUTHOR

I was lying awake last  
night figuring everything  
out. I think I have the  
answer. I think we can  
beat Superman.

## FIRST HENCHMAN

Maybe you were dreaming.

## LUTHOR

I never dream.

## EVE

Why do we have to beat him.  
He's knocking out our competition.

LUTHOR

As I said once before you are a dumb blonde. Superman is not knocking out our competition. We have nothing in common with that riff-raff, those common thugs and murderers. What Superman is doing is giving the police more time to concentrate on me because now they don't have to worry about law enforcement.

FIRST HENCHMAN

So what's the answer boss?

LUTHOR

Superman has given all those interviews to Lois Lane telling how he gets his powers because our planet has a different gravity and different colored sun from Krypton. And he has a different molecular structure. But on Krypton he was just ordinary. So its simple. We just find a piece of the planet Krypton. Some fragments must have fallen here on earth when the planet exploded. I'm positive that Kryptonite will act as a poison on Superman.

EVE

And if it doesn't?

LUTHOR

It will, my dear it will. At any rate I shall put it to the test.

CUT TO:

## INT. NEWSROOM - GALAXY BROADCASTING

We are in the huge, elaborate newsroom of Galaxy Broadcasting. Kent is giving the news.

KENT

The police have released their crime statistics for the past six months. The results are astounding. Crime has fallen off almost 75%. Even the police have admitted that this is due to the efforts of Superman. Metropolis is now the most crime free city in the United States. The President himself has asked for some contact to be made with Superman to see if he will extend his efforts to the cities of Chicago, New York and Detroit. But since no one knows who Superman is and how he can be contacted, perhaps he will hear the request here on Galaxy news.

CUT TO:

## EXT. STREET - OUTSIDE METROPOLIS MUSEUM

Luthor and Eve strolling down avenue and coming to stop in front of huge building with gold lettered scroll across the top of its columns that reads "METROPOLIS MUSEUM OF NATURAL HISTORY." / They go up the steps and stroll through the marbled halls until they come to the room marked "METEORITES."

They go in and stroll around looking at pieces of meteors and pieces of stone enclosed in glass. Luthor finally stops and smiles.

LUTHOR

Ahhhhh.

CAMERA ON glass enclosed pieces of stone laying on a stone platter. The sign on the bell of glass reads "KRYPTONITE, FRAGMENTS FROM THE EXPLODING PLANET KRYPTON."

Luthor takes out a tiny camera and photographs it.

CUT TO:

INT. METROPOLIS MUSEUM - ANOTHER DAY

Luthor and Eve again ascending steps leading to the museum and then entering the Meteorite room. There, unobserved, Luthor takes out exact replica of Kryptonite glass with its stones and switches them. First he has to cut the chain which holds it down to its exhibition platform. He does this with a tiny metal instrument.

We FADE on Luthor and Eve walking out of museum.

EVE

No alarm system.

LUTHOR  
(smiling)

I had the wires cut.

CUT TO:

INT. MARTIN EDGE'S OFFICE - DAY

Edge is behind his desk. Seated in office are Clark Kent, Lois Lane, Steve Lombard and Jimmy Olsen.

EDGE

I have a new assignment for you. Those terrorists who got away with the hijacking of that tanker six months ago are threatening to blow up the oil refining units in Iran. I want the four of you to fly to Iran and cover that story.

KENT

I knew months ago that was

KENT (CONT'D)

the big story. Remember I told you we should cover it.

EDGE

Nobody cares about a lousy oil tanker. But now we have a human situation. Hundreds of working people will go up in smoke if those bandits carry out their threat.

LOIS

Have they done anything so far?

EDGE

No, but they've notified the government of Iran that if they don't pay five million dollars, a major oil refinery will be blown up. They've proved they carry out their threats despite all the security precaution. Last night they blew up a small refinery in the area of Isfahan. This could be the biggest story of the year and I want you all there. The Galaxy Communications jet will be placed at your service with all the personnel you'll need. Lois, you're demoted to news reporter. You were a lousy weather girl anyway. And besides Superman seems to keep an eye on you. Maybe he'll pop up in Iran to help out. What do you think Clark?

KENT

I think it's very possible.

LOMBARD

I still can't believe that Superman. Imagine if he went into pro-football.

OLSEN

He's too classy to waste his talents on something like that.

LOMBARD

What's more important than pro-football?

EDGE

This oil business for one. Clark, you'll boss this expedition. Make all the arrangements.

KENT

Isn't it a little dangerous?

EDGE

Kent you'd be a great newspaperman if you had a little more courage. Now go out and get that story.

CUT TO:

EXT. JET AIRPLANE - IRAN

It is a big private jet with room for about thirty passengers and carries Stewardesses, etc. Plane flies over Isfahan with its beautiful moslem mosques.

EXT. AIPLANE FIELD - IRAN

The plane lands and Kent, Lois, Lombard and Olsen debark. They stand and look about. They SEE the Mosques in the distance.

As they depart from the plane, they are met by a FULL MILITARY ESCORT. At the head of the escort is GENERAL AHMED. A very silky, handsome man, charming. He shakes their hands and introduces himself.

GENERAL AHMED

I am General Ahmed, at your command. Everything has been arranged for your comfort. If there is anything you wish, please call on me.

KENT

Has there been any more word from the terrorists?

GENERAL AHMED

None. But I assure you they will have no chance to carry out their threats. You will be here to witness their capture. If they should be so foolish to make the attempt. Please come this way.

He escorts them to their waiting limousine.

CUT TO:

INT. LIMOUSINE - MOVING

Lois, Olsen, Kent, Lombard, and General Ahmed are in Limousine.

OLSEN

Do you know that Isfahan has been called the most beautiful city in the world?

LOMBARD

I'll take good old Metropolis.

LOIS

You would.

They are now driving through crowded streets of the city. Very colorful with its shopping bazaars.

KENT

I'm going to like this assignment.

OLSEN

The home of Omar Khayam...  
A loaf of bread, a jug of  
wine, and thou...

LOIS

You've sure done your homework.

OLSEN

I sure have.

The Limousine stops in front of a magnificent Hotel and they get out. General Ahmed escorts them. Olsen and Lombard go on ahead. Kent hangs back with Lois.

KENT

Let's you and I have dinner alone tonight.

LOIS

OK.

GENERAL AHMED

No doubt you are tired from your journey. Get a good night's rest and tomorrow you will be my guest at dinner.

CUT TO:



EXT. CITY OF ISFAHAN - NIGHT

Kent and Lois are strolling through brightly lit streets.

LOIS

Isn't it beautiful?

KENT

Yes, it is.

They keep walking and come to a magnificent palace. guards at entrance. This is the Blue Domed Masjid-I-Shah, or Royal Palace. There is a sign in Persian outside the Palace.

KENT

Wow, we have to see that.

LOIS

See what?

KENT

They have the famous Peacock Throne on exhibit. It's on loan from the Gulistan Palace in Teharan.

LOIS

I didn't know you could read Persian.

KENT

I majored in languages.

LOIS

So Olsen's boning up didn't impress you.

KENT

As a matter of fact Omar Khayam is considered one of the lesser poets of Iran. There's Firdausi and Saadi. And there's the work of Hafiz, who is the most popular poet of Iran. People use his poetry as a guide to living.

Lois gives him a long appraising look as they continue their walk through the beautiful city of Isfahan.

It is a lovely city with its Mosques and Parks and little children playing in the streets and the Bazaars still open.

They pass cafes filled with men playing chess and very serious about it. No women to be seen.

LOIS

Clark, do you ever feel romantic?

KENT

I do tonight.

They are walking hand in hand. They smile at each other.

LOIS

You know, sometimes I like you very much.

KENT

I always like you very much.

LOIS

Tell me about the Peacock Throne.

KENT

In the 1700's the Iranians had a great Shah whose armies roamed as far as Delhi. They conquered the city and as part of the loot, they took the Peacock Throne. It is encrusted with jewels and the back of the throne represents the tails of two peacocks and is covered with sapphires, rubies, pearls and emeralds. The arms and the body of the throne are covered with gold and studded with jewels.

LOIS

It must be worth a fortune.

KENT

It is priceless.

LOIS

Will you take me to see it tomorrow? Before we start working on the story?

KENT

Of course.

CUT BACK TO:

INT. HOTEL

Olsen and Lombard are waiting in the lobby for them. Kent and Lois come in and sit down with them.

LOMBARD

Where did you two disappear to?

OLSEN

Lois, I was counting on showing you the city. I could have pointed out all the historical monuments.

LOIS

We just took a walk.

LOMBARD

Our briefing is at noon tomorrow. Let's meet here for breakfast. OK?

KENT

OK.

He walks Lois to the elevator.

KENT  
(continuing)

I'll meet you for breakfast at nine. Then we'll go see the Throne.

Lois nods and gives him a peck on the cheek before she gets on the elevator.

CUT TO:

EXT. THE STREETS OF ISFAHAN - MORNING

CAMERA ON Lois and Clark Kent as they enter the palace holding the Peacock Throne. But as they do so, the whole screen is shaken by a TREMENDOUS BLAST that throws them to the ground.

People and Guards come streaming out of the palace. At the same time an Iranian Army truck pulls up and ten Soldiers get out, led by the arch villain, Luthor. Luthor and his men run into the palace.

LOIS

I know that man. He's the one who led the bank robbers in Metropolis.

KENT

The blowing up of the refinery was a trick. They're really after the Peacock Throne. Let's get out of here before he recognizes us.

LOIS

I'm staying. This is one of the great stories of all time. I'm going to cover it.

KENT

And I'm leaving.

LOIS

You coward. If Steve were here, he'd stay.

KENT

He's dumb enough. What's your excuse?

Lois gives him a look of contempt and runs into the palace. Kent goes around the corner of the palace and disappears.

CUT TO:

INT. PALACE

Lois is watching from behind a pillar. Luthor and his ten men, all in Iranian Army uniform and carrying weapons, machine guns, etc., come running down marbled hall.

Four men are carrying the Peacock Throne but it is covered by a Persian rug thrown over it. Luthor spots Lois and grabs her and drags her out to the truck.

Then throws her in the back of the truck with the Throne and it pulls away with Luthor seated beside the Driver. It leaves the city and is out in the

EXT. SUBURBS

The truck pulls into a walled area which holds a small palace. Everyone gets out, two Men holding Lois. Other Men hauling the Peacock Throne into the palace. Luthor follows them. Inside the small marbled hall Superman is waiting.

LUTHOR  
(grinning)

Ah, just as I planned.

SUPERMAN

Luthor, this time you'll  
spend the rest of your life  
in an Iranian jail.

LUTHOR  
It's brains over brawn every  
time.

From beneath his uniform jacket he draws what looks like a cross between a straitjacket and a huge cartridge belt that is studded with the stones of Krypton. He advances on Superman as do his Men and they jump on Superman and bear him to the marbled floor. Luthor quickly ties the belt of Kryptonite around Superman's body and he is helpless. Luthor stands back.

LUTHOR  
(continuing)

With a little help from  
Kryptonite.

CUT TO:

INT. IMMENSE LIVING ROOM OF LUTHOR PALACE HIDEOUT

CAMERA ON Peacock Throne in the center of the room. It is uncovered and it is magnificent. Just as Clark Kent described it to Lois Lane. CAMERA VIEW LOOSENS and we SEE Luthor in Arab robes, bald head shining, come to the Throne and lower himself into it. VIEW WIDENS and we SEE some of his Men waiting. We also SEE Superman sitting weakly on the sofa, unable to move because of the belt of Kryptonite fastened around his waist and enclosing his arms. Lois is seated on another sofa, and she too has her arms tied behind her back.

LUTHOR

Well my dear, finally we can meet formally. I am Luthor Lux. You are, I believe, Lois Lane.

LOIS

Your friend Eve calls you Baldy.

LUTHOR

Does she indeed?

LOIS

I have to admit I called you Baldy first.

LUTHOR

Well, the description is accurate though the tone's malicious. But I have never quarrelled with truth. Especially when that truth is spoken by a woman who is worth ten million dollars to me.

LOIS

You have the wrong girl.  
I could get a few testimonials  
from men, but not ten million  
worth.

LUTHOR

Ah, but there is one man who  
will pay that amount.

LOIS

Who?

LUTHOR

The President of Galaxy  
Communications, Martin Edge.

LOIS

You've never heard me give a  
weather report.

LUTHOR

Of course I'll throw in a  
little bonus. We will return  
Superman with you.

LOIS

You wouldn't dare. As soon  
as Superman is free, he'll  
find you and destroy you.

LUTHOR

I am the only one who is  
impregnable to Superman. As  
long as I have the belt of  
Kryptonite. And I need him  
to apprehend those immoral  
cutthroats who mug and kill  
people and commit all kinds  
of anti-social acts that keep  
the police busy.

(MORE)



LUTHOR (CONT'D)

I want the ten million,  
not in cash but in free  
advertising on the Galaxy  
Channel 15. I think that's  
a rather nice package.

LOIS

And if Edge says no?

LUTHOR

Then the Kryptonite belt  
stays on Superman. I don't  
think he can live more than  
ten days. It weakens him  
terribly on this planet.  
I must confess I didn't think  
it would have that much of  
an effect. Observe, my dear.

Luthor goes over to the sofa and picks Superman's  
head up by pulling at his hair. There is no  
strength in Superman. His head rolls. Obviously  
all his super powers have been drained out of him.

LUTHOR  
(continuing)

You see? The great Superman  
is completely in the power of  
Luthor Lux.

LOIS

Baldy.

LUTHOR

Or as you prefer, Baldy.

Luthor, as he says this, seats himself in the Peacock  
Throne and smiles at Lois.

FADE OUT.

## EXT. THRONE PALACE

Steve Lombard and Jimmy Olsen in front of palace from which Throne has been stolen. The palace is surrounded by Soldiers commanded by General Ahmed. The General comes up to Lombard and Olsen.

## GENERAL AHMED

My apologies for this bad beginning to your visit. But you have an even better story. The terrorists have stolen the famous Peacock Throne. The blowing up of the refinery was a diversion.

## OLSEN

How much damage was done to the refinery?

## GENERAL AHMED

Very little. As I said it was a diversion. The real object all the time was the Peacock Throne.

## LOMBARD

General, have you seen Kent and Lois Lane?

## GENERAL AHMED

I'm afraid I have bad news for you. Miss Lane was kidnapped by the same rascals who stole the throne. Mr. Kent has disappeared. Needless to say, I have my whole command searching the city for them, and the throne. Is it possible that Mr. Kent could have been an accomplice?

## LOMBARD

No, he's too dumb.

OLSEN

Of course not. Mr. Kent  
is too honest.

GENERAL AHMED

Then perhaps he has been  
kidnapped too.

An OFFICER comes up to General Ahmed.

OFFICER

General Ahmed, Headquarters  
wishes you to report to them  
immediately.

GENERAL AHMED  
(to Olsen and Lombard)

You must excuse me. We will  
have your friends back for  
you very quickly. I have a  
net around the city.

General Ahmed gets into his command car and leaves.

OLSEN

I don't trust that guy.

LOMBARD

Neither do I. Let's find  
out where he lives and stake  
out his house tonight.

CUT TO:

EXT. CITY - NIGHT

A palatial home on a side street with a gate entrance.

We SEE General Ahmed in his own car. Drives out gate.  
We SEE Two Arab Figures get in very small car and drive  
after him.

CLOSE IN ON small car and we SEE Lombard driving and Olsen beside him. They are in Arab robes. They follow Ahmed's car through the city to the outskirts and then stop when Ahmed turns into the gate of the small palace that houses Luthor. The walls around the palace are high. The gates are guarded by two very bad-looking guys. Lombard and Olsen get out of the car and hide in the shadows of the walls around another house.

## LOMBARD

They must have Lois in there.  
We'll have to rescue her.

## OLSEN

Listen, this is not a  
football game where if we  
lose, we take a shower  
and go home. In this  
game, they bury the losers.

At this moment a herd of camels comes wandering down the street with just one Arab trying to keep control of them with a bunch of halters. Lombard takes one look at them and runs out to the Arab. The Arab, thinking he is another Arab because of his dress, greets him in Arabic. Lombard pushes back the sleeve of his robe and with his bare right arm hits the Arab a blow that knocks him cold. The camels immediately start to gallop loose. Lombard takes off his fez and tries to shoo them toward the gate. Olsen does the same. The camels thunder past the astonished Guards at the gate, who chase after them. Lombard and Olsen, in their Arab robes, slip inside the walls.

CUT TO:

## INT. LIVING ROOM OF PALACE - NIGHT

Luthor and two of his Henchmen and General Ahmed are inspecting Superman. Lois, still tied as before, is Superman, is on the sofa next to Superman.

## GENERAL AHMED

I don't believe he's a  
Superman. I'll put him to  
the test.

From under his Arab robes he pulls out huge dagger,  
and is about to stab Superman when the uproar of  
the camels breaking loose reaches the room.

Ahmed, Luthor, and one Guard run out of the room.  
One Guard stays to keep an eye on Superman and the  
girl. Superman whispers to Lois.

## SUPERMAN

See if you can get to sit  
on the Peacock Throne.

## LOIS

Why?

## SUPERMAN

Underneath the gold enamel  
of the right arm is a tiny  
ruby. When you press that  
ruby, a long sword springs  
out of the back of the chair.  
It's an ancient booby trap  
for assassins of the Shah who  
might try to sneak up on him  
from behind. Try to get the  
guard to stand behind the  
Throne when you do it. If  
you get him, then saw the  
cords on your wrists against  
the sword. When you're free,  
get this Kryptonite belt off  
me and it's a brand new ball  
game.

The Guard menaces them with his dagger, motioning  
Lois away from Superman and putting his fingers to  
his lips to show they must not speak. Lois gets up  
and smiles brilliantly at the Guard.

She walks seductively to the Peacock Throne and sits in it, showing a lot of leg while she does so. The Guard smiles at her and comes over and pulls her skirt down. Then he puts his finger to his lips again for silence.

CUT TO:

INSERT - LOIS

Lois sliding away panel of gold on arm of Throne and we SEE the tiny red ruby.

CUT TO:

GUARD

stroking her hair and her body. Not dirty yet. Lois twists away and the Guard moves to the side of the chair to get better position to fondle her breasts.

CUT TO:

INT. HALL OF PALACE

Lombard and Olsen have about ten Arabs behind them and Luthor and Ahmed blocking their progress. Luthor and Ahmed are on raised steps looking down on them. Ahmed has his dagger. Luthor has a gun.

LUTHOR

(laughing at Lombard  
and Olsen in their  
Arab costume)

Abbott and Costello? The  
Marx Brothers?

OLSEN

Where's Lois?

LUTHOR

Ah, Lombard and Olsen. Not  
as funny but just as stupid.  
Seize them.

OLSEN  
(frantically to Lombard)

What do we do now?

LOMBARD

Punt.

The Arabs jump on Olsen and Lombard, who manage to elude them. Lombard takes a diving tackle up the steps and knocks Luthor down. Olsen is scurrying around until he is smothered by Arabs. Meanwhile, General Ahmed has grabbed Lombard by the throat and is pointing his dagger at it.

CUT TO:

INT. LIVING ROOM

Superman lying on couch with Kryptonite belt still making him helpless. Lois in Peacock Throne smiling seductively up at Guard, but twisting her body so that the Guard finally slips in back of the Throne to get a hold on her breasts.

As Arab Guard's hands go to breasts, CAMERA goes ON Lois' right hand. We SEE her push the ruby into the arm of the Throne. From the back of the Throne we SEE a sword spring out and through the Guard's body. CAMERA ON the face of the Guard, who looks very surprised and then staggers away from the Throne and then drops to the floor. His dagger falls beside him.

Lois jumps out of the Throne and goes to its back. We SEE the sharp sword extended. Lois saws the ropes on her wrist on the sword. She gets her hands free and picks up the Guard's fallen dagger. She goes quickly to Superman and slashes him free from the Kryptonite straitjacket. She takes the jacket and opens the French window leading to the garden and throws the belt out the window far out into the hedges.

Then slams the French window.

Superman gets up from the sofa and staggers a little. Lois rushes to support him. He gives her a kiss the cheek.

SUPERMAN

Thanks for saving my life.  
And by the way, you have  
great legs.

LOIS

Are you OK?

She leans up to give him a kiss.

SUPERMAN

I am now.

CUT TO:

INT. HALL OUTSIDE ROOM

Luthor and Ahmed have Lombard and Olsen between them. They are going up steps to living room when the doors fly open and Superman comes bursting out. He hits Ahmed and sends him flying. Then not realizing that it is Lombard in Arab clothing, he hits him and sends him against one of the pillars.

OLSEN  
(yelling)

I'm not an Arab.

Superman about to punch him out, stops. Grabs Olsen and throws him into the living room out of harm's way. Superman is immediately swarmed over by Arabs who are stabbing away. Then there is an explosion of bodies away from him. About a dozen red fezzes go up in the air.

CUT TO:



EXT. HOTEL - DAY

Clark Kent is sitting in lobby which is open to air on sidewalk. He is calmly reading a thick book. Lois Lane, Steve Lombard and Jimmy Olsen come into the lobby from the street.

They stare at Kent accusingly.

KENT  
(mildly)

I don't think you should  
all be off sightseeing  
when we're on a big story.  
It's not fair to leave me  
to do all the work.

Steve Lombard and Jimmy Olsen grab the chair he is sitting in and dump the chair and Kent into the nearby pool.

EXT. IRAN - DAY

Lombard, Kent and Olsen in street in front of hotel. Under canopy of Hotel entrance with their luggage.

KENT

Where's Lois?

OLSEN

She left the hotel an hour ago. She said she'd be right back.

LOMBARD

Probably went out to do some last minute shopping for antiques.

OLSEN

Our plane leaves in an hour. We have to get moving.

KENT

We can't leave without her.

OLSEN

There's nothing to worry about. Luthor and Ahmed are in jail. As Steve said, she's probably just shopping.

At that moment a taxi pulls up and Lois gets out. She is lugging a small suitcase which is tremendously heavy. She can't lift it. She just tumbles it out of the cab. Olsen rushes to help her. Kent eyes the suitcase warily.

LOIS

OK, all set to go.

OLSEN

What in the world do you have in that suitcase?

LOIS

It's the jacket lined with Kryptonite.

LOMBARD

Is Kryptonite that heavy?

LOIS

It's the lead.

OLSEN

What lead?

LOIS

The lead acts as a shield so that the Kryptonite won't affect Superman. The next time I meet Superman, I'm going to give it to him as a present.

She pauses and looks directly at Clark Kent. She gives him a dazzling treacherous smile.

LOIS  
(continuing)

Clark, don't you think it's  
the least I can do for  
Superman saving our lives?

FADE OUT.

FADE IN:

INT. JET PLANE

The Four of them seated in jet plane flying over Ocean. Lois and Kent sitting together.

LOIS  
When we get to Metropolis,  
can we have dinner together?

KENT

I'd love to.

LOIS

I have something very  
important to tell you.

FADE OUT.

FADE IN:

INT. SUPERMAN'S FORTRESS OF SOLITUDE

Superman is in the screening room which plays the memory bank. He sets up the machinery. Then presses the button and we SEE Jor-El and Lara on the huge screen waiting for his questions.

## SUPERMAN

I have what may be a serious problem. It has been discovered that pieces of the planet Krypton fell on Earth when the planet disintegrated. Those pieces of Kryptonite rob me of my powers. It has been used against me almost successfully. Now the Kryptonite is in the possession of someone friendly to me. She suspects my identity. She intends me no harm. But she is an extremely curious woman. I know she will use the Kryptonite to discover if her suspicions are true. The question is: How can I protect myself against Kryptonite?

## JOR-EL

Kryptonite.

He pauses on the screen as if debating what to say.

## LARA

Jor-El, do we have to go into this? Do we have to put this in the memory bank? No one will ever discover the powers of Kryptonite. The question will never come up.

## JOR-EL

There is a possibility. I've researched the problem with some mathematical calculations. Given the area of space infinity; Given the particles of Kryptonite falling into that space;

(MORE)

## JOR-EL (CONT'D)

The mathematical possibilities of fragments of Kryptonite falling on Earth are very small. But if that should happen, there would be only a few fragments. These cannot permanently harm you. Only weaken temporarily your super powers on the planet Earth. Also, mathematically the chances of those particles being found and properly identified are very slight. The overall answer therefore is that Kryptonite can cause a temporary danger but not a permanent one. Even that temporary damage can be armed against. The metal, lead, which is abundantly found on Earth, is a shield against the power of all metals and radioactive materials and, therefore, against Kryptonite. Therefore an overall garment of leaden threads will protect you.

The faces on the screen smile down at Superman. We SEE a view of the glass towers of Krypton as it used to exist as Jor-El and Lara stand by the window of their home. Then Superman pushes the button of the machine that turns off the memory bank and the screen goes dark.

CUT TO:

## INT. CORRIDOR IN THE FORTRESS OF SOLITUDE

Superman walking down the corridor of the Fortress of Solitude. Superman enters what is obviously an electronic workroom. From a book shelf he takes down an electronic manual and reads it.

## MONTAGE - SUPERMAN WORKING ON A HUGE SHEET OF METAL

Processing it through a machine so that it becomes a very thin, long roll of fibers.

Superman holds up what looks like a silvery vest and a pair of silvery trousers.

CUT TO:

## INT. APARTMENT OF LOIS LANE - NIGHT

The apartment is tastefully decorated but by no means ultra-feminine. It is the apartment of a forceful career woman of good modern taste. Lois is arranging settings for two on a table in a small alcove-type dining room that looks over the city. There is a charming sitting room that leads into dining room. Then a foyer that leads to the door.

The DOORBELL RINGS and Lois goes to answer it. Clark Kent comes into the apartment. He is dressed in a silvery suit, black shirt, white tie.

LOIS

Casbah Clark. Spiffy.  
What will you have for  
an aperitif?

KENT

Whatever you're having.

Lois pours two aperitifs out of glass decanter and they sit on the couch in the sitting room.

KENT  
(continuing)

Believe it or not, this is  
the first time I've ever  
had dinner with a woman  
alone in her apartment.

LOIS

And about time. Were you  
wondering why I invited you?

KENT

Yes. I can't throw a football like Steve. And I can't photograph you as well as Jimmy Olsen. What is my attraction?

LOIS

You really don't know much about women do you?

KENT

I can give you all the chemical components.

LOIS

Now I know you don't know much about women. Women don't want to hear about their chemical components. Not even an intelligent liberated woman like me.

KENT

Why not?

LOIS

I already know.

KENT

I guess I'd better get some lessons from Steve.

LOIS

Throwing a football is not necessarily the way to a woman's heart.

KENT

I thought you and Steve  
liked each other.

LOIS

Sure I like Steve. But  
who wants to run around  
the bedroom catching  
footballs? Clark, I'm  
not telling you this just  
to cheer you up, but  
throwing footballs through  
a tire is also not the  
way to a woman's heart.

KENT

OK, so why did you invite  
me to dinner?

For an answer Lois leans over to kiss him. She  
closes her eyes and kisses him again lingeringly.

LOIS

Pretty good. Almost as  
good as a Superman kiss.

KENT

What does that mean?

LOIS

I just wanted to kiss you.

KENT

Not that. I mean the  
crack about Superman.



LOIS

Oh, that. Well, I've been putting everything together. How you always disappear and then Superman pops up. How you beat Steve Lombard in those football games by what looks like luck. Clark, I think you're Superman. That's why I kissed you.

KENT

I don't follow.

LOIS

I'm in love with Superman. So I figured if I kissed you, I'd know.

KENT

So you were disappointed and now you know I'm not.

LOIS

You didn't have your heart in it. Anyway, unromantic as it may sound, I have a better test. Wait here.

Lois disappears into the bedroom. She reappears a few minutes later dragging the suitcase she had in Iran lined with lead. Make this a very fancy suitcase so it is easily recognizable.

LOIS  
(continuing)

Remember this? It's the suitcase with the Kryptonite in it.

KENT

Open it up and let's

LOIS

I'm afraid to.

KENT

Why?

LOIS

I'm afraid it might hurt  
you.

KENT

I had an interview with  
Superman. It can only  
weaken him. It can't  
permanently damage him.  
So go ahead.

LOIS

You're bluffing.

She waits for a moment looking at Kent. He smiles at her. Slowly she opens the lid of the suitcase and takes out the straitjacket with the Kryptonite lined around it. Slowly she advances at Kent holding the Kryptonite belt before her. She is watching Kent intently. Kent folds his arms and keeps smiling at her. Then he takes the belt away from her and walks over to the suitcase and puts it back in.

LOIS

(continuing)

Damn, I was hoping so much  
you were Superman.

KENT

Why?

LOIS

Because sometimes I think I'm in love with you. It would have solved everything if you were both the same person. Now everything is so complicated.

KENT

Well, I care about you. And I've never cared for any woman before.

Lois comes into his arms and they kiss for a long time. Then she sighs and pulls away.

LOIS

Dinner is ready. Get comfortable and take off your coat.

KENT

No, I'm OK.

LOIS

That's what I hate about you. You're so stuffy. Come on now, give me your jacket and vest. You know you're the only guy, except for Uncle Charlie, I've been out with who still wears a vest.

She pulls off his jacket and then embraces him for another kiss. She tries to unbutton his vest.

KENT

Wait a minute. I don't  
want to trip over this.

He goes over to the suitcase and closes it firmly. He drags it into the bedroom with an effort. Then he comes back into the sitting room.

LOIS

God, you're so meticulous.

She completes the unbuttoning of his vest and takes it off. Then she leads him to the alcove where the dinner table is set.

KENT

I hope you're a better  
cook than you are a  
detective.

They smile at each other.

FADE OUT.

FADE IN:

INT. LOIS' APARTMENT - LATER THAT EVENING

The end of dinner. They are drinking coffee and Lois is sitting right next to him. Very cozy. Kent still in his shirt sleeves.

KENT  
(looks at his watch)

Gosh, it's late. I have  
to run.

LOIS

So early?

KENT

I have to check in at  
the newsroom.

LOIS

It's our night off. Please  
stay. Or I'll never believe  
the way to a man's heart is  
through his stomach.

KENT

What does that mean?

LOIS

(angry)

You dope, what the hell do  
you think I cooked dinner  
for you and was being so  
feminine. You're supposed  
to spend the night.

KENT

I think I'd better go.

LOIS

Let me get my coat. I'll  
walk down to the office with you.

She quickly goes into the bedroom. Kent gets up from sofa and goes to where his vest and jacket are hanging over chair. At that moment Lois comes back into room wearing a trench coat. She approaches Kent and he suddenly staggers and falls back on the sofa.

Lois quickly rips off trench coat. We SEE she is wearing straight jacket belt containing Kryptonite. She unclips belt and throws it through door of other room. Then she kneels by Kent who is lying on sofa. She puts her arms around him and puts head on his chest.

LOIS

Darling I'm so sorry.  
I'm sorry I tricked you.

How did you know?

LOIS

When I kissed you.

KENT

Do you trust me?

LOIS

Yes.

KENT

Will you come with me any  
place I take you?

LOIS

Yes.

Kent gets up from the sofa. He takes Lois by the hand to window of her apartment; opens window and takes her hand again.

KENT

Are you afraid?

Lois gives him a long look and smiles.

LOIS

No.

CUT TO:

INT. FORTRESS OF SOLITUDE

Superman is in his Superman clothes, Lois Lane is dressed appropriately. They are having dinner around a table more suitable to Krypton than Earth. A Bottle of Champagne; sitting very close to each other. Lois Lane is very affectionate.

LOIS

Are you sure that you  
want to do this?

SUPERMAN

Yes.

LOIS

Is it really necessary?

SUPERMAN

It's the only way we can  
ever be together and I  
love you as much as you  
love me.

LOIS

How did you find out  
you could do this?

Superman goes over to a large futuristic console, in back of which there is a giant screen. From a rack he takes out very thin, square, perhaps 9 x 12 metal electronic sheet. Slips into console.

SUPERMAN

In my spaceship my parents stored millions of electronic data sheets from which I built this fortress and everything else here. But the most important sheet told me how to build this memory bank. Even though my parents are dead and Krypton is destroyed, I can recreate their consciousness and their world in the electronic parts of the memory bank I have assembled. Remember this is not supernatural or magical. It is simply a question of a higher electrical intelligence.

LOIS

I understand. I think it's  
like those arrows.

Superman pushes console button. CAMERA DISSOLVES on screen behind console. We SEE the Planet of Krypton again. We SEE Jor El and Lara. They are seated in home in front of computer bank. We also SEE BABY SUPERMAN in basket with them. Jor El speaks.

SHOT - SCREEN (JOR EL)

JOR EL

We have tried to anticipate  
your every question. This  
(MORE)



JOR EL (CONT'D)

was one we hoped you'd never ask. Yes it is possible for you to become Mortal. To be as vulnerable as every other human being on Earth. But please consider everything carefully before you do this.

SHOT - LARA

on Screen of Monitor as she leans forward and presses button of computer.

LARA

My darling if ever you hear my voice, know that I love you and out of that love I beg you, do not become mortal on Earth.

JOR EL

Your decision rests with you. Remember this, your great powers on Earth spring from the different molecular structure of your body. The yellow sun shining on Earth in contrast to the red sun of Krypton generates power. So does the lesser gravity of the planet. In your manual XDYS-45 are instructions to build a machine that alters molecular structure. Build this machine. Expose yourself to its rays. Your powers, your mortality, your emotions will be that of the people on earth.

LARA

With all the grief, all the vulnerability...think carefully my son.

SHOT - SUPERMAN

SUPERMAN

I must do it.

SHOT - SCREEN (JOR EL)

JOR EL

Very well. Since you have decided I must tell you this. As a safeguard I have programmed into the machine a transformer which, after you are mortal, can again alter your molecular structure. Up to a period of 10 days after you become mortal, you can reverse the process by subjecting yourself to the machine again. You can regain all your super molecular structures and regain all your supernatural powers. You will become Superman again.

Jor El becomes very tense.

JOR EL  
(continuing)

Be warned. If you don't subject yourself to the machine within 10 days after you are mortal, you'll be an Earthling forever.

He raises a finger.

JOR EL  
(continuing)

Be warned. Your molecular structure will only be able to bear these two transformations. Once you have become Mortal and then decide to regain your powers of immortality and transform yourself back again...you can never again use this machine. Your molecules will never again be affected by the machine in any way. So consider well, do not embark on this course of action until you have thought out every detail, analyzed all your emotions, use all your intelligence. You have forever only this one option to try being an Earthling.

The screen goes dark.

LOIS<sup>h</sup>

Wow...Catch 22 backwards and forwards.<sup>F</sup> How<sup>o</sup> long would it take to build the machine?

SUPERMAN

I played that tape six months ago when I knew I really loved you. I started building the machine then and I just finished it yesterday.

LOIS

And are you going to use  
it now? Tonight?

SUPERMAN

Tonight.

CUT TO:

INT. CORRIDOR TO CONTROL ROOM

We SEE Superman and Lois walking down a long  
corridor in the Fortress of Solitude, to a great  
iron door which Superman unlocks by pressing a  
computer band around his arm. The door swings open.

INT CONTROL ROOM

They go in. It is an immaculate white room. In  
the center of which stands a glass booth in which  
there is a glass couch. Also in the glass booth  
is a computer bank next to the couch.

SUPERMAN

Lois, darling...you can't  
wait here. It may be  
dangerous and it will take  
too long.

LOIS

How long?

SUPERMAN

An hour. I'll come to you  
when it's all over.

CAMERA on Lois as she walks out of room. The electronic iron door clangs behind her. CAMERA follows her up stairs.

She goes through what is obviously Superman's bedroom to a short corridor and then to what is obviously her bedroom. She lies down on her bed.

CUT TO:

INT. GLASS BOOTH

We SEE Superman entering glass booth with its glass computer and couch. He lies down on the couch. He rises up on one elbow, looks at the computer band and then very slowly pushes a series of buttons. Then he lies back on glass couch, flods his arms and stares at the ceiling. Very slowly an eerie blue light begins to fill the room. It seems to rise up off the floor like fog and gradually envelopes the glass booth. CAMERA is on Superman's face. It is passive, and calm until the blue fog lifts over his features and then we SEE on his face a look of intense agony. He tries to lift himself up. But then falls back.

CUT TO:

INT. LOIS LANE'S BEDROOM

We SEE Lois Lane in her bedroom. She is very restless. She gets up. Walks back into Superman's bedroom and lays down on his bed and falls asleep.

CUT TO:

INT. GLASS BOOTH

Everything is blue fog. We SEE Superman lying on his glass couch completely immobile and seemingly dead.

DISSOLVE:

## INT. SUPERMAN'S BEDROOM

We SEE Lois Lane fast asleep. We SEE door of bedroom slowly opening and in walks Superman and ~~~k K~~ he is now dressed in civilian clothes in the mode of a hip guy with good taste. Hair may be a different style. He looks different. He strokes Lois' brow. She finally comes awake and looks at him.

LOIS

Are you alright?

SUPERMAN

I think so.

Lois grabs him and gives him a big kiss. She starts to pull him down into bed.

LOIS

Are you really changed?

SUPERMAN

I think so. I'd better find out first.

Lois looks around the room as does Superman. S

LOIS

(thoughtfully)

What can I ask you to do?

SUPERMAN

Remember even as Earthling  
I am a very strong Earthling.

LOIS

Maybe you should try to fly.

SUPERMAN

I don't know. I'm afraid  
to fly.

LOIS

That's not romantic enough.

SUPERMAN

This will be the day we'll  
never forget.

LOIS

Right. So it should be  
something romantic.

(she is really  
thinking it over)

Darling, close your eyes.

Superman obediently closes his eyes. Lois gives him  
a tiny peck on the lips.

LOIS

(continuing)

Keep your eyes closed  
Darling.

CAMERA is CLOSE on Superman waiting expectantly. CAMERA  
is CLOSE on Lois as she suddenly winds up her fist and  
hits Superman a terrific punch in the belly. Superman  
lets out a howl of anguish and sinks to his knees.  
Lois sinks to her knees next to Superman.

LOIS

Oh Darling, I'm sorry.  
I didn't aim that low.

She helps Superman up and they both sit on bed and burst out laughing.

LOIS  
(smiling)

You're really not Superman anymore.

She sprawls on bed next to him. They go into a clinch.

FADE OUT:

FADE IN:

INT. BEDROOM

Superman and Lois Lane are in bed. Lights are dim. Lois whispers.

LOIS  
You're super.

They both laugh.

FADE OUT:

FADE IN:

INT. BEDROOM

Lois and Superman are in bed under the covers. Lois has her head on Superman's chest. Lights are low. They are very content, happy.

LOIS  
Do you think you'll hate me some day?

SUPERMAN  
Why...why should I?



## LOIS

Because you're not  
invincible anymore,  
you don't have any super  
powers. Won't you re-  
gret losing all that?

Superman makes himself more comfortable and is  
silent for awhile. Obviously he makes a big  
decision to tell Lois what is really on his mind.

(Note: During this speech he speaks as the very  
rich and wealthy and powerful do as explaining  
how money is not very important to their happiness.  
The audience is not sympathetic to this speech. The  
actor should not read it as to gain sympathy, yet  
again should not read it to provoke derision.)

## SUPERMAN

You know it's really not  
so great being a Superman.  
It really isn't much fun  
being smarter, stronger  
than anyone else. There's  
nobody to compete with.  
I can't play a game of  
cards because of my X-ray  
vision. I can't enjoy  
a game of tennis or golf  
because I can beat anybody.  
I can't have an interesting  
conversation because I'm  
so much smarter. Nobody  
can tell me anything that  
I don't know. I was always  
terribly lonely. I never  
could make love to a woman  
till now...and this may sound  
funny to you but it's really  
unfortunate that I never  
get sick. Do you know how  
terrible it is to wake up  
feeling good every morning.

## SUPERMAN (CONT'D)

To never have a headache,  
to never have pain. Be-  
cause if I've never really  
known any of these things  
then I have never really  
known how it is to feel  
great.

## LOIS

Well, I'm going to change  
that right now. We're going  
to drink so much champagne  
that you're going to have a  
hangover tomorrow morning.

Long FADE OUT on them making love.

Superman jumps out of bed, goes to open window,  
has trouble, takes a deep breath. Lois comes to  
him and he holds her tight.

## SUPERMAN

Are there other things  
as good as this?

## LOIS

Well, Peking duck, Dom Perignon  
Champagne, Skiing in Colorado.

They proceed down the corridor to kitchen. Lois  
opens bottle of champagne, filling Superman's to  
INT. KITCHEN

Lois opens bottle of champagne, filling Superman's  
to the brim.

## QUICK CUT:

INT. KITCHEN - LATER ON

They still are in kitchen. A row of empty bottles  
in front of them. Superman is now obviously drunk,  
so is Lois. Superman goes on with his speech.

SUPERMAN  
(playing comic drunk,  
confidential style)

Did you know I never really needed to sleep and eat and drink. That I did it to play my role as an Earthling. Now I really enjoy those things. Do you know why I'm glad I'm a mortal, an Earthling and vulnerable? Now I'll find out whether I'm truly brave now. I'll find out whether I'm truly fair. It's easy to be fair and brave in a fight if you know you're a Superman. The real test is to be brave and fair when you're an ordinary person. That is true virtue.

(All this should be funny. Two very serious drunks talking dopey.)

LOIS

Your saying that proves you're wonderful. But being like us has its drawbacks.

SUPERMAN

I'm not that wonderful you know. Another reason why I'm glad I'm not Superman is that I won't be able to fix everybody's troubles. Do you know what a pain in the neck it is. Everybody who needs help...I have to do it. There are just too many troubles in this world even for Superman to fix. I was going crazy. As Superman I  
(MORE)

SUPERMAN (CONT'D)

could never refuse. Now  
they can all to to hell.

LOIS

You're right, you're not  
so wonderful anymore.

SUPERMAN

You don't understand. Now  
that I know I can't help  
everybody anymore, I don't  
feel so guilty about not  
helping everybody.

LOIS

I guess that's natural,  
even if it's not wonderful.

SUPERMAN

Do you understand?

LOIS

Not really, but now I  
believe you really are  
an ordinary Earthling.  
You sound dumber.

SUPERMAN

Gee I feel great.

LOIS

You're high. You won't  
feel that great in the  
morning.

They drink. Superman tries to open another bottle,  
cannot. They both laugh.

CUT TO:

INT. BEDROOM - DAY

Early morning light in Bedroom. Superman (Clark Kent) and Lois Lane are in bed sleeping, sprawled out sort of drunkenly. Clark Kent gives a little moan holding right hand to head. Lois wakes up and the ring on her hand clinks on glass beside bed table...A tiny sound. He immediately sits up.

KENT

Don't do that.

LOIS

Poor darling...you  
have a hangover.

KENT

Wow, my head HURTS.  
It never hurt before.

LOIS

Poor darling.

KENT

Wow, it really hurts,  
I have a hangover.

(smiles delightedly)

I'm really human.

LOIS

Thats the real test.

(laughs)

Darling, there's worse.

CUT TO:

EXT. FORTRESS OF SOLITUDE - DAY

Lois Lane and Clark Kent come out. Clark Kent is no longer Superman. He is Clark Kent. He is mortal and vulnerable. They go to the car. Clark Kent stops, takes deep breath, Lois Lane is clinging to him.

LOIS

This is the first day of  
your new life. How do  
you feel?

KENT

Wonderful.

LOIS

Is your hangover gone?

KENT

Yes. I feel great...  
GREAT!

He gives her a big smile, flings out his arms. It's a beautiful morning and he says.

KENT

It's so great to feel  
so good.

They get into car and drive away.

SHOT - CAR

with Lois and Clark driving along road. Show time passing to afternoon close to evening.

INT. CAR - MOVING

Kent is driving.

KENT

If I had my old powers  
(MORE)

KENT (CONT'D)

we would have been there  
this morning.

LOIS

Isn't it better this way?

KENT

It's wonderful when you  
have to take the bad with  
the good.

(Note: the preceding line said as joke.)

Car pulls into Roadside Diner, with trucks and so forth.

INT. ROADSIDE DINER - DAY

The diner should be one of the plush new diners, not the old grubby kind. Woolworth's five and dime plush. Waitresses are pretty good looking and a GREEK PROPRIETOR and greeter who looks like an Onasis type, who seats them in booth. As the WAITRESS is taking their order, THREE big TRUCK DRIVERS come in. One of them a huge bald headed, bullet head type, who YELLS at the Proprietor.

TRUCK DRIVER (DUGGIE)

You gave them my booth.  
How come you gave them  
my special booth?

OWNER

Duggie I didn't know...  
you never come on a Wednesday  
night.

DUGGIE

I don't care about that.  
Give me my booth. Get them  
the hell out of there.

OWNER  
(to Kent)

I'm sorry...you'll have  
to sit at the counter.

LOIS

We will not. We were  
here first.

KENT

I'm sorry.

DUGGIE

Get the hell out of  
there or I'll throw  
you out.

Kent gets out of booth and stands up obviously forgetting he's no longer Superman. Duggie throws a punch. Kent ducks, throws a punch and hits Duggie in the stomach.

SHOT - KENT

His face shows a look of surprise when Duggie doesn't bling.

Duggie immediately hits Kent with a punch and Kent is knocked down on his back.

LOIS

Get up Clark, get up.

Kent gets up furious and lands a series of blows on Duggie, knocking him down. Whereupon Duggie's two buddies immediately beat Kent unconscious and leave him laying on floor with Lois weeping over him.

CUT TO:

INSERT - KENT

propped up in booth with owner and Lois wiping face with towel and splashing water over him. Kent straightening



his clothes and Lois mopping his face.

OWNER

I'm sorry this happened.  
I told Duggie I was calling  
the cops so he ran. You can  
have this booth now.

He leaves them.

KENT

(to Lois)

I forgot I'm not Superman  
anymore.

LOIS

Well you showed you were  
really brave. You fought  
against three men even  
though you didn't have  
your supernatural strength.

KENT

Well I guess I have to  
face the fact I'm not  
really that strong.

LOIS

Well that's not so terrible.

KENT

(wryly)

I also have to face the  
fact that I'm no longer  
that smart.

They both laugh.

LOIS

It doesn't matter.  
You don't have to  
spend all your life  
chasing criminals.  
You can just settle  
down and be a great  
newsman.

KENT

I still feel that  
responsibility and  
certainly I have to  
catch Luthor.

LOIS

You know where his hide  
out is. Why don't we  
just tell the police.  
For that matter, why  
didn't you go back there  
again?

KENT

It's pointless to catch  
him in the maze where  
he's not doing anything.  
It's more valuable to  
know where he will go  
after he commits one of  
his crimes.

LOIS

That's pretty smart for  
just an Earthling.

KENT

Maybe I'll be a Super  
Earthling.

LOIS

You are, you are.

CUT TO:

## INT. LUTHOR'S APARTMENT (WITHIN MAZE)

Luthor, Eve, and the usual four Henchmen are in the apartment. The TV is on and Clark Kent is giving the news.

SHOT - TV

Clark Kent is on screen.

KENT

Federal authorities have launched a massive country wide search for Luthor Lux. But our guess here on Channel 15 is that he's more worried about Superman than all the hundreds of agents in the FBI.

SHOT - LUTHOR AND FRIENDS

in apartment.

LUTHOR

Shut that damn thing off.

Eve walks over to TV set and switches off the set.

Luthor goes to the mantle piece on which there is a rack that holds about 20 pipes. Very old, very English, Sherlock Holmes type. He carefully picks out one huge pipe. He opens a very fancy jar of tobacco; carefully fills his pipe and carefully lights it. What we want here is the contrast of the stereo type of very stayed conservative English preparing to be stuffy so that when Luthor speaks there is a comical contrast.

LUTHOR

That dumb newscaster  
(MORE)

LUTHOR (CONT'D)

Clark Kent is right.  
Superman is the one  
we have to worry about.  
But I have a plan.  
We, ladies and gentlemen,  
are going to commit the  
three greatest crimes of  
the 20th Century.

EVE

You got a lot of competition.

Luthor puffs on pipe contentedly.

LUTHOR

Very true, but if I say  
so myself nobody has ever  
done that great hat trick.  
Three great crimes in a  
space of two weeks.

FIRST HENCHMAN

Don't you think this a little  
smartass.

Luthor puffs on pipe and considers statement.

LUTHOR

No, because it's part of  
a master plan. The first  
great crime which everybody  
will think is the greatest  
crime of the century will  
be merely a paltry diversion  
to keep Superman busy. He'll  
never guess the purpose. No-  
body could ever guess that.  
What we will do is simply a  
diversion because it's so  
terrible.

(MORE)

LUTHOR (CONT'D)  
(he pauses, puffs on  
pipe contentedly and  
waits)

EVE

It's going to be that  
terrible?

LUTHOR

Yes.

EVE

And that's still not  
going to be as terrible  
as the other two things?

LUTHOR

That's quite right my  
dear.

FIRST HENCHMAN

Maybe we better think all  
this over very carefully.

LUTHOR

The only one that does the  
thinking around here is me.

EVE

I'm almost afraid to ask  
what are the three terrible  
crimes.

LUTHOR

I shall tell you at the  
proper time.

2ND HENCHMAN

Ahhh ha.

Eve however, is persistent; stands up angrily.

EVE

OK, I understand why you don't want us to know the last terrible crime. I even understand why you don't want to tell us the second most terrible crime. But at least you can tell us the diversionary crime that's the least terrible.

LUTHOR

But remember, even that last terrible crime will be at that time the most terrible crime of our century.

THIRD HENCHMAN

I don't think I want to hear it.

LUTHOR

That is very intelligent of you.

EVE

But I want to know.

LUTHOR

If you persist I will tell you.

EVE

persist...I persist...  
persist...I persist...

Luthor smiles at all around him. He fills his pipe; it is very English, very Sherlock Holmes pipe. He lights it carefully. He is sucking on the pipe enjoying himself.

LUTHOR

The first crime we will commit which will not be as terrible as the last two crimes we commit, but still be the greatest crime of the century is  
 (he pauses  
 very dramatically,  
 and lights pipe again)

THIRD HENCHMAN

You don't really have to tell us.

EVE

Yes he does.

LUTHOR

Very well. We are going to Rome and going to assassinate the new POPE.

There is a long silence. Eve sits down as the others do. Luthor walks up and down smoking his pipe.

LUTHOR

(to Eve)

And now my dear, if you would like to know the other two crimes... I'll tell you.

Eve looks up at him thoughtfully.

EVE

Never mind...I remember  
 (MORE)

EVE (CONT'D)

my mother once told me...  
one thing at a time.

CUT TO:

EXT. ROME

We open on a LONG SHOT of Rome.

EXT. AIRPLANE LANDING AT AIRPORT

CUT TO:

EXT. JET

as passengers descend from plane. We SEE Lois Lane, Clark Kent, Jimmy Olsen, and Steve Lombard descending from plane with hand luggage.

CLARK  
(to Olsen)

Are the technical crews  
already set up?

OLSEN

Yeah. We got cameras  
all over the Vatican.  
We have extra Italian  
crews to help out.

LOIS

Isn't it wonderful to  
be here. It's going  
to be a really thrilling  
story.

They are now walking through airport. They arrive at customs waiting for luggage to come through.



OLSEN

Clark, why don't you go on to the hotel. Steve and I will wait here for the luggage. It some times takes an hour to get here from the plane.

LOMBARD

Yeah. That's a good idea. Register for us and get all the paper work done.

KENT

OK.

CAMERA FOLLOWS Lois and Kent as they leave Customs and go out to waiting Taxi Cabs.

CUT TO:

EXT. HOTEL EXCELSIOR - ROME

Kent and Lois are getting out of the taxi cab parked in front of the hotel. As they are standing in street a small boy about 13 or 14 dashes up and snatches Lois' purse. Kent immediately gives chase.

SHOT - KENT

chasing boy down along the street. The young boy turns a corner and Kent speeds after him but is losing ground and finally gives up in disgust.

CUT TO:

SHOT - EXT. HOTEL

Kent slowly walking back to Lois.

KENT

How do you like that.  
I can't even outrun  
a kid.

LOIS

It's not so great not  
being Superman.

She smiles at him and hugs him close.

LOIS  
(continuing)

Are you sorry?

KENT

No I'm not sorry except  
that you've lost your  
purse.

LOIS

I never keep anything  
important in my purse.  
Just a little money and  
cosmetics.

They go into Hotel.

CUT TO:

INT. EXCELSIOR HOTEL

Kent registers at the desk.

KENT  
(to clerk)

Four rooms please.

LOIS

Four?

KENT

We have to keep up  
appearances for a little  
while yet, certainly on  
this assignment.

LOIS

Just remember you can't  
jump from window to  
window anymore.

Kent smiles at her.

CUT TO:

INT. LOIS LANE'S SUITE

Clark and Lois are in sitting room of Lois' suite.  
Both of them smiling, sitting side by side on sofa  
holding each other in a lover like position.

LOIS

Two of your 10 days  
have gone by. What do  
you think?

KENT

I'm not going to change  
my mind. I'm not going  
back into that machine.

LOIS

I didn't want you to  
come on this assignment.  
What if something happens,  
what if you decide to go  
back into the machine and  
couldn't get there in  
time?

KENT

I told you there is no  
way that I would go  
back to being Superman.  
I'm too happy with you.

LOIS

You don't mind getting  
beat up by bar drunks and  
little kids outrunning you?

KENT

Well it's not the greatest  
thing for my ego, but I  
can live with it.

There is a knock on the door. Lois gets up and opens  
the door. Jimmy Olsen and Steve Lombard come in.  
Miraculously Lombard is holding a football.

LOIS

Steve, not in Rome.

LOMBARD

I always wanted to throw  
a forward pass in the  
Vatican.

KENT

Let's have dinner here  
and plan our whole  
operation in detail  
for tomorrow.

OLSEN

Yeah. I have to know  
tonight. I have to  
get the crews in place  
tomorrow.

LOMBARD

Just to work up a little  
appetite for dinner, Clark,  
how about a little bet?

LOIS

Steve, where in God's  
name are you going to  
throw a football in here.

LOMBARD

Here.

CAMERA ZEROS to point Lombard is indicating. At the far end of the suite is a statue. A typical Roman statue of a beautiful robust goddess naked holding aloft a circular wreath, as if she was about to place it on someone's head. The wreath forms a perfect, but small target through which a football can pass.

SHOT - LOMBARD

hefting the football.

LOMBARD

Come on Clark. Ten shots a piece for a \$100 bucks.

KENT

That's an almost impossible shot. It's barely large enough for a football to pass through.

LOMBARD

I'll bet you \$500 bucks I can do it seven out of 10 times.

KENT

OK.

LOMBARD

But only if you bet me \$500 that you can get it through three out of 10.

KENT

Make that two out of ten and you've got a bet.

Lois whispers to Kent.

LOIS

Clark, you can't do it.  
Remember you're not  
Superman anymore.

KENT  
(quietly, to Lois)

I've been practicing.

(This should be read as a funny line.)

OLSEN

I have \$100 riding on  
lucky Clark Kent.

LOIS

You're a dope too.

OLSEN

I'll bet on luck against  
skill anytime.

KENT

Steve, you go first.

LOMBARD

Ok.

He winds up his arms. His first shot bounces off the  
edge of the steel wreath. His second shot passes through.

OLSEN

That's skill.

Lombard's third shot passes through.

OLSEN

That's skill.

Lombard's fourth shot passes through. There is silence. Lombard grins at them as he hefts the football. The fifth and sixth shot passes through.

LOMBARD

That's my five.

OLSEN

That's skill.

LOIS

That's hustling.

LOMBARD

Your turn, Clark.

Kent takes off his jacket, rolls up sleeves. Very carefully hefts football and throws it. He hits statue in stomach. Lombard flips ball back to him.

OLSEN

Get lucky, Clark.

Kent winds up and throws again...misses statue again, not even close.

INSERT - FOOTBALL

flying through air in succession not even coming close to statue, bouncing off walls and the final throw the ball sails out through an open window and disappears forever.

LOMBARD

Damn it. You've lost my football again.

LOIS

He's also lost \$500.

Kent counts out the money and so does Olsen; handing it over to Lombard.

KENT  
(to Lombard)

Never ask me to play that game again.

CUT TO:

INT. LOIS LANE'S SUITE - LATER

We SEE Lois, Kent, Olsen, and Lombard finishing dinner. They are drinking wine. The phone RINGS. Lois goes to answer it. She listens intently for a moment and then hangs up.

KENT  
Lois what is it?

LOIS  
It was a very strange voice...  
a man I think...something  
terrible would happen tomorrow,  
watch for the sign of the cross.

CUT TO:

EXT. STREET - ROME

The streets of Rome are filled with throngs of people.

CUT TO:

INT. VATICAN

CAMERA moves through immense halls of the Vatican. There are throngs of people. CAMERA travels through the walls of the Vatican; paintings, murals on the ceiling, etc., until it RESTS on a steel platform on which are movie and television cameras.



## SHOT - STEEL PLATFORM

Lois, Kent, Olsen and Lombard are on the steel platform. Olsen is watching a bunch of TV monitors; six screens which have been set up against wall on platform. Nearby we SEE technical crew with cameras, etc.

CAMERA is on Kent and Lois watching the crowd, searching.

CUT TO:

## SHOT - BALCONY

on far end of Vatican, on which the Pope appears. The Pope is in full regalia and is flanked by two red robed Cardinals. The crowd ROARS.

## SHOT - CROWD

CAMERA is on crowd ROAMING over them until we SEE a monk in robe and hood which almost masks his face. In the center of hood is a small scarlet cross. CAMERA FOLLOWS monk as he works his way through crowd to get closer to Pope.

## SHOT - POPE

raising hands in Benediction to crowds.

## SHOT - CROWD - ANOTHER ANGLE

Another section of the crowd. We SEE another monk with a scarlet cross on front of his hood, working his way closer to the Pope.

## SHOT - STEEL PLATFORM

Jimmy Olsen is watching the six TV monitors. On one of the monitors appears yet another monk with the scarlet cross stitched on his robe.

## SHOT - KENT

with his binoculars on watching the crowd.

## SHOT - STEEL PLATFORM

Olsen suddenly whirls around.

## OLSEN

Clark, Steve come look  
at this.

## SHOT - TV MONITORS

Olsen points to the six monitors and on each of the six monitors there is a monk in a monk's habit and hood with the scarlet cross. As we WATCH on the monitors we SEE that the 6 monks with their scarlet crosses have worked their way very close to where the Pope is standing on his balcony.

Kent jumps down off the steel platform and runs through crowd.

## SHOT - KENT

running through crowd with Lois after him.

## LOIS

Clark, no...no...

Kent keeps running. Suddenly at the rear of the crowd, furthest away from the Pope there is a LOUD EXPLOSION and that part of the Vatican becomes filled with colored rockets flying through the air.

## SHOT - EXPLOSION

The crowd turns to look.

CUT TO:

## SHOT - TV MONITOR - STEEL PLATFORM

The monitors show the crowd turning away from the Pope to stare at the explosion. All except the 6 monks who are the only ones not turning. Still SEEING through the monitors we SEE the nearest monk who raises one arm which is enveloped in the voluminous sleeve of his robe. Therefore, we cannot SEE anything but the merest tip of his weapon. He pulls the trigger. At that moment Kent crashes into him. The shot goes off; instead of hitting the Pope it hits one of the red-robed

Cardinals behind him. The cardinal falls.

CUT TO:

SHOT - KENT

and monks struggling. Kent is wrestling with the monk's gun hand. A SHOT goes off and the monk collapses. Kent pulls hood off his face. It is one of Luthor's Henchmen, and is obviously dying.

Armed Vatican guards surround him. Kent kneels down beside dying man.

KENT

Why did you do it?

The Henchman smiles up at him.

KENT

(continuing)

Why did you do it.  
Why did you attempt  
such a terrible crime?

HENCHMAN

(smiling; before he  
dies, whispers)

This is nothing.  
This is nothing.

(pause)

This is nothing.  
This is nothing.

CUT TO:

SHOT - CROWD

The final scene of pandemonium in Vatican. Armed guards pushing people out. Armed guards appearing on balcony with Pope; surrounding him and the fallen Cardinal make a shield with their bodies.

SHOT - KENT & LOIS

making their way back to the steel platform.

LOIS

Oh my God I was so  
frightened for you.

KENT

It's all over.

LOIS

You can't be so reekless  
anymore.

KENT

I know.

They are now back on the steel platform. Olsen is  
jumping up and down excitedly.

OLSEN

I've got it all on the  
cameras. I've got it  
all on tape. It's going  
to be the greatest show  
in the history of television.

CUT TO:

EXT. JET - LEAVING ROME

We SEE a jet taking off from Rome airfield, circling the  
familiar vistas of the city.

CUT TO:

INT. AIRPLANE

Kent and Lois seated together; Lombard and Olsen in  
seats behind them. Lois is holding Kent's hand.

LOIS

You only have five  
more days to make  
your decision.

KENT

I haven't changed my  
mind.

LOIS

I never thought I'd say  
this but I would rather  
you go through the machine  
and become Superman again  
than lose you that way.  
To have something happen  
to you because you've done  
this for me.

KENT

Just remember that your  
loving me is the only  
way I can really be happy.

LOIS

(kiddingly, smiling,  
and joking)

Super ain't happy.

KENT

(smiling back at  
her)

Super ain't happy.

CUT TO:

INT. MARTIN EDGE'S OFFICE

Martin Edge is seated behind a huge desk. In the room  
are Kent, Lois, Jimmy Olsen, and Steve Lombard. They  
are seated in huge arm chairs facing Edge.

EDGE

Clark, I'm going to give you the biggest story you've ever covered. I want the rest of you to give Clark your full support. You'll be a team on this story. But first I want to warn you it will be dangerous and if any of you want to be replaced... say so now.

Edge turns to Olsen.

EDGE

How about you Olsen?

OLSEN

I'm with it all the way.

Edge asks Lombard.

LOMBARD

Quarterback's are never afraid of anything.

Edge turns to Lois Lane.

EDGE

My dear, I wondered about you going but you're really the best person suited to Clark and he needs all the help he can get on this mission.

LOIS

Of course, I'll go. Besides if we get into real trouble I'm sure I can get Superman's help.

Edge turns to Kent.

EDGE

Well Clark, there it is.  
You have your team's  
support. What do you  
say?

KENT  
(comically)

They sure are a great team.  
Do you think they can do  
the job without me?

Lois gives him a disgusted look. But she winks at  
the same time to show she is playing her old role.  
Olsen and Lombard smile.

EDGE

Does that mean you won't  
take it?

KENT

Until you tell me what it  
is. What if you went crazy  
last night and wanted us  
to jump out of planes with  
no parachutes with Jimmy  
Olsen taking photographs.  
Would I say yes to that?

EDGE

That's ridiculous. You know  
I'm sane.

KENT

I knew you were sane yesterday  
but how do I know what happened  
to you last night?

LOIS  
(impatiently)

Oh... just tell him what it is.  
(MORE)

LOIS  
 (continuing)  
 We can do it without him  
 anyway.

She flashes Kent a quick smile in apology.

EDGE

This will be one of the  
 greatest scoops in TV  
 journalism.

OLSEN

You just had one of the  
 greatest scoops. What  
 do you call that Pope  
 thing?

EDGE  
 (continuing)

I have arranged through  
 contacts in Washington  
 for you to observe the  
 workings of an atomic  
 laboratory in the process  
 of manufacturing the new  
 H bomb. It's on an army  
 reservation. You'll be  
 cut off from the world  
 for five days, but in  
 the reservation you will  
 have complete freedom to do  
 what you want, photograph,  
 etc. Naturally, all your  
 material will be censored  
 but it will be held to a  
 minimum. I must warn you...  
 You will be exposed to some  
 degree of radiation. There  
 have been some workers who  
 have died and become ill.  
 Now I want that particular  
 story. I don't want the  
 authorities to know we want  
 that story. OK Clark, what  
 do you say now?



KENT

I guess it will be OK  
as long as my company  
insurance policy is  
doubled.

Everybody laughs.

CUT TO:

EXT. ARMY RESERVATION

We SEE a TV panel truck with Jimmy Olsen, Lois Lane, Clark Kent and Steve Lombard entering gates of army reservation. There are "Keep Out" signs posted, barbed wire, all the paraphernalia attached with utmost security.

The truck goes through two check points. It is picked up by a yellow jeep and ~~led~~ through the reservation. Everybody gets out of vehicles. The OFFICER in the jeep points to a huge low concrete building. He turns to them.

OFFICER

That's where it's all at.

SHOT

LONG SHOT of their reaction to building which houses the manufacturing of the H Bomb. As they are standing there we SEE another green jeep pass with Officer in Driver's uniform. It is Luthor Lux. Beside him is the blonde Eve in an Army Lt. uniform.

CUT TO:

INT. NUCLEAR REACTOR ROOM

We are in the Nuclear reactor room within the building that manufacturers the H Bomb. We SEE THREE MEN standing on top of a roof of steel plates. The roof being over a huge steel container that houses the Nuclear

pile. Out of this roof of steel plates stick long control rods, maybe a dozen. What we SEE is a huge tall steel tank. Against the walls of this tank are four ladders so you can climb to the top. On one ladder is Kent. On another ladder is Jimmy Olsen snapping pictures. On another ladder is Lois Lane watching and on the final ladder is Lombard also watching.

One of the men on top of the steel plates is explaining to Kent.

MAN

To create the necessary fission, we have to manipulate these rods with a "C" clamp. At the end of the rod is the heart of the reactor which starts up the fission again. One little mistake in touching these rods and the whole thing blows up. The rods really keep the uranium in the reactor core from reacting. When the rods are in, there is no fission. When they are out, fission takes place. The more the rods come out, the more fission.

Kent is making notes. So is Lois and Jimmy Olsen is taking photographs.

KENT

I think it's time for us to go to lunch and digest all this material.

(lousy joke)

They climb down the ladders and EXIT out of the room leaving only two men on top of the steel plates that house the reactor pile.

CUT TO:

## EXT. STREET - ARMY RESERVATION - TWILIGHT

We SEE down the street toward huge cafeteria style army mess hall. Kent, Lane, Olsen and Lombard enter, obviously for dinner as twilight is falling.

CUT TO:

## EXT. GREEN JEEP - MOVING

We SEE Luthor driving with blonde assistant Eve. Luthor is in an Army Colonel's uniform. Eve is dressed as a WAC aide Lieutenant.

CUT TO:

## INT. BUILDING

Luthor is showing I.D. to the guard at the door. He goes through hallway where there is a steel door guarded by two soldiers, which he shows I.D. to. We SEE him and Eve going down corridors to final room which houses the Nuclear Reactor.

CUT TO:

## INT. BUILDING - ANOTHER ROOM

This is guarded by two soldiers and an officer who is seated at a desk. Luthor pulls out gun and immediately shoots the two soldier guards. The gun has a silencer. The officer at the desk springs up and as he gets up Eve shoots him. Luthor goes to desk and presses electronic buttons. Door opens.

## SHOT - NUCLEAR REACTOR ROOM

They are now in Nuclear Reactor room. The two of them climb up ladders to steel plates that house nuclear reactors. Very slowly, very carefully, Luthor draws up the rods out of the nuclear pile. Then the two of them run out of the room.

## SHOT - LUTHOR &amp; EVE

running out of room and down corridor into another room which Luthor obviously had prepared.

## INT. SMALL ROOM OFF CORRIDOR

Luthor and Eve don lead suits which have their names engraved. They are specially insulated suits with helmets with a breathing apparatus. They put on gloves and tape each others gloves down under suits so that no part of their body is exposed to the radiation. Eve kneels down and tapes Luthor's trousers down. Out of the closet they take two very heavy lead containers with lead lids on them and two small lead shovel type instruments with attached devices.

We HEAR a terrific explosion. A loud alarm bell SCREAMS all through the building.

CUT TO:

## EXT. ARMY RESERVATION

CAMERA PANS the reservation as we HEAR alarms going off everywhere.

CUT TO:

## INT. ARMY MESS HALL - DINING ROOM

We SEE Kent and his team eating with Army escorts. Everyone jumps up and starts running.

CUT TO:

## INT. NUCLEAR BUILDING

We SEE Luthor and Eve running back to where the Nuclear Reactor is. It is now completely blown apart. Sirens keep BLARING out.

CUT TO:

## EXT. STREET - ARMY RESERVATION

We SEE special army nuclear vehicles pull up to the building along with special rescue teams.

CUT TO:

## INT. BUILDING

A six man squad enters building all dressed as Luthor, with special lead suits and taped down gloves, etc. They are carrying portable radiation meters. They run into building and down corridor.

## SHOT - RADIATION METER

climbing from 0 to 100 to 200 to 300. The Leader holds up his arm and his second in command signals that they must leave due to the time element. They run out except for the Leader who sees the three dead soldier/guards. He looks at the reactor pile and runs out through the corridors to the street.

CUT TO:

## EXT. STREET

A command post has been set up around a huge trailer and a small portable lab has been set up in street. Doctors are waiting, some ambulances are waiting. A truck filled with anti radiation equipment pulls up with men getting into anti radiation suits.

## SHOT - KENT

runs up to the truck and puts on an anti radiation suit. A second squad leaves carrying a stretcher.

CUT TO:

## INT. BUILDING

We SEE the squad race into building, one man carries a radiation counter, one man a stop watch, and the other two a stretcher. They race through the corridors and find a survivor staggering towards them. The survivor looks ghastly, obviously the victim of extreme radiation. His hair is burned off, his skin is blistered, etc. Meanwhile the man with the stopwatch sees the hand creep to one minute. He signals that they must leave. The man with the radiation counter sees its needle banging against the indicator, its ultimate limit. They run out carrying the survivor on the stretcher.

CUT TO:

EXT. STREET

A similar team is waiting on the street. Ready to run in as they come out. Kent, in his anti radiation clothing also waiting to go.

CUT TO:

INT. BUILDING - NUCLEAR REACTOR ROOM

Kent runs in, speeds ahead to the Nuclear Reactor Room. He finds Luthor and Eve there with their lead pails and shovels about to leave. Kent jumps at Luthor. Luthor turns and slashes Kent with his heavy shovel. It cuts through Kent's suit exposing him to the radiation.

SHOT - KENT

running through corridors, staggering, falling as third rescue team comes through and finds him. They bring him out on the stretcher before the horrified gaze of his three friends; Olsen snapping pictures.

CUT TO:

INT. BUILDING

Luthor and Eve are running out another side of the building into the waiting jeep and drive off.

CUT TO:

EXT. STREET

We SEE Lois who has fallen by the stretcher holding Kent. Lois is shrieking "Oh, my God."

CUT TO:

EXT. ARMY RESERVATION - SURROUNDING AREA

We SEE huge protective steel shutters rising out of ground to form an anti radiation dome over the entire building.

CUT TO:

INT. HOSPITAL - NIGHT

We SEE Lois, Jimmy Olsen and Steve Lombard waiting in emergency ward anti room in hospital. The doctor comes out.

LOIS

Doctor, how serious is it?

DOCTOR

We've run the blood tests. There is no hope for him. He has two weeks at the best.

LOIS

No hope at all?

DOCTOR

None. The radiation is severe. He will be in a coma until he dies.

LOIS

Can we see him?

DOCTOR

If you like. He won't know you.

Doctor leaves. CAMERA FOLLOWS Lois leading the others into Kent's room. Kent is wrapped in bandages like a mummy. Conscious, but very weak. Lois kneels down by bed and whispers.

LOIS

Darling I'm sorry.  
I'm sorry.

We SEE that Kent is trying to tell her something. She leans closer. Kent whispers.

KENT

The Fortress...get me  
to the Fortress.

LONG SHOT of Lois surprised...then understanding  
what he wants to do. She whispers:

LOIS

Yes.

Then she stands up and says to Olsen and Lombard.

LOIS  
(continuing)

We can save him if you just  
do what I tell you to do.

CUT TO:

INT. HOSPITAL CORRIDOR

We SEE Lois, Olsen and Lombard wheeling Kent's bed  
down hospital corridor. Lombard and Olsen are wearing  
white jackets as doctors. They wheel the bed into  
the elevator and go down to the basement.

SHOT - HOSPITAL EMERGENCY EXIT

Lombard runs out and jumps into ambulance. Starts  
up motor. He jumps back out and pushes bed to Olsen  
who gets stretcher. They put Kent in stretcher and  
the three of them get into ambulance and roar away.

CUT TO:

EXT. STREET - AMBULANCE - MOVING

CAMERA follows ambulance to airfield.

CUT TO:

INT. AIRPLANE

We SEE a final shot of Lois cradling Kent in her arms.  
Olsen and Lombard are at cockpit preparing to take off.



We FOLLOW the plane with the ground underneath changing into snow covered peaks, then to icy glaciers. We FOLLOW plane as it comes down to a special landing field behind the Fortress of Solitude.

EXT. FORTRESS OF SOLITUDE

We SEE Lane, Olsen and Lombard unloading Kent from the plane and bringing him into the Fortress.

INT. FORTRESS OF SOLITUDE

Lois leads the two stretcher bearers through the Fortress to the room which holds the Molecular Restructuring machine. They put Kent on couch and leave the glass enclosed room to go into the control room. Lois is about to throw the switch.

OLSEN

I can't believe Clark Kent is Superman.

LOMBARD

No wonder the son of a bitch always beat me. But I hope this works.

LOIS

It's our only chance. If the machine turns him back into Superman, the radiation will no longer have any effect on his body.

OLSEN

And when he's recovered and we all know he's Superman, boy what great stories we can get. We'll all become stars.

LOIS

And I'll be single again, but it doesn't matter.

She pushes the computer switch. The blue electronic fog rises up over the couch filling the room.

SHOT - LOIS, OLSEN, LOMBARD

watching intently.

SHOT - FOG

is beginning to dissipate.

SHOT - LOIS, OLSEN, LOMBARD

watching.

SHOT - ROOM

in which Kent is. The top half of the room is now cleared. The fog envelopes the couch and Kent. Then it slowly dissipates and the room is crystal clear. We SEE Kent laying as if asleep.

SHOT - LOIS

LOIS  
(about to cry)

It didn't work, Oh my god...  
it didn't work.

SHOT - COUCH

Kent is slowly sitting up on the couch. We SEE a magical transformation. His body seems to grow larger. The burned skin heals before our eyes, the flesh fills in. His hair grows back in. Suddenly he jumps up grinning at them.

SUPERMAN

You can punch me in the stomach  
again.

Lois gives him a weak punch in the stomach and falls into his arms tearful, yet happy.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN

Kent is serving drinks to Olsen, Lois and Lombard.

KENT

I think a celebration is in order. I want to thank you all for saving my life. I'll never forget it.

OLSEN

Neither will we.

KENT

(smiling)

I think you will.

Lois is immediately suspicious when Kent raises his glass to drink. She turns away and dashes the glass of champagne to the floor plant. But all the others drink. Immediately Lombard and Olsen collapse back on the sofa. Lois seeing this also pretends to pass out. Kent looks at all of them and smiles sadly.

KENT

When you wake up in your beds at home you will have all forgotten. But I will never forget.

Kent picks Lois up and lays her gently on bed in bedroom. He tucks her in and lies down beside her.

KENT

(continuing)

Forgive me Lois.

Kent kisses her and then dons his Superman outfit. Then Kent goes into the other room and arranges Olsen and Lombard in a carrying blanket. He picks up the phone and calls TV news desk.

KENT  
(on phone)

Please get me a rewrite man.  
I'm going to dictate a story  
for tonight's broadcast.

(waits a moment)

Mr. Edge. Yes I know you've  
been looking for me. We're  
all OK. Yes we'll be in  
for the broadcast. But I  
want to dictate the story for  
tonight. Yes it will be the  
biggest story of the year.  
How Lois Lane, Jimmy Olsen,  
Steve Lombard and myself  
were saved by Superman at  
the Atomic Research Center.  
Yes, now please give me a  
rewrite man.

CUT TO:

SHOT - LOIS

getting up off the bed in the other room and sneaking  
out the other door. She is in the corridor of the  
Fortress leading to the Blue Room with its transformer.  
CAMERA FOLLOWS her down corridor to the Glass enclosed  
blue room. She enters it and lies down on the couch.

SHOT - LOIS

in Blue Room on couch. She reaches over and pushes  
the buttons on the computer console. A blue fog starts  
to rise from the floor to envelope her.

FANTASY SEQUENCE:

And now we enter a fantasy sequence in which Lois Lane  
dreams the machine has worked and she herself is now  
a Superwoman.

(NOTE: This will be photographed with all the weird  
lighting of fantasy and its sets and costumes so that  
the audience will know it's fantasy.

Superman and Lois Lane in a Superwoman costume are flying through the air holding hands. They are far up in the sky. There are a million stars. There is a huge moon and they circle it and then they sit on top of the moon. They move toward each other in SLOW MOTION and kiss. Both of them topple off the moon and are falling through the stars to earth. They land in a fair grounds thronged with people who are cheering and clapping. They are yelling.

## CROWD

Yea Superman.  
Yea Superwoman.

But through the crowd comes the circus strongman with a huge club. He is extravagantly brutal looking but we SEE that he has the face of Luthor, the Arch Villain.

## STRONGMAN

Superman, I'm in love with  
Lois Lane. I'll fight you  
for her.

SUPERMAN  
(exaggeratedly protective)

If you even touch her I'll  
tear you apart.

Lois pushes him aside.

## LOIS

Darling, don't be a male  
chauvinist pig. I can  
protect myself even though  
I'm just a woman. Come  
on and get me big boy.

She poses seductively and her Superwoman suit suddenly shows a slit down the side revealing naked thighs. Her Superwoman blouse suddenly shows cleavage. The strong man gives a drooling growl and lecherously reaches out for her with a big jump.

Lois thereupon proceeds to execute a series of skillful punches and kicks that knock the strong man all over the place. He is flying through the air in SLOW MOTION. Flat on his back he has two black eyes. He gets up and Lois hits him again and he goes sailing. Superman tolls out a count of ten and then raises Lois' hand as champion. The crowd cheers.

We SEE Lois in the strong man performance booth. She does all the strong man tricks. Lifting the bar bells. Then lifting a horse and wagon. Then bending a huge bar of steel with her hands. The crowd CHEERS.

We SEE Superman and Lois flying over the fair grounds hand in hand, waving at the crowd below.

SUPERMAN

My place or yours?

LOIS

Mine. Think you can handle me?

SUPERMAN

I'll do my Super best.

They do figure eights in the sky with ecstasy born of their approaching union. They sail into an apartment window and land in the bedroom.

LOIS

Darling.

SUPERMAN

Darling.

Lois pulls off the Superwoman blouse. Superman pulls off his shirt. They look into each others eyes. They kiss. They caress. They fly through the air and land lightly on the bed. The lights go out. Superman outfits are swirling through the air. We SEE the vague outline of two naked bodies on the bed. The room and the whole building begins to shake.

We SEE outside of building, shaking.

CUT BACK TO:

## INT. FORTRESS OF SOLITUDE - BLUE ROOM

The blue fog is dispersed. Lois is lying on the couch in the clothes she was wearing previously. Superman is standing over her fully clothed in his Superman outfit. Lois slowly opens her eyes.

SUPERMAN

I'm sorry Lois. The machine doesn't work on Earthlings in any way.

LOIS

Darn you Superman. Why couldn't you wait just one more minute.

SUPERMAN

(holds out glass of champagne)

You have to drink this. There's a drug in it which will make you forget that Clark Kent is Superman.

LOIS

I knew that in the other room. Oh Clark, I don't want to forget.

SUPERMAN

And I don't want you to forget me. But that's our destiny. We'll always love each other.

LOIS

A hell of a lot of good that will do.

He holds out the glass of champagne.

SUPERMAN

It's the only way.

Lois reaches out for the glass.

LOIS

Must I?

SUPERMAN

(gently)

Yes.

Lois looks into his eyes. Raises the glass to her lips.

LOIS

I love you.

They look into each others eyes for a long moment.

Lois drinks the glass of champagne and falls back on the couch. Superman picks her up **in** his arms and carries her into the other room. Before he lays her down on the blanket with Lombard and Olsen he kisses her gently.

SUPERMAN

And I love you.

CUT TO:



CLOSE UP - SHOT of

NEWSPAPER HEADLINE: "Nuclear Bomb Stolen."

CUT TO:

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Luthor, his Henchmen and Eve are seated around living room watching Jimmy Olsen report news on television.

SHOT - OLSEN

on television.

OLSEN

It is now clear that the explosion at the Nevada testing plant was a deliberate sabotage. As the tragedy was going on unknown criminals managed to steal the necessary elements and equipment to construct a Nuclear Weapon. The President of the United States has declared martial law in the states of Nevada, Arizona and California. Thousands of FBI agents have been assigned to this case. What everybody in Washington fears is the threat of nuclear blackmail. Up to this time no such blackmail threat has been received.

CUT TO:

SHOT - LUTHER

and others in living room of maze.

LUTHOR

It's really harder to write a blackmail letter  
(MORE)

LUTHOR  
(continuing)

than it is to steal an  
Atom Bomb.....  
Eve, read the letter to  
me.

Eve has a big sheath of papers in hand. She shuffles  
through them.

EVE

Do you want the first  
letter or second?

LUTHOR

The first letter.

Eve reads from one sheet of paper.

EVE

To the President of the  
United States.....  
Subject: Atom Bomb explosion  
copies to: New York Times,  
Los Angeles Times, Washington  
Post, Time, and the Wall Street  
Journal...  
Dear Sir and Gentlemen:  
This is to inform you that  
I, Luthor Lux am in possession  
of a Nuclear Weapon properly  
constructed and ready for  
delivery, which is capable  
of destroying the city of  
New York and spreading radio  
activity to an indeterminable  
number of square miles.

(pause)

Paragraph two:  
Said Nuclear Weapon will be  
exploded if the U.S. Government  
does not agree to meet the  
following conditions.

(MORE)

EVE  
(continuing)

Deliver to Luthor Lux  
\$100 million in gold  
bullion.....  
Deliver to Luthor Lux  
certain designated  
colleagues providing  
amnesty and full pardons  
for certain crimes in  
the past.....  
That Luthor Lux be given  
an advertising credit  
of \$10 million in free  
television time....  
If these provisions are  
agreed to a second  
letter will be sent  
detailing how agreement  
will be implemented.

FIRST HENCHMAN

I really don't understand  
what that letter means.

LUTHOR

I'm not sending it to you.

FIRST HENCHMAN

But it's coming from me.

LUTHOR

But I'm signing it.

FIRST HENCHMAN

OK.

CUT TO:

SHOT - TV SCREEN

Jimmy Olsen continuing broadcast.

OLSEN

One piece of extraordinary good news, especially for the people here at Channel 15 is that latest tests on the critically injured Clark Kent, the anchor man of our newsteam, shows an extraordinary remission in the radiation damage. He has now been taken off the critical list. The doctors attribute the remission to new drugs recently perfected by the Atomic Medical Research Laboratory of the Atomic Energy Commission.

CUT TO:

SHOT - LUTHOR

LUTHOR

Make two xerox copies of our first letter of demand and send it to the President of the United States and all the other people indicated.

FIRST HENCHMAN

Boss, can we see the Atomic Bomb now that you've made it?

LUTHOR

Do the rest of you want to see the bomb?

EVE

Yes.

4TH HENCHMAN

No.

FIRST HENCHMAN

I'd really love to see it.  
Luthor looks at him thoughtfully.

LUTHOR

Why would you really love  
to see it?

FIRST HENCHMAN

Natural curiosity.

LUTHOR

Indeed, very well follow  
me.

He goes to the other end of apartment into another room. He presses button on the wall; wall slides up and we SEE the Atom Bomb craddled like a rare bottle of wine in the protective spidery webb of steel stripping. The room itself has a lot of fancy electronic gadgetry. They all stare at it awestruck. Suddenly the First Henchman points gun at Luthor.

FIRST HENCHMAN

I'm not going to let you  
do it. I've gone along with  
you on everything but this  
is too much. We'll be the  
most hated criminals that ever  
lived.

LUTHOR

Nonsense. This is your one  
chance to be famous forever.  
Your name will go down in  
the history books and you  
will be rich.

FIRST HENCHMAN

I'm not going to let you  
do it. I'm going to blow  
up the mechanism.

Luthor starts to laugh.

LUTHOR

By all means...go ahead.

First Henchman goes to the Atom Bomb and his hand goes right through it and we now know it is an illusion created by the Laser Beam Holograph machine.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN

Superman is in the den; a fire roaring in fireplace. He has the television on. We HEAR an ANNOUNCER on TV who says:

ANNOUNCER (V.O.)

Stand by for an announcement  
from the President of the  
United States....

SHOT - TV SCREEN

The PRESIDENT of the United States appears on screen. The President should be a very impressive looking man. One who tries to give the impression that he confident but is obviously very shaken.

PRESIDENT

Fellow Americans...Never before in the history of our country has it been so dangerously and vilely threatened. It is incredulous that one villainous man can threaten the lives of 200 million American Citizens. But this morning I received a letter from the criminal responsible for the explosion at our Atomic Research Center in which he claims that he now possesses his own Nuclear  
(MORE)

PRESIDENT  
(continuing)

Weapon. His demands for the return of this Nuclear Weapon are intolerable and an insult to our Democratic society. After conferring with members of my Cabinet and the responsible Military Officials, I have decided that we will not agree to these demands. I defy this criminal and possibly his international intimate co-conspirators.

CUT TO:

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Luthor, Eve and the Henchmen are present. We SEE the First Henchman bound and gagged on the sofa. Luthor is watching TV set on which the President is speaking.

LUTHOR  
(indignantly)

That scoundrel. He's accusing me of being a Communist. He accused me of betraying my country for foreign governments. Nobody, but nobody believes in Capitalism more than I do. That son-of-a-bitch. I'm going to arm the bomb right now.

CUT TO:

INT. FORTRESS OF SOLITUDE

Superman is clicking off television set.

He goes to the balcony.

SHOT - BALCONY

We SEE him staring off at the frozen wastes of the Arctic. Stepping off the balcony we SEE

SHOT - BLUE DOT

that is Superman streaking through the air.

CUT TO:

INT. NEWSROOM - GALAXY COMMUNICATIONS

Jimmy Olsen is on the air with newscast.

OLSEN

Attention all citizens...  
attention all citizens...  
The Federal Communication  
Systems is sounding a red  
alert for the citizens of  
Metropolis. Word has been  
received that the stolen  
Nuclear Weapon will be  
exploded here within the  
next two hours. The following  
evacuation points will be  
used for citizens to leave  
the city. Metropolis airport,  
the army air base in the  
suburb of Silver Springs,  
the bus terminals...

CUT TO:

MONTAGE OF SHOTS:

SHOT -

People rushing through streets frantically.

SHOT -

Traffic jams.



SHOT -

Airport filled with people.

SHOT -

Bus terminals filled.

Above all this chaos and confusion is the BLUE DOT of Superman flying through the sky.

CUT TO:

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Luthor, his Henchmen and Eve are in apartment.

LUTHOR

In exactly one hour we will launch the Bomb and commit the greatest crime of the century.

EVE

Are you really going to do it.

LUTHOR

Who's going to stop me?

At that moment the figure of Superman appears in the maze entrance to Luthor's apartment.

SUPERMAN  
(bursting through door)

I am...I am.

Luthor immediately dives for button of the console Laser machine. At the same moment everybody else scatters and runs out through the maze.

Luthor presses button and Laser Beam appears and the apartment and maze are filled with dozens of Eves, dozens of Henchmen, and dozens of Luthors. But before

Luthor can make his escape Superman has him in his hands.

LUTHOR

No matter what you do  
you cannot stop the  
explosion of the Bomb.

SUPERMAN

Tell me where it is.

LUTHOR

Never.

Superman reaches over and searches for the Laser Beam button and turns off machine. The white shaft of light disappears.

The maze is empty and everyone has escaped except Luthor.

SUPERMAN

If you tell me where the  
Bomb is I'll let you go  
and I promise I won't  
help the authorities to  
apprehend you.

LUTHOR

That's not a fair bargain.  
Even if I tell you, you  
will not be able to prevent  
the Bomb from exploding.  
The arming device I used  
is not reversible.

SUPERMAN

Just tell me.

LUTHOR

It's still a bargain?

SUPERMAN

Yes.

LUTHOR  
(with evil grin)

I have it housed in this specially constructed, radio controlled, pilotless aircraft which is now circling Metropolis. I control the progress of the aircraft with the Laser Beam...again it has been programmed to crash into Metropolis within the next fifteen minutes. Nothing I can do can reverse the programming.

Superman lets Luthor go.

Superman runs through maze and bursts through wall of building.

SHOT - BLUE DOT

going up into the sky circling Metropolis.

We SEE a small futuristic aircraft also circling Metropolis and now for the first time we SEE Superman full bodied, fully photographed flying.

He envelops the aircraft with his arms and zooms high up into space. He goes higher, higher, higher and higher towing the aircraft behind him.

We SEE him going through galaxies, stars, moon, and sun to show that he is so far away from Earth in light years of space so the explosion will not harm Earth. He is approaching a small planet that looms up ahead when the Atom Bomb laden aircraft EXPLODES.

The shock of the explosion sends Superman reeling through the void of stars. The planet he has been approaching breaks into pieces, and falls into space. The explosion seems to have torn a great hole in the limitless sky.

Superman is falling away, falling into space obviously stunned by the explosion. He falls through stars, galaxies, suns, moon, etc.; and finally becomes conscious again and in control of his flight.

CUT TO:

EXT. LAWN OF WHITE HOUSE - WASHINGTON D.C.

We SEE a bank of microphones, podium, etc. which behind stands the President of the United States. Also present are Clark Kent, Lois Lane, and Martin Edge. They are surrounded by TV cameras, vast crowds outside the gates of the White House; assorted Generals and Dignataries also on the sidelines.

PRESIDENT

It is my great honor to present for the first time in the history of our country the Congressional Medal of Honor for extraordinary bravery and heroism to a man who's not a member of the Armed Forces of our country. By a special act of both Houses of Congress we are awarding this medal to Superman, who three days ago saved millions of lives and untold destruction by exploding a Nuclear Bomb so far out in space that I'm assured by our scientists and military advisers that our planet will not be affected by fallout or any other repercussions. Superman has designated the Galaxy Broadcasting System in the person of Mr. Martin Edge, Mr. Clark Kent and Ms. Lois Lane to represent him at this awards ceremony.

An aidehands a velvet box to the President. He opens box and takes out medal from its velvet cushion.

The crowd CHEERS, HOORAYS, ETC.

CUT TO:

EXT. METROPOLIS STREETS

People are parading in happiness. On the steps of

CITY HALL

the Mayor of Metropolis is addressing a huge throng of people.

CUT TO:

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Luthor is in apartment watching television.

SHOT - TV SCREEN

The President is seen handing the Congressional Medal of Honor to Lois Lane.

SHOT - LUTHOR

watching the proceedings on television.

SHOT - TV SCREEN

Lois Lane is accepting Medal.

LOIS

I am honored to accept  
this award for Superman  
and he assured me that  
there will be no more  
danger to this country.

CUT TO:

EXT. WHITE HOUSE - WASHINGTON D.C.

There is a long line of limousines outside steps of White House Grand Ballroom. There are crowds cheering, etc.

CUT TO:

INT. WHITE HOUSE - GRAND BALLROOM

There is a dinner in progress with all the dignitaries of State, celebrities, and assorted people including the Galaxy Broadcasting team; Lois Lane, Clark Kent, Martin Edge.

The President, First Lady, and close associates are seated next to Edge, Kent and Lois. The President rises, holds a glass of champagne for a toast:

PRESIDENT

To Superman.

Everyone in the room rises to the occasion. They drink the toast and start to disperse from tables as

SHOT - DANCE FLOOR

A band is playing. People are dancing. We SEE Kent and Lois dancing and smiling into one another's eyes.

LOIS

I feel funny...  
I feel that there  
is something to  
remember.

KENT

No don't remember  
anything.

They stop dancing and walk out to

BALCONY

and gaze up into the stars. We SEE Superman's X-Ray vision work. Far, far out across the sky across clouds, stars, galaxies and moon. He is seeing across millions of miles of space. He sees <sup>4</sup> dark figures, they become lighter and more solid and then as a comet goes shooting through space he and the audience SEE for the first time the faces of those <sup>4</sup> CRIMINALS who have been imprisoned in the Phantom Zone.

CUT TO:

BALLROOM

People are still dancing, talking and drinking.

CUT TO:

Kent, still frozen by what he has seen turns to Lois as she speaks.

LOIS

Come back inside and dance.

KENT

Just give me a moment.  
You go in.

LOIS

OK. But if you take too long I'll have to settle for the President of the United States.

KENT

(very gently)

It will just be a minute.

CAMERA follows Lois back into the Ballroom.

CAMERA on balcony where we SEE Kent has disappeared. We SEE a Blue Dot rising above the White House.

CUT TO:

EXT. ARCTIC WASTELANDS - FORTRESS OF SOLITUDE

We SEE Blue spec approaching the Fortress of Solitude.

CUT TO:

INT. FORTRESS OF SOLITUDE

Superman is in front of the Memory Bank Screen; takes electronic plate from shelf and puts it into computer.

SHOT - SCREEN

The figure of Jor El comes on screen.

SHOT - SUPERMAN

speaking into special questioning microphone of Memory Bank.

SUPERMAN

I must know everything there is to know about the construction of the Phantom Zone.

SHOT - SCREEN

JOR EL

The Phantom Zone is a mathematical equation in space unbreakable and irreversible. The mathematical concept was mine. The construction of the Phantom Zone was a decision made by the Council of Elders of Krypton for this purpose. As a civilized Planet, Krypton had no death penalty, as a civilized planet, Krypton had no imprisonment; with psychological and genetic proofs that all beings are good or only need proper conditioning to be good, it therefore, followed that the death penalty and imprisonment were detrimental to our

(MORE)



JOR EL  
(continuing)

planet's social structure  
and biological survival.  
This thinking was the  
product of the best minds  
on the Planet of Krypton  
including my own.

CUT TO:

SHOT - SUPERMAN

looking through open window out onto balcony.

SHOT - SUPERMAN

on balcony. With his X-Ray vision eyes we SEE

SHOT - 4 PHANTOM ZONE CRIMINALS

Their faces are great dark shadows striding through  
the star filled space advancing to Earth.

CUT TO:

INT. FORTRESS - MEMORY BANK ROOM

Superman is back in the room watching the screen.

SHOT - SCREEN

We SEE Jor El, his wife Lara and in Lara's arms  
she is holding the Baby Superman. We get the  
impression Jor El is talking to Baby Superman  
on screen with him.

JOR EL

Unfortunately, psychologically,  
biologically and genetically  
(MORE)

JOR EL  
(continuing)

there are mutants to which all reasonable mental and spiritual laws do not apply. And so it came to pass that even on Krypton there were criminals who injured our society and whose nature could not be changed in any way. The only solution for the good of our society was to put these beings to death, but this in all good conscience we could not do. And so it was under this moral pressure that the mathematical equation of the Phantom Zone was conceived. The four criminals are forever exiled. They are forever imprisoned in that space. There is no mathematical equation that can free them. It was a terrible decision to make, and it was made only after extensive scientific tests showed that their criminal and anti-social instincts could never be reformed.

CUT TO:

SHOT - THE FOUR FIGURES

In space, with Phantom Zone heads on them, looming larger and larger.

SHOT - SUPERMAN

Talking to Jor El on the screen.

SUPERMAN

Would it ever be possible,  
under any circumstance,  
for those four criminals  
to escape from the Phantom  
Zone?

SHOT - SCREEN - JOR EL

JOR EL

They can never escape.

CUT TO:

SHOT - THE FOUR FIGURES

Looming larger and larger. They are now almost completely distinct above the planet Earth.

CUT TO:

SHOT - SUPERMAN SPEAKING TO JOR EL ON SCREEN

SUPERMAN

Is it possible that the  
Phantom Zone could be  
destroyed by some great  
accident in space, and the  
four criminals be released  
from their mathematical  
prison?

## JOR EL

Great explosions in space can cause accidents that no intelligence can see or predict. At this time on Krypton, experiments show that the splitting of the atom will release energy that cannot be calculated. Therefore, some sort of atomic explosion in space may very well break down the walls of the Phantom Zone.

CUT TO:

## SHOT - THE FOUR FIGURES

Their faces are in bold outline. We SEE them very clearly now. They are on the planet Earth. They are the four biggest, baddest guys ever seen.

CUT TO:

## SHOT - SUPERMAN

He rises, goes to balcony, and stares off into space. He can see the four Phantom Zone criminals. They cannot see him. (Technically, since they are equal in power to him, they could see him if they were looking for him, but for our purposes, they do not see him.) Superman goes back inside, and flips the switch of the Memory Bank, and Jor El appears on the screen again.

## SUPERMAN

Is it possible that the years of punishment have reformed the criminal instincts of the Phantom Zone prisoners?

JOR EL

No.

SUPERMAN

Is it possible for me to construct another Phantom Zone?

JOR EL

No. Construction of this mathematical equation of the Phantom Zone was dependent upon the existence of the planet Krypton in space.

SUPERMAN

If the four criminals escape to Earth, what will they do?

JOR EL

They will destroy it or enslave it.

SUPERMAN

If they do escape to Earth, is there any way I can conquer them?

Jor El looks out of the screen to Superman; he doesn't answer.

SUPERMAN

(continuing)

How can I destroy the four criminals of the Phantom Zone?

Jor El does not answer.

SUPERMAN  
(continuing)

Is it possible for me  
to destroy the four  
criminals of the Phantom  
Zone?

JOR EL

No.

CUT TO:

INT. FORTRESS OF SOLITUDE - SUPERMAN'S BEDROOM

Superman is putting on the silver suit loaded with lead, that we have seen in the previous scene when Lois trapped him into revealing his identity. Over that suit he puts on his Superman costume. Then he goes to closet; takes out lead-lined suitcase which we know contains the Kryptonite belt. He straps belt around him, and goes to balcony.

CUT TO:

EXT. HIGHWAY LEADING TO METROPOLIS

The four Phantom Zone criminals, JAX-UR, KRU-EL, GENERAL ZOD, and PROFESSOR VAKOX, are blocking the highway leading into Metropolis.

Superman stands thirty yards away, confronting them.

To the rear of the four Phantom Zone criminals we SEE they have left a trail of destruction. Smashed cars, dead bodies, destroyed homes.

LONG SHOT - OUTSKIRTS OF METROPOLIS

We SEE the destruction of the outskirts of Metropolis.

SHOT - SUPERMAN

barring way to heart of Metropolis.

SHOT - PHANTOM ZONE CRIMINAL

JAX-UR

Will you join us and  
rule this planet with us  
or do we have to destroy  
you?

SUPERMAN

Then you know who I am.

JAX- UR

Yes. In our Phantom Zone  
prison we could observe  
everything.

KRU-EL

Destroy him.

GENERAL ZOD  
(to Superman)

Answer.

SUPERMAN

There's no way out. I have  
to kill the four of you.

PROFESSOR VAKOX

Ahhh. You are not as  
humanitarian as your father.  
Don't you have another Phantom  
Zone for us?

SUPERMAN

You must know that is impossible.

JAX-UR

Yes. We also know about that Kryptonite belt you're wearing.

SUPERMAN

And you're not afraid of it?

JAX-UR

Not when we're four against one. That's why we're together. You are our first order of business. There's not enough power in that Kryptonite to beat the four of us.

As he speaks the other three Phantom Zone criminals spread out and form a half circle around Superman.

Kru-El suddenly rushes toward Superman, falls to his knees in front of him obviously weakened by the Kryptonite belt. The other three manage to reach Superman and bear him to the ground. Superman throws them off.

Now we have a choreographed struggle of the 4 evil Phantom Zone criminals fighting Superman and the Kryptonite making the one against four battle almost even. But Superman has to retreat further into the heart of the city of Metropolis.

They are now on one of the main Avenues when Jax-Ur manages to rip the Kryptonite Belt off Superman, and throws it far into space.



Superman hits Jax-Ur so hard that when the villain hits the nearby base of a building, the building collapses.

Kru-El and General Zod grab Superman, and when Vakox hits him, Superman goes flying, taking off the top ten floors of a building. They come flying after him, Superman sends one of the villains rolling down the street like a bowling ball, sweeping aside a whole row of automobiles.

The fight continues, choreographed to destroy buildings and screaming crowds of people. Police cars and fire engines race up, and are demolished by the fight between the five supemen.

The city gets darker and darker. Fountains of water spring up from broken water mains. Dead people are lying all over the city.

For the first time we SEE Superman badly hurt. We SEE him bleeding.

The four Phantom Zone criminals are also badly hurt, but are now pursuing Superman over the wreckage of the city. They are very close after Superman now, pursuing him down into the subway. Along the passageway Superman bursts through a wall and we are in Luthor's Maze.

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Superman works his way to the center of maze where Luthor's apartment is located. He goes to the Holograph Console and presses button.

At that moment the four Phantom Zone criminals burst into the maze and stop in astonishment. The maze is full of holographs of our good Superman.

CUT TO:

EXT. WHITE HOUSE LAWN

Lois Lane, Martin Edge, and other guests come pouring out of the White House. Army trucks and troops are surrounding it and setting up guns.

CUT TO:

INT. GALAXY COMMUNICATIONS - NEWSROOM

We SEE Jimmy Olsen delivering a broadcast on the air.

OLSEN

Martial law has been declared in America by the President of the United States. The Army reserves are being mobilized. The leaders of China, England, Germany and France are also mobilizing their armed forces. The city of Metropolis is in ruins. Superman is presumed dead in the ruins of this city. The four super beings who have destroyed Superman and the city of Metropolis now stand unopposed. With the presumed death of Superman, there is no known scientific way to oppose their control of this planet.

CUT TO:

INT. SUBTERRANEAN MAZE - TINY APARTMENT

We SEE Luthor, Eve and Superman in a tiny apartment in a tinier maze than the one we have seen before. They have given Superman first aid, and he is now resting on the couch.

SUPERMAN

Why did you save me?

LUTHOR

Common sense. I can do business with you because you're honest and there is only one of you.

(MORE)

LUTHOR (CONT'D)

I can't do business with those other four because they want the same things I want.

EVE

I thought there was honor amongst thieves.

LUTHOR

Never believe folk sayings.

SUPERMAN

I can still win if you help me.

LUTHOR

What do I get out of it?

SUPERMAN

If I lose, you lose everything too. That's what you get out of it.

LUTHOR

And if you win?

SUPERMAN

Amnesty for everything you've done.

LUTHOR

A hard bargain.

SUPERMAN

Yes.

LUTHOR

What do I have to do?

SUPERMAN

The first thing you have to do is talk to the four criminals from the Phantom Zone.

CUT TO:

INT. SUBTERRANEAN MAZE - LUTHOR'S ORIGINAL APARTMENT

The four Phantom Zone criminals are clutching at the phoney hundreds of laser beam Supermans. Suddenly, a CLICK and the laser beam goes out. All the phoney images disappear. The four criminals freeze, and we SEE in the center of the apartment Luthor standing, waiting for the four criminals as they advance upon him.

LUTHOR

Gentlemen, before you do anything rash I have a proposition for you.

The four criminals surround him.

AX-UR

What is your proposition?

LUTHOR

Superman is alive, and I can deliver him into your hands.

JAX-UR

And what is your price?

LUTHOR  
(smiling and bowing)

To be accepted into your  
fraternity of evil. I am,  
after all, the only true  
villain on Earth as you  
four were the only true  
villains on the planet  
Krypton.

KRU-EL

Do you know where Superman  
is now?

LUTHOR

Yes.

JAX-UR

How do you know where  
Superman is?

LUTHOR

Because he asked me to  
help him. I'm his only  
hope. I'm supposed to  
lead the four of you into  
a trap at his Fortress  
of Solitude. I told him  
I would bring you there  
in the morning. He is  
there now preparing his  
special weapons against  
you.

JAX-UR

Lead us to him now.

LUTHOR

It's three thousand miles  
away. You'll have to  
carry me.

Jax-Ur lifts the cape of his evil superman costume and  
enfolds Luthor in that cape. (This should be staged  
with great deal of precision to give the impression  
of one monster enveloping another monster.)

CUT TO:

## EXT. FORTRESS OF SOLITUDE - ARCTIC WASTELANDS

Rising slowly out of the wastelands comes a circular shield of metal that covers the top of the Fortress. Springing out of the walls and doors are long electronic poles, giving the Fortress the effect of a porcupine.

CUT TO:

## INT. FORTRESS OF SOLITUDE

We SEE Superman pressing console switch into another computer built against the wall.

We SEE each room become separated by visible different colored light bands, which we will know are some kind of electronic shield separating each room.

CUT TO:

## SHOT - SUPERMAN

attaching wires from computer to his body. He then walks through the electronic shield from the den into the corridors leading to the other rooms. He goes back into den, pushes more buttons on the computer, and dazzling white shields come down over all the windows of the Fortress. He stands in the center of the den, which is now dark, shielded from all light.

CUT TO:

## EXT. FORTRESS OF SOLITUDE

We SEE four blue dots traveling through the sky. They materialize on the ground as the four Phantom Zone criminals. Jax-Ur lifts up his cloak and Luthor appears.

The four criminals spread out into a skirmish line. They hurl themselves at the Fortress. Flying through the air -- they smash against the electronic spears sticking out of the Fortress. The electronic spears repel them, sending them flying through space, and they fall on the icy landscape, hundreds of yards apart.

They reassemble where Luthor is still standing and watching.

JAX-UR

We'll try the roof.

The four of them fly up into the air and land on the roof. Immediately they start to blaze like human torches. They scramble and pull each other off the roof like flies pulling themselves out of molasses.

They regroup again around Luthor. They fly apart and each one attacks one section of the Fortress. Banging against metal-shielded windows, frantically clawing, trying to find a way into the Fortress. They cannot succeed. They regroup around Luthor again.

LUTHOR

Maybe I can help.

JAX-UR

You?

LUTHOR

Only because Superman has lived as an Earthling, and I understand Earthling psychology better than you four.

JAX-UR

Speak.

KRU-EL

Speak.

GENERAL ZOD

Speak.

PROFESSOR VAKOX

Speak.

Luthor advances toward the Fortress, until he is very close.

LUTHOR

Superman, listen to me.  
It's a stand-off. They  
cannot get at you, but  
you cannot conquer them.  
But they can just leave  
you here and conquer  
the world and there's  
nothing you can do  
about it. You'll be  
isolated in your Fortress  
forever, as if you were  
in a Phantom Zone, and  
eventually you must lose.  
In the meantime all  
Earthlings must suffer.  
Here is the proposition.  
Divide the world **up** into  
five parts. They will  
leave you the United  
States. One of them  
will take Asia, another  
Europe, another Africa  
and another Australia.

CUT TO:

SHOT - THE FOUR CRIMINALS

PROFESSOR VAKOX

I'm not getting stuck  
with Australia.



BACK TO LUTHOR

LUTHOR

Superman, let us enter and discuss the deal. I have their solemn oath that they will not do anything hostile within the Fortress of Solitude.

SHOT - THE FOUR CRIMINALS

GENERAL ZOD

Is he kidding?

JAX-UR

It's just Earthling talk. It's called detente.

CUT TO:

EXT. DOOR TO THE FORTRESS OF SOLITUDE

Slowly, the door opens. We SEE flashing bands of light, the electronic shields, which Superman is behind. Superman calls out to the four villains.

SUPERMAN

Do you agree? No hostile acts?

JAX-UR

Yes, we all agree.

SHOT - SUPERMAN

He presses one of the buttons on the wire which hooks into the computer. The electronic shield from the door disappears.

## SHOT - THE FOUR VILLAINS AND LUTHOR

Slowly advancing on the Fortress, and then entering through the door and into the den.

## INT. FORTRESS OF SOLITUDE - DEN

Superman is waiting for them. But he is in the mouth of a corridor leading into another room, and there is still another electronic shield between him and the others.

They confront each other.

## PROFESSOR VAKOX

Watch out, it's a trap!

The four Phantom Zone criminals hurl themselves against the electronic band of lights separating them from Superman. They bounce back.

Luthor glances around the room; he points to the computer controlling the electronic shields around the room.

## LUTHOR

Smash that computer! It controls the screens.

Jax-Ur throws himself against the computer, smashing it to bits, as well as destroying the wall behind it, so we have a view of the Arctic wasteland. The electronic screen between Superman and the villains EXPLODES into nothingness.

Superman flees down a corridor, the four villains pursuing him. Superman runs twenty feet, quickly turns and knocks one of the criminals into the others so they become entangled in a heap on the floor. Superman continues to flee down the corridor. The villains untangle themselves and continue to follow. The chase continues through a series of rooms.

The final room is the room that holds the glass-enclosed molecular restructuring machine. Superman flees into that room, pushes a console button and a Blue Fog starts to rise.

(NOTE: Remember we have set up that the molecular restructuring machine no longer works on Superman. He has been through the process and back. It will work on the four Phantom Zone villains and they will become Earthlings.)

Superman is standing in the molecular restructuring room. He turns to face the others as the Blue Fog rises above from the floor.

The four Phantom Zone villains burst into the room and surround Superman. They jump on him. Frantically Superman holds onto them so that they cannot escape from the room. There is a tremendous battle. The Blue Fog keeps enveloping the room until we can no longer SEE anything but Blue Fog.

CUT TO:

LUTHOR

in den. He starts slowly walking down corridor to room where the Blue Fog is. CAMERA TRACKS Luthor through all the rooms slowly until we SEE from his POV the molecular restructuring room. He freezes.

LUTHOR'S POV

We SEE Superman standing erect. The Blue Fog is dissipating and we SEE the four Phantom Zone criminals slowly, painfully, getting up from the floor. They look a little dazed, and they see Superman waiting for them. They are a little weary.

Suddenly the four of them attack Superman. Very gently, as if handling four mischievous children, Superman slaps each one so hard they go reeling against the walls of the room and fall down.

They get up and attack him again. Superman picks each one up and slings him down the corridor one at a time.

SHOT - LUTHOR

Standing in the corridor, he ducks just in time as the criminals go sailing by.

SHOT - SUPERMAN

Superman goes to the console of the restructuring machine and smashes it to bits. He smashes the whole room to bits so it can never be used again.

INT. FORTRESS OF SOLITUDE - DEN - LATER

The four Phantom Zone criminals are seated meekly around the den. Luthor is serving them drinks. Superman is standing, confronting them.

SUPERMAN

Gentlemen, you will be Earthlings forever. The molecular restructuring machine could give you back your super powers, but only if you re-entered the machine within a period of ten days. Since I have destroyed that machine, and it would take even me six months to build another, the four of you are forever doomed to be Earthlings.

JAX-UR

Then you are responsible for what happens to us on Earth. If you are as good a man as your father, you will see to it that we will come to no harm.

SUPERMAN

It's beyond my powers to  
create another Phantom  
Zone.

PROFESSOR VAKOX

Why not make us good, then  
we can get along?

SUPERMAN

It's beyond my powers to  
make you good. The reason  
you were sent to the  
Phantom Zone is because  
you were irredeemable.  
It must be faced. You  
will be criminals here  
on Earth as you were on  
Krypton.

JAX-UR

You have to give us a  
chance.

SUPERMAN

I have already. In your  
drinks was a drug which  
will erase all your  
former existence. You  
will have no remembrance  
of being good or evil.  
You will start life anew.  
Your fate then, is your  
own. In a few minutes  
you will all be asleep.

CUT TO:

EXT. FORTRESS OF SOLITUDE - BALCONY - DUSK

Luthor and Superman gazing out at Arctic wastelands.

LUTHOR

I could put the four of them to work for me.

SUPERMAN

I'm going to give you the same fresh start I gave them. I'm going to give you a drug to make you start anew. You too will have the choice between good and evil.

LUTHOR

That's not in the bargain.

SUPERMAN

I think it's the best thing I can do.

LUTHOR

It won't change them and it won't change me. We'll always be criminals. What's so wrong about that? If it weren't for us, how could you be good? How could you even be sure that being good is the best thing to do if you didn't have us as an example to horrify you?

SUPERMAN

Drink your drink.

LUTHOR

Is it drugged?

SUPERMAN

No.

LUTHOR

You wouldn't do that to me, would you?

SUPERMAN

No. After all you did save the world.

CLOSING CREDITS ROLL.

INT. GALAXY BROADCASTING COMMUNICATIONS - NEWSROOM

We SEE Clark Kent at his desk, waiting to broadcast. Lois Lane at her desk with weather maps. Steve Lombard with sports charts showing sports scores. Jimmy Olsen at his desk.

Slowly CAMERA zeroes IN on Clark Kent speaking INTO CAMERA.

KENT

The political structure of Earth as we know it was saved today. The threat of the four Phantom Zone criminals is over. They no longer exist. The reprieve from them is permanent, but in a larger sense our reprieve is only temporary. Moscow announced today a general mobilization on the Chinese border. Cuba has announced that it has exploded its first nuclear weapon. Scientists at the University of California have just completed an ecological study which predicts a deadly pollution of our stratosphere within the next one hundred years.

As Kent's voice goes on talking, CAMERA RANGES TO Lois Lane. She is watching him intently. CAMERA ON Lois Lane's face. We HEAR Clark Kent's voice:

KENT (V.O.)  
(continuing)

Not one Superman, not ten  
supermen, not one hundred  
supermen can save us from  
ourselves.

FADE OUT.

THE END