

**SUPERMAN**

THE SCENE IS SET IN 1938.

In the middle of the scene we see a red sun  
and slowly and surely with a beating red sun which  
fills the screen. This is the sun of the Planet  
Krypton.

DISCUSSION

We see the red sun, smaller now with the scene  
looking like the Planet Krypton revolving around it.

We see the red sun grow smaller. The white planet  
revolving around it, smaller. On the right side 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.

S U P E R M A N

CRIMINAL MINDS TO THE

As credits pass, the Planet Krypton revolving around  
the red sun starts to disintegrate and the scene  
SLASHES TO THE next scene where a space craft flying  
through the clouds towards the yellow sun and Earth.

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

SCREENPLAY

We enter the ship and then a close up of the Planet Krypton  
explodes and falls away. BY DATE AND STILL REMAINS

MARIO PUZO

A space ship with four engines is seen by the red sun of  
Krypton, on the other side by a yellow sun and the  
Planet Earth. In each black void we see the three  
blades of Krypton of the ship with a satellite of Krypton  
and the white of the Planet Earth. Krypton, Earth,  
Krypton, Earth, Krypton, Earth.

The four engines fall the screen. At the far right we  
see the Planet Krypton and the four engines moving  
towards the Planet Earth.

The four engines are seen falling. They fall, very different  
they are scattered in space. Their heads are seen  
falling away.

SECOND DRAFT  
October 1, 1975

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 LEX 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. The twelve Elders of Krypton are of different colors. Two are blonde and fair, two are black, two are yellow and oriental or perhaps yellow, but not oriental. Two are blue and Italian looking. Two are very pale and ghostly looking. Two are very red and fierce looking. All the Elders of Krypton wear the futuristic letter "S" imprinted on their clothes, as does JOR EL. There should be a huge futuristic letter "S" design on the wall of the Council Chambers. 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. Jor El should be played by the same actor as Superman. Since he is Superman's father this will seem natural. Also gives the star a chance to come into the film right away, rather than wait till we are half an hour into the film. Therefore, it follows that Superman as a young man in Smallville and when he leaves Smallville will be played by another actor. After Krypton explodes, the next time we see the star will be as Superman in the Fortress of Solitude. Jor El 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 the cost...)

#### 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

(continuing)

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  
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  
on 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

FIRST ELDER  
(sternly but with dignity)

Do you defy this Council?

JOR EL

Never.

CLOSE UP

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 UP

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.  
(CONT'D)

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

The computer does not.

CUT TO:

EXT. KRYPTON - CITY STREETS

Citizens of the planet are streaming out of their glass houses to dome shaped survival shelters located in squares. These people are dressed as are the Elders of Krypton but without the symbolic "S" on their tunics. They are orderly, not panicky. Civilian marshals are directing traffic into the security domes. We see a small group of about four men with four women and about six children making their way to a futuristic minibus.

They get in and drive over the glassy roads to a field outside the city. Standing by itself in a field is a huge castle-like house. The minibus stops in front of it and the people get out.

They enter the house and disappear. The roof of the house slides back and we see a huge spacecraft poised to take off.

Inside the house the men and women are strapping the children into space couches in the space ship. Suddenly the air is filled with futuristic looking helicopters. These craft are filled with Krypton military. They hover over the house and we HEAR the voice of a MILITARY COMMANDER.

COMMANDER (V.O.)

You are all under arrest. Do not attempt to launch the space craft. Our missiles will shoot it down. Repeat. You are all under arrest.

People try to escape. They stare up at the helicopters in dismay. The helicopters settle down around the house and men come out and surround the house.

CUT TO:

INT. COUNCIL ROOM

FIRST ELDER  
(patiently)

Very well. Submit your proposal  
in the formal manner.

CLOSE UP

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 molecular structure than  
the people of Earth. Also a  
higher mental quotient. Our  
science is further advanced.  
Though we will be much lesser  
in number, we will be able to  
dominate the planet.

OVERALL VIEW

## FIRST ELDER

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

CLOSE UP - 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

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 UP - JOR EL

looking dejected, the First Elder rises.

CLOSE UP

## FIRST ELDER

You have seen our decision. 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 forebearing 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. Let us 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. On the glass enclosing the balconies is etched in some sort of frosting the symbol that indicates the owner of the house is a member of the Council of Elders. This symbol is a futuristic rendering of the letter "S". This symbol will also be emblazoned on the Superman outfit. The specific design should be left to the Art Department. 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. The covers of the books should be inscribed with the symbol "S". This symbolic "S" should also be scattered over the entire house and should be on the exterior of the space craft when it finally takes off.

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 UP - LARA

holding pile of miniature electronic plates.

LARA

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

LONG SHOT - JOR EL

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.

(CONT'D)

JOR EL (CONT'D)

The instructional computer is built in. The trip to Earth will take three years. The computer will be wired to his head. For three years his brain will be educated as he sleeps.

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.

(CONT'D)

## LARA (CONT'D)

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 UP - 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

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. JOR EL'S HOUSE - UNDERGROUND ROOM

Jor El is working on the space craft. Lara is helping him.

LARA

When are you going to put the other two sleeping couches in and the computers?

JOR EL

I'm putting off the non-functional structures until the very end.

LARA

Why?

JOR EL

The most important thing is to get the craft ready for flight as soon as possible. At any moment Krypton can destroy itself. At any moment the Council of Elders can learn that I am building this space craft and will send security officers to arrest me. If one of these things should happen we could still launch the space craft with our son in it.

LARA

You mean send him alone to another planet?

JOR EL

If we must.

LARA

I've computed the space for the other two sleeping couches. There really isn't enough room. You're not going with us are you?

JOR EL

No I'm not. I can't. When you and the child are gone, it is my duty to face the Council of Elders and try to persuade them to save others on our Planet. In any case, I feel that I must accept my punishment for breaking the law.

LARA

But I must leave.

JOR EL

Of course. We both understand that. I'll start building your couch tomorrow.

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:

INT. JOR EL'S HOUSE - UNDERGROUND ROOM

Jor El and Lara are working feverishly in the interior of the space craft. We SEE a second sleeping couch with its computer space gadgets being installed.

LARA

When will you be finished with my sleeping couch?

JOR EL

I'll have your sleeping  
computer all wired up by  
tomorrow morning.

LARA

So soon?

JOR EL

I'll work all through the  
night. I think it's important  
that you and the child leave  
as soon as possible.

LARA

You could build another  
couch. One for yourself.  
We have time.

JOR EL

No.

LARA

What if I refuse to leave too?

JOR EL

We both know that you can't  
do that. You are too important  
to the child's survival on  
Earth. Help me with this  
wiring. We have to get it  
finished.

Lara helps 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 approaches 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.

CUT TO:

INT. JOR EL'S HOUSE

Inside the house Lara is running with the BABY SUPERMAN in her arms. Lara runs through the house to underground to Jor El who is frantically making the last minute adjustments on the space craft. 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 is crumbling. The glass jeep and its military officers being buried by falling glass.

CUT TO:

INT. COUNCIL 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.

CUT TO:

## EXT. CITY OF KRYPTON

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

We SEE a quick MONTAGE of SHOTS of the people of Krypton trying to help each other escape the destruction.

- (A) People pouring into underground shelters. Some of them stopping and carrying unconscious victims with them.
- (B) Drivers of vehicles stopping to pick up the injured.
- (C) Teams of young women scrambling through shattered glass to dig out children and infants.

These shots show that the people of Krypton are a socially oriented people whose civilization has progressed to a point where it is automatic for them to consider the saving of others as primary and the saving of themselves as subordinate.

CUT TO:

## 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 ROOM

Jor El, Lara with baby in her arms standing next to space craft.

LARA

It happened too quickly  
didn't it?

JOR EL

You won't be able to go.  
I'm sorry.

Lara puts baby on its couch on space craft. Jor El hooks up wires to the computer.

LARA

Maybe I should go anyway.  
Maybe I should take a chance.

JOR EL

Your survival computer is  
not completely wired up.  
You would die in space.

LARA

Then the baby will have to  
go alone.

JOR EL

Yes.

LARA

I'm glad I'm staying with you.  
And now everybody knows you're  
right. If we survive you won't  
have to be exiled to the Phantom  
Zone.

JOR EL

(gently; obviously not  
believing a word of it)

Yes...if we survive.

Space craft is 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 of Krypton crumble

into the void and we SEE even the fiery red sun begin to dissipate into a spreading gap like a red yolk breaking 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.)

Visual aspect 1: Construction of  
interior time construction  
machine. (Referenced to 137, 138,  
139. The construction of the  
interior time construction  
machine is as follows.

CUT TO:

INT. SPACE SHIP

travelling through space

CUT TO:

INT. SPACE SHIP

We see the flashing light of the computer and hear its  
voice.

COMPUTER VOICE

Philosophy of physically stronger  
molecular structure in space  
reference visual 17. This is  
the first aspect of this scene.

And I say you are in the body in danger. Alternating state  
by some other have passed in travel.

CUT TO:

INT. SPACE SHIP

Then, the yellow and white space and a yellow

EXT. SPACE AND STARS

CAMERA on fiery red ball - sun crumbling apart. A gas spreading.

A small space ship traveling through void of stars.

INT. SPACE SHIP

A shot inside space ship, we see the baby hooked up to computer board which flashes different colored lights. We HEAR the soft voice of the COMPUTER which is Lara's voice.

COMPUTER VOICE

Manual number 1. Construction of anterior time communication machine. Index numbers 122, 135, 137. The construction of the anterior time instructional machine is as follows.

CUT TO:

EXT. SPACE SHIP

travelling through space

CUT TO:

INT. SPACE MACHINE

We SEE the flashing light of the computer and HEAR its voice.

COMPUTER VOICE

Philosophy of physically stronger molecular structured beings reference Manual 57. This is the 150th repeat of this manual.

Add X-Ray eye as we SEE baby is bigger. Alternate shots to show years have passed in travel.

CUT TO:

EXT. SPACE AND STARS

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:

(NOTE: The SCREEN is filled with sepia color. This special color will be used until we see Clark Kent as Superman in Fortress of Solitude.)

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 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

(continuing)

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

(continuing)

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

(continuing)

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, and 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 the 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, as a child, in Mrs. Kent's arms. They give each other a long look.

MRS. KENT

No one must ever know.

(NOTE: At this point Superman will be played by different age actors and not the star of the movie until finally we SEE Superman in the Fortress of Solitude.)

MONTAGE SHOTS:

- (A) Superman as a small boy about ten years old. He is walking alongside railroad track outside of SMALLSVILLE. A train goes by. He waves to people in the train. They wave back. The train speeds by. In the last car a cute little ten year old GIRL waves to Superman continuously. He lopez alongside of the train. He keeps pace with it. The girl smiles back at him expecting him to fall back in the distance. He keeps up with the train. The girl's face in the window looks astonished.

INTERIOR RAILROAD CAR girl is turning to her mother and her mother looks out the window. Superman immediately slackens his pace so that he no longer keeps up with the train. He kicks the dirt angrily.

- (B) Superman as a small boy with a bunch of other boys. They are on a street in Smallville. A huge DOG comes out of nowhere and attacks one of the boys. Everyone throws stones at the dog except Superman. The dog is hit by a stone and runs off yelping. Superman starts running after it. They both disappear around the corner. Superman easily catches up to the dog. It turns and leaps at him, snarling. Superman easily catches its head in his hands and holds it. He gentles the dog and picks it up and carries it back to his home.

In the barn he washes off the wound and then lets the dog go.

- (C) Mr. Kent is using tractor to even out one of his fields. Superman as a small boy is trailing along behind with his fishing rod. The tractor hits hidden stump and starts to topple over. Mr. Kent yells out a shout of fear and warning. Superman darts forward quickly and catches the tractor as it topples over and saves Mr. Kent from being crushed. Superman pushes tractor upright so that it rests evenly on the ground.

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 Superman as Clark Kent, a teenager, 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 stands facing them.

## ATHLETIC DIRECTOR

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

## KENT

(teenager)

That's right sir.

## ATHLETIC DIRECTOR

Is there anything wrong with you physically?

## KENT

No sir.

## ATHLETIC DIRECTOR

Is there a family reason why  
you won't go out for sports?

KENT

No sir.

## FOOTBALL COACH

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

KENT

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:

KENT

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?

KENT

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:

## KENT

No.

CUT TO:

## INT. BARN - NEAR FARMHOUSE

We SEE Clark Kent as a young boy of about 18 in the barn with his space ship -- in the interior of the space ship where he is comfortable, only now he is in couch originally built for Lara. He is putting electronic plates of instruction manual into computer.

## KENT

(to computer)

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.

## COMPUTER

We did not foresee that your superiority over Earthlings would be so great. We did, however, compute your psychological reaction. Therefore, counseling is

(CONT'D)

## COMPUTER (CONT'D)

that you do not compete with Earthlings 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 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 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 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.

KENT

I understand.

COMPUTER

Study all the manuals left for you on the electronic plates. Memorize everything. Make your own life as soon as you can.

CAMERA is on Kent watching the computer intently.  
We then go to Computer.

COMPUTER

There will be many questions  
that you will want to ask  
in the future. There will  
be many things that you  
will want to know. This  
computer bank is programmed  
to answer you but it cannot  
give answers until you have  
lived long enough to ask  
them.

KENT

What should I do now?

COMPUTER

You must start thinking of  
living alone. You must  
study the manuals stored in  
the space craft. Your  
highest priority is to  
build the memory bank  
machine to replace this  
computer. But you can  
only do that with a great  
physical plant of your  
own. Until that time,  
study the manuals with  
this computer. Remember  
your father, remember your  
mother, remember...remember...

the SCREEN FADES

We SEE Kent (as an 18 year-old) sitting alone in  
barn. We SEE him going to main house where adopted  
parents are; the Kents who are watching TV in the  
middle of the room.

FADE OUT:

FADE IN:

INT. KENT HOUSE

We SEE 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 ZEROES 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.

KENT

Here it is mother.

MRS. KENT

Clark dear, you are a wonder.

MR. KENT

(speculatively)

Yes, you certainly are.

KENT

Mother, Father, I have to  
go away.

They look up at him sadly, understandingly.

MR. KENT

We knew you would have to leave one day. You have our blessing son. When will you go?

KENT

Very soon.

MRS. KENT

Can you wait just a little bit longer? It's very important.

KENT

Of course. What is it?

MR. KENT

It's nothing, really.

MRS. KENT

Your father is very ill. He has to have an operation. We want you to be with us until it is over.

FADE OUT:

FADE IN:

INT. HOSPITAL - CORRIDOR

Clark Kent and Mrs. Kent go into a room led by a NURSE. Mr. Kent is lying in bed obviously dying. Mrs. Kent sits in chair weeping and being comforted by nurse. Clark Kent kneels by the bed and holds Mr. Kent's hand close to his face. It is anguished as he whispers softly to himself:

KENT

(whispering)

I'm the most powerful man in the  
(CONT'D)

KENT (CONT'D)

world and there is nothing I  
can do.

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. Includ-  
ing the space ship that flew him from Planet Krypton  
to Planet Earth.

Mrs. Kent comes out of the house with Clark Kent.

MRS. KENT

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

KENT

Mother, you forget.

MRS. KENT

Oh, yes.

KENT

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. I'm going to  
miss you. Not because of your  
special gifts. You were always  
a good son.

KENT

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

MRS. KENT

I know.

KENT

Mother.

MRS. KENT

Your father really never grasped what you are. I know you've kept your talents hidden as much as possible and that was right. It would only frighten everyone. 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. Some things are universal. I'll get your lunch.

She goes into the house. We SEE her packing picnic basket.

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

Mrs. Kent comes out of the house 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.

Clark Kent takes the picnic basket from Mrs. Kent. He gives her a kiss and they embrace. Mrs. Kent is weeping.

KENT

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. Mrs. Kent waves 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.

Kent 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. Kent 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. Kent 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 the computer is ready and available.

Kent jumps into truck. Closes the steel doors behind him. He switches on the computer. Its lights flash.

#### COMPUTER

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 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 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. 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 Superman still as a young man (Still not the star playing the role) standing alone on the snowy iced over tundra.

CLOSE UP - FACE

Optical to show his eyes being concentrated into special power. The ice around him melts. We SEE brown grass and mud. The background grows wider as Superman's X-Ray vision melts the snow and ice until as far as we can see the ice and snow has melted away.

We SEE Superman use his X-Ray vision to press the earth downward so that a huge excavation appears on which He can lay a foundation. Superman smiles and the CAMERA BACKS away and we can see his tension lessening and his eyes are normal.

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 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 is 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 wolf skins, with antlers hanging on the walls and a big roast of some kind 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.

FADE OUT:

FADE IN:

EXT. ARCTIC - A BEAUTIFUL EARLY ARCTIC MORNING SKY

We SEE a vast wasteland of ice. CAMERA GOES over this scene and suddenly we SEE the imposing impregnable Fortress of Solitude that Superman has built.

On the balcony we SEE the figure of a man. His dark shadow falls across the ice. He is staring across. The CAMERA COMES IN CLOSER. We SEE the man is dressed in Superman costume. CAMERA is off to the side. We do not get a full view of his face and what we do see of his head is in shadow. Then he slowly turns around to gaze at the distant mountains over which the sun is rising. And for the first time we SEE the mature Superman we will now see constantly in the film. (For the first time we will see the star who is playing the role of Superman. We have previously seen him only as Jor El. He should now of course look younger, at the height of his physical powers. He should radiate power and confidence. He is ready to go out and conquer the earth).

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:

## 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. They stop Kent.

## FIRST PANHANDLER

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

## 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.

Kent pulls out his wallet.

## 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 cheerful now.

## SHOT - GALAXY COMMUNICATIONS BUILDING

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

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. GALAXY TV NEWSROOM - PERRY WHITE'S OFFICE

Very magnificent with world globes and maps, with 10 TV screens around room, all of which have something playing on them. We SEE PERRY WHITE for the first time. White is a slender, distinguished looking man, 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 your voice and video tapes are very impressive. Very fine. I know Mr. Edge agrees. So you're going to get your chance as a newscaster. Now let me brief you on your fellow newscasters.

SHOT - TV SCREEN

On the first screen We SEE JIMMY OLSEN and he's giving news report on the busting up of a drug selling ring by police and as he is talking on the screen we HEAR Perry White over.

WHITE (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 White:

WHITE (V.O.)

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

White 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 White:

WHITE (V.O.)

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

SHOT - WHITE

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

WHITE

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 White'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. WHITE'S OFFICE

Lois Lane enters office.

LOIS

Do you have a menthol cigarette?

WHITE

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

LOIS

(to 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 anyone 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. White...you called me?

WHITE

Do you know Miss Lane you just  
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.

WHITE

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.

WHITE

Are you a meteorologist?

KENT

No.

WHITE

Then what the hell do you know?

KENT

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

LOIS

Me too.

WHITE

(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.

White leans back in his chair, shaking his head.

WHITE

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.

KENT

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 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

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. PERRY WHITE'S OFFICE - NEXT MORNING

We SEE White coming into his office the next morning. Also we SEE Lois Lane who pokes her head in White's office.

LOIS

Beautiful day today, isn't it Mr. White?

WHITE

Yes.

LOIS  
(smiling cheerfully)

And yesterday too, just as I  
predicted.

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

As White leans back in his chair a harsh overbearing  
voice fills his office. It is the voice of MORGAN EDGE.

EDGE (V.O.)

Perry, you're two minutes late. I've  
been buzzing you the past hour.

WHITE

Mr. Edge, even I have to rest  
once in a while.

EDGE (V.O.)

I know Perry. But you're too  
kindhearted with your people. Get  
them all in your office. I have an  
assignment for them and I want to  
instruct them personally.

WHITE

OK, Mr. Edge.

EDGE (V.O.)

And Perry, please call me Morgan.  
Your executive status entitles you  
to address me by my first name.

WHITE

OK Morgan. Now do me a favor.  
Don't ever tell me I'm two minutes  
late. My executive status allows me to  
be two minutes late.

Over the loudspeaker there is a clearing of a powerful throat then the voice of Morgan Edge, apologetic.

EDGE (V.O.)

Of course, Perry.

WHITE

(after long silence; to  
Intercom Secretary)

Get the news team into my  
office.

CUT TO:

INT. WHITE'S OFFICE - LATER ON

Full Newsroom staff in office with Perry White. 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 Olsen 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. White switches on control box that connects his and Morgan Edge offices.

WHITE

Morgan, the staff is ready.

EDGE (V.O.)

Perry could you switch on the visual. I like to look people in the eyes when I'm talking to them.

White switches on control.

We SEE the room with its occupants mirrored on one of the TV screens in office.

WHITE

There you are. How about you switching on your visual?

EDGE (V.O.)

Of course.

Another TV screen comes alive but is all jagged flashes.

EDGE (V.O.)

(with obviously false regret)

Damnit, something wrong with my controls. Well, let's go on anyway. You people don't have to see me. I'm not one of the beautiful people that goes on camera for my pay check. Heh, Heh, Heh.

WHITE

Right. Go ahead, Mr. Edge.

Everybody in White's office is grinning except Kent. They have obviously been through this routine before.

EDGE (V.O.)

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 photograph crimes as they are actually taking place. We will show them 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 (V.O.)

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

LOMBARD

Is it 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 (V.O.)

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

LOMBARD

Taking their lunch break?

EDGE (V.O.)

(furious)

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 more important?

EDGE (V.O.)

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.

Lois Lane 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 (V.O.)

(yelling)

It's only for one lousy night.

Perry White shakes his head as he switches off intercom.

CUT TO:

INT. UNDERGROUND GARAGE

Huge underground garage where Cinemobile is being disguised as an ordinary truck. Lombard, Kent, Lois Lane and Jimmy Olsen 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 Olsen and Lois behind him as running backs. He positions Kent opposite him.

LOMBARD

(to Lois and Olsen)

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 Olsen 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.

Olsen takes the football. Kent and Lois line up behind him. Lombard takes the defensive position. Olsen 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 Olsen and Lois line up behind Kent who has the football. Lombard assumes the defensive position. Kent whirls around then fakes the ball to Lois and then to Olsen. 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.

Olsen and Lois are equally astonished. They look down into their hands. They do not have it. Olsen 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, Olsen, Lois and Kent in cinemobile riding through the streets of Metropolis late at night.

CUT TO:

INT. SUBTERRANEAN HIDEOUT

The subterranean hideout of LEX LUTHOR, 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 satirine, 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 Cinemobile 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 Olsen.  
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 carry-  
ing sacks into the bank. An armoured car is waiting with  
a guard in driver's seat.

INT. CINEMOBILE

KENT

Start photographing. That  
looks suspicious.

OLSEN

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 Lex Luthor?

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.

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 Luthor at the other end of maze. He quickly

overtakes him and the same thing 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.

CUT TO:

INT. OFFICE OF PERRY WHITE

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

WHITE

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.

LOIS

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

OLSEN

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

WHITE

What the hell are you talking about?

OLSEN

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

WHITE

(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?

White glares at her and then turns on Clark Kent.

WHITE

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.

WHITE

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 in-  
dignant 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.

WHITE

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 despair 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

(CONT'D)

## KENT (CONT'D)

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 bulletproof 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 Metropolis from Channel 15's expert on our city's affairs, Jimmy Olsen.

SHOT - OLSEN

OLSEN

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

(CONT'D)

OLSEN (CONT'D)

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. 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 mean...

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

CUT TO:

INT. PERRY WHITE'S OFFICE

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

WHITE

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.

WHITE

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.

WHITE

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

KENT

But she's never been wrong.

WHITE

Yeah, I really don't understand that.

LOMBARD

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

WHITE

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

(CONT'D)

WHITE (CONT'D)

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 Olsen 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

(CONT'D)

LOMBARD (CONT'D)

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 Olsen.

I can't lose.

OLSEN

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

Steve Lombard throws the football through the tire  
at forty feet and Jimmy Olsen 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.

OLSEN

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.

OLSEN

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

LOMBARD  
(to Olsen)

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. Olsen groans, Lombard shakes his head smugly pitying. Lois is fiercely loyal. She detests Lombard's machismo and is rooting for Kent. The wobbly end over end pass miraculously tumbles into the hole of the tire.

LOMBARD

That is the luckiest pass  
I have ever seen.

OLSEN

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 Olsen 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.

OLSEN  
(full of confidence)

Just three more times Clark.

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

Olsen 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 cheerfully.

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. Olsen 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.

OLSEN

(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 Olsen off.

LOIS

Don't do it Clark.

OLSEN

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

(CONT'D)

LUTHOR (CONT'D)

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 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 Olsen 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. White 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.

OLSEN

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.

As the truck rolls to a stop we SEE further on down the street a dark phone booth. In the following scene the phone booth should be included in the shot to give the audience a sense of expectation. We SEE a dark figure in the phone booth with the receiver to his ear as if he is making a phone call. The gunmen call over their two buddies and have their two buddies pass the phone booth.

OLSEN

(to Driver)

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

Lombard pushes a button activating the cameras as 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.

Now we get a whole procession of people coming by to pick up their dope; a pimp with a carload of his working

girls. He hands out bags as if they were ice cream cones. The four boys come by bouncing a basketball; also a stout housewife comes by. They pick up their dope.

LOIS

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

OLSEN

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 over.

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.

Lois Lane suddenly slams the door of the truck shut. Lombard and Olsen start working their equipment to contact outside help.

LOIS  
(screaming)

Help.

The first gunman jumps into cab of the truck and puts gun to head of the driver as he starts to take off.

GUNMAN

Everybody hold still. Open that door.

Lombard opens the rear door.

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.

As the fighting is going on the figure in the phone booth comes out singing a drunken song. He wanders through the fighting figures. For one brief moment he and Superman are facing each other. The DRUNK wavers back and forth and peers at Superman.

DRUNK

I seen you someplace before. You were in my phone booth.

One of the Gunmen knocks the Drunk aside and the Drunk wanders off.

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.

(CONT'D)

## SUPERMAN (CONT'D)

Why don't you just stick  
to giving people the  
weather.

LOIS

Why don't you give me  
an interview?

SUPERMAN

Sure.

Olsen reaches over and flicks the switch turning on  
the cameras.

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 jumps 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 on roof. The burglar is cradled 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 Olsen 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.

OLSEN

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 Olsen.

LOIS

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

OLSEN

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 years old, mustache.

OLSEN

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

LEADER

My man, you are not in clover yourself.

He unfolds clasp knife. Olsen 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 Olsen, 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 Olsen 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 are  
you OK?

LOIS

(looking at him  
thoughtfully)

Yes.

CUT TO:

INT. SUBTERRANEAN MAZE - BEDROOM

Luthor in the bedroom of his subterranean palace maze. He is sleeping. Above his head appear 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 luminous 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 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 NEW YORK 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

Ahhhhhh.

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."

Very quickly Eve takes out a huge facial compact and starts making up her face. Luthor proceeds to use a tiny glass cutter which he draws down hard on the glass case front holding the Krypton fragments. A long crack appears on the glass surface.

At that moment Eve spots a MUSEUM GUARD approaching them.

EVE

Oink, oink.

Luthor quickly puts tools back into her compact. The guard is now confronting them. He is short, round, with a uniform that looks too big for him; sort of dumb outraged face, very red; possible a drinker.

GUARD

Making up your face is not allowed in the museum.

EVE

A woman must look beautiful.

GUARD

(outraged)

In a museum? None of that.  
May I see your admittance  
passes?

Luthor gives him two passes.

GUARD

(continuing; studying  
passes)

These are yesterday's passes.  
Look at the date.

LUTHOR

That's today's date.

GUARD

You mean to tell me I don't  
know what day it is?

EVE

Of course not. It is  
just that the light is  
bad in here.

GUARD

The light is not bad in the  
museum. The light has been  
especially designed for these  
exhibits.

LUTHOR

Then your goddamn eyes are  
bad. Look at the date  
again.

GUARD

I have perfect eyesight.  
The ticket says it is  
Wednesday the 18th.

LUTHOR

(exasperated)

Today is Wednesday the 18th.

Guard takes pocket calendar out of jacket and stares  
at it for a long moment.

LUTHOR

(continuing; to Eve)

You always have more trouble  
with stupid people than smart  
ones.

Guard looks up at them and says as if he had maintained  
it all along:

GUARD

Today is Wednesday the 18th.

He looks at the Krypton exhibit and lets out a cry of horror.

GUARD

(continuing)

The glass is cracked. Who is responsible for this? You visitors always cause trouble with your carelessness. Now see what you have done.

Eve starts crying. Guard is confused. Eve hangs on him a little.

EVE

It's my fault. I leaned on the glass. I was hoping my husband wouldn't notice.

(she indicates Luthor)

He is terribly strict about such things. He will be angry.

GUARD

(to Luthor)

I forbid you to be angry with your wife. This concerns only the museum and the museum is not angry with your wife. You must be a monster.

Eve is now weeping on the guard's shoulder. The guard comforts her. As he is doing so Luthor signals Eve to lead him away. Eve does so and she and the guard wind up on a marble bench on the other side of the room.

Luthor quickly lifts the split glass and pockets the Kryptonite fragments. To do this, he has to cut a tiny chain holding them in. He does this with one of the instruments he has palmed from Eve's compact. The stones safely in his pocket, he goes to the bench to confront Eve and the guard.

LUTHOR

Come my dear. I'm not angry.

EVE

Yes, my darling.

GUARD

You must pay for the glass.  
Please give me some sort of  
identification so that the  
museum can send you a bill.

LUTHOR

(losing his temper)

You dummo!

GUARD

You abuse the museum?

LUTHOR

I abuse you.

GUARD

I represent the Museum. You  
are under arrest.

In exasperation Luthor reaches under his coat for a gun but Eve picks up a nearby statuette on display and conks the guard on the head. The guard slumps to the floor.

GUARD

(continuing; murmuring)

You will have to pay for the  
statue.

Luthor and Eve shove him under the marble bench and walk out of the museum and down its steps.

EVE

Do you have the Kryptonite?

LUTHOR

Yes. I wish they would hire more intelligent guards. It would be less trouble.

CUT TO:

INT. PERRY WHITE'S OFFICE - DAY

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

WHITE

Our leader wants to give us a little instruction.

He switches on control panel.

WHITE

(continuing)

We're all ready Mr. Edge.

EDGE (V.O.)

The visual Perry, the visual. You know I like to look my people in the eye.

White switches another control at his desk. One of the TV screens comes alive and we SEE the people in White's office mirrored in it.

EDGE (V.O.)

Ah, that's better.

LOIS

Oh, Mr. Edge we can't look into your eyes.

EDGE (V.O.)

Yes of course, one moment.

Another TV screen comes alive. We catch a tantalizing glimpse of a massive head and then it disappears.

EDGE (V.O.)  
(continuing)

These damn controls don't work. Anyway, you don't have to see my eyes. I have instructions to give. I'm going to get you camera stars out into the field, into combat. I'm going to make you the paratroop soldiers of television.

OLSEN

We're going to get killed.

EDGE (V.O.)

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

EDGE (V.O.)

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 (V.O.)

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 Communication 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 (V.O.)

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

KENT

Isn't it a little dangerous?

EDGE (V.O.)

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

The TV screens go blank. They have been dismissed.  
Edge is no longer in contact with them. Perry White  
switches off the controls on his desk.

WHITE

I'll give you all the stuff  
you need.

OLSEN

That maniac is going to get  
us all killed.

Everybody in the room looks at the TV screens apprehensively, as if Edge might hear them.

WHITE

Don't worry. We have big  
insurance policies on all  
of you. And I'll put you  
all in for a raise.

This time White looks apprehensively at the TV screens  
as if Edge might hear.

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. AIRPLANE FIELD - IRAN

The plane lands and Kent, Lois, Lombard and Olsen

debark. They stand and look about. They SEE the Mosques in the distance. 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 Teheran.

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 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. 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 uniforms 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 out in the:

# EXT. SUBURBS

The truck pulls into a walled area which holds a small palace. Everyone gets out, two men holding Lois.

LOIS

Why does everybody keep  
throwing me into the back  
of a truck?

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 cart-ridge 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  
Lex Luthor. 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's  
worth.

LUTHOR

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

LOIS

Who?

LUTHOR

The President of Galaxy  
Communications, Morgan 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.

(CONT'D)

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  
Lex Luthor.

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; we lose, we take a shower, 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, as 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 a 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.

INSERT - LOIS

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

SHOT - GUARD

stroking her hair and her body. Not dirty yet. Lois twists away and Guard moves to the side of the chair to get a 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's 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 on 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.

Far off down the street a huge camel is bucking and prancing toward the hotel. On that camel is Lois holding a suitcase. Around the camel are Four Arabs prodding it forward and trying to control it and guide it toward the hotel. The camel reaches back with its head and bites Lois. She lets out a scream and nearly falls off. Finally the camel stops in front of the hotel.

The four Arabs hold the camel and help Lois get off. The camel lets out a loud burp and his breath makes Lois nearly faint. Lois, still holding onto the suitcase, manages to get money out of her purse to pay Arabs.

LOIS  
(to Arabs)

Listen fellas, next time  
just throw me into the  
back of a truck.

OLSEN

Lois, we've been waiting  
for you.

LOMBARD

Where the hell were you?

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

(on screen)

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

(CONT'D)

## JOR EL (CONT'D)

with some mathematical calculations. Given the area of space infinity; given the particles of Kryptonite falling into that space; 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.

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 the 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 a 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 alone  
with a woman 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 see.

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.

LOIS

It's funny being alone with you. Do you know you've never given me that look that men give women all the time.

KENT

What look?

LOIS

You know. Men look at women as if they are undressing them with their eyes.

She smiles at Superman invitingly and we SEE the optical effect used to show audience that Superman is using his X-Ray vision. He is staring at Lois from top to bottom. We SEE Lois' head as a grinning skull. Then we PAN DOWN to her body and we SEE a skeleton. Superman shakes his head to clear his vision and we HEAR Lois saying pertly:

LOIS

Like what you see?

We SEE she is no longer a skeleton. Kent nods.

KENT

You're very beautiful. When you were a child did you have a fracture in your left arm?

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.

KENT

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 it 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 electronical 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

We have tried to anticipate your every question. This 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

No Earthling can ever harm you as you are now. Only a Kryptonian can kill you as you are now. But 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.

## SUPERMAN

I must do it.

SHOT - SCREEN

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 super-natural 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

(CONT'D)

JOR EL (CONT'D)

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, used all your intelligence. You have forever only this one option to try being an Earthling.

The screen goes dark.

LOIS

Wow...How 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, folds 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.

Suddenly the form of Superman seems to fly apart in fragments. Parts of his face swirl around the screen, then parts of his body. The fragments fly together and there are suddenly all different sizes of Superman. Embryo Supermen, Baby Supermen, Adolescent Supermen, Full Maturity and then a frightening glimpse of an Old Superman. The chamber is full of a hundred Supermen that suddenly merge together.

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 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.

LOIS

(thoughtfully)

What can I ask you to do?

SUPERMAN

Remember even an 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. Superman springs up from the bed.

LOIS

Oh, my God. Don't tell me you don't like women now that you're mortal.

SUPERMAN

No, we have to be married first. And we have to have a wedding feast.

LOIS

We have nobody to perform the marriage ceremony. And I don't know how to cook.

SUPERMAN

On Krypton the principals exchange vows and pledges... and I have a lot of cookbooks.

LOIS

OK. Which do we do first.

SUPERMAN

We'll cook the meal, then we'll get married, then we'll eat.

LOIS

(thoughtfully)

I think we have to give you another couple of minutes in that machine. You're not completely human yet. Not male human.

CUT TO:

INT. - KITCHEN - FORTRESS OF SOLITUDE

They are surrounded by cookbooks and all kinds of ingredients are piled on the table. Superman is shuffling through the cookbooks.

SUPERMAN

What kind of wedding feast shall we have. French, Italian, Chinese, Greek...

LOIS

How about a couple of fast hamburgers?

SUPERMAN

How about a dish from each cuisine.

LOIS

(resignedly)

OK.

FADE OUT:

FADE IN:

INT. KITCHEN - LATER

Both of them seated at a candlelit table loaded with all different kinds of food.

LOIS

I thought we'd get married before we eat.

SUPERMAN

I nearly forgot.

LOIS

Men always do.

Superman takes her by the hand and takes her out on the balcony where they get a view of endless Arctic waste.

SUPERMAN

This marriage is only valid as long as I continue to be an Earthling. If I go through the machine again and become Superman once more, we are no longer married.

LOIS

(kiddingly)

This sounds like a Moslem ceremony.

SUPERMAN

My molecules would be different then. It would be impossible. You know that. It would involve too many genetic risks.

LOIS

I understand.

SUPERMAN

Repeat after me. "I pledge myself to Clark Kent against the world. Against all the planets in space and against all the inhabitants of those planets."

LOIS

I pledge myself to Clark Kent against all the planets and all the inhabitants of those planets.

SUPERMAN

I pledge myself to Lois Lane and  
against all the planets and all  
the inhabitants of those planets.

He bends over to kiss her.

LOIS

It sounds more like a joint  
declaration of war.

SUPERMAN

It's the old fashioned wedding  
form. Let's eat.

He leads her back to the dining table. They serve each  
other a heaping plateful of Chinese food. Superman  
eats, but Lois does not.

SUPERMAN

This is great. We're not bad  
cooks. Why don't you eat?

LOIS

I'm not hungry.

SUPERMAN

This is great.

He now helps himself to Italian food and really devours it.

SUPERMAN

You know this is the first  
time I've ever really been  
able to taste food. I never  
needed it as Superman.

LOIS

I'm glad you're enjoying it. Have some vegetables. You should always have two vegetables.

SUPERMAN

Oh really?

He doesn't catch on that she is really angry that he is enjoying the food so much. Then he notices that she is not eating.

SUPERMAN

Aren't you hungry.

LOIS

No. I think I have a headache, or I will have one if you don't stop eating.

But Superman keeps on eating and Lois keeps piling food on his dish. He is going crazy with the taste sensations. Commenting how wonderful each thing is. Lois is completely exasperated. Finally he is through and leans back.

SUPERMAN

Wow, it's really great to have your molecular structure.

LOIS

You think that's great? There's something even better.

She pulls him over to her and kisses him and then takes him by the hand and leads him to the bedroom.

FADE OUT:

FADE IN:

INT. BEDROOM

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

LOIS

You're super.

SUPERMAN

No. 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 regret  
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. To never have a headache, to never have pain. Because if I've never really known any of these things then I have never really known how it is to feel great.

LOIS

Wow, now you sound like another lousy mortal. Superman wouldn't complain like that.

SUPERMAN

(laughs)

That's true. And I never felt like that then. I guess I was a truly better person then.

LOIS

You had a lot more going for you. You could afford to be.

SUPERMAN

I'm honestly not complaining. It's strange. I never even had a headache. I don't know what pain is.

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.

INT. KITCHEN

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

QUICK CUT:

INT. KITCHEN - LATER

They still are in kitchen. A bottle is 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  
could never refuse. Now  
they can all go 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. On just one  
glass of champagne. I  
don't believe it.

SUPERMAN

I feel great.

LOIS

You won't feel that great  
in the morning. Remember  
it's the first time you've  
had alcohol in your bloodstream.

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 clicks 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

That's 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  
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

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 Onassis 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.

DUGGY

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 blink.

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.

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 hideout  
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. PERRY WHITE'S OFFICE

White 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 White.

WHITE

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

(CONT'D)

WHITE (CONT'D)

story. But first I want to warn you it will be dangerous and if any of you want to be replaced... say so now.

White turns to Olsen.

WHITE

How about you Olsen?

OLSEN

I'm with it all the way.

White asks Lombard.

LOMBARD

Quarterback's are never afraid of anything.

White turns to Lois Lane.

WHITE

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.

White turns to Kent.

WHITE

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.

WHITE

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?

WHITE

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? And what  
about your boss, Morgan Edge?

LOIS  
(impatiently)

Oh...just tell him what it is.  
We can do it without him  
anyway.

She flashes Kent a quick smile in apology.

WHITE

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?

WHITE  
(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

(CONT'D)

## WHITE (CONT'D)

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 a green jeep pass with Officer in Driver's uniform. It is Lex Luthor. Beside him is 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

(CONT'D)

## MAN (CONT'D)

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. STREET - 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. NUCLEAR 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. NUCLEAR 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 & EVE

running out of room and down corridor into another room which Luthor obviously had prepared.

CUT TO:

## 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. NUCLEAR 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 ante 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

We SEE ambulance driver and intern getting ambulance ready for a trip. Olsen and Lombard casually go up to them and then jump them. Lombard holds his opponent in a headlock and Lois ties him up with medical belts from inside the ambulance. They are working frantically against the shouts for help of the two men. Then Lombard helps Olsen with his victim and they tie him up also.

Meanwhile armed security guards in the hospital are running toward them.

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

Ambulance careens out of garage and on driveway of hospital. Security guards scatter for safety. Ambulance sideswipes an oncoming car before gaining access to main street.

CUT TO:

INT. AMBULANCE

as it enters airfield.

LOIS

We have to find the Galaxy plane.

LOMBARD

We've had it on alert. It should be ready.

OLSEN

What about the crew?

LOMBARD

I can fly it. I flew twin engines in Vietnam.

CUT TO:

EXT. AMBULANCE

on runway. We SEE the Galaxy Twin Engine Jet. It is being serviced by ground crew personnel. The ambulance pulls up alongside it.

Lombard jumps out of the ambulance. So do Lois and Olsen.

LOMBARD

Where's the pilot? And the crew?

GROUNDMAN

Waiting for you in the terminal. I'll call them.

LOMBARD  
(to Olsen and Lois)

Get Clark in the plane.

Lois and Olsen get Clark out of the ambulance. They more or less carry him.

Far off we HEAR the wail of Police Sirens. We SEE the flashing revolving light.

LOMBARD  
(to Groundman)

Go get the pilot.

Groundman runs to terminal.

LOIS

We can't wait.

POLICE CAR approaching nearer. Another one behind it, closing in.

The THREE of them get Clark in the plane.

INT. PLANE

Clark is on floor of plane. Lois and Olsen lying down with him as safety belts. Lombard is at controls of plane fiddling with levers. Olsen jumps up to close plane door.

EXT. RUNWAY

Police cars pull up alongside. Then one pulls ahead and parks itself about fifty feet in front of plane so that it can't take off. The plane starts moving toward it.

INT. PLANE

Lombard at controls.

LOMBARD

Hold tight.

EXT. PLANE

On the runway are Police cars. We SEE some officers out of their cars and drawing guns.

Plane is picking up speed. Just as it is about to crash into parked police car, the plane swerves off concrete runway and onto grass. It lurches ominously and crushes blue outlying light stanchions. It nearly tips over.

QUICK SHOT of interior of plane with Olsen and Lois lying on top of Clark to protect him.

Exterior of Plane as it is back on the concrete runway and accelerating until it's airborne.

We SEE a final shot of Lois cradling Kent in her arms.

We SEE plane flying over Arctic wastes of ice.

INT. PLANE

Kent is lying on floor covered with blankets. Olsen is making drinks from supplies in cabinet. Lombard is piloting plane. Lois is sitting in co-pilot seat.

LOMBARD

Clark told you it was within  
100 miles of the North Pole?

LOIS

Yes. I remember now.  
He has the coordinates  
written down.

LOMBARD

Search him. Maybe he  
has it in his pockets.

Lois leaves the seat and kneels beside Kent. He is  
in a coma. She takes notebook out of his pocket and  
reads through it.

LOIS

I think this is it.

LOMBARD

Bring it here. Hurry, we're  
running out of fuel.

Lois hands him notebook and he studies it.

LOMBARD

I think we can make it.

At that moment engine starts missing.

LOMBARD

Don't worry. We can make  
it on one engine.

SHOT - EXT. PLANE

flying steadily but on one engine.

SHOT - INT. PLANE

LOMBARD

We're out of fuel.

SHOT - INSTRUMENT PANEL

red light blinking.

LOIS

We have to get there.

LOMBARD

We can't make it. I  
have to land on the  
first clear spot.

He fiddles with instrument panel.

LOMBARD

(continuing)

More bad news. The landing  
gear won't go down. I'll  
have to crash land it.

SHOT - EXT. PLANE

going into a long glide. Suddenly in the distance  
we see the Fortress of Solitude.

SHOT - INT. PLANE

LOIS

There it is. Steve just  
get us down. We're there.

## LOMBARD

You and Jimmy hold Clark  
down. This is going to be  
bumpy.

Lois and Olsen lie down against Kent to protect him.  
Lombard at controls. The plane is going down.

It touches down on the ice and careens crazily, like  
a car out of control on an icy street. It's out of  
control and winds up headfirst into a mountain of  
snow.

## EXT. FORTRESS OF SOLITUDE

We SEE Lois, 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

(CONT'D)

LOIS (CONT'D)

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 lying 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

Superman is serving drinks to Olsen, Lois and Lombard.

SUPERMAN

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.

SUPERMAN  
(smiling)

I think you will.

Lois is immediately suspicious when Superman 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. Superman looks at all of them and smiles sadly.

SUPERMAN  
(continuing)

When you wake up in your  
beds at home you will have  
all forgotten. But I will  
never forget.

Superman picks Lois up and lays her gently on bed in bedroom. He tucks her in and lies down beside her.

SUPERMAN  
(continuing)

Forgive me, Lois.

Superman kisses her and then dons his Superman outfit. Then Superman goes into the other room and arranges Olsen and Lombard in a carrying blanket. He picks up the phone and calls TV news desk.

SUPERMAN  
(on phone)

Please get me a rewrite man.  
I'm going to dictate a story  
for tonight's broadcast.

(CONT'D)

## SUPERMAN (CONT'D)

(waits a moment)

Mr. White? 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

(CONT'D)

## LOIS (CONT'D)

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 strongman 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 strongman 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 strongman performance booth. She does all the strongman 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 fairgrounds 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 the ecstasy born of their approaching union. They sail into an apartment window and land in the bedroom.

LOIS

Darling.

SUPERMAN

Darling.

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. The room and the whole building begin to shake.

We SEE outside of building, shaking.

END OF FANTASY SEQUENCE

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.

INSERT SHOT - CLOSE UP

NEWSPAPER HEADLINE: "Nuclear Bomb Stolen"

INT. SUBTERRANEAN MAZE - LUTHOR'S APARTMENT

Luthor, his Henchmen and Eve are seated around living room watching Perry White report news on television.

SHOT - WHITE

on television.

WHITE

It is now clear that the  
explosion at the Nevada

(CONT'D)

## WHITE (CONT'D)

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.

SHOT - LUTHER

and others in living room of maze.

LUTHOR

It's really harder to write a blackmail letter 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, Lex Luthor, 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:

Deliver to Lex Luthor \$100  
million in gold bullion....

Deliver to Lex Luthor  
certain designated  
colleagues providing  
amnesty and full pardons  
for certain crimes in  
the past.....

(CONT'D)

EVE (CONT'D)

That Lex Luthor 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.

SHOT - TV SCREEN

White continuing broadcast.

WHITE

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 news team, show an  
extraordinary remission  
in the radiation damage.  
He has now been taken off  
the critical list. The  
doctors attribute the  
remission to new drugs

(CONT'D)

WHITE (CONT'D)

recently perfected by the  
Atomic Medical Research  
Laboratory of the Atomic  
Energy Commission.

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.

FOURTH 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 the apartment into another room. He presses button on the wall; wall slides up and we SEE the Atom Bomb cradled like a rare bottle of wine in the protective spidery web of steel striping. 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 is con-  
fident 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 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 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

- (A) People rushing through streets frantically.
- (B) Traffic jams.
- (C) Airport filled with people.
- (D) 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 envelopes 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. behind which stands the President of the United States. Also present are Clark Kent, Lois Lane. They are surrounded by TV cameras, vast crowds outside the gates of the White House; assorted Generals and Dignitaries 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

(CONT'D)

## PRESIDENT (CONT'D)

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. Clark Kent and  
Ms. Lois Lane to represent  
him at this awards ceremony.

An aide hands 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 proceedings on television.

SHOT - TV SCREEN

Lois Lane is accepting Medal.

LOIS

I am honored to accept  
this award for Superman.  
He has asked me to give  
the President his apologies  
for not being present at  
this occasion. He sends  
the President his thanks  
for this great honor doing  
what he considers his duty.

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 and Clark Kent.  
The President, First Lady and close associates are  
seated next to 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 FOUR 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 four criminals who have been imprisoned in the Phantom Zone.

CUT TO:

INT. BALLROOM

People are still dancing, talking and drinking.

CUT TO:

EXT. BALCONY

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.

FOCUS on Blue Dot in sky until it evolves into  
Superman. Superman strains his X-Ray vision to see  
what is happening out in space. Optical effect to  
show his X-Ray vision. Far off through layer on  
layer of sky, he sees four huge forms advancing toward  
him, but they never get closer. Superman turns into  
Blue Dot that descends until we SEE him reappear on  
balcony.

He goes through the glass doors into the crowded Ball-room where Lois is waiting for him.

LOIS

What is it, Clark? Any trouble?

KENT

Yes, but don't worry. I figure it will take a year to get here. It has about seven million miles to travel.

LONG SHOT

Important people enjoying themselves and the White House secure against all attack. Lois and Clark Kent dancing serenely. Kent accepting the respectful greetings of his admirers.

(NOTE: This might be a good place to end the first film. Now we go on to the "THREE GREAT CRIMES OF LUTHOR AND THE ARCH VILLAINS OF THE PHANTOM ZONE".)

(NOTE: This section is rewritten to show Superman with all his powers regained since he has gone through the machine a second time. In this section Lois can no longer know he is Superman. Also, he is no longer vulnerable, so we lose some suspense in this episode.)

- (1) Shot of Krypton exploding; Superman as baby being put in space craft and being found by Kents.
- (2) Shot of Superman in Fortress of Solitude.
- (3) Shot of Kays from in their offices while patrolling streets of Metropolis.
- (4) Shot of Superman racing burglar on side of building.
- (5) Shot of Superman in molecular reconstruction machine.
- (6) Shot of Superman and Lois as lovers (or at least friendly).
- (7) Shot of Luther and Eve closing the Atom Bomb plant.
- (8) Shot of Kent at White House receiving honor for Superman in his absence.
- (9) Shot of Kent on balcony seeing the vision of what will be the Superman Atom Villains approaching Earth.
- (10) Shot of four Superman Atom Villains crawling in their space poles.

PAGE TWO.

PAGE TWO

END, LUTHER'S APPOINTMENT WITHIN THREE

(NOTE: The following would come after first film ends (if you cut film in half) just before Luthor tells about his three great crimes.)

FADE IN:

MONTAGE SHOTS FROM FIRST HALF OF FILM TO SUPPLY A BRIDGE:

- (A) Shot of Krypton exploding; Superman as baby being put in space craft and being found by Kents.
- (B) Shot of Superman in Fortress of Solitude.
- (C) Shot of News Team in their cinemobile patrolling streets of Metropolis.
- (D) Shot of Superman racing burglar up side of building.
- (E) Shot of Superman in molecular restructuring machine.
- (F) Shot of Superman and Lois as lovers (or at least friendly).
- (G) Shot of Luthor and Eve fleeing the Atom Bomb plant.
- (H) Shot of Kent at White House receiving honor for Superman in his absence.
- (I) Shot of Kent on balcony seeing the vision of what will be the Phantom Zone Villains approaching Earth.
- (J) Shot of Four Phantom Zone Villains dangling in their space prison.

FADE OUT:

FADE IN:

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 Lex Luthor. But our guess here on Channel 15 is that he's more worried about Superman than all the hundreds of agents in the FBI. To change the subject from the representative of Satan to the Vicar of God, the newly elected Pope will be officially installed next week. A special news team from this station will cover that event in detail. The new Pope is known for his interest in social issues and his desire to establish a closer contact with the working classes and so the ceremony, his first public appearance as Pope, will be a greatly more accessible event.

SHOT - LUTHOR AND FRIENDS

in apartment.

## LUTHOR

Why are we listening? They  
are no longer talking about  
us.

Eve walks over to TV set and switches it off.

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 stereotype of very staid, conservative English preparing to be stuffy so that when Luthor speaks there is a comical contrast.

## LUTHOR

That dumb newscaster  
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.  
Nobody could ever guess that  
what we will do is simply a  
diversion, because it's so  
terrible.

(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 under-  
stand why you don't  
want to tell us the  
second most terrible

(CONT'D)

EVE (CONT'D)

crime. But at least  
you can tell us the  
diversionary crime  
that's the least terrible.

LUTHOR

But remember, even that  
last terrible diversionary  
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

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

CUT TO:

INT. PERRY WHITE'S OFFICE

Perry White is at his desk. Scattered around office are Clark Kent, Steve Lombard, Jimmy Olsen and Lois Lane. Obviously White has already switched on controls for communication with Morgan Edge as their faces are on TV screen and they are listening to his voice. The TV screen that is supposed to show Edge is filled with static lines. We can HEAR Edge's voice as the people in the room listen attentively.

EDGE (V.O.)

I want full coverage  
of that Pope thing in  
Rome. Perry, send as  
many cameras and crews  
as necessary. Lombard  
and Olsen will be the  
chief commentators.

LOIS

What about me and Clark?

EDGE (V.O.)

I need your brains in Geneva.  
There's an important monetary  
conference going on. It may  
decide the fate of gold.

(CONT'D)

EDGE (V.O. - CONT'D)

That has to be covered too.  
Render Caesar what is Caesar's  
remember?

(he gives a crazy laugh)

WHITE

Mr. Edge, I don't think  
that monetary conference  
needs covering.

EDGE (V.O.)

I think it does. Besides  
I don't want that girl in  
Rome. She always causes  
trouble. And that klutzy  
Kent compounds it. What  
if they make something happen  
to the Pope? We'd lose our  
Federal license.

LOIS

That's not fair.

KENT

It's not accurate. We  
never got people into  
trouble, we got them out  
of it.

EDGE (V.O.)

People who are always around  
other people to get them out

(CONT'D)

EDGE (V.O. - CONT'D)

of trouble never get any  
gratitude. They just get  
known as a jinx.

WHITE

The Rome assignment is a  
plum. I think it's only  
fair that Lois and Kent  
get to go.

EDGE (V.O.)

What is this fair stuff.  
In my forty years in business  
I never heard the word fair.  
This conference is over.

His TV set with it's jagged lines clicks off. Perry  
White sighs and flicks off his controls.

WHITE

Well kids, I guess that's it.

Suddenly Edge's voice comes out with a mad giggle.

EDGE (V.O.)

Go look at the cuckoo clocks.

Lois storms out of the room.

CUT TO:

EXT. ROME

We open on a LONG SHOT of Rome.

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.

OLSEN

You two are going to get  
in a lot of trouble being  
here.

LOMBARD

Yeah, what if Gold fumbles  
the ball.

LOIS

Don't worry about us. White  
and Edge will never know.

KENT

(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 sometimes 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 until he turns the corner out of Lois' sight.

SHOT

Boy running very fast through side streets...turns corner and there Kent is waiting for him. Boy stops, astonished.

SHOT - EXT. HOTEL

Kent slowly walking back to Lois

KENT

These Italian kids are fast. But here's your purse.

LOIS

Either he fell down or you're Superman.

KENT

He fell down.

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.

CUT TO:

INT. LOIS LANE'S SUITE

Clark and Lois are in sitting room of Lois' suite. 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.

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)

Lend me \$500. I'm all out of cash.

Lombard hands it over.

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 Scarlet Cross.

CUT TO:

EXT. STREET - ROME

The streets of Rome are filled with throngs of people. Kent, Lois, Lombard and Olsen are making their way through the thronged streets. They cut down a side street to escape the mob which is on its way to the Vatican. They make their way through almost deserted streets. They pass a beautiful small church.

LOIS

Oh, that's so beautiful. Let's  
take some pictures.

Olsen unstraps his camera and starts taking some pictures. An old PRIEST fat, and jolly, but angry comes out and starts to yell at them.

## PRIEST

On the day of the Pope you  
take pictures? Blasphemy.  
Get inside and make your  
confessions. Make your souls  
pure for this great day.

## LOIS

Sure. Is it OK that I'm  
not Catholic.

The Priest bars her entrance into the Church with  
outstretched arms.

## OLSEN

I'm Catholic. I'll go in. Can  
I take some pictures inside.

## PRIEST

If you make a good confession.  
Go in my son.

Olsen goes into the Church.

## INT. CHURCH

It is very beautiful inside. Just a few people scattered  
around and lighting candles and saying their penance  
at the altar. Olsen goes to confessional and waits for  
one of the occupants to come out. Finally, a very  
fat woman comes out and gives him a cold look. Olsen  
goes in. The Priest inside slides open the panel.  
Olsen has his head bowed.

## OLSEN

Forgive me father for I have  
sinned. It is three months  
since my last confession.

PRIEST

Go on my son.

Olsen raises his head and looks through the screen at the Priest. He sees it is Luthor.

OLSEN

Jesus Christ!

LUTHOR

Forgives you your sins.

Luthor looks through the mesh and sees it is Olsen. They both stare at each other for a long moment and then both wildly dash out of the confessional booth. They knock into each other as they come out and both go sprawling over the marble floor. The people in church look at them in horror. Olsen gets up and wildly dashes down the aisle and out the front.

Luthor picks up his robe so that he can run fast and disappears behind the altar. CAMERA FOLLOWS him through the back of the church until he emerges from a side entrance and dashes up a narrow street.

CUT TO:

EXT. CHURCH

Olsen dashes down steps of church yelling at astonished Kent, Lois and Lombard.

OLSEN

LUTHOR. LUTHOR. He's  
inside. He's a priest.

Lombard, Kent and Lois run inside the church, Olsen following them.

They all emerge from side entrance just in time to see Luthor vanish around corner. They give chase and suddenly arrive onto a main avenue. They see Luthor just ahead of them about fifty yards.

OLSEN

(yelling exultantly)

We've got him.

They all sprint after Luthor who turns onto a side street.

LOMBARD

He'll be easy to spot  
in that priest outfit.  
Split up.

They all fan out taking four different side streets to trap Luthor and all emerge onto another main avenue. There they see the avenue filled with parading priests. There are at least a hundred of them, maybe thousands, and they are surrounded by citizens of Rome.

Lombard grabs one priest and swings him around. It is not Luthor. The priest is holding a big candle. He hits Lombard on the head with it. The crowd pounces on Lombard assuming him some mad infidel. Kent, Lois and Olsen rescue him shouting explanations. By the time they get through the crowds the priests have disappeared into the Vatican.

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, who 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.

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 &amp; 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 reckless.

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:

## INT. AIRPORT TERMINAL - ROME

Waiting for their plane in terminal are Kent, Olsen, and Lois. They have their hand luggage.

Lombard is at a nearby message desk obviously picking up a message. He has slip of paper in hand when he walks over to them.

## LOMBARD

Clark, the boss wants you to fly direct to Florida to cover that missile launching to MARS. He says you can take Lois with you but we have to get back to give an eyewitness report of the attempted assassination.

## LOIS

Why doesn't he want our eye witness report?

## LOMBARD

Because he still thinks you were in Geneva at the time, where you were supposed to be.

## CLARK

Did the films come out OK.

## LOMBARD

Sensational. I think Jimmy will get your job Clark. Edge wanted to know how come you never got pictures like that.

LOIS

At the Geneva Economic  
Conference? Who can you  
shoot there?

Over the speakers we HEAR the call for the plane to  
New York.

OLSEN

We have to take off.  
So long Lois, so long  
Clark. Watch out for  
Luthor.

LOMBARD

See he's already giving you  
orders.

They all laugh and shake hands and Lombard and Olsen go through passageway to their plane. They get in line to pass through security search before going through the gate. They open their hand luggage. Behind them two dark short men are also opening up their hand luggage. The official looks down and we SEE a startled look on his face. He is staring down at two short barrelled machine guns. At the same time the two swarthy men produce pistols and shove them in the official's face. With their other hands they pick up machine guns. Two men behind them reach out and are handed the four machine guns.

All this has been observed by Kent. He grabs Lois and throws her behind the partition and dives down there for safety.

One of the hijackers sprays the terminal with machine gun fire while one of the men with a pistol shoots the official. Then the four men go through the gate shepherding all the passengers before them.

Lois and Kent are crouching behind the partition.

KENT

Are you OK?

LOIS

Yes.

KENT

Let's make a run for it.

LOIS

We have to help Jimmy and Steve.

KENT

Are you crazy? Against machine guns? Let's get out of here.

LOIS

You coward. Go ahead run away. And after I thought you were so brave in the Vatican.

KENT

That was a fighting chance. Here come the police, they'll take care of it.

In response Lois gets up and runs toward the police filling the terminal. Clark looks after her thoughtfully then disappears through another gate where he cannot be observed.

CUT TO:

EXT. AIRPORT RUNWAY

Hostages are being put aboard a huge 747 jet, the four armed men keeping close tabs on them. There are two more armed men for a total of six now. Two of the terrorists are holding guns on the plane's crew. The PILOT is talking to tower.

PILOT

Pilot to Tower. Please clear for takeoff. Plane is in hands of terrorists. For safety of passengers no rescue attempt should be made and all demands of terrorists should be met.

One of the TERRORISTS grabs the mike from him.

TERRORIST

Any attempt to stop this flight will result in the death of the hostages. The hostages will be released only when the following named prisoners being held in Italian jails are released.

SHOT - SUPERMAN

lifting himself up to exit door. He yanks open door and speeds down to the pilot compartment. The two terrorists turn and start firing. Superman smashes into them and knocks them right through the wall of the plane.

SHOT - SUPERMAN

on runway in front of the four terrorists who are holding

the passengers prisoner. They turn their machine guns on him and fire. Superman wades through the wall of bullets and piles into the four of them. He breaks their guns in half and knocks them to the ground. One terrorist tries to run away and is tackled by Lombard and Olsen and then swarmed over by the rest of the people trying to tear them to bits. In the furor Superman disappears.

CUT TO:

INT. TERMINAL

where Lois Lane is tearfully hugging Lombard and Olsen.

LOIS

Thank God for Superman.

OLSEN

You can say that again.

At that moment Clark Kent appears.

KENT

I already filed the story. You guys are heroes.

LOIS

(coldly)

Which is more than I can say for you.

LOMBARD

Lois, take it easy. He saved the Pope. That's enough for one week.

OLSEN

Yeah there was nothing he  
could do except become another  
hostage.

LOMBARD

Unless he's Superman.

— They all laugh uproariously at this ridiculous notion  
except Lois Lane who looks thoughtful.

KENT

You know, now that you  
have to wait for another  
plane, why not try to  
find Luthor?

They all look at each other.

• LOIS

Where do we start?

KENT

At the La Taverna restaurant.  
It has the best food in Rome.

They realize he has been joking and they all laugh.

CUT TO:

INT. PERRY WHITE'S OFFICE

In office with White are Lois, Kent, Lombard and Olsen.  
The TV screens are working and again we can't see Edge's  
face on his TV monitor because of blurred images.

EDGE (V.O.)

Well for once I have no complaints. Those films from Rome were a knockout. We swept the ratings. And the four of you are now major TV stars. You are being promoted to a special news show that we are going to advertise like blazes. I congratulate you in the name of Galaxy Communications.

Kent gets up and fiddles with TV knob that shows blurred unrecognizable image of Edge. For one split second we get a full focused image but the face ducks out of the screen before we can recognize it.

EDGE (V.O.)  
(startled)

Hey don't do that.

Kent walks away from TV screen.

EDGE (V.O.)  
(suspiciously)

How did you do that?

KENT

I don't know. Mr. Edge, I'm resigning from the news team. I just want a job as an ordinary reporter.

LOIS

Oh, Clark don't. I apologize for everything I've said. I know you're not a coward.

LOMBARD

Clark, you're the only one  
who has any common sense.  
We'd be lost without you.

OLSEN

And you're lucky. Whenever  
you're on a story something  
terrific breaks.

WHITE

Clark, you must have a  
reason. Is it more money?

EDGE (V.O.)

Nonsense he's just tired.  
Kent I order you to take  
a 30 day vacation. With  
pay.

LOIS

Us too.

EDGE (V.O.)

No.

KENT

Maybe I do need a vacation.  
I'll give you my final answer  
when I come back.

He walks slowly out of the office with the rest of the  
people looking at him in amazement.

FADE OUT:

FADE IN:

FORTRESS OF SOLITUDE - BALCONY

Kent is standing out on the balcony looking out over the vast Artic wilderness. We get the optical effect of him using his extra X-Ray vision.

Far off in space we SEE four blue dots. Superman looks at them for a long time and then turns and goes into the den.

INT. DEN

He goes to the console that operates the memory bank machine and activates it. On the memory bank machine the faces of Jor El and Lara appear. Superman addresses them.

SUPERMAN

You told me once that I should never use my powers to succeed on the world of Earth. But without any effort on my part its happened. I will be one of the most powerful men in the communications media because of my special powers. I've been thinking I should retreat to a less important job. To become more like an earthling. What should I do?

JOR EL

The memory bank is not programmed to answer this question. It lies in the

(CONT'D)

JOR EL (CONT'D)

area of ethics and philosophy.  
You must decide.

Superman sighs as if he has expected this answer. He waits a long time.

SUPERMAN

Six months ago I exploded an atom bomb in the upper stratosphere. Shortly thereafter I observed in space the movement of four objects I think they are the shape of inhabitants of Krypton. The only conclusion I can come to is that they may be the four criminals imprisoned in the Phantom Zone. My question is this. How long would it take them to travel through space and reach earth?

LARA

That is not possible.

JOR EL

Krypton was located further away from Earth than any other planet. I estimate that the minimum amount of time to traverse that area of space would be eight months.

SUPERMAN

Then I have two months.

JOR EL

It can be a little more or  
a little less. But I agree  
with Lara. It is impossible.

Superman stares at the memory bank machine. Sighs and  
then switches it off.

He goes back to the balcony and stares out into space.  
He can see nothing.

CUT TO:

INT. LUTHOR'S MAZE

The first thing we SEE is the figure of a tall naval  
officer standing by the window. He is in an impeccable  
white uniform with a gold braided cap on his head;  
American navy. The figure turns slowly and he is grinning  
hugely. It is Luthor. The view widens and in the room  
we SEE Eve in the uniform of a Wave (female sailor).  
In the room are Luthor's four henchmen in American naval  
uniform of different ranks.

LUTHOR

And now for the second great  
crime of Lex Luthor.

EVE

The first one didn't turn  
out so great.

LUTHOR

The path of virtue is strewn  
with thorns and vice versa.  
Who said that?

FIRST HENCHMAN

Shakespeare?

SECOND HENCHMAN

Edgar Allen Poe?

THIRD HENCHMAN

Rudyard Kipling.

EVE

Lex Luthor.

LUTHOR

Only the vice versa. Now lets go over our assignment and let me give a final briefing. I will be inside the submarine. I will take it over. Eve you will give orders to the skipper of the rendezvous vessel. You four gentlemen will command the troops. The rendezvous vessel is loaded with the necessary equipment. Now just to refresh your memories I'm going to run the training film again.

SECOND HENCHMAN

It's just like being back in the Army.

Luthor presses buttons on a nearby console. Drapes cut out window light and a movie screen rolls down from the ceiling to the floor. Immediately a picture flashes on the screen. It is Luthor standing beside a huge submarine.

SHOT - LUTHOR ON SCREEN

LUTHOR

- This is a Trident nuclear submarine, the property as of now of the United States Navy. It is the most powerful and destructive engine of war yet devised by mankind. It is crewed by 100 officers and 400 enlisted men and women. When we capture this submarine we will possess not one atom bomb but ten nuclear missiles. Each missile has twenty war heads. Each warhead has more than four times the power of the bomb that was dropped on Hiroshima. Once we capture the submarine we have at our disposal enough nuclear destructive power to wipe out any country in the world.

FIRST HENCHMAN

(counting on his fingers)

Twenty times 10 is two hundred, four times 200 is 800. Hey, we can make 800 Hiroshimas.

LUTHOR

You get an A in arithmetic.

EVE

And zero sensitivity. I think this is too rich for my blood.

LUTHOR

And remember this is only  
my second greatest crime.  
The third is yet to come.

EVE

Well I hope they work out  
better than the first.  
That Pope thing was a  
fiasco.

LUTHOR

It served my purpose.  
Superman is undoubtedly in  
Europe searching for the  
leaders of the plot, which  
gives us a clear field here.

EVE

I still don't like the idea  
of 800 Hiroshimas.

LUTHOR

Don't be so naive. I'm not  
going to explode those bombs.  
I'm going to sell the submarine.  
The Russians or the Chinese  
will give me at least 100  
million. It's a sellers  
market my dear.

FIRST HENCHMAN

(perhaps looks a little  
Arabic)

How about the Arabs?

SECOND HENCHMAN  
(perhaps looks a little  
Jewish)

How about the Israelis?

THIRD HENCHMAN  
(perhaps looks a little  
Italian)

Don't forget the Italians.

LUTHOR

We have to be a little snobbish about this. After all these are high quality goods. We don't want to sell them to somebody who will use them irresponsibly. Now lets get down to details.

CUT TO:

EXT. NAVAL SHIPYARD

Thronged with people. Docked we SEE a huge trident US Navy submarine. Its deck is filled with Navy personnel. The dock is surrounded by Armed Naval Police. An American Navy ADMIRAL is holding a press conference at dockside. There are a lot of TV cameras and reporters. Among them Lois, Lombard, and Olsen.

LOIS  
(calling out her question)

Do you approve of this press conference?

ADMIRAL  
(into microphone)

No. I am acting under orders.

OLSEN

Is it true that this is the  
most powerful war machine  
ever devised by man?

ADMIRAL

I think so. We don't  
know what the Russians  
have.

LONG SHOT - SUBMARINE

which is enormous. TV crews photographing madly.  
Guards forming solid rank in front of it so nobody  
can get close.

The Admiral is answering questions from other reporters.

LOIS

This is the first time  
a submarine will have  
female personnel aboard.  
Was that your idea Admiral?

ADMIRAL

No. But I'm not worried.  
Those Navy girls have it  
up here.

He taps his forehead.

LOMBARD

(calling out)

I don't care where they have  
it, those sailor boys will  
find it.

Everybody laughs but Lois, who glowers at Lombard.

SHOT - LUTHOR

going through crowd in his naval uniform showing his papers to guard and being allowed on board the submarine. Lois just sees his back, looks at it for a long minute.

ADMIRAL

Now ladies and gentlemen if  
you're all finished. I have a  
job to do. Thank you very much.

CUT TO:

INT. NEWSROOM OF GALAXY COMMUNICATIONS.

Lois, Lombard and Olsen are broadcasting.

OLSEN

And now film clips of the  
new United States Naval  
submarine Trident VII  
just before it put out to  
sea. We have an interview  
with Admiral Nicholson at  
dockside.

CUT TO:

INT. FORTRESS OF SOLITUDE - DEN

Superman is watching TV show being broadcast about submarine.

SHOT - SCREEN

We SEE scene of that afternoon at dockside. He sees Luthor on the screen. Superman sits up startled.

CUT TO:

## INT. GALAXY COMMUNICATIONS - NEWSROOM

OLSEN

The Trident submarine is the United States prime deterrent. It will lie under millions of square miles of water. No enemy can detect it. If this country is attacked it will receive orders from Washington to unleash its missiles. This one submarine can destroy the main cities of Russia. With its missile range of 6000 miles it could even destroy the main cities of China from the very same location. It is an awesome weapon the likes of which mankind has never seen. Its only period of vulnerability is when it puts an antenna to get a fix on a satellite. This information is fed into the ships computers so that missiles can be aimed. But with millions of miles to choose from it would be a very lucky enemy indeed to guess where it will come up. Its nuclear power drive makes it too quick for any vessel to catch it or outrun it or locate it.

CUT TO:

ESTABLISHING SHOT - LIMITLESS OCEAN

We SEE dark figure of submarine very deep in the water and travelling swiftly.

CUT TO:

## INT. SUBMARINE

It looks like a huge building filled with working areas. We SEE a huge dining room area that is half Coney Island, half supermarket. There is a soft icecream machine staffed by sailor who hands out ice cream cones to anybody walking by. There is a pizza window. The room is filled with sailors off duty eating, drinking, reading books or chatting with female sailors in groups. A record player blares out rock and roll.

We SEE another room, a little classier, which is the officers recreation room. But it is similar. Seated at a table, in working uniform, are Luthor and Eve.

EVE

(whispering)

How did you get to be a  
Captain in the Navy?

LUTHOR

I've been a Naval Reserve  
officer for ten years. This  
is my second training trip.  
How did you get to be a  
Wave officer?

EVE

I don't know. How did I?

LUTHOR

By the genius of Lex Luthor.  
Now listen I have everything  
prepared in my office. I  
want you to report there in  
exactly half an hour.

EVE

Aye Aye, Captain!

Luthor gets up and goes through the compartments of the submarine until he comes to a door with the inscription, "Training Officer". He opens the door and goes into a tiny empty office, empty except for a steel locker which he unlocks with a key. He opens the lid and we SEE that in the locker are three steel briefcases with knobs on their sides. Luthor fiddles with the knobs obviously activating them because we SEE that each knob has a miniature clockface built into it. He sets the dials and the indicator to show a one hour time interval.

CUT TO:

FORTRESS OF SOLITUDE - BALCONY

Superman on balcony and we SEE a blue speck in the sky flying through the air. We SEE the blue speck flying low over the ocean.

CUT TO:

INT. SUBMARINE

Eve making her way through submarine compartments until she gets to Luthor's office. She knocks and Luthor opens the door and lets her in.

EVE

Ready?

LUTHOR

Yes.

At that moment a shrill SIREN goes off in the submarine.

LUTHOR

Damn. It's a missile launching drill. We'll have to wait. I'll have to reset these dials.

VOICE

(over microphone)

Attention all personnel. Man all battle stations. Missiles. This is a drill. Repeat this is a drill.

We SEE personnel emptying out of recreation rooms and racing to battle stations.

CUT TO:

SHOT - TWO OFFICERS

in one command control compartment opening a safe with combination memorized. The safe door swings open to reveal still another safe inside. The second officer steps up and he twirls the combination of the second safe. The first officer has stepped way back. It should be made obvious that neither officer knows the other's combination.

CUT TO:

EXT. SUBMARINE

We SEE a huge submarine surfacing and then coming to a stop near the top of the water.

CUT TO:

INT. SUBMARINE

Luthor and Eve in tiny compartment.

LUTHOR

This is the only moment  
of vulnerability for a  
Trident.

He smiles wolfishly.

CUT TO:

EXT. SHOT

Superman flying over an endless ocean. Far off he  
sights a huge freighter. He does this with his X-Ray  
vision. (Use optical effect)

CUT TO:

INT SUBMARINE - COMMAND COMPARTMENT OF TRIDENT

ADMIRAL and his staff receive the two officers who have  
opened the safe. They give the admiral a sealed envelope.  
Admiral tears it open and takes out a slip of paper on  
which is printed instructions from the firing computer.

ADMIRAL (ON COMMUNICATIONS SYSTEM)

Firing stations computer  
personnel. Here are your  
coded instructions.

His voice drones indistinctly.

SERIES OF SHOTS: showing the mechanics of submarine  
getting ready to fire. SHOTS of missile apertures showing  
their gaping holes to the sea and the nuclear missiles  
inside ready to leave.

CUT TO:

INT. ANOTHER COMPARTMENT

with Luthor and Eve.

LUTHOR

It's time my dear. Take one of the briefcases.

EVE

You lied to me. You're not selling the ship. You're going to use it.

LUTHOR

You're quite right my dear. How did a dumb blonde figure that out?

EVE

You knew they were having a drill. You wanted them to open the safes. You wanted the firing instructions for the computer.

LUTHOR

Very intelligent. Now do what I tell you. But first our little precautions.

Out of his pocket he takes a little velvet sack. From the sack he takes two small thimbles made out of some sort of silken gauze. He shoves one up each nostril. Then he takes two more gauze thimbles and shoves them up Eve's nostrils.

LUTHOR

(strained)

This will keep the gas from affecting us. You know the drill. Never breathe through your mouth and don't talk to anyone. Let's go.

SERIES OF SHOTS of Luthor and Eve walking through the submarine carrying their plump briefcases. We HEAR a little hissing noise and we know that the briefcase is emitting a colorless gas. Eve goes into the huge recreation hall.

VOICE (OVER MICROPHONE)

Drill completed. Computer shows direct hit. The captain congratulates the crew.

SHOT - RECREATION HALL

filling up with personnel. Eve puts her briefcase on a small table. A handsome junior OFFICER comes up to her.

OFFICER

Hi, Honey, can I get you an ice cream cone?

Eve gives him a brilliant smile and shakes her head.

OFFICER

A girl as pretty as you may never get off the submarine alive. You need a protector. How about me?

Again Eve smiles and shakes her head.

OFFICER

Cat got your tongue?

Eve gives him a long baleful look. The officer immediately keels over as he gives her an "If looks could kill" look. Other personnel come running over and then suddenly everybody starts keeling over except Eve.

SHOT - LUTHOR

with his two briefcases. He leaves one in another part of the submarine. The other one he carries to command compartment of the submarine where all the senior officers are talking about the results of the missile drill.

Luthor joins the group and listens respectfully, the suitcase under his arm.

CUT TO:

SHOT - OCEAN

Superman flying over it. With his X-Ray vision he sees the shape of the freighter still a long distance away.

SHOT - FREIGHTER

It's decks are covered with about fifty bathyspheres in which men in American naval uniform are getting into. The bathyspheres are being hoisted over the ocean and then dropped into it bobbing about fifty feet underwater.

CUT TO:

INT. SUBMARINE

Luthor is standing triumphantly over the unconscious bodies of the navy officers lying all around the command compartment. He bends down and picks up the computer firing sheet key which the Admiral is still holding.

CUT TO:

SHOT - UNDERWATER

The fifty bathyspheres have their own motor power and are travelling toward the submarine. Then gradually they are crawling all over the submarine, a very creepy effect like a body being devoured by maggots. Then one sphere bobbles over to the conning tower and connects with it.

CUT TO:

INT. SUBMARINE

Eve and Luthor in control section of submarine. Luthor is manipulating the conning tower hatch controls.

LUTHOR  
(exultingly)

It took me three years to design those spheres. They will look right into the Trident conning tower hatch. And you know who gave me the money for the experiments? The Pentagon.

He laughs. Eve gives him a look of loathing.

CUT TO:

SHOT - ABOVE OCEAN

We SEE Superman diving into the ocean and then travelling at great speed through the water. Through his eyes (X-Ray vision effect) we SEE the fifty spheres each in turn connecting up to the submarine entry hatch. Luthor's men are getting out and entering submarine and the empty spheres bobbing away beneath the ocean to make way for the next sphere. We SEE Superman grabbing one of the empty spheres and getting into it. A lot of water rushes in, but he just blows it out. He's not Superman for nothing.

CUT TO:

INT. SUBMARINE

Luthor's men about fifty strong or maybe a hundred if there are two in each sphere, have taken guns from beneath their clothing. The real naval crew of the submarine are coming to, but by this time they have all been handcuffed and are helpless. Luthor is now surrounded by his four henchmen and Eve.

LUTHOR

I think those handcuffs are  
a nice touch.

SHOT - SUPERMAN

in his sphere bobbing into conning tower hatch entry.

EVE

I thought we had them all.

LUTHOR

Blondes. They can't even  
count up to fifty. Get  
him in.

Luthor turns and goes into the command compartment.  
Fiddles with controls and then starts broadcasting.

LUTHOR

Trident VII communicating  
without codes to Naval Chief  
of Staff Missiles Section.  
Please communicate the  
following to the President  
of the United States. I,  
Lex Luthor have taken over  
command of this vessel. I  
have its nuclear warheads  
zeroed in on Washington,  
New York, Chicago and Los  
Angeles. Here are my  
demands...

SHOT - OUTSIDE COMMAND COMPARTMENT

The sphere is unlocking and Superman springs out ready  
to do battle.

SUPERMAN

You're all under arrest.

EVE  
(screaming)

Luthor, help.

Superman bounds past her and smashes into control complex where Luthor is sitting. Luthor does not even act surprised.

LUTHOR

Well, well Superman. Nothing distracts you. I thought I had you safely off in Europe. And here you are under the ocean with me. How cosy.

SUPERMAN

Luthor, this time you will go to jail until you rot.

Luthor has his hand on the trigger mechanism of the console that directs missiles.

LUTHOR

Just one flick of the eyelid on your part and I pull this trigger, and half of the United States gets wiped out.

SUPERMAN

You'll never get away with this.

LUTHOR

I have my plans. My brains  
against your brawn. Now just  
get back into that sphere and  
go for a nice long swim in  
the ocean. Eve, show the  
gentlemen out.

Eve takes Superman by the hand and leads him down the  
submarine back to the sphere in the outlet hatch. She  
looks up at Superman admiringly.

EVE

Gee, I wish I were on  
your side.

SUPERMAN

How could you take part  
in something like this?  
A beautiful woman like you.

EVE

I just go where the wind blows,  
I guess. Goodbye Superman.

She closes the door of the sphere and it floats away  
from the submarine with Superman in it.

Luthor watches with a grin, goes back to communicator  
mike.

LUTHOR

As I was saying...

CUT TO:

## UNDERWATER SHOT

Superman deep under the ocean in sphere. He opens the door and slips out. The sea is now filled with all kinds of fish. Superman gets underneath rear of the submarine, grabs the propellers and starts dragging the submarine down.

CUT TO:

## INT. SUBMARINE

Everybody is tumbling around the floor including Luthor. He yells.

LUTHOR

He's dragging us down to the bottom. Throw the engines on full power.

The Henchmen who are at controls of submarine start the engines, which give another huge lurch. Everybody tumbles again.

CUT TO:

## UNDERWATER SHOT

Superman on bottom of ocean is dragging submarine down to ocean floor where it settles down lopsided. He twists the propellers out of shape so that they won't work.

CUT TO:

## INT. SUBMARINE

EVE

What do we do now?

LUTHOR

We can't fire the missiles.  
They only fire near the surface.  
We have to make a bargain.

CUT TO:

UNDERWATER SHOT

Three sharks appear out of nowhere and circle Superman. They are fierce looking and show big teeth. Superman explodes with energy and the sharks go flying and sink to the ocean floor.

We SEE Superman shoot out of ocean and into air.

SHOT - SUBMARINE

frozen on ocean floor. We SEE the revving of the engines trying to get moving, spewing tunnels of water, but to no avail.

CUT TO:

INT. SUBMARINE

Eve and Henchmen are looking at Luthor with dismay.

LUTHOR

Don't worry. I'm a  
terrific negotiator.

CUT TO:

INT. GALAXY COMMUNICATIONS - BROADCASTING ROOM

Lombard and Lois are at their desks. Olsen is on camera, broadcasting.

## OLSEN

The Pentagon has just announced that a deal has been made with the submarine hijackers. The leader of the undersea pirate band, the first such in history by the way, has negotiated a deal in which he will give up the 500 naval personnel he holds prisoner in the Trident VII in exchange for amnesty for all the criminals involved. The Pentagon, in its statement, asserts that it was necessary to grant amnesty because Lex Luthor threatened to blow up the Trident with all on board. A Congressional investigation is being launched. In answer to questions as to how this incredible crime was accomplished, how unauthorized personnel got aboard the submarine, the Navy has announced that there was no flaw in their security. It seems that Lex Luthor served in a distinguished capacity in World War II and remained a member of the Naval Reserve ever since with frequent volunteer recalls to active duty. Luthor rose to the rank of Vice Admiral because of his valuable contributions in high level contract dealings with the giants of American Industry manufacturing naval armaments. Admiral Luthor was famed as a skilled negotiator.

CUT TO:

## INT. PERRY WHITE'S OFFICE

Clark Kent is sitting on sofa and White is at his desk. They are both watching TV monitor showing the broadcast. As they are watching, the broadcast ends.

WHITE

We're lucky Superman got into the act so quickly. God knows what may have happened. Where were you when this was going on, Clark? I tried to reach you to go on the story. I planned to send you down to Washington, to grill those Navy screw-ups.

KENT

I was up on the roof of my building.

WHITE

What the hell were you doing there?

KENT

(somerberly)

Watching the stars.

Lombard, Olsen and Lois come straggling into the office. They greet Kent happily.

OLSEN

If Clark had been around we'd have been in on this

(CONT'D)

OLSEN (CONT'D)

story. He's our lucky charm.

LOIS

Clark, I take back every insult. Just come back. You don't need a vacation. You're healthy as a horse.

LOMBARD

Yeah, come on back. I haven't lost a football all month.

WHITE

How about it Clark?

KENT

I'm sorry to say this,  
but I have to resign.  
I'm quitting the news  
team and Galaxy  
Communications.

Suddenly a voice roars out in the room. It is the voice of Morgan Edge shouting almost hysterically.

EDGE (V.O.)

What are you all doing there?  
The biggest story in history  
is breaking and you're not  
out covering it.

White hastily switches on controls so that they can talk back. Their faces appear on the screen. Again, of course, Edge's image is blurred.

WHITE

Morgan I'm damned tired of your hysterics. Clark is just about to quit and I will too if you don't keep your nose out of the news business.

EDGE (V.O.)

Never mind all that crap. A whole continent is being wiped out by some strange force. It's coming over the wires in Washington. Australia has been wiped out, its cities destroyed, its people killed. We have to know what's going on. Clark Kent and his crew have to get there immediately. Where the hell is Kent?

Everybody looks around in wonderment. Clark Kent has vanished.

CUT TO:

EXT. ARCTIC WASTELANDS

We SEE Blue Dot 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  
Phantome 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

(CONT'D)

## JOR EL (CONT'D)

conditioning to be good,  
it therefore, followed that  
the death penalty and  
imprisonment were detrimental  
to our 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 - FOUR 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 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 PHANTOM ZONE VILLAINS

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.

INSERT SHOT - FOUR PHANTOM ZONE VILLAINS

superimposed on the map of Australia.

We SEE the Four Villains knocking over buildings, sweeping the streets clear of cars and bowling them into each other.

INSERT SHOT - FOUR PHANTOM ZONE VILLAINS

superimposed on the map of Australia.

We SEE them ranging over Prairie Farm Land in Australia killing huge herds of sheep and destroying farmhouses. People are fleeing and hiding. The Four Phantom Zone Villains weed them out of their hiding places.

INSERT SHOT - MAP OF AUSTRALIA

It is burning and devastated.

The Four Phantom Zone Villains are SEEN looking out over the Pacific Ocean looking directly into CAMERA. We SEE them grinning happily and sardonically.

CUT TO:

INT. FORTRESS OF SOLITUDE

Superman rises, goes to balcony and stares off into space. He can see the Four Phantom Zone Villains. 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  
instinct 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

That cannot be predicted.  
Everything is possible.  
But, remember - our moral  
imperative is never to  
extinguish life. This  
puts you at a disadvantage  
since the prisoners of the  
Phantom Zone have no such  
moral imperative. Death  
is not your answer for  
victory, only your defeat.

CUT TO:

INT. GALAXY COMMUNICATIONS

The Galaxy newsroom is boiling with activity. We SEE  
Clark Kent making his way to Lois's desk where she is  
sitting writing feverishly.

KENT

Lois, I've come to say  
goodbye.

LOIS

You're really quitting?  
Now?

KENT

Yes, I have to leave.

LOIS

The whole world is in danger. Australia is completely devastated by some new force from space. All the countries are mobilizing their war power. And you're slinking off to be by yourself.

KENT

Lois, trust me this once. I'm doing what I think best.

LOIS

Will I ever see you again?

KENT

I don't know.

LOIS

Oh my God! You're going to Australia.

KENT

(gives her envelope)

If something should happen to me, use the information in this envelope. It gives you the power of attorney in my affairs.

LOIS

Don't you have anyone else?  
No family?

KENT

No, just you.

LOIS

Oh Clark. We've been  
together so much, we've  
been through so much  
together. And you know,  
sometimes I get the  
feeling that something  
happened that I forgot.  
I dreamed about you a  
lot. I don't know why I  
never told you.

KENT

(laughing)

Because you know I'm a  
coward and I'd run away.

LOIS

I always knew you weren't  
a coward. Sometimes I used  
to get a feeling about you.  
I had a strange idea.

KENT

(alarmed)

What?

LOIS

That in some way you were in contact with Superman. The way he always came on the scene after you'd disappeared. I still think you have some means of communication with him.

KENT

Maybe I do.

LOIS

(excitedly)

That's what you're doing now. You're going to get Superman.

KENT

Yes.

LOIS

Can you tell me anything? This may be the greatest story in the history of broadcasting. Please...

KENT

OK. This much I know. The force that destroyed Australia is four men from Krypton, four Supermen dedicated to evil. They are

(CONT'D)

KENT (CONT'D)

invincible to Earth people.  
And they will rule and  
destroy the earth if they  
are resisted. Our only  
hope is Superman. He is  
going to try to stop them.  
But if he dies, then Earth  
must not resist.

LOIS

And you're going to help  
Superman?

KENT

Yes, in my own small way.

LOIS

Can Superman be killed by  
these four evil creatures?

KENT

Yes.

LOIS

And you?

KENT

Yes, it's possible.

LOIS

Then I guess I can tell  
you that I love you.

She comes into his arms and they kiss.

KENT  
(pulling away)

In that envelope is the authority to open my safe deposit box. In case anything happens to me, I've left you a letter. That will explain everything. Say goodbye to Jimmy and Steve and Perry for me.

He walks away from her to the elevator. Gets in elevator and presses the up button.

It is the floor which holds the penthouse suite of Morgan Edge. He bypasses the elaborate reception desk with Edge's secretaries and goes into a small unlettered door, opening it with a key.

This room has a small closet. He goes into closet and presses a button.

The wall swings inward and he goes into the office of Morgan Edge. He is very much at home in the office and goes to a wall safe; opens it and takes out a makeup kit. He takes it into the bathroom and starts making up his face. Finally, we SEE the face of Morgan Edge. A man of about sixty, looking totally unlike Clark Kent or Superman. He goes back to his desk, switches on the intercom. This activates a TV screen on the wall.

CUT TO:

INT. PERRY WHITE'S OFFICE

Perry White is sitting at his desk conferring with his staff - Lois, Lombard, Olsen and some others. They are startled to hear Edge's voice.

EDGE (V.O.)

What the hell are you doing in the office? Why the hell aren't you all out in Australia covering this story?

WHITE

Chief, Lois just got a terrific break on the story. We're about to broadcast.

EDGE (V.O.)

OK. Don't let me interrupt. Perry, I just wanted to tell you something important. I finally got my TV screen fixed. Now you can look me straight in the eye.

Everybody in the room stares at the TV screen on the wall which formerly has always been garbled. For the first time, we get a clear picture of Morgan Edge on the TV screen. He looks at them all benevolently and a little sadly.

EDGE (V.O.)

I want you to know that if anything happens to me, I have left the Galaxy

(CONT'D)

EDGE (V.O. - CONT'D)

Communications Empire to my employees and Perry White will be the President. Good luck to everybody.

Everybody in the room stares at the screen in amazement.

CUT TO:

INT. MORGAN EDGE'S OFFICE

Kent switches off the intercom and leans back. He starts stripping off the facial makeup. He then goes to the safe and puts everything away. Out of the safe he takes the Superman costume. For the first time, we SEE him actually changing into his Superman outfit.

CUT TO:

INT. FORTRESS OF SOLITUDE - SUPERMAN'S BEDROOM

We SEE Superman at closet taking out lead-lined suitcase which we know contains Kryptonite belt. Also he takes out the silvery lead suit which he slips on under his Superman outfit. He then straps the Kryptonite belt around himself 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 CRIMINALS

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 four 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 Supermen.

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:

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

(CONT'D)

OLSEN (CONT'D)

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. I can't do business with those other four because they want the same things I want.

EVE

I though 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 good 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 Supermen. 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.

JAX-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.

KRU-EL

And why are you siding  
with us?

LUTHOR

Obviously, because you  
will win.

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 a great deal of precision to give the impression of one monster enveloping another monster.)

CUT TO:

EXT. ARCTIC WASTELANDS - FORTRESS OF SOLITUDE

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.

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 travelling 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.

SHOT - THE FOUR CRIMINALS

PROFESSOR VAKOX

I'm not getting stuck  
with Australia.

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?

LUTHOR

It's just Earthling talk.  
It's called detente.

CUT TO:

EXT. FORTRESS OF SOLITUDE - DOOR

Slowly, the door opens. We SEE flashing bands of light. the electronic shields, behind which stands Superman. 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 it 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

(CONT'D)

## SUPERMAN (CONT'D)

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

(CONT'D)

SUPERMAN (CONT'D)

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:

BALCONY - DUSK

Luthor and Superman gazing out at Arctic wastelands.

LUTHOR

I could put the four of  
them to work for me.

SUPERMAN

I can give you the same  
fresh start I gave them.

(CONT'D)

SUPERMAN (CONT'D)

Give you a drug to make  
you start anew. You,  
too, would 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 you drink.

LUTHOR

Is it drugged?

SUPERMAN

No.

LUTHOR

You wouldn't do that to  
me, would you? Listen,  
I love being a villain.

SUPERMAN

No. After all you did  
help save the world.

CLOSING CREDITS ROLL.

INT. GALAXY BROADCASTING COMMUNICATIONS - NEWSROOM

We SEE Clark Kent at his desk, waiting to broadcast.  
Lois Lane is 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

(CONT'D)

KENT (CONT'D)

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.

CUT TO:

INT. PENTHOUSE SUITE - LIVING ROOM

Luthor is in a huge elaborate penthouse suite. He is making drinks at the bar. We SEE Eve sitting behind the bar reading. Seated on the sofa, with their backs to us, are four men.

LUTHOR

Gentlemen, I have a  
proposition for you.  
I have conceived a

(CONT'D)

LUTHOR (CONT'D)

plan that will make us  
all rich. In all fairness  
I must warn you that there  
is some element of risk.

Eve looks up from her book.

EVE

Yeah...we can all go to  
jail for a hundred years.

CAMERA POV

We SEE the four men full face. They are the four  
Villains of the Phantom Zone now dressed in Earthling  
clothes. They look smaller and less dangerous.

JAX-UR

How much money?

PROFESSOR VAKOX

Can I quit my job?

KRU-EL

If we have to kill somebody,  
I have to think twice about  
it.

GENERAL ZOD

Do we split it five ways  
or do we have to give that  
dame a share?

EVE

Why don't you four guys  
stop listening to Luthor.  
You all have nice jobs...  
you all make a good living.  
What's the point of risking  
jail?

Nobody pays any attention to her.

LUTHOR

Here's the plan.

The four Villains lean toward Luthor eagerly.

CAMERA ON Eve. She shakes her head and murmurs to herself.

EVE

Villains will be villains.

CAMERA FADES out on the four Villains listening happily and expectantly to Luthor telling them about his new great crime.

FADE OUT:

THE END