

EARLY DRAFT!!!!!!!

(PULL THIS PAGE OUT!)

31
DURGA
STON

THIS SCRIPT IS A REPRINT
INCORPORATING ALL AMENDMENTS
TO THIS DATE

18/4/77

ALEXANDER SALKIND

PRESENTS

"SUPERMAN II"

Producers:

ILYA SALKIND and
PIERRE SPENGLER

Director:

RICHARD DONNER

TOM MANNING
Shooting Script

IMPORTANT

RETURN TO
WARNER BROS. INC.
BURBANK, CALIF.
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FADE IN:

FILM CLIP MONTAGE REPRISE:

A reprise of selected film clips from SUPERMAN with the exact content to be determined, but certainly establishing:

- A. The trial of the VILLAINS, their condemnation by JCR-EL, and GENERAL ZOD'S vow of ultimate revenge.
- B. Briefly, the characters of CLARK/SUPERMAN, LOIS, LUTHOR, EVE, and OTIS.
- C. The hurling of the nuclear missile into space, and its ultimate explosion near the Phantom Zone.

AS SEEN IN SUPERMAN:

EXT. PHANTOM ZONE - SPACE

The intense shock waves caused by the nuclear explosion collide with the linear Phantom Zone, cracking it, and releasing THE THREE GREAT VILLAINS:

GENERAL ZOD: A pathological dictator with contempt for everyone but himself. Evil incarnate, his only goal is to command a world of inferiors.

URSA: A strikingly beautiful but cruel woman obsessed by an all-consuming hatred of the male sex.

NON: A man only to the extent that he is not an animal. A force of frightening destruction whose only sounds are terrifying guttural roars.

THE VILLAINS rush to the crack in the Phantom Zone and their unexpected freedom. NON lets out the horrible roar of an animal suddenly uncaged.

ZOD

Free!

URSA

Free!

Their grotesque faces fill the SCREEN with howls of glee as they drift off into space.

END OF REPRISE.

267 EXT. SKY - DAY - ANGLE ON SUPERMAN

SUPERMAN flies lazily through the air, out for a "spin."
He looks down.

268 EXT. HOUSES OF PARLIAMENT - LONDON - DAY

The Houses of Parliament and Big Ben in London.
A blue flash crosses the SCREEN.

269 EXT. BRITISH COUNTRYSIDE - DAY

A pack of hounds yelps excitedly, having picked up the scent, scurries quickly across the green British countryside. Behind them: a FOX HUNTING PARTY in full red gear jumps over stone walls and fallen trees in hot pursuit.

270 EXT. CLEARING - DAY

The hounds round a corner into a clearing, then instantly stop, confused, begin baying loudly in fear. The HUNTING PARTY follows them, in rein their horses back suddenly, They look O.S., their jaws dropping.

ANGLE ON SUPERMAN - THEIR POV

SUPERMAN stands in the clearing, hands on hips. Perched on his shoulder, pee king out from under the top of his cape - a small fox.

271 WIDER ANGLE

SUPERMAN looks at the stunned HUNTING PARTY like a stern schoolteacher.

SUPERMAN

A group of well-bred, intelligent gentlemen like yourselves must have better things to do than gallop across the countryside, slaughtering defenseless animals

SUPERMAN takes off with the fox, leaving the thunderstruck HUNTING PARTY below.

272

CLOSE ON HUNTERS

HUNTER #1 watches SUPERMAN fly off, turns to HUNTER #2, peevishly irritated.

HUNTER #1

Well that's certainly given my knickers a vile twist ...

HUNTER #2

Great blue git ...

273

EXT. METROPOLIS STREET - DAILY PLANET - DAY

CAMERA PANS DOWN from the sign over the Daily Planet building. On the street below a large pushcart selling fresh fruit has taken up a position in front of a ground floor pastry shop. A vacant cab pulls up. The CABBIE walks over to the cart to buy an apple.

274

CLOSER ANGLE

The CABBIE buys his apple from the PUSH CART MAN, starts to munch on it as behind him: a blue blur swoops down, approaches the cab from the side. The streetside back door to the cab opens and closes almost faster than the eye can see. A head pops up in the back seat - it is CLARK KENT, in his full, mild-mannered outfit. The CABBIE turns, mystified, his teeth sticking in the apple as CLARK steps out into the street, casually adjusts his tie, smiles nicely at the CABBIE.

CLARK

Keep the change ...

CLARK enters the Daily Planet building.

275

INT. DAILY PLANET CITY ROOM - DAY

The hum of typewriters and activity is heard O.S. CAMERA CLOSE on an edition of the Daily Planet lying on a desk. The front page shows a picture of the collapsing Boulder Dam (seen in SUPERMAN) with the banner headline: LEX LTHOR'S SCHEMES FOILED - SUPERMAN SAVES NATION - CRIMINAL DAMNED BY SENATOR, EXCITING STORY BY LEX LTHOR. PHOTOGRAPHS BY James Olson.

LOIS sits behind her desk, reads the story, nods approvingly, pleased with herself. JIMMY OLSEN stands over her shoulder, a camera around his neck, all admiration.

JIMMY

Golly, it's a great story, Miss Lane ...

LOIS

A picture usually isn't worth a thousand words when I write the article, Jimmy.

(nice smile)

But in this case - congratulations.

JIMMY grins, looks off. CLARK enters in B.G.

JIMMY

There's Mr. Kent! I bet he wishes he'd been there when it all happened.

LOIS

(reading)

Poor Clark. For some strange reason he's never around when Superman appears ...

JIMMY walks off to join CLARK. LOIS turns over the page of the paper. More of JIMMY's pictures and her story are inside. LOIS reads for a moment, then glances over at CLARK and JIMMY. She returns to her paper, suddenly blinking looks back.

277)
278)

OMITTED

279

ANGLE ON CLARK AND JIMMY - LOIS POV.

CAMERA ZOOMS IN on CLARK. He stands talking to Jimmy, hand on hip, smiling.

280

BACK TO LOIS

LOIS, her eyes widening, looks down at the paper again.

231 INSERT SHOT - SUPERMAN'S PICTURE

A photograph of SUPERMAN - both the pose and the expression are exactly identical to the way CLARK is standing and looking.

232 BACK TO LOIS

LOIS is stunned.. She looks over at CLARK again.

233 CLOSEUP - CLARK AND SUPERMAN INTERCUT - LOIS' POV

CLARK, talking to JIMMY. Then SUPERMAN actually standing there in his place. Then CLARK. Then SUPERMAN, ecc., as if two different men were carrying on the same conversation.

284

BACK TO LOIS

LOIS picks up a pen, goes to work feverishly, as CAMERA ZOOMS IN on the picture of SUPERMAN in the newspaper. She draws in eyebrows, changes the hairstyle, colours in a suit, etc. It is a perfect match. CAMERA ZOOMS BACK to LOIS, tensely excited. There's no doubt about it - she's made the discovery of the century. She rises triumphantly as

PERRY'S VOICE

Lane! Kent! Get in here!

285

ANGLE ON PERRY WHITE

PERRY WHITE stands impatiently in front of the open door to his office. He wheels, heads back inside.

286

INT. PERRY'S OFFICE - DAY

CLARK smiles nicely at LOIS as they enter. LOIS, almost bursting with her new-found knowledge, still hangs on to her newspaper.

CLARK

How are you, Lois ...

LOIS

Oh, just ...
(sly wink)
Super, thanks ...

CLARK looks at her curiously. PERRY stares out his open window, turns, checks his watch.

PERRY

You're late this morning, Kent.

CLARK

Sorry, Mr. White. I ... got stuck in traffic.

LOIS

(half to herself)
Ham. That's a new one ...

CLARK

Excuse me?

LOIS

I mean as opposed to: "I had to make a phone call," or "I was locked in the washroom," or ...

CLARK

Lois, what are you ...

PERRY

Listen. If you two want to bicker, that's great, because I got just the assignment for you. You're going to pose as a honeymoon couple, in Niagara Falls to get an exposé of the newlywed racket. Some of the hotels up there are bilking these kids for every cent they can get. Real human interest stuff. Your Aunt Edna'll cry her eyes out.

CLARK

(shocked)

Newlyweds? Us?

LOIS

(quickly)

That's a great idea, Mr. White.

CLARK

(protesting)

But I'm right in the middle of my series on the City Council, and ...

LOIS

Oh, it won't take long, Clark. We can just ...

(coy gesture)

fly right up there and then sort of ... zoom right back again.

(quick smile)

You know. Like Superman.

CLARK has caught her drift now, grows slightly alarmed.

PERRY

Hey. If he'd give you two a ride
we could save a couple of bucks ...
(checks watch)
I gotta go. Six lousy photographs
and Olsen wants to hit me for a
raise ...

PERRY leaves. LOIS sits in her chair, humming, taps the
newspaper on her knee. She looks up at CLARK, flashes
a broad grin. He looks back at her apprehensively.

CLARK

Well. You certainly look like
the cat who swallowed the canary
this morning.

LOIS

Canary?

(rising)

No. actually I was thinking of
something much bigger than flies ...
something more in blue ...

CLARK

Lois, as usual, I'm totally in
the dark about ...

LOIS

Here, Clark. Let me turn on the
lights for you.

LOIS plops the paper down on PERRY'S desk, open to the
page with her retouched picture of SUPERMAN.

LOIS

Get the picture?

CLARK crosses, looks down at it, frowning.

LOIS

You know, I never started to put
it together before. And that's
funny, because a good reporter
isn't supposed to let anything
slip by her.

286

CONTINUED

CLARK

Lois? This is ... very amusing
(nervous chuckle)

Yes, sirree, very amus ...

LOIS

Tall, broad shoulders, dark hair ...
listen, I've got to give you
credit. I mean you fooled me ...
(cool stare)

And I'm nobody's fool - Superman.

CLARK

Su ... Superman?

(total disbelief)

You think I'm Superman?

LOIS

Think? I'd bet my life on it.
Literally.

LOIS walks casually over to the window. CLARK pauses,
then bursts into hysterical laughter.

CLARK

Lois ... you're priceless ... you
know that? I mean, that's the
single funniest thing ...

LOIS swings one leg out the window

CLARK

(suddenly concerned)

Lois, what do you think you're doing?

LOIS

I'm not worried, Superman. You
won't let me die ...

LOIS smiles, swings the other leg out, jumps, disappears
from view.

CLARK

Lois!

SERIES OF FLASH CUTS

257 INT. PLANET CITY ROOM - DAY

A subliminal blue blur jets through the City Room as papers fly from desks everywhere.

REPORTER

Will somebody shut the window!

288 EXT. SIDE OF PLANET BUILDING - DAY

LOIS falls through the air.

289 INT. PLANET STAIRWELL - DAY

A revolving blur shoots down the stairwell.

290 EXT. STREET - PLANET ENTRANCE - DAY

SUPERMAN is almost instantly at the street entrance to the Daily Planet, looks up.

291 BACK TO LOIS

LOIS hasn't far to go.

292 BACK TO SUPERMAN

SUPERMAN inhales, blows up at her with his super-breath.

293 BACK TO LOIS

The gust of wind hits LOIS, breaking her fall, wafting her slightly upward like a leaf.

294 BACK TO SUPERMAN

SUPERMAN looks over at the pastry shop directly under LOIS

295 ANGLE OF PASTRY SHOP - SUPERMAN'S POV

TWO DELIVERY MEN emerge from the pastry shop, under a closed awning, carrying an enormous wedding cake toward a waiting delivery van.

296 BACK TO SUPERMAN

SUPERMAN smiles, turns on his X-Ray vision.

297 ANGLE ON STREET - SUPERMAN'S POV

The heat vision hits the closed metal awning apparatus, popping it open. The awning unfurls over the DELIVERY MEN and wedding cake as LOIS hits the awning, bounces, rolls off the edge, missing the cake by a hair, falling heavily into the fruit pushcart. The PUSHCART MAN screams as fresh fruit, especially bananas, goes flying.

298 ANGLE ON SIDEWALK

Ripe bananas hit the pavement near the feet of the DELIVERY MEN, burst open.

299 CLOSE ON LOIS

LOIS, totally smeared and smothered in squishy fruit, looks up in shock.

300 ANGLE ON CLARK - LOIS' POV

CLARK sticks his head out of PERRY'S window, yells down, horrified.

CLARK
Lois! Oh, thank God! ...

301 BACK TO LOIS

LOIS
Clark! Then you're not ...

Suddenly realizing the disastrous mistake she's made, LOIS faints away into the tomatoes.

302 ANGLE ON DELIVERY MEN

The DELIVERY MEN step forward, still holding the cake.

DELIVERY MAN
Lady? Are you all right? Lady?

303 ANGLE ON SIDEWALK

Their feet move ahead, just missing the ripe bananas.

PERRY'S VOICE (O.S)

Seventy-five follars a week? Do you have any idea what kind of salary I was making at your age?

304 ANGLE ON PERRY AND JIMMY

PERRY talks to JIMMY, irritated, as the approach CAMERA. JIMMY looks ahead, sees the bananas, points.

JIMMY

Watch out for the banana, Chief ...

PERRY

And don't call me Chief! Olsen, you really take the cake, you know that?

PERRY steps on the banana. goes skidding and flying into the DELIVERY WAGON, flipping the enormous cake up into the air

305 ANGLE ON LOIS

LOIS opens her eyes, starts to get up, is suddenly hit by what seems like half a ton of cake.

306 ANGLE DOWN ON STREET - CLARK'S POV

The scene on the street from PERRY'S office window: PERRY and the DELIVERY WAGON flat on their back, the pushcart inundated by the mountain of cake, the PUSHWART MAN screaming hysterically, POLICE arriving, JIMMY trying to help a junior PERRY to his feet, and LOIS starting to rise up again through the mountain of cake as a traffic jam begins to form.

CLARK looks down from PERRY'S window, the yelling, honking and screaming clearly audible from below. CLARK smiles, closes the window. Another REPORTER appears in the office doorway.

REPORTER

Hey, Clark. You seen Lois around?

CLARK

She ... just stepped out for a minute.

CAMERA PANS the prison yard of a penitentiary. The CONS recreate themselves in classic fashion: one group plays ball, another is huddled around a card game, etc. CAMERA PUSHES IN on TWO MEN washing clothes in one corner of the yard, segregated from the others.

308A

CLOSE ON LUTHOR AND OTIS

LUTHOR stands in front of a large tub of water, transfers wet clothes from a vat, rinses them, hands them to OTIS who rings them out, runs them through an old-fashioned roller-type dryer, stacks them neatly in a hamper. LUTHOR, clearly depressed, sighs deeply.

LUTHOR

So this is how it ends for the greatest criminal mind of our time. Not with a whimper, mind you. Not with a bang.

(examines hands)

With washerwoman's thumb...

LUTHOR sighs again, continues rinsing. OTIS squeezes a garment in the rollers, looks over sympathetically.

OTIS

I know, Mr. Luthor. I know...

LUTHOR

What could you know? You've only got a twenty-year sentence. A sissy sentence. But how do they choose to reward Lex Luthor, the world's one true genius? Do they give me treasure? Do they give me glory? What, in fact, do they give me?

OTIS

Life plus twenty-five years.

(cheerfully)

It almost worked out, Mr. Luthor. The West Coast was almost destroyed. Millions of people were almost killed.

LUTHOR

Almost. Almost, Otis. But as it turned out, thanks to Superman, not one drop of blood was shed.

LUTHOR grits his teeth, hands OTIS some wet clothes.

LUTHOR

All I want now is to get out of here and destroy that miserable, glad-handing showboat.

OTIS

How? You've tried everything. Nothing seems to stop him.

LUTHOR

Every man has a vulnerable point. Some like you, Otis, have several. I just didn't find his in time. But now - finally - thanks to invention, patience, and skill - my black box is nearly ready.

OTIS

That black box in your cell?

LUTHOR

(frantic)

Sssssh.....!

OTIS

(whisper)

That black box in your cell?
What's it for?

LUTHOR looks at OTIS secretively, hands him a wet garment.

OTIS

It's only one sock.....

LUTHOR

Pegleg Horvath only needs one sock.....

(back to rinsing)

All attempts to track Superman with conventional means have failed, including radar, correct? Correct. He flies at super-speed. And yet we know that every so often, when he isn't all tied up with "doing good" and taking cows and kissing babies... he goes North. North. Where? We don't know.

303A

CONTINUED

LUTHOR (CONTD)

The tracking device always
loses him.... now why would he
go North?

OTIS

To ski?

LUTHOR

It's incredible, Otis. Your brain
defies all known scientific laws....

OTIS

Thanks, Mr. Luthor....

LUTHOR

In its infinite capacity to
deteriorate.....

(rinsing)

That black box, Otis - that
innocent looking piece of
devilish genius - goes beyond
all means of conventional radar.

(leans in)

It tracks Alpha Waves.

OTIS

(impressed)

Alpha Waves!

LUTHOR

I could have said linguini,
couldn't I. Well. No matter, Otis.
You'll hear of them again. Those
Alpha Waves will lead me North -
to his secret. And when I have that
secret - I'll have Superman.

LUTHOR picks up a wet garment, looks at it with extreme
distaste.

LUTHOR

Slasher Fogelstein is a bedwetter.
Pass it on.

OTIS nods, turns to no one.

309

EXT. SPACE

UPWARD MOVEMENT OF CAMERA (EFFECTS) CONTINUES as Earth
and sky become space and silence.

310 EXT. SURFACE OF THE MOON

WIDE SHOT: ASTRONAUTS have landed: there is a capsule that looks like the famous LEM, supported on four skinny, spider-like legs, with glowing metal ladders leading from its portal. In BG., two golf-cart vehicles are riding off into the pockmarked cratered surface.

311 INT. HOUSTON: NASA CONTROL CENTER - DAY

The familiar setting: banks of computers, TECHNICIANS and CONTROLLERS who monitor the ASTRONAUTS.

312 CLOSE ON TWO CONTROLLERS

TWO CONTROLLERS stand by the monitoring device.
CONTROLLER #1 flips the switch on his console mike.

CONTROLLER #1
Houston to Artemis, Houston to
Artemis, come in please.

VOICE FROM CONSOLE
Howdy, Houston.

313 INT. LEM. CAPSULE - MOON SURFACE

An Astronaut, DAVE, who has been up there for forty-five days and looks it (unshaven, haggard, etc.)--

CONTROLLER VOICE
(over speaker)
Dave? How's it going up there?

DAVE
All systems normal, Houston.
Robbie is out doing the geological
survey, and Boris is headed for
crater 215 to get some soil samples.
Oh, by the way. Boris and I are
getting engaged.
(deadly silence)
Ah ... just a little debente-type
honour there, Houston. I ...

313 CONTINUED

DAVE looks out of the porthole, suddenly sits straight up in his seat with a look of absolute astonishment.

314 EXT. SPACE - MOON SURFACE - DAVE'S POV

Through the LEM porthole WE SEE URSA, drifting like a languorous, undulating Rhine Maiden, floating down to the moon surface. A smiling siren. A magical apparition.

315 BACK TO LEM

DAVE stares open-mouthed, speechless.

CONTROLLER VOICE

Dave?

DAVE

(whisper - stunned)

That's it. Yeah, I'm dreaming.

CONTROLLER VOICE

Come in, Artemis!

DAVE

Yeah ... well ... uh, Houston ... we seem to have an ... an ... unidentified flying ...

(stares)

object.

CONTROLLER VOICE

(sharp surprise)

Unidentified flying object? What the hell do you mean? What does it look like?

DAVE

Well, sir ... actually, what it looks like, I would have to say, it definitely looks like, like ... a girl.

316 INT. HOUSTON GROUND CONTROL

Looks of worry and dismay.

CONTROLLER #2

A girl.

(to CONTROLLER #1)

Call Dr. Kramer. I told you they'd been up there too long.

317 EXT. ANOTHER SECTION OF MOON

The "golf cart" is parked near a rock outcropping by a crater. Astronaut ROBBIE, in his bulky space suit and helmet, laboriously lifts some moon rocks, stands, begins loping back to his vehicle with them as URSA suddenly lands in front of him. ROBBIE recoils, his bug eyes clearly visible through his mask.

URSA

You.

ROBBIE

Ah ... ah ... yes. H'an?

(to himself)

I don't believe I said that.

URSA

What sort of creature are you?

ROBBIE

H'an, I'm just a person ...

(pointing)

From earth, you know? I'm just a man.

URSA

(widening smile)

A man ...

URSA suddenly reaches out, rips the space suit down the front tearing a great gaping hole as easily as if she were ripping tissue paper. ROBBIE's arms float in the air. He explodes. (EFFORTS) from the pressure change. URSA grins.

318

EXT. OTHER PART OF THE MOON

Another astronaut, BORIS, his suit bearing the insignia of the USSR, is attached by a long hose to his vehicle as he kneels a few yards away in a crater, scooping up samples of dust and putting them in containers. CAMERA PANS: GENERAL ZOD suddenly pops out of the crater, vaulting over the lip, lands near the astonished BORIS who turns, babbling in Russian.

BORIS

(In Russian)

Who are you? Where did you....

ZOD lifts BORIS'S life-line in one hand and, using his fingers as a pair of scissors, simply snips it in two. Arms flailing, his scream echoing, BORIS rises like a balloon, his gravity pull destroyed as he floats up and away. ZOD watches dispassionately.

ZOD

What a fragile sort of life form this is....

319

INT. LEM MODULE

DAVE

(into speaker - disturbed)

I've lost contact with Robbie and Boris, Houston. Don't know what...

His eyes widen in horror as he sees:

320

EXT. SPACE THROUGH PORTHOLE - DAVE'S POV

The body of BORIS floats past the porthole into space.

321

BACK TO LEM

DAVE

Oh, my God!

CONTROLLER VOICE

What is it? What is it?

The LEM suddenly begins to shake violently. DAVE is frozen in terror.

CONTROLLER VOICE

Dave? Dave!

322

EXT. MOON - ANGLE ON LEM

The LEM stands there like a grasshopper. ZOD watches approvingly as MOON shakes it by the legs like an ant.

322

CONTINUED

tree. NON looks to ZOD for further permission. ZOD nods. NON chops one supporting leg of the LEM with a vicious karate chop, knocking it off. The structure lurches violently down to one side.

323

INT. LEM MODULE

The LEM lurches violently, flinging DAVE over backwards. Suddenly, with a smash, the LEM lurches the other way at a forty-five degree tilt.

324

EXT. MOON SURFACE

NON has broken off another leg.

325

INTO HOUSTON CONTROL

CONTROLLER 2

Dave? Can you hear me?

326

EXT. MOON SURFACE

NON smashes the two remaining struts. The LEM crashes to the surface. Instantly NON levitates and flies above it. With a roar he rears back, deals the module a mighty blow. It smashes into pieces. The screams of the trapped DAVE echo off through space. CAMERA PANS TO ZOD looking thoughtful. NON roars in triumph.

327

INT. HOUSTON CONTROL

Everybody talking at once: "Artemis! Come in!
Robbie? Boris? Come in! etc.

328

EXT. MOON SURFACE

ZOD, URSA, and NON sit amidst the debris. They have decorated themselves with the spoils: ZOD wears patches and NASA badges. URSA sports a NASA belt buckle, worn as a brooch. NON, rocking as he sits, makes frightening noises of pleasure, pleased with the mayhem he's caused.

URSA

(thoughtful)

Strange. I tore those metal fibres like paper. And what he did....

(points at NON)

Was amazing!

URSA (CONT'D)

(dawns on her)

Something is happening ...

ZOD

Yes. To all of us. The closer
we come to an atmosphere with only
one sun - a yellow sun - the more
our molecular density gives us
unlimited powers!

URSA

They come from ... earth.
(points)

There ...

(examines NASA buckle)
A place called ... Houston ...

ZOD

Then we must go there too.
(rises)

To rule. Finally - to rule!
(to URSA)

And then you shall have what
you want.

URSA

(cold steel)

Men. To destroy.

ZOD

And I will lead.

328

CONTINUED

265
THROUGH
278

ZOD takes a stance, posing Hitler-like in triumph.

ZOD

First we strike terror! Second,
seize control!

-United as one, the three fly up and into black space,
NON'S terrible roar trailing off into the distance.

329 EXT. PRISON - NIGHT

It is curfew time. One by one, lights are extinguished throughout the prison yard. The only illumination left is in the lit guard towers which top the walls.

330 INT. CELL BLOCK - NIGHT - TRACKING SHOT

CAMERA TRACKS WITH PRISON GUARD as he walks the length of the cell block making sure the lights are out and all prisoners are safely in their cells. He marks the information down on a clipboard.

GUARD

382 ... check ... 385 ... check ...

He passes LUTHOR'S cell as CAMERA HOLDS: LUTHOR and OTIS sit in the far corner, clearly visible in a strange light. They are both reading.

331 - CLOSER ON GUARD

The GUARD backs up, looks into LUTHOR'S cell, irritated.

GUARD

Lights out, Luthor.

Neither LUTHOR nor OTIS move a muscle.

GUARD

I said Lights out!

Again no physical or verbal response. The angry GUARD unlocks the cell door, enters.

332 INT. CELL - NIGHT

LUTHOR continues to peer down at a book entitled: HOLICRAPHS MADE EASY. OTIS reads a comic. The GUARD crosses angrily.

332 CONTINUED

GUARD

You guys are about ten seconds
away from solitary, you know that?

(to OTIS)

Gimme that conic ...

The GUARD reaches out to snatch the conic away from OTIS: his hand passes right through it as if the book were made of air. The GUARD steps, wide-eyed, steps toward LUTHER who suddenly disappears completely. He turns back, steps toward OTIS. Now OTIS disappears, but LUTHER has reappeared. The stunned GUARD looks down, sees he is standing in front of two beams of light. He swivels to find their source as CAMERA PANS: They are being protected from the corner by a small, complicated-looking mechanical device.

333 BACK TO GUARD

The open-mouthed GUARD blocks both beams now, revealing a large shiny pane of plastic-looking glass against the cell wall. The GUARD grasps his whistle, yells loudly.

GUARD

Break! Break!

334 EXT. PRISON YARD WALL - NIGHT

All hell has broken loose. Loud klaxons ring out, searchlights glare down from the towers, etc. LUTHER and OTIS run along the wall, duck as a searchlight beam passes by overhead, just missing them. OTIS holds a long coiled rope one end of which has been tied around his middle. LUTHER grabs the coil, flings it over the top of the wall. OTIS grins excitedly, full of the thrill of the jailbreak. LUTHER looks at him with tragic curiosity, sighs.

LUTHER

Tell me again, Otis. Why am I going first?

OTIS

To see if it's safe for me, Mr. Luther. Isn't that what you told me?

334 CONTINUED

LUTHOR
(sad pause)
Yes, Otis. That's what I
told you.

335 EXT. STREET OUTSIDE PRISON - NIGHT

CAMERA CLOSE on the street outside the prison where the rope has hit the ground. Female hands pick it up, tie it securely to the bumper of a car. The rope becomes instantly taut as CAMERA PULLS BACK: IT IS EVE. She looks up nervously as LUTHOR scrambles over the top of the prison wall, shinnies down the outside, heading for the street.

336 EXT. PRISON YARD - NIGHT

The klaxons and searchlights continue. OTIS stands at the bottom of the prison wall, the rope still tied around his middle. (He was the ballast for LUTHOR). He starts to yank himself up as the rope suddenly becomes slack. It slithers back down over the top of the wall and lands at his feet as a searchlight hits him square in the face.

GUARD
Hey, you! Hold it right there!

OTIS turns with a sickly smile, waves shyly into the light as if he were on Candid Camera.

OTIS
(to himself)
I guess it wasn't safe ...
Poor Mr. Luthor ...

337 EXT. PRISON - NIGHT

A car is waiting with EVE in the driver's seat. LUTHOR jumps in next to her, slams the door as EVE steps on the gas. The car charges off.

338 INT. GETAWAY CAR - NIGHT

An ecstatic LUTHOR gives EVE a kiss on the cheek, but she's clearly not happy, her old guilts settling in.

LUTHOR

Well done, Miss Teschnacher.

EVE

(sore-faced - glum)

Why am I doing this? Why am I here?

LUTHOR

Is this a philosophy seminar? No.
This is a getaway.

EVE

After all you haven't meant to me, why am I back with you? I must be a masochist.

LUTHOR

I'll tell you what you are.

(patronizing smile)

You're beautiful. You're beautiful when you drive.

339 EXT. ROADS - NIGHT

The car moves rapidly down the back roads.

340 INT. CAR - NIGHT

LUTHOR

How would you like to take a little vacation? I mean, you've earned it, you know? You deserve it.

EVE

(brightening)

There is some good in you, Lex, after all.

LUTHOR

You'll have to pack quickly

EVE

(getting into it)

A bikini! I'll need to buy
a new bikini, Lex.

(suggestively)

C'mon. After being cooped up
in that prison, haven't you
thought about me in a bikini....
once maybe?

LUTHOR

(flatly)

A parka.

EVE

You thought about me in a parka.
That's sick, Lex. Really.

LUTHOR

(settling back)

North!

He reaches under his coat, pulls out the black box, sets
it on his lap, pats it.

LUTHOR

We're going North, Miss Teschnacher.

341

EXT. NIAGARA FALLS - DAY

A white, textured surface fills the SCREEN. CAMERA PULLS
BACK SLOWLY: The surface consists of running water and
ice. As PULLBACK CONTINUES it is revealed to be the
magnificent Horseshoe Falls in Niagara Falls. CAMERA PANS
AWAY to a typical motel on the area. A flashing neon sign,
coily decorated, proclaims Honeymoon Haven. Several cars
are parked outside decorated with crepe paper ribbons, tin
cans, and "just married" signs. CAMERA PANS, PUSHES IN on
specific cottages.

342

INT. NIAGARA HONEYMOON COTTAGE - DAY

A garish honeymoon cottage, all velvet and formica, with
heart-shaped cushions and other kinds of cloyingly distasteful
romantic nonsense. A bedroom with a heart-shaped bed
leads off. CLARK stands by the luggage in the center of

the room, nervous, a sour expression on his face. LOIS explores the furnishings, spots a bottle of champagne on the TV with a little card, some flowers on the table, etc.

LOIS

"Complimentary champagne,"
"Complimentary corsage ..."

CLARK

Oh, sure. Everything's complimentary - until you get the bill. Of all the dumb assignments ...

LOIS

Relax, Clark ...

CLARK

I am perfectly relaxed ...

LOIS

Then unclench your fist.
(he does)

Listen. We're reporters, right?
We're here to get a story, right?
So loosen up a little. Take my hand when we walk. Put your arm around me like the other husbands do. For instance, at the newlywed's dinner tonight ...

CLARK

We're not going.

LOIS

Not going? That dinner could be the high point of our whole story!

CLARK

Lois, you saw that sign in the lobby ...

LOIS

"Vibrators available on request?"

CLARK

(pause - shy)
The other one. The one about the ...

CLARK turns away, embarrassed. LOIS' face sets.

LOIS
So that's it.
(pause)
Come over here, Clark.
(pause)
Kiss me.

CLARK stares back at her, deeply troubled. LOIS advances on him with a sexy look.

LOIS
Come here, Clark ...

CLARK
(defensively)
Look, I've kissed people before, Lois ...

LOIS
(sultry)
I'll just bet you have. I know
your type. The closet lover.

CLARK
(backing up)
Closets? I don't recall ...

LOIS
Strip away all that shyness,
that klutziness, that feeble indecision,
and underneath beats the heart
of a rampaging stud.

CLARK
Lois, please ...

CLARK is pinned against the wall. LOIS brings her face
up close to his.

EXTREME CLOSE-UP - CLARK AND LOIS

LOIS' mouth opens seductively. She looks up at CLARK
who stares down, paralyzed.

LOIS

Lay one on me, Clark. Give
it your best shot ...

CLARK hesitates, then squeezes his eyes shut, gives LOIS
a kiss. His total ineptitude is only matched by his
suddenly growing enthusiasm which he desperately tries
to cover up. They break. LOIS looks up at him, gasps.

LOIS

Wow ...

CLARK

Was I ... good?

LOIS

(softly)

I ... think I'd like to go into
the other room now ... get into bed ...
(smiles)

You know ...

CLARK

(trembling)

Lois ... you mean ...

LOIS

That's right, Clark. I think
I'm getting a headache.

344

EXT. THE FROZEN NORTH - DAY

CAMERA CLOSE ON LUTHOR, the hood of a parka surrounding his head.

LUTHOR

Mush, Miss Taschmacher! Mush!

CAMERA PULLS BACK: LUTHOR is in the front of a snowmobile, EVE beside him, driving. LUTHOR holds his little black box which he studies intently. Everywhere is ice and snow. We are near the Fortress of Solitude. As the snowmobile reaches the top of a rise, LUTHOR, eyes on the box, lets out a joyous yelp.

LUTHOR

Aha!

EVE, startled, stops the vehicle with a sickening jolt.

LUTHOR

(very excited)

What have we here?

345

EXT. SNOW - THEIR POV

CAMERA LOOKS DOWN at a vast outcropping of ice, which is, in fact, the Fortress.

EVE (V.O.)

(disgusted)

Ice. Snow. Your idea of a good time.

345A

BACK TO SNOWMOBILE

LUTHOR

Fool! It's his home! His home!
Whatever there is to learn about that
piebald buzzard, Miss Taschmacher, we'll
find the answers down there!....

346

EXT. FORTRESS OF SOLITUDE - DAY

The snowmobile quickly shoots across the remaining distance to the Fortress. They dismount, EVE looking very dubious. CAMERA TRACKS WITH THEM around the impenetrable icy structure, LUTHOR leading the way.

EVE

(tentatively)

His home? All the way up here?
You must be wrong, Lex.

LUTHOR
(aghast)
Wrong? Lex?
(icily)
We do not use these words in the same sentence.

The continue walking. LUTHOR holds his little box out to the structure, takes another reading.

LUTHOR
There's the needle - right on target.

EVE
Well, there's no number on the door, that's for sure. Not to mention no door....

LUTHOR
And no welcome mat, no picket fence, no American flag....
(rounds a corner, furious)
We are not in Nebraska, Miss Teschmacher....

LUTHOR is now OUT OF FRAME.

(sudden change)
But we do have a door!

347

ANOTHER ANGLE

LUTHOR is at the door as EVE joins him. With a sweeping gesture he indicates a smooth panel of opaque glass:

LUTHOR
No visible opening device. No door!nob.
No hinges.
(bends - studies it)
Fascinating.
(frustrated)
Impenetrable

347

CONTINUED

LUTHOR turns angrily. EVE hesitates slightly, then tentatively pushes on it. It swings open. LUTHOR glares at her as she smiles sheepishly.

EVE

It was ... open all the time,
Lex. Isn't that funny?

LUTHOR

(cold logic)

An open door is not funny,
Miss Teschnacher. Funny is a
person trying to smile without
her teeth.

348

INT. FORTRESS OF SOLITUDE - DAY

WIDE ANGLE: LUTHOR and EVE stand just inside the entrance, dwarfed by the enormous, cathedral-like magnificence of the place. They stand, goggle-eyed.

LUTHOR

(from afar)

Fantastic. The construction
goes far beyond all known
architectural theory.

349

CLOSER ANGLE

They wander across the ground level of the Fortress. EVE looks curiously uncomfortable as LUTHOR pokes about, his attention drawn by the central energy bank and its rows of memory crystals.

LUTHOR

This place is a work of
genius! It lacks nothing.

EVE

Wrong.

LUTHOR

I beg your pardon?

Eve looks back at him plaintively.

349 CONTINUED

LUTHOR

Well why didn't you go before
we left?

EVE

Two days ago?

LUTHOR examines the energy bank and the mechanism for
activating the crystals. One crystal is still inside,
sticks out halfway. LUTHOR pulls it out, looks at it
curiously. EVE joins him.

EVE

I think it's boring in here.
Everything's white. Why doesn't
the guy put up a couple of prints?
Bullfight posters, or something.

LUTHOR looks at the bench, then over at the wall opposite,
trying to figure out why it is positioned where it is.
He sits down uncomfortably.

LUTHOR

Not even a cushion. No wonder
they call him The Man of Steel.

EVE examines the rows of crystals, takes one out.

EVE

Now these are kind of pretty ...

LUTHOR

Give me that ...

EVE hands it over, a bit surly. LUTHOR, hoping he's
figured things out, jams it into the mechanism.

350 ANOTHER ANGLE

Suddenly: The light changes in the Fortress. The giant
head of Jor-El materializes on the opposite wall.

JOR-EL

The virtuous spirit has no need
for thanks or approval ...

LUTHOR
What the ...

EVE takes a step back, frightened.
the image with increasing pleasure.

LUTHOR looks up at

JOR-EL
... Only the certain conviction
that what has been done is right ...

LUTHOR
It's his old man! The kid
looks like him! Are you his
old man?

EVE
Ask him where the bathroom is.

JOR-EL
... Develop such conviction in
yourself ...

LUTHOR
Are you here?

JOR-EL
... the human heart on your planet
is still subject to small jealousies ...

LUTHOR
(catching on)
Aahh, he's not here! He speaks
from the past! Cute, very cute ...

JOR-EL
... lies, and monstrous deceptions.

LUTHOR yanks the crystal out.

LUTHOR
So much for moral rearmament.
Give me another one ...

EVE hands him another crystal at random.
in the mechanism - JOR-EL reappears.

LUTHOR shoves it

JOR-EL
Education crystal 108. Earth
Culture. A typical ode, much
loved by the people you will live
among, Kal-El. "Trees" by Joyce
Kilmer. "I think that I shall
never see a poem as lovely as a
tree; a tree whose branches wide
and strong ..."

LUTHOR, to his credit, quickly yanks the tape out.

LUTHOR
Good god!

EVE
Hey wait! I love "Trees".

LUTHOR
So does the average Cocker Spaniel ...

LUTHOR snaps his fingers. EVE hands over another crystal.
JOR-EL materializes again.

LUTHOR
The man never changes his suit,

JOR-EL
(grim)
My son, the time has come to
tell you of the darkest episode
in Krypton's history ...

LUTHOR
Now this I want to hear ...

JOR-EL
Unfortunately, even on our peaceful
planet, there have appeared - once
in a great while - certain anti-social
elements. Deviants. What you on
Earth call criminals.

LUTHOR
(beaming)
..Criminals ...

350 CONTINUED

EVE

Deviants. He had it right
the first time.

JOR-EL

Of course, we are not a primitive
planet like Earth, and these
unhappy souls were always successfully
transformed into productive
citizens.

LUTHOR

They never met Lex Luthor.

JOR-EL

(darkly)

There were, however, three exceptions.
Only three, who proved - impossible
to rehabilitate.

LUTHOR

(leaning in)

But wait. There's hope.

As JOR-EL continues, CAMERA PUSHES IN on his image. begins
to PAN. What JOR-EL is saying troubles him. His image
overlaps itself, changes colors and complexions. As he
mentions the VILLAINS and their actions, surrealistic images
of them appear in pulsating images, as well as their trial,
and stormy reflections of the havoc they caused.

JOR-EL

Non, the destroyer. Unreasoning
violence in the shape of a being ...
Ursa, vicious and cruel, obsessed
by a single-minded hatred which could
never be deterred ... and the one
force who could unite them, the only
one whose warped genius could harness
these forces of evil: General Zod.
His attempted insurrection was the
most painful episode our people ever
had to endure. But after a long and
terrible battle, peace and harmony
were once again restored ...

LUTHOR

What an anti-climax.

LUTHOR is visibly disappointed. EVE has disappeared.

JOR-EL

We had, of course, no death penalty ...

LUTHOR

Sensible enough ...

JOR-EL

And so they were placed in the Phantom Zone to be imprisoned for all eternity.

LUTHOR

No possibility of parole?

JOR-EL

We have, of course, thought long and hard about that question ...

LUTHOR

(delighted)

Hey! I asked the right question ...

JOR-EL

The one danger we considered was that the Phantom Zone might, we cannot know, just might be cracked by a nuclear explosion in space.

LUTHOR sits up, vitally interested.

JOR-EL

(grin)

I cannot say I am glad you asked me that. Because I do not know what could be done if they were to escape. On Krypton these villains were uncontrollable. On Earth, each of them would have the identical powers that you ...

The crystal has run out. JOR-EL'S image fades away.
LUTHOR is transfixed.

LUTHOR

Think of it. Three, count 'em,
three Super Villains! All three
with his powers, all three totally
dedicated to corruption, violence,
and evil...

(musing)

They'd need a contact on Earth, of
course. Someone who felt the same
way they did, someone with that same
wonderful contempt for life and
decency...

(turns)

But it's all too good to be true,
right?

LUTHOR scans the Fortress. EVE is nowhere to be seen.

LUTHOR

Miss Teschnacher? Miss Teschnacher!

There is an unrecognisable sound O.S.

EVE'S VOICE

(from somewhere)

Found it! I think ...

LUTHOR sighs deeply, slumps on the bench.

352 - 354 SCENES OMITTED

355

EXT. RIVER BANK NEAR NIAGARA FALLS - DAY

A YOUNG BOY sleeps in a small rowboat with a single paddle, a fishing pole dangling over the side. His dog sleeps at the other end of the boat. They float on the edge of a stillwater pool near a large river. Too near, in fact, as the strong current begins to pull them out into the mainstream.

356

EXT. VANTAGE POINT - NIAGARA FALLS - DAY

A vantage point overlooking the Falls. CAMERA PANS the fence which keeps the TOURISTS who look through binocular machines from falling over the edge. The area is filled with FAMILIES, PEOPLE taking snapshots, and especially NEWLYWED COUPLES, all holding hands. Not far away is a hot dog stand doing brisk business.

357

CLOSE ON WEDDING RINGS - TRACKING SHOT

CAMERA CLOSE on a pair of clasped hands, each wearing a shiny new wedding ring. CAMERA PULLS BACK: CLARK and LOIS walk hand-in-hand along the vista like typical honeymooners. CLARK has a wistful look in his eye, seems to be enjoying himself. LOIS is moodier, her thoughts apparently elsewhere.

CLARK

(rhapsodizing)

Just look at us, Lois. I mean here we are, strolling along like any other happy couple on their honeymoon ...

LOIS

(preoccupied)

Uh-huh ...

CLARK

(sly smile)

Lois - are you maybe feeling just a little bit of what I'm feeling?

LOIS

I am if you're hungry.

(pause - apologetic)

I'm sorry, Clark, but is the truth be known - actually I was thinking of ... someone else.

357 CONTINUED

CLARK
(darkly)

Why is it I suddenly hear
a cape flapping.

LOIS

Well, I can't help it if I'm
a girl with a one-track mind ...
(nice smile)
And right now, it's saying,
"Feed me."

CLARK

(pause - sigh)
Two Hot dogs - coming up.

CLARK walks away to the hot dog stand as LOIS turns
to look out at the Falls.

358 EXT. NIAGARA RIVER - DAY

The row boat with the BOY has been caught up by the strong
river current, is carried quickly along toward rougher water
in the distance. The dog barks, wakes up the BOY who
grabs his paddle, frantically tries to stop his momentum.

359 EXT. HOT DOG STAND - DAY

CLARK stands at the end of a long line of PEOPLE at the
hot dog stand. He waits patiently, bored.

360 EXT. RIVER NEAR FALLS - AERIAL VIEW

From the air: The rowboat is tossed about by the violent
current, the BOY paddling ineffectively in circles.

361 EXT. FALLS VANTAGE POINT - DAY

LOIS stands looking through a binocular machine, PANs the
area. Suddenly: Screams from the PEOPLE around her.
They point off excitedly. LOIS wheels to look.

362 EXT. HOT DOG STAND

CLARK has heard the commotion, looks off as well.

363 EXT. TOP OF FALLS - AERIAL VIEW

The boat with the BOY and the dog approaches the top of the Falls.

364 BACK TO LOIS

LOIS watches in horror.

365 ANGLE ON FALLS THROUGH BINOCULAR MACHINE

Seen through the binocular machine: the boat is about to tip over the Falls. The BOY leans forward, hunches down, tucking his dog under him.

366 CLOSE ON FALLS

The tiny rowboat cascades down through the swirling Falls. Suddenly: SUPERMAN appears, bursts inside through the powerful waterfall, plucks the BOY and his dog under him.

367 EXT. VANTAGE POINT AND LOIS

The CROWD gasps, pointing. LOIS lights up.

LOIS
Superman!

368 EXT. BASE OF FALLS

The empty rowboat slams into the base of the Falls, is shattered into bits.

369

EXT. RIVER BANK - DAY

SUPERMAN deposits the BOY and his dog on the bank of the stillwater pool where he was first seen. The BOY looks up with hopeless adoration. The dog barks excitedly.

BOY
Again! Again!

SUPERMAN
(winking)
Sorry. Only one ride to a customer

370

EXT. VANTAGE POINT - BACK TO LOIS

LOIS swivels her binocular machine in vain. SUPERMAN is gone. The CROWD still buzzes.

LOIS
Where did he go now? And how
come he just happens to be here
when....isn't that funny, Clark?
Clark?

She turns, looks off, as CAMERA PANS to the hot dog stand, then along the viewing rail, past the CROWD. CLARK is visibly absent. CAMERA PANS BACK TO LOIS: Her face changes moods as she realizes:

LOIS
And Clark isn't here....as usual.

371 - 374 OMITTED

375

EXT. FROZEN NORTH NEAR FORTRESS - DAY

LUTHOR and EVE speed along in their snowmobile. LUTHOR holds the black box on his lap. EVE talks over the roar of the machine as LUTHOR tries his best to ignore what she's saying.

EVE
....I mean when a girl reaches a certain point in her life she starts to think about these things, you know? So we're not married. "Who cares?" I used to ask myself. Got that? I used to ask.....

CONTINUED

LUTHOR'S head suddenly cocks. He hears complicated noises coming from his black box. He reaches over, turns off the ignition key. The snowmobile crunches to a stop. EVE misunderstands.

EVE

Listen, Lex. I don't want to push you into anything....

LUTHOR

I'll push you into something if you don't shut up.....

The noises seem to overlap each other. LUTHOR listens incredulously, his eyes beginning to glow with excitement.

LUTHOR

It can't be...but it is....it's unbelievable...but it's true!

EVE

You broke your box.

LUTHOR

Kryptonian Alpha Waves! Three sets of them!

EVE

I didn't know Superman had a family....

LUTHOR

It's them! The villians! The incorrigible! Those three little sweethearts are on their way! Do you realize what this means? They can give me the world!

EVE

What do you want with the world? You don't even like the world.

LUTHOR

The world, Miss Teschmacher, is a lot of real estate.

EVE

Land, land, always land....

LUTHOR

Which they'll develop for me! As soon as they get rid of Superman and we take over, I'll put them to work! (seeing it)

A super construction crew! No, a
destruction crew! Leveling forests,
moving mountains, creating coastlines!

EVE

Here we go again....

LUTHOR

And who do we have to thank for it?
Superman! For setting them free!

(settles back, rubs

hands together)

Ah, Lex, you're one hell of a fellow.

Even when you lose, you win.

(pointing dramatically)

South, Miss Teschmacher! South!

To victory!

INT. NIAGARA FALLS SUNGLOW - NIGHT

376

The sound of running water is heard. CAMERA LOOKS EAST

the dressing table. PART a stylish evening gown

hanging from a hook on the bathroom door to the silhouette

of LOIS behind a clouded glass door, taking a shower.

A knock is heard on the door, almost drowned out by the

sound of the running water. Then another knock.

The water stops as the door opens. CLARK enters,

dressed in black tie, a small bouquet of flowers in one

hand. He stops short, mortified, as the brightest

glimpse of a naked LOIS is seen coming through the

bathroom door. She wassals back inside simultaneously

disconcerted, but far less concerned.

LOIS

Whoops!.....

CLARK

Lois, oh my gosh!

CLARK turns his back. LOIS reappears in the bathroom

door, a large towel wrapped around her. She glances at

CLARK, takes a seat at the dressing table, begins

combing her hair.

LOIS

It's all right now, Clark. I just

didn't hear the knock, that's all.

CLARK

(turning)

Lois, for goodness sake. The door

wasn't even locked. I mean, just

anyone can walk in here.

LOIS

There you go,
(combing)

Clark, running yourself down again.

CLARK

Very funny.

CLARK crosses, nervous, deposits the flowers on the dressing table next to her.

CLARK

Anyway. Here. A little something
for the newlyweds dinner tonight.

LOIS

(glancing at them)

Pansies....Clark. How...different.

CLARK

Would you believe they grow wild around
here? You should see what they're
charging for roses in the gift shop.

CLARK crosses, sits in a chair. LOIS continues with
her hair watching him carefully in the mirror as if
with an ulterior motive. He smiles back self-
consciously.

CLARK

You know something, Lois? In spite
of the unreality of this all....posing
as newlyweds and everything.

(fumbling for words)

In spite of myself, even....I'm sort of
finally starting to kind of feel like
one, in a way.....

LOIS

A newlywed? You?

CLARK

(defensive)

Well, I don't see why it should be
that strange for me to.....

LOIS

(fixing hair - sincere)

I'm sorry, Clark. Really I am. I bet
there've been lots of girls who.....

(thinks about it)

well, a few anyway, who.....

376

CONTINUED

CLARK
(glum)

Go ahead and say it.

LOIS

What?

CLARK

That, that somehow I don't seem to...
shape up in your eyes. Well, darn it,
I have nothing to apologize for. I'm
a good reporter. And an even better
friend to you - if you'd let me, that is.

LOIS wets her mouth, examines her lipstick, watches him
carefully.

LOIS

Stand up, Clark.

CLARK

Stand up?

LOIS

Just for fun.

CLARK rises, inadvertently tugs at his bow tie.

LOIS

Look at yourself. Potentially, this
handsome, aggressive, dynamite guy capable
of anything he wants to do. It's not
my fault, Clark - you run yourself down.

CLARK

(small voice)

How.

LOIS

Well, in the first place - you slouch.
Stand up straight for once. Go ahead.

CLARK reluctantly straightens himself.

LOIS

Good. Now - find yourself a jacket with
more than one vent. Shoes that don't
lace up. A shirt with some colour or
a pattern.

CLARK

(he's heard it before)

All right, all right, Lois, you've

CLARK (CONTINUED)

made your point. I know where it's all leading and I'm sorry - but no matter how hard I try, I'll never be - him.

LOIS

(butter wouldn't melt)

Him? Who?

CLARK

Who else? Superman. I can't help the fact you seem to think you love him. That's just something I've got to live with. But darn it, Lois, it's enough now. Maybe I just can't stand the competition anymore.

LOIS puts down her make-up, looks at him in the mirror.

LOIS

And maybe you've just been the competition all along.

CLARK

(serious stare)

Lois, I've never been particularly good at riddles....

LOIS

Then let me give you an easy one. Why, with thousands of children falling off something lethal somewhere else in the world, why would Superman appear here - at Niagara Falls - today? Why not the Grand Canyon?

CLARK

Why don't you ask the child's family? I'm sure they'd....

LOIS

And why is it always when I'm with you? Right up to the moment, of course, when Superman appears.

(CLARK stares)

You're never there, are you? You've always just disappeared somehow. And somewhat conveniently, it's always seemed to me.

CLARK

I was getting us hot dogs, for Pete's sake! You were the one who asked me to!

LOIS

And when Superman arrived on the scene I looked over at that hot dog stand. You were gone, Clark. You were nowhere.

CLARK

I was....I was....darn it, Lois, just because I had to go to the.....

LOIS levels a knowing stare at him in the mirror.

LOIS..

You are Superman. Aren't you.

CLARK

Lois, we've been through this hallucination of yours before. Don't you remember what you almost did to yourself, jumping out of a building thirty stories up? Can't you see the tragic mistake you almost made?

LOIS

(thin smile)

You're right, Clark. I did make a tragic mistake. What a fool I was....

LOIS opens a drawer in the dressing table, swivels in her seat, a loaded revolver now in her hand, levelled at CLARK.

LOIS

I bet my life instead of yours.

CLARK backs up, eyes widening.

CLARK

Lois....don't be insance....Lois, you're crazy!

She fires. The gunshot echoes across the room. CLARK remains standing. He stares at her resigned, but almost defiant, his voice becoming that of SUPERMAN. LOIS looks at him lovingly, but quietly triumphant.

LOIS

I knew it. I guess I must have really known it for the longest time.....

376

CONTINUED

SUPERMAN

You realise, of course, if you'd been wrong....Clark Kent would have been killed.

LOIS

How? With a blank?

SUPERMAN closes his eyes in frustration. LOIS looks back at him with a soft smile.

LOIS

Gotcha.

377

INT. FORTRESS OF SOLITUDE - NIGHT

CAMERA CLOSE on LOIS' hands as she cracks an egg, and expertly starts mixing ingredients into a souffle pan, other cooking utensils, spread out near her, ostensibly in her own kitchen.

LOIS' VOICE

...we'll need another couple of eggs...oh, and while you're out, maybe you can pick up a nice bottle of wine....

378

WIDER ANGLE

CAMERA LOOKS PAST LOIS: we realize we are in the Fortress, which stretches out behind her. The makeshift kitchen has been arranged on a high rear level. SUPERMAN stands next to her watching, approaches from behind, caresses her neck softly. She reacts, turns slowly. He looks down at her with a disarming, almost shy smile.

SUPERMAN

And what else is missing?

LOIS looks up at him, her eyes filled with love.

LOIS

For the very first time in my life - nothing at all.

SUPERMAN leans in as LOIS trembles involuntarily: they kiss for the very first time - a kiss so good that half the world would settle for just one like that in their whole lives. They finally break, their mouths still only inches apart.

LOIS

(whisper)

Where did you learn to do that....

SUPERMAN

Here....just now.....

They kiss again passionately as we QUICK CUT TO:

379

EXT. SKY - NIGHT

SUPERMAN cartwheels and loops in the sky like a lovestruck teenager after his first date. He zooms up and down, back and forth with a silly grin on his face, suddenly speeds off towards the East - the time change gradually turning night into day.

380

EXT. STREET - PISA - ITALY - DAY

CAMERA CLOSE on a souvenir stand in Pisa: the shelves hold rows and rows of cheap plastic souvenir Leaning Towers of Pisa, all leaning identically; above are rows of picture postcards with the same identical view. An ITALIAN SHOPKEEPER admires his stock as he gets ready for the day's tourists. CAMERA WIDENS: in the distant B.G. is the real Leaning Tower of Pisa, tilted at the same familiar angle as all the plastic replicas. The SHOPKEEPER hums happily as CAMERA PANS UP to an approaching blue dot in the sky.

381

EXT. SKY ABOVE PISA - DAY

SUPERMAN flies blithely, lovestruck, through the sky, a bottle of wine in one hand a bouquet of beautiful flowers in the other. He looks down, sees the Leaning Tower, playfully swoops to make a low pass at it like a buzzing fighter plane.

382

EXT. TOWER OF PISA - DAY

A blue flash circles the Tower twice with tremendous speed, pulls up into the sky again.

383

INSERT SHOT - BASE OF TOWER

A huge cracked cornerstone at the higher base of the Tower suddenly crumbles from the impact of SUPERMAN's incredible speed.

384 ANGLE ON TOWER - SUPERMAN'S POV

The Leaning Tower rights itself into an erect position.

385 EXT. PISA SOUVENIR STAND - DAY

The SHOPKEEPER dusts his shelves, hums to himself. He turns automatically to look at the source of his success - his jaw drops. The Leaning Tower isn't leaning anymore; it's just another Tower. The SHOPKEEPER clutches his heart melodramatically.

SHOPKEEPER

Mamma mia!

The SHOPKEEPER looks at the Tower, then back at his wares, then back at the Tower - screams after SUPERMAN as the blue dot disappears in the sky.

SHOPKEEPER

-Super-Cratino! Stronzo! ...

Hysterical, he makes an obscene gesture, turns, begins smashing his wares off the shelf.

386 INT. FORTRESS - NIGHT

EXTREME CLOSEUP of SUPERMAN and LOIS, their faces filling the screen, looking softly at each other.

SUPERMAN
(whisper)

Ready? ...

LOIS
(shyly)

Now listen to me, darling. I realize you've never done this before and I must have done it hundreds of times, so just relax and do exactly what I tell you - all right?

SUPERMAN

386

CONTINUED

LOIS
I understand. Okay.
Easy now. Go

CAMERA WIDENS, PANS: The scuffle man sits a short distance away. SUPERMAN turns on his X-ray vision:

387

INSERT SHOT - SOUFFLE PAN

The souffle slowly begins to rise under the heat of SUPERMAN vision.

LOIS

Slowly now....not too hot...

The light dims imperceptibly - the souffle rises perfectly, higher and higher.

LOIS

Stop! Never overcook a souffle....

388

ANGLE ON THEM

LOIS crosses, examines it, turns, grins, amazed.

LOIS

Perfect!

SUPERMAN

It's easy when you know the chef.

LOIS

(kisses him quickly)

Oh, yeah? Wait till we get into roasts and poultry.

389

EXT. TEXAS HIGHWAY - DAY

A speeding car roars down an empty Texas highway, past a desolate desert vista. It races by at 100 m.p.h., CAMERA PANNING, revealing a large billboard with a smiling Cowboy, in a western hat painted on it, reading:
NO MATTER WHAT SWELLS UP - YOU CAN KEEP IT UNDER YOUR HAT -
IF IT'S TEXAS-SIZE.

ANGLE BEHIND BILLBOARD

A Texas Ranger patrol car sits hidden behind the billboard,
ignores the flagrant speeder.

390

INT. RANGER CAR- DAY

TWO TEXAS RANGERS are busily involved in a sloppy, take-out lunch: giant cheeseburgers, french fries, milkshakes, etc. Seen through the window past them: A quick flash of colour, as ZOD, URSA, and KCM land near the car. Low Red.

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390 CONTINUED

munch away, the silence punctuated by squawks from their radio transmitter. RANGER #1 looks up into the rear-view mirror, suddenly stops eating, his eyes narrow curiously.

RANGER #1

Hey. J.J. ... what the hell day is Halloween ...

RANGER #2

I dunno. Sometime in October, ain't it?

RANGER #1

That's what I thought.

391 EXT. RANGER CAR - DAY

RANGER #1 gets out of the car as CAMERA PANS: coming toward him are ZOD, URSA, and MON. RANGER #1 stares in disbelief.

RANGER #1

Hey, boy!

(ZOD steps)

You haul your ass over here!
And bring that jailbait and your monkey with you!

The VILLAINS approach the car. RANGER #1 turns to face ZOD who stares coldly at him.

ZOD

What is your name?

RANGER #1

You got things kinda ass-backwards, dontcha, son? 'Cause that's exactly what I am to find out from you ...

ZOD

I am your new ruler. You will kneel in my presence. My name is General Zod.

RANGER #1

Yeah, well General, your name's gonna be diddleyshit around here unless I see some I.D.....

ZOD

Kneel!

NON growls viciously. RANGER#1 steps back, draws his gun.

RANGER#1

(to NON)

You! Get your hands on the car.

Now!

(to RANGER #2)

J.J. - Call for another unit.

(to NON)

Move your ass!

RANGER #2 reaches for the transmitter. NON looks at ZOD, who nods. NON swings around, puts his hands on top of the car, pushes down softly. He flattens it like a pancake, with RANGER #2 still inside. RANGER #1 backs up in terror, holding his gun, as URSA advance on him with a cruel smile.

URSA

You will not die yet. I will keep you alive to play with.....

RANGER #1

Listen, lady, I never shot a woman in my life, but so help me....

URSA reaches out for the gun. RANGER #1 fires, pumping three bullets into her harmlessly. URSA smiles, claps her hand around the gun as RANGER #1 squeezes off two more shots into her palm. She crushes the gun like a wad of paper. RANGER #1 takes a roundhouse swing at her. URSA catches his wrist in mid-air, breaks it with a "snap", dropping him to his knees. ZOD smiles thinly, advances, as URSA reaches for RANGER #1's belt buckle.

ZOD

Wait!

(to RANGER #1)

Where was he calling? Who is your superior?

RANGER #1

(terrified)

Cap'n....Cap'n Moss of the Texas Rangers....

ZOD

And who is his superior?

RANGER #1
Attorney-General Friesen of the State
of Texas....

ZOD
(to himself)
Another General....and who is his
superior?

RANGER #1
The Governor....

ZOD
And his superior?

RANGER #1
He don't rightly have one, but...
well, the President of the United States,
I guess. In Washington, D.C. and
then there's nobody, General. I swear.
I mean that's about as high as a man can get.

ZOD
Then that is the man I want to see.

ZOD smiles, nods to UPSA. She advances on the screaming
RANGER with sadistic enthusiasm as KONG roars in triumph.

392

INT. FORTRESS OF SOLITUDE - NIGHT

CAMERA CLOSE ON WALL PROJECTION: a coloured, suggestive
relief map of the Planet Krypton - not brilliantly distinct,
but rather something which gives impressions of the planet's
different areas.

SUPERMAN'S VOICE
And there....past the Desert of Ross,
that's the capitol city, KANDOR, where
I was born....

393

WIDER ANGLE

SUPERMAN and LOIS recline against the side of a comfortable
upper nook of the Fortress, his arm encircling her. A
short distance away: the empty soufflé dish, two plates
and glasses, and the empty bottle of wine. They lie back,
watch the projections on an opposite wall. The
images of JOR-EL and LARA appear through the map in
pulsating strengths, first growing stronger, then disappearing
again as LOIS watches, fascinated.

395

CONTINUED

SUPERMAN

That's my father, Jor-El ...
and my mother, my ... real mother.
Her name was Lara ... and that's
me ... as a baby ...

The images fade away. SUPERMAN smiles a bit self-consciously,
never having revealed any of this to anyone before.

LOIS

It's amazing. I never really
thought of you as having a family
like ... everyone else. I mean
you just sort of ... were, you know?
Like a fact. A fact without a
mother, or a father ...

SUPERMAN draws LOIS in closer, looks at her seriously.

SUPERMAN

There were so many times I wanted
to tell you. Sitting next to you as
Clark, smiling shyly, listening to
you talk about Superman, and how much
you ... loved him ...

He stops, embarrassed, realizing how much he's inadvertently
eavesdropped on her during his life as CLARK. LOIS smiles
nicely.

LOIS

That's all right. I suppose it is
a little late in the game for me to
play hard to get.

SUPERMAN looks deeply into her eyes.

SUPERMAN

It's all real now, Lois -
I'm real - and I love you.

SUPERMAN kisses her passionately, lowers to the floor, half
on top of her. She looks up at him dreamily.

393

CONTINUED

LOIS

Mem. If you only knew what
that felt like ...

SUPERMAN

The kiss? ...

LOIS

Not ... exactly ...

CONTINUED

LOIS smiles, pulls him all the way on top of her. CAMERA SLOWLY PANS UP. AWAY from them, to the jagged white crystalline ceiling of the Fortress, DISSOLVES THROUGH different sections of the structure as the unbelievably satisfied VOICE of LOIS echoes softly through them.

LOIS

....Superman....Superman....oh, Super...
man.....

394

EXT. WASHINGTON MONUMENT - DAY

The cruel face of ZOD fills the screen. His voice booms out with a deep, penetrating quality.

ZOD

I am General Zod! Listen to me, people
of the Earth!

CAMERA PULLS BACK: ZOD is perched on top of the Washington Monument in Washington, D.C. He stands erect on the pointed apex of the tall, needle-like edifice, his voice echoing across the landscape as terrified TOURISTS below scream, run away in panic.

ZOD

Today I bring a New Order to your planet!
One which shall last until the end of time!
Each of you.....

395

INT./EXT. LINCOLN MEMORIAL - DAY

PEOPLE stand petrified inside and out of the Lincoln Memorial and reflecting pool beyond as ZOD continues.

ZOD'S VOICE

....each man, each woman, each child -
all will march proudly together in this
New Order!

396

EXT. JEFFERSON MEMORIAL - DAY

CAMERA LOOKS THROUGH the Jefferson Memorial, across the Potomac River.

ZOD'S VOICE

Your lands, your homes, your possessions,
your very lives.....

397 EXT. WASHINGTON MONUMENT - ANGLE LOOKING DOWN

CAMERA LOOKS DOWN: PAST ZOD. Police cars with flashing lights begin to converge in the distance.

ZOD

All of this and more you will gladly give to me!

398 EXT. KREMLIN - RUSSIA - DAY

An aerial view of the Kremlin in flames, the fire spreading throughout Moscow.

ZOD'S VOICE

There is no longer a need for separate nations in this world, no need for petty squabbles between one group and another ...

399 EXT. TOKYO - DAY

TOKYO is in flames. Thousands of JAPANESE flee through the streets.

ZOD'S VOICE

All of you will work together, strive, produce, and sacrifice together - and all for a common goal!

400 EXT. PARIS - EIFFEL TOWER - DAY

The Eiffel Tower in Paris is suddenly bathed in a strange LIGHT.

ZOD'S VOICE

It is as useless for you to resist as it is for me to annihilate you ...

401 EXT. PARIS SKY - ANGLE ON RON

RON focusses his X-Ray vision on the Eiffel Tower.

ZOD'S VOICE

You will only bring death and destruction upon yourselves ...

402 EXT. EIFFEL TOWER

The Eiffel Tower melts under the heat, sags, then collapses
like a tin toy.

ZOD'S VOICE

....while I will lose the potential
products of your labour....,

403 EXT. MT. RUSHMORE - SOUTH DAKOTA - DAY

URSA stands in front of Mount Rushmore, turns on her
X-Ray vision: The famous faces of the Presidents are
obliterated, then replaced by those of ZOD, URSA, and
NON as she curls them in with her eyes

ZOD'S VOICE

There is now one law, one order, one
ruler who alone will determine your
collective destiny! One force before
which all of you shall kneel forever!

404 EXT. WASHINGTON MONUMENT - DAY

ZOD continues to rant on top of the monument.

ZOD

In return for this submission you will
have my generous protection! In other
words - you will be allowed to live.

405 ANGLE ON BASE OF MONUMENT

A police car has pulled up at the base of the Monument.
Flak-jacketed OFFICERS pile out, their CAPTAIN holding
a bullhorn.

CAPTAIN

(to ZOD - through bullhorn)

You are trespassing on Federal Government
property - illegally occupying a national
monument.,.....

406 BACK TO ZOD

ZOD'S eyes flash with anger as he looks down.

ZOD

I will not repeat myself again!
There is no nation! Therefore there
cannot be a monument to one!.....

407 WIDER ANGLE

ZOD jumps off, smashes into the monument lower down:
It crumbles into pieces, the cascading shower of stone
burying the police cars and OFFICERS below.

408 CLOSE ON ZOD IN MID-AIR

ZOD

From this day forward - there is only Zod!

409 - 431 - OMITTED

432 INT. FORTRESS OF SOLITUDE - DAY

CAMERA LOOKS UP at one of the high, hidden recesses of the Fortress. A FIGURE appears, dressed in the familiar colors of red, yellow and blue.

JOR-EL'S VOICE

The people of your Planet must be well pleased with you, Kal-El. You have served them faithfully and they are surely grateful for it.

(changing tone)

and yet, you have returned here to reason with me once again.

CAMERA ZOOMS IN: it is LOIS, dressed in a SUPERMAN shirt, sleeves rolled up, the shirt itself hanging almost down to her knees. She tentatively edges around the side of the recess, looks off and down.

433 ANGLE ON SUPERMAN - LOIS' POV

SUPERMAN sits below on the crystal bench near the energy bank across the Fortress. The giant head of JOR-EL peers down at him, deeply disturbed.

JOR-EL

My son, I have tried to anticipate your every question. This is one ... I had hoped you would not ask.

(434 CLOSER ON SUPERMAN

SUPERMAN risks from the bench for the first time to converse with his father while standing. His seeming bravado is betrayed slightly by his trembling body. Clearing his throat nervously, he looks up.

SUPERMAN

My attachment ...

(corrects himself)

The ... feelings I have developed for a certain human being have ... affected me deeply, father.

JOR-EL

(almost cold)

You cannot serve humanity by investing your time and emotion in one human being at the expense of the rest.

434 CONTINUED

SUPERMAN

And ...

(daring to say it)

If I no longer wish to serve
humanity?

JOR-EL

Is this how you repay their gratitude?
By abandoning the weak, the defenseless,
the needy - for the sake of your
selfish pursuits?

SUPERMAN

(defiant)

Selfish! After all I've done for
them? Will there ever come a time
I've served enough? At least they
get a chance for happiness! I only
ask as much - no more.

JOR-EL

Yours is a higher happiness! The
fulfillment of your missions!
Your inspiration! You must have
felt that happiness within you ...
(quietly)My son, surely you cannot deny that
feeling.

JOR-EL stares down impassively, speechless for once.

435 BACK TO LOIS

LOIS watches with deep emotion.

436 BACK TO SUPERMAN

SUPERMAN looks up at the silent JOR-EL, quietly pleading.

436 CONTINUED

SUPERMAN

Is there ... no way, then, father?
Must I finally be denied the one
thing in life ... that I truly desire?

JOR-EL

(long pause)

If you will not be Kal-El - if
you will live as one of them ...
love their kind as one of them,
then it follows that you must
become ... one of them.

The rounded section of polarized blue glass which had
always seemed an integral part of the fortress wall now
suddenly detaches itself, slowly moves out towards
SUPERMAN. We see that it is, in fact, a circular chamber.

JOR-EL

This crystal chamber has in it
the harnessed rays of the red sun
of Krypton. Once exposed to them,
all your great powers on Earth will
disappear. Forever.

The crystal chamber stops a few feet away. It opens in
a circular iris. SUPERMAN looks at it apprehensively.

437 BACK TO LOIS

LOIS watches, paralyzed.

438 BACK TO SCENE

JOR-EL looks down, speaks slowly, distinctly.

438 CONTINUED

JOR-EL

Once it is done, there is no
going back. You will feel like
an ordinary man. You can be
harmed like an ordinary man....

SUPERMAN steps slowly towards the chamber.

JOR-EL

(suddenly)

Think, Kal-El! I beg you!

439 CLOSE ON SUPERMAN

SUPERMAN stares up, the tension visible in his face.
He pauses, blinks, swallows hard.

SUPERMAN

(quietly)

Father, I love her.

SUPERMAN turns, walks into the chamber. JOR-EL's face
falls as the door rises closed behind him.

440 CLOSE ON LOIS

LOIS bites her lip, slowly shuts her eyes.

441 ANGLE ON CHAMBER

Violent light changes begin inside the chamber - laser
effects of the krypton sun burst through it from the inside.
The outer glass of the chamber becomes an increasingly
deeper blue.

442 WIDE SHOT

There is visual chaos in the Fortress. The multi-planed images of JOR-EL seem to fight the chamber process - dim away, then glow brightly again as it locked in a struggle with the inanimate object. The rows of crystals shatter like so many light bulbs.

443 ANGLE ON LOIS

LOIS is terrified. She turns away, is suddenly faced by a huge projection of JOR-EL'S face: his eyes seem to be staring straight at her. They flash with seething hatred. LOIS screams, buries her face as:

444 EXTREME WIDE ANGLE

A final burst of light passes through the crystal chamber. The images of JOR-EL simultaneously disappear. The chamber glass turns a deadly blue-black. There is absolute silence.

445 ANGLE ON CHAMBER FROM ABOVE

The chamber, seen from the opposite high end of the Fortress. LOIS' face enters frame, looks at it silently, tears running down her face.

446 INT. WHITE HOUSE CORRIDOR - DAY

Helmeted MARINES in full combat gear help WHITE HOUSE POLICE and SECRET SERVICE AGENTS secure the corridor leading to the Oval Office. An explosive charge is attached to the door at the entrance to the corridor, the connecting wires trailing off to a plunger detonator behind a nest of sandbags with a machine-gun emplacement. The MARINES take their positions, all eyes on the door, as suddenly: ZOD, MON, and URSA burst down through the ceiling, shattering three glass cones which comprise part of it. The MARINES, POLICE, and SECRET SERVICE open fire through the shower of falling glass, send a withering barrage ricocheting around the room. ZOD watches triumphantly, the bullets bouncing harmlessly off him as URSA and MON go to work: URSA flings the advancing MARINES through the air, sends them crashing into one another as MON smashes the corridor pillars, then turns his attention to the machine-gun nest which blazes away at him. He demolishes the emplacement, breaks the gun in two, roars. URSA hurls two more MARINES through the air: They crash against the wall, one falling on the earliest plunger. The corridor is rocked by the blast.

447 EXT. WHITE HOUSE - DAY

The blast rips through the exterior of the White House above the Oval Office corridor, shattering windows, etc.

448 INT. OVAL OFFICE - DAY

CAMERA LOOKS from behind the PRESIDENT'S desk chair in the Oval office at the closed and bolted entrance door. Half a dozen telephones ring with different buzzers and bells, but are not answered. To one side, a dozen CHIEFS OF STAFF, CABINET MEMBERS, SECRET SERVICE AGENTS, et. al. stand waiting as the last sounds of gunfire die away in the corridor. There is a long moment of silence, punctuated only by the sound of the unanswered phones. Suddenly: the door to the Oval Office collapses, kicked to the floor in one piece. Standing in the open doorway, the devastated corridor seen behind them: ZOD, URSA, and MON.

449 WIDER ANGLE

ZOD and URSA enter. MON fills the doorway, standing guard. URSA now wears not only the NASA buckle, but the Texas Range

badge as well. ZOD glances at the silent OFFICIALS with contempt, then turns his attention to the distinguished-looking MAN sitting behind the President's desk.

ZOD

You are the one who is called
President ...

MAN

I am.

ZOD looks down at the carpet with the golden Eagle emblazoned on it.

ZOD

I see you are already practiced in
worshipping things that fly. Good.
(icy stare)
Rise before Zod ...

The MAN is mesmerized by ZOD's stare. He rises.

ZOD

And now - kneel ... before Zod..

The MAN glances at the OFFICIALS, gets no reaction. Swallowing hard, he steps around the side of the desk, slowly kneels. ZOD starts to smile, then stops.

ZOD

You are not the President.
(MAN reacts)
No one who leads so many could
possibly kneel so quickly.

The MAN blinks, terrified. The phones continue to ring. A normal-looking MAN (The PRESIDENT) dressed in shirt sleeves half-hidden by the others, now steps forward.

PRESIDENT

I'm the man they're protecting,
General. I'm the President. I'll
kneel to you - if it will save lives.

449 CONTINUED

ZOD

It will, Starting with your own.

450 ANGLE ON URSA

URSA looks at the OFFICIALS, particularly the MILITARY.

URSA

What a backward planet this is -
where the men wear the ribbons and
the jewellery ...

She rips a GENERAL's tunic, pulling the nest of medals
from his chest, selects a particularly gaudy one, starts
to pin it on.

451 BACK TO PRESIDENT

The PRESIDENT locks eyes with ZOD.

PRESIDENT

What I do now I do for the sake
of the people of this world.
But there is one man here on earth
who will never kneel to you.

ZOD

(amused)

And who is this intecile?

(gestures)

Where is he?

PRESIDENT

General - I wish I knew ...

With a grim face, the PRESIDENT slowly kneels. Behind
him, through the Oval Office window, we see the remains
of the destroyed Washington Monument. There is a low
whisper from within the hushed group of OFFICIALS.

OFFICIAL

Oh, God ...

451 CONTINUED

ZOD
(thin smile)

Zod.

452 EXT. CANADA ROAD - NIGHT

A rented car speeds quickly down a northern Canadian highway.

453 INT. CAR - NIGHT

CLARK drives. LOIS sits next to him. There is an uncomfortable tension, an uneasiness between them. CLARK looks over at her. LOIS catches his eye, flashes a nervous smile.

CLARK
(pause)

All right, Lois - what is it?
I'm supposed to be the shy one,
remember?

LOIS

(guilt pouring out)

It's just that I'm ... well, how
would you feel if you'd robbed
the rest of the world of ...
I mean if it wasn't for me, you
wouldn't have ...=

CLARK
(quietly)

I didn't do it for you. Lois,
I did it for us.

CLARK smiles, reaches over, takes her hand.

454 EXT. DINER - DAY

CLARK pulls the car off the highway into the parking area of a seedy-looking diner with a neon hot dog flashing on and off in front and the sign: DON'S BIG SLED DOGS. Several trucks are parked in the lot as well.

455 INT. DINER - DAY

CLARK and LOIS enter. A T.V. plays noisily in B.G. The counter is almost empty.

CLARK
(to LOIS)
I'm going to wash up. Grab us
a couple of seats there.

CLARK exits. LOIS crosses, sits on the end stool. She picks up a menu, studies it, as a huge, burly TRUCKER enters, spots her, intentionally sits next to her, cutting LOIS off from the rest of the counter.

LOIS
I'm sorry, that seat's taken.

TRUCKER
It is now ...
(to COUNTERMAN)
Coffee and a doughnut.
(to LOIS)
How'd you like for me to buy
you a little breakfast, honey?

LOIS
How'd you like to blow up your
pants?

CLARK comes up from behind, has heard.

CLARK
(to TRUCKER)
Excuse me. That's my seat.

455 CONTINUED

The TRUCKER looks over at the Men's Room, then back at CLARK.

TRUCKER

You've just been sittin' on
your seat, four-eyes.

CLARK

(pause - tense)

I think maybe somebody ought to
teach you some manners.

TRUCKER

Yeah? Well you let me know when
he comes in.

LOIS

Clark ... it doesn't matter ... we
can move ...

CLARK

(determined - to TRUCKER)

Do you ... ah ... want to step
outside?

The TRUCKER rises. He's big. He pauses a moment.

TRUCKER

I don't mind....

The TRUCKER uncoils a terrific right hand.

456

EXT. DINER - DAY

CLARK goes flying through the plate glass door, shattering
it, lands in a heap on the ground. The TRUCKER is already
on him. CLARK tries to get up, is immediately knocked
down again. LOIS rushes through the doorway to help, but
is unceremoniously flung off to the side. Feeling new rage,
CLARK rises, rushes the TRUCKER, actually gets in a punch or
two, but is cut to pieces by a series of expert combinations.
CLARK falls to the ground, exhausted, his face cracked and
bleeding, feebly tries to get up once more.

456 CONTINUED

TRUCKER

You don't know when to lie down,
do you, buddy? ...

The TRUCKER kicks CLARK in the ribs - he collapses. With
a sneer at LOIS, the TRUCKER heads off for his rig. LOIS
rises, her eyes filling with tears, tries to help CLARK up.

LOIS

Oh, Clark ... Clark ... look at
you ...

CLARK tries to smile feebly through the blood, deeply
embarrassed, bitter.

CLARK

What's ... the line? I ... guess
I just didn't know my own strength? ...

LOIS

It's all right, Clark. You don't
have to prove

A trickle of blood runs over his mouth. He wipes it away
with a finger, inadvertently tasting it, stares at the stains
on his hands.

CLARK

(stunned)

Blood ... Ev ... blood ...

LOIS

Let's get you inside

She helps him to his feet. He stands unsteadily, looks
at her, ashamed.

CLARK

(bitter)

Maybe we ought to hire a bodyguard
from now on.

456 CONTINUED

LOIS
(deeply felt)
I don't want a bodyguard. I want
the man I fell in love with.

CLARK
I know that, Lois. And I wish he
were here ...

CLARK turns, staggers in the direction of the diner.
LOIS puts her arm around him, helps him inside.

457 INT. DINER - DAY

LOIS helps CLARK back to the counter, starts to clean his
face, dipping paper napkins in a water glass.

LOIS
Boy, what a mess ...

Suddenly - the loud television cuts off: After momentary
static, a somber VOICE is heard.

T.V. VOICE
Ladies and gentlemen - the
President of the United States. - ...

CLARK, LOIS and the COUNTERMAN turn, listen.

458 ANGLE ON TV SCREEN

The worried PRESIDENT sits behind his desk, reads from a
prepared statement, the paper trembling in his hands.

PRESIDENT
This is the President. On behalf
of my country, and in the name
of the other leaders of the world
with whom I have today consulted,
I hereby abdicate all authority and
control over this planet ... to
General Zod.

459 ANGLE ON CLARK AND LOISE

CLARK and LOIS sit watching, frozen in disbelief.

460 BACK TO TV SCREEN

PRESIDENT'S VOICE

Only through strict compliance
with his directions will the lives
of innocent millions be ...

(sudden desperation)

Superman, if you can hear me ...

Superman, where ...

There is a "squawk" as the mike is taken from him. ZOD
comes on screen, sneers at the PRESIDENT.

ZOD

Who is this.... Superman?

PRESIDENT

You'll find out, General! And
when you do ...

ZOD

(craging into camera)

Come to me, Superman! If you dare!
I defy you! Come! Come, and kneel
before Zod!

461 BACK TO CLARK AND LOIS

The TV goes dead. CLARK is stunned.

CLARK

General Zod ... here ...
(to COUNTERMAN)
But when

COUNTERMAN

When? Where the hell have you
been, Mac?

(no reply)

How about that Superman, huh?
He's great at stuff like putting out
fires but when the real trouble
comes he splits.

(walks away)

461 CONTINUED

CLARK looks at LOIS desperately.

CLARK

I have to go back ... to the
Fortress ...

LOIS

But what can you do? There's
no way now ...

CLARK

I have to try, damnit! - Something,
anything

CLARK shuts his eyes, deeply troubled. LOIS looks at him
tenderly, cups his bruised cheek with her hand.

LOIS

Don't ... it's not your fault ...
you didn't know ...

CLARK

(looks up)

He knew. I heard him. I just
didn't listen.

462 INT. WHITE HOUSE OVAL OFFICE -- DAY

ZOD stares out the window at the destroyed Washington
Monument. MON stands in front of a wall mirror, wraps
the Presidential flag around himself with a contented growl.
There is a terrible scream from O.S. which suddenly cuts
off. URSA enters through a side door, her chest
considerably more decorated than before,

URSA

I'm bored with this puny planet.
The men here do not even try
to resist anymore.

462 CONTINUED

ZOD

Then leave. There are dozens
of other life systems nearby.
Find one that suits you.

There is a knock on the door. They turn.

463 ANGLE ON LUTHOR

LEX LUTHOR stands by the door, all confidence.

LUTHOR

Luthor's the name. Lex Luthor.
Maybe you've heard of me.
(hopefully)
The greatest criminal on earth?

URSA

(to ZOD)

I told you this was a puny
planet.

(looks at LUTHOR)

He irritates me. Let me break
his bones

ZOD

If it pleases you ...

LUTHOR

(backing up)

Wait!

(smile)

Wait'll you get to know me better.

Wait'll I give you - exactly
what you want.

-- (paces, plays it big)

Unlimited freedom: to kill, crush,
maim, destroy - plus: Lex Luthor's
savvy. Lex Luthor's keen mind
guiding your careers!

ZOD

We have all of this without you.
You cannot bargain with what
you do not have ...

LUTHOR

With respect, your Magnificence,
I am bargaining with what you
do not have: The son of Jor-El.

The VILLAINS are stunned. . They can't believe their ears.
ZOD turns.

ZOD

The son ... of Jor-El? Jor-El,
our jailer?

LUTHOR

No, Jor-El, the baseball player.
(brightly)
Of course, Jor-El, your jailer!

ZOD

(salivating)
His son? His son is on this planet?

LUTHOR

(in control now)
Daily. Perhaps you're more
familiar with his earthly
nom de guerre - Superman.

ZOD

(Dawns on him)
So this ... is Superman
(suspicious)
And how do you know of Jor-El?

LUTHOR

As I told your Fullness earlier -
I'm just about the best there is.
(MON growls)
Second best.

ZOD

(wild)
Revenge! We will kill the son
of our jailer!

463 CONTINUED

URSA
Revenge!

NON roars loudly, his fist raised.

LUTHOR
Now we're cooking with gas!
(to NON)
Have a phone, they're delicious...

ZOD
But wait!
(to LUTHOR)
He flies as well, then ...

LUTHOR
Constantly, your Grace.

ZOD
(musing)
He has powers as we do ...

LUTHOR
Sure. But he's only one. You're
three.
(looks at NON)
Or four even, if you count him
twice.

ZOD
We will bring him to his knees!

URSA
Praying ...

ZOD
Yes. To me!

They start off, leaving LUTHOR standing there.

LUTHOR
But first!
(quick smile)
You've got to find him, check?

463 CONTINUED

The VILLAINS stop, turn, look.

LUTHOR

Check.

ZOD

(pause - careful)

What ... do you want.

LUTHOR walks around the desk, philosophically, sits down in the President's chair.

LUTHOR

The world's a big place, my General, but thank goodness, my needs are small.

(takes out a map)

And, as it turns out, I have a certain weakness for beachfront property ...

ZOD

What do you want!

LUTHOR smiles hopefully, turns the map in his direction.

LUTHOR

Australia?

464 - 465 OMITTED

466A INT. FORTRESS OF SOLITUDE - NIGHT

The silence has a deathly quality about it as CAMERA PANS the empty Fortress. The rows of smashed crystals lie scattered across the energy bank area. A noise is heard. As CAMERA PANS, CLARK comes into frame.

466B CLOSER ON CLARK

He shivers with the cold, his torn clothes soaked by the outside weather. His face is badly marked with bruises and dried blood from the fight outside the diner. He stares hard at the empty walls of the Fortress, feels the silence, then feverishly begins to pick his way through the crystal debris, desperately searching for one which is undamaged, a piece of one which will fit in the mechanism - anything which will enable him to contact JOR-EL. There is nothing. CLARK stops, rises, stands in the pile of broken crystal, arms by his side in utter defeat. Eyes glazing over, he speaks softly almost trembling.

CLARK

Father - if you can hear me - I have failed. I have failed you, myself, and all humanity. I have traded my birthright for a life of submission in a world now ruled by your enemies. There is no one left to help them, father, the people of the world. Not since I

466C HIGH ANGLE

CLARK stops, wheels, screams pleadingly.

CLARK

Father!

The sound echoes off the wall of the Fortress until, finally, there is silence again.

466D BACK TO CLARK

CLARK turns, starts to walk away, suddenly stops, stares hard at the energy bank..

466E INSERT SHOT - GREEN CRYSTAL

The green crystal which was sent to Earth in the baby SUPERMAN'S rocket module - the crystal whose energy constructed the Fortress itself - still glows, embedded in the center of the energy bank.

466F BACK TO SCENE

CLARK moves to the energy bank, removes the crystal, looks down at it. With a final last hope, he crosses to the bench, inserts it into the playing mechanism. It sits. He steps back, waits. Suddenly - the light in the Fortress flickers. Then - the face of JOR-EL appears, deeply lined with care.

JOR-EL

Listen carefully, my son, for we shall never speak again.
If you hear me now, then you have made use of the only means left to you - the crystal source through which our communication was begun.
The circle is now complete.

JOR-EL'S image grows brighter, his eyes more intense.

JOR-EL

You have made a dreadful mistake, Kal-El. You have abandoned the world for the sake of private ambition. You did this of your own free will, and in spite of all I could say to dissuade you.

CLARK

I ...

JOR-EL

Now you have returned here to me for one last chance to redeem yourself. This too - finally - I have anticipated, my son.
(pause)
Look at me, Kal-El

CLARK stares at him. JOR-EL'S eyes seem to begin to dance with light.

466F CONTINUED

JOR-EL

Once before, when you were small,
I died while giving you a chance
for life. And now, even though
it will exhaust the final energy
left within me

CLARK

(turns - frightened)

Father, no!

JOR-EL

Look at me, Kal-El!

CLARK turns, stares back. JOR-EL'S face grows larger.
His hand reaches out toward his son, the index finger extended;
his expression almost mystical.

JOR-EL

The Kryptonian prophesy will at
last be fulfilled. The son becomes
the father - the father becomes the
son. Goodbye forever, Kal-El.
Remember me, my son

CLARK starts to speak, but JOR-EL'S eyes suddenly come
ablaze with energy, riveting him to the spot. Two
dazzling white arcs of light shoot into CLARK, racking his
body with involuntary vibrations. CAMERA PUSHES IN on
JOR-EL'S face, straining to summon up the suicidal energy,
until only his blinding eyes are in frame.

466G ANGLE ON CLARK

His body distended by the transfer of energy. The force
of it is almost physically unbearable. CLARK'S own eyes
suddenly seen to burst apart, as for a split second he sees:

466H ANGLE ON JOR-EL - CLARK'S POV

For an instant - JOR-EL actually stands before his son -
a serene smile on his face, his arm extended in farewell.
Just as suddenly - he disappears.

466I BACK TO CLARK

CLARK

(screams)

Father!

CLARKS head snaps back - he collapses in a

466J WIDE ANGLE

Total silence. The only things visible: The throbbing green crystal in the mechanism and the lifeless body of CLARK on the floor, a strange aura pulsating out from within his body.

467 INT. PERRY WHITE'S OFFICE - NIGHT

PERRY paces up and down in his office, harrassed, sleeves rolled up, talking to LOIS. JIMMY stands nearby, a flashy new camera hanging from his neck. Through PERRY'S inside window, a dozen or so REPORTERS can be seen manning phones and rilling about excitedly in the city room.

PERRY

(to LOIS)

No, no, there's three of 'em! That cockamamy general, some big truck with hair on it, and a broad who looks like the Queen of the Runway. All of 'em can fly, see through things - everything Superman can do, they do.

(pacing)

Where the hell is he, anyway ...

JIMMY

Maybe he hasn't heard about it yet, Chief. Maybe ...

PERRY

Yea, and just marble - he's lost his guts.

(depressed afterthought)

And don't call me, Chief ...

LOIS looks down, still feeling at least partly responsible for what's happened.

LOIS

He'll be here ... if there's any way at all ... he'll come ...

Suddenly: a low rumble is heard, O.S. The room begins to vibrate. Then shakes violently, in syncopated rythm as monstrous footsteps approach.

PERRY

What the ...

JIMMY

(nervous)

Earthquake? ... earthquake!

The wall of the city room collapses in the center as the VILLAINS break straight through it. The terrified REPORTERS scatter, rushing through the exit doors in panic as ZOD, URSA, and NOM head for PERRY'S office.

NOM is the first through, knocking down the door. PERRY hurls a huge electric typewriter at him which bounces harmlessly off his head. NOM slams him back against the wall. PERRY crumples in a heap. JIMMY flashes a picture as LOIS picks up a sham letter opener and swings it viciously into URSA'S stomach. It folds up like tissue paper. URSA sends LOIS flying backward into PERRY'S rolling desk chair. JIMMY flashes another picture - NOM seizes the camera, irritated, crushes it in his hands.

JIMMY

Hey, that's my new ...

ZOD

(from doorway).

Enough!

ZOD stands in the doorway, looks questioningly at the group. He glances back at the hole in the City Room wall as CAMERA PANS: LUTHER steps through the hole delicately, flicking the occasional debris off his shoulder.

LOIS (O.S.)

Lex Luther ...

JIMMY

Wouldn't you know ...

LUTHER

(Crossing)

What a mess, what a mess ... all of that accumulated knowledge and they still never heard of a doorknob ...

470 BACK TO SCENE

LUTHOR arrives at the doorway, flashes a quick smile.

LUTHOR
You should see the White House.
They'll be cleaning for months.

ZOD looks JIMMY up and down carefully, turns to LUTHOR.

ZOD
This - is the son of Jor-El?

JIMMY
(pure loathing)
no ...
(at ZOD)
But I'll bet you're the son of a ...

LOIS
(terrified for him)
Jimmy!

ZOD
(angry - to LUTHOR)
You promised me the son of Jor-El!

LUTHOR
I know, I know ... but look at it
this way, your Grace - I got you the
next best thing.
(to LOIS)
You just hold on to this little lady
here and wait. He'll be along. She
does all his P.R. work, you know?
He gives her every exclusive. They're
sort of ...
(leer)
best friends.....

URSA looks at LOIS with a patronizing smile.

470 CONTINUED

URSA

What an undemanding male this
Superman must be ...

LOIS

You could use a tuck here and
there yourself, sister.

URSA starts for LOIS.

ZOD

Wait!

(to URSA)

She lives - for now. Kill the
rest.

(at LUTHOR)

Including him.

URSA pulls the groggy PERCY to his feet. NOW lumbers
forward at LUTHOR, who backs up nervously.

LUTHOR

It's Australia, isn't it ... it's
too much, right? Listen, who needs
it ... I can turn over a new leaf ...
a hundred leaves! Trees! Forests!

Suddenly: a clear, stentorian VOICE is heard, CS.

SUPERMAN'S VOICE

Haven't you ever heard of Freedom
of the Press, General?

CAMERA WHIP PANS - SUPERMAN stands on the tip of the flagpole
right outside PERCY'S window. He waves in, arms folded,
the American flag billowing underneath.

471 BACK TO SCENE

The VILLAINS are thunderstruck, rooted to the spot.
LOIS rises unbelievably.

LOIS

Superman...

471

CONTINUED

LUTHOR

Thank God ...
 (to VILLAINS)
 I mean ... get him!

SUPERMAN disappears, flying up and out of frame.

ZOD

(insane)

Come to me, Son of Jor-El!
 Kneel before Zod!

The VILLAINS move as one, smashing through both the wall and windows after him, completely demolishing the street side of the room.

472

EXT. SKY - NIGHT

The VILLAINS and SUPERMAN manoeuvre in the night sky like wary fighter planes looking for an opening.

ZOD

(yelling)

Now, son of Jor-El! Submit, and
 swear loyalty to Zod!

SUPERMAN

(yelling back)

Not tonight, you pitiful little crackpot.
Never!

The furious ZOD gestures NON forward with a sweep of his arm.

473

ANGLE ON NON AND SUPERMAN

NON zooms through the air at SUPERMAN, cocks his fist. SUPERMAN ducks, spins NON around, smashes him in the face, sending him shooting backwards.

474

EXT. EMPIRE STATE BUILDING - NIGHT

NON hits the Empire State Building like a cannonball, knocks off the top section, sending showers of electrical sparks spiralling up into the air. The section falls down

474 CONTINUED

toward the street as the PEOPLE below scream, start to flee in panic.

475 ANGLE ON SUPERMAN

SUPERMAN pauses in mid-air, looks - horrified at what is about to happen. He zooms down under the falling section of the building, holds it up, giving the PEOPLE a chance to scatter. NON comes up from behind, yanks SUPERMAN off: the section falls to the street smashing into bits as the first sounds of police cars and fire engines are heard. NON whacks SUPERMAN mightily, sends him streaking backwards, down and out of frame.

476 EXT. 42nd STREET BRIDGE - NIGHT

SUPERMAN whizzes down backward from the impact of the blow, smashes through the 42nd Street Bridge as cars plunge off it into the street. SUPERMAN hits the pavement. CAMERA ZOOMS IN: He has cracked it, causing a deep cavity. SUPERMAN lies there, stunned, tries to clear his head. More sirens are heard.

477 ANGLE ON NON

NON streaks down for the kill, is suddenly battered by a withering barrage of bullets from the POLICE which buzz by and bounce off him like a swarm of irritating flies.- NON turns to look, angry: A SWAT truck wheels around the-corner, headed in his direction.

478 WIDER ANGLE

NON roars, unroots a lamppost, swings it like a baseball bat, "swats" the S.W.A.T. truck, totally demolishing it. He wheels in mid-air, turns his attention to SUPERMAN.

479 EXT. STREET- ANGLE ON SUPERMAN

SUPERMAN, still dazed, lies in the pit he created in the sidewalk, actually utters a barely audible groan. NON hovers over him, smiling cruelly, as ZOD'S VOICE is heard ringing through the air.

479

CONTINUED

ZOD'S VOICE

Yield, son of Jor-El! I command
you to yield!

NON starts down. SUPERMAN suddenly sprints to life,
surprising him, ramming him in the stomach with his head,
at super-speed.

480

ANGLE ON NON AND BUILDING

NON shoots up and backwards from the force of the butt, ...
crashing through a glass building on the 14th floor and
emerging from the other side on the 50th floor as huge pieces
of plate glass rain down into the street.

481

ANGLE ON SUPERMAN

SUPERMAN looks down, deeply concerned about the havoc and
destruction he is helping to cause.

SUPERMAN

(still half-dazed)

Too many innocent people ... have to
get him away ...

NON starts for him again. This time SUPERMAN flies away
from him.

482

EXT. SKY OVER EAST RIVER - NIGHT

NON pursues the apparently fleeing SUPERMAN to an area over the
East River. SUPERMAN suddenly pivots mid-air, heads
straight back at NON at tremendous speed. The original
irresistible force VS. the original immovable object. They
crash head-on with a sickening impact, both of them knocked
half-senseless, trying desperately to keep their equilibrium
in the air. SUPERMAN is the first to recover. He flies up
behind the stunned NON, rams him in the behind with his butt,
sends him rocketing head-first, out of frame.

491 ANGLE ON URSA - SUPERMAN'S POV

PASSENGERS scramble away as URSA lifts a city bus. The DRIVER tumbles out the door as she sets herself to throw it at SUPERMAN!

492 BACK TO SUPERMAN.

SUPERMAN tries to rise, calls out to URSA desperately.

SUPERMAN
Don't! The people! ...

URSA lets fly with the bus - it smashes into SUPERMAN, driving him back into a building wall, obliterating him from view.

493 EXT. SKY - ANGLE ON ZOD

NON has joined ZOD. They look down. The bus remains imbedded in the building. URSA shrugs from below. ZOD gestures NON down to investigate.

494 EXT. STREET. - ANGLE ON BUS

NON and URSA begin to remove the implanted bus as the PEOPLE watch in terror. They pull it away from the building look: SUPERMAN has disappeared - a narrow hole leads off backward through the structure.

495 EXT. ANOTHER STREET CORNER - NIGHT

The PEOPLE are hushed, wait, unbelieving. NON and URSA scan the area with their X-Ray vision, find nothing. CAMERA ZOOMS IN on TWO TEENAGERS standing on the sidewalk, their eyes glassing over.

TEENAGER #1
(can't believe it)
They ... beat him ... they beat
Superman ...

495 CONTINUED

TEENAGER #2

They didn't beat him ... he just ...
quit. He ran away.

496 EXT. SKY - ANGLE ON ZOD

URSA and MCM fly up to join ZOD, who roars victoriously
down at the PEOPLE below.

ZOD

So this is your Superman! A
coward - like his father! Go back
to your homes, you meaningless
insects! Go home and pray - to Zod!

The VILLAINS fly off, their gales of cruel laughter echoing
through the city.

PERRY, LOIS, and JIMMY step back quickly as the VILLAINS land in the office. LUTHOR, still propped up against the wall, looks over expectantly.

ZOD

"Our victory is complete!
The son of Jor-El has fled.

JIMMY
(stunned)

Fled? ...

PERRY

I don't believe it.

LUTHOR

(disappointed)

You said it. Three-to-one...
should get you both ears and
the tail.

ZOD

(angry)

He ran in fear from us ...

LOIS

(defiant)

He'll be back. As long as he's
alive he'll try again.

ZOD

Then next time - we will kill him!

NOH roars. LUTHOR rises, dusts himself off, turns to ZOD.

LUTHOR

Next time, next time ...

(shakes his head)

What am I going to do with you
people? I held up my end.
I deliver the Blue Boy - and
what do I hear from my triple
threat? "Low, yield, kneel" -
the kind of stuff that closes
out of town.

ZOD stares hard at LUTHOR, icy, but curious.

ZOD

Why do you say this to
me when you know I will kill
you for it?

LUTHOR
(chuckle)

Kill me? Lex Luthor?
Extinguish the greatest
criminal plans of our age?
Eradicate the only man on earth...

URSA

Kill him!

LUTHOR
(quickly)

... with Superman's address?

LUTHOR grins, in control now. ZOD examines him carefully.

ZOD

There is something more you
want. The greed is written
on your face.

LUTHOR
(pause)

Perhaps a small ... incentive,
your Ultimate. A tiny bauble
to help me jog my memory ...

ZOD

What more?

LUTHOR
(quick smile)

Cuba.

498 EXT. SKY - NIGHT

The VILLAINS streak through the sky, heading north. ZOD leads the way. Riding WOM'S back - LOIS. On top of URSA - LUTHOR.

499 CLOSER ON URSA AND LUTHOR

LUTHOR rides URSA, decidedly uncomfortable, the wind whipping through his hair. Trying to keep his toupee on with one hand, he leans in to her.

LUTHOR

(to URSA)

My ears are popping ...

(no reply)

Do you think we could stop for some gum?

URSA'S face sets, plainly irritated. A gust of wind suddenly rips the toupee from LUTHOR'S head.

LUTHOR

Hold it! Hey! Whoa!
Down!

URSA flips over, intentionally sends LUTHOR whistling down through the air with a scream.

500 EXT. SKY - ANOTHER ANGLE

As LUTHOR falls, grabbing his toupee, URSA swoops under, picks him up. They start off again, LUTHOR adjusting his toupee, terrified.

LUTHOR

No drinks. No movie. This is the last time I take a charter flight.

501 EXT. FORTRESS OF SOLITUDE - NIGHT

The VILLAINS land with LUTHOR and LOIS, stare up at the Fortress.

501 CONTINUED

There is no sign of activity. ZOD smiles thinly, recognizing the architecture, then snaps to coldly, yells.

ZOD

Son of Jor-El - prepare to die!

The threat echoes off into the distance. There is no reply. ZOD waves NON forward. The hulking form cooms up at the Fortress with a roar.

502 CLOSER ON FORTRESS

NON seems about to enter the Fortress, suddenly hits an invisible electronic field. A crackling "zap" of white light sends him reeling backward, stunned.

503 BACK TO VILLAINS

NON hits the ground near the VILLAINS. ZOD looks over at LUTHOR, puzzled.

LUTHOR

I don't know ... for me the door was always open.

ZOD

(pause)

He is one. We are three.
It is the strength of three that will defeat him.

He gestures to URSA and NON, manipulating them into a flying wedge pointed at the doorway, NON in front.

ZOD

Together ... now!

The VILLAINS leap, fly like bullets, hit the door simultaneously. The electric field crackles mightily around and through them, but cannot withstand their combined super-strength. It "shorts" itself out.

The VILLAINS race in, looking wildly for their prey, smelling blood. LUTHOR enters behind them with LOIS. The interior seems to be empty. The molecule chamber stands directly in front of them.

ZOD

Show yourself, coward! Son of a coward!

SUPERMAN'S VOICE

I'm here, Zod.

The molecule chamber suddenly irisses open. SUPERMAN stands inside, arms on hips, looks out evenly at ZOD.

SUPERMAN

Let Miss Lane go and step inside. We'll talk.

LOIS sees what he's about to do, starts forward.

LOIS

Superman! No! ...

URSA grabs LOIS by the nape of the neck, jerking her backwards. ZOD has caught LOIS' reaction, looks at the chamber suspiciously.

ZOD

Come out - or the woman dies.

SUPERMAN looks at LOIS, her neck about to be snapped by URSA. He hesitates, then slowly steps forward and out of the chamber. ZOD stares at him.

ZOD

Your powers are identical to mine, but we are three. We could tear you limb from limb.

NGH growls. LUTHOR'S eyes dance with excitement.

504 CONTINUED

LUTHOR

Do it, Your Grace! Grab his legs
and make a wish ...

ZOD

But you are victim to another
fatal weakness. Your ...
(dirty word)

Compassion. The death of
others means more to you than
your own.

SUPERMAN

(at LUTHOR)

With rare exceptions ...

ZOD

Your father once condemned us
to eternal living death.. Your
fate shall be the same. You will
live, Kal-El. Forever - as my
slave. If not, then others will
pay for your stubborn attitude.
Innocent people, millions of
them if necessary ...

(at LOIS)

Beginning with her.

SUPERMAN looks. URSA tightens her grip on LOIS' neck.
She winces with pain.

LOIS

Don't do it, Superman! Don't ...

Her wind is cut off by URSA.

SUPERMAN

(to URSA)

Stop it!

(pause - to ZOD)

All right, Zed. You win.
It's over.

LUTHOR

Don't believe him! You
don't know him. Like I do

504 CONTINUED

ZOD smiles, full of himself, looks around the Fortress at the memory bank, crystal rows, bench, etc. He sniffs the air unpleasantly, turns to NON.

ZOD

I sense the presence of Jor-El here. Destroy all this ...

(at LUTHOR)

And then kill him.

LUTHOR

Me? General, it's me, Lex Luthor! Remember? Who got you through the tough times? Who filled your inside straight? You came to me with nothing - except the world. I gave you Superman!

ZOD turns his back on him, walks away. NON begins to smash the crystal rows with enthusiastic relish.

505 CLOSER ON LUTHOR AND SUPERMAN!

LUTHOR edges in close to SUPERMAN, desperate, sweating.

LUTHOR

You think you know people, right? Promises are made, gifts exchanged ... What does it all mean anymore? Not like the old days when it was just you and me. And I've got to hand it to you, Superman. You always told the truth. A fellow knew where he stood with you. You wanted to destroy me, pure and simple - and I respected you for it.

NON raises SUPERMAN'S bench high over his head in B.G., smashes it to the floor. ZOD turns, looks at chamber, examining it cautiously from the outside. SUPERMAN looks at LUTHOR carefully.

SUPERMAN

(low voice)

Perhaps there is some good in
you after all, Lex Luther.

LUTHOR

Me? I'm loaded with good! I mean
I've never even used it.

SUPERMAN

I'll have to take the chance.
Try to get them all into that
molecule chamber. It takes
away their powers, reduces them
to human beings. Now if you
could

LUTHOR looks over. ZOD is about to enter the chamber.

LUTHOR

Wait! Don't go in! It's a
trap!

SUPERMAN

Luthor, you poisonous snake ...

ZOD turns, looks over, concerned.

LUTHOR

It's a molecule chamber, your
Grace! It turns people like
you into ...

(feels funny saying this)
people like me.

ZOD looks up at the chamber, realising the mistake he almost
made. He turns.

ZOD

You have done well, Lex Luther.
We will award you this Cuba place.

(to URSK and NCH)

Seize him!

505 CONTINUED

URSA and HON spring at SUPERMAN, grab him, one on each leg and arm. SUPERMAN kicks and struggles vainly.

SUPERMAN!

No! Please! Don't! ...

LOIS rushes to try and help, is caught by a grinning ZOD, unceremoniously flung backward to the floor. SUPERMAN is hurled into the chamber. LUTHOR rushes to the side, presses a control. The door irises shut. SUPERMAN lies on the floor, helpless.

ZOD

Lex Luther! Ruler of Australia and the Cuba place! Activate the machine!

LUTHOR grins, pushes the starting mechanism.

506 WIDE ANGLE

The chamber is activated. The lights in the Fortress begin to change - but this time they happen in the entire interior of the Fortress. and not in the chamber.

507 ANGLE ON SUPERMAN IN CHAMBER

SUPERMAN writhes in agony on the chamber floor as the outside lights play on the surface of the chamber.

508 ANGLE ON VILLAINS, LUTHOR AND LOIS

The VILLAINS and LUTHOR watch with glee as the lights dance. LOIS hides her face in anguish.

509 BACK TO SUPERMAN

The de-molecular process ends. The door to the chamber irises open again. Slowly, painfully, SUPERMAN gets to his feet, his face crestfallen, his shoulders stooped, resigned to his defeat.

510 WIDER ANGLE

LOIS looks at him in horror. ZOD smiles cruelly; steps forward, salivating in triumph.

ZOD

And now - finally - kneel!

SUPERMAN steps out of the chamber, shuts his eyes, the final humiliation sinking in. The hushed silence is deafening. He has no choice. He kneels. ZOD extends his hand in contempt.

ZOD

Take my hand and swear eternal loyalty to Zod.

SUPERMAN lifts his hand in disgrace.

511 EXTREME CLOSE ON HANDS

SUPERMAN takes ZOD'S hand, then slowly starts to squeeze it. The sound of bones cracking is heard.

512 BACK TO SCENE

ZOD'S eyes bulge with pain. SUPERMAN suddenly pulls back, jerks ZOD up and over his shoulder.

513 ANGLE ON ZOD

ZOD is hurled helplessly through the air the entire length of the Fortress, crashes against the far wall, drops to the floor.

514 BACK TO SCENE

- LEXOR horrified, suddenly realizes what's happened.

LUTHOR

He switched it! He did it
to them! The lights were on
out here! He was the only one
safe in there!

NON rushes at SUPERMAN with a roar, is tossed into the wall
in a heap like a rag doll. LOIS turns to URSA, the new
information sinking in.

LOIS

You're a real pain in the neck,
you know that?

LOIS uncorks a tremendous haymaker, knocks URSA out cold
on the floor. SUPERMAN advances on LUTHOR.

SUPERMAN

I knew you'd double-cross me,
Luthor. A lying weasel like you
couldn't resist the chance ...

LUTHOR

(backing up)

Are you kidding? I knew it all
the time. Did you see how they
fell into our trap? Beautiful ...

SUPERMAN

Too late, Luthor. Too late ...

LUTHOR

Listen. Have I got a proposition
for you, Superman. I mean I owe
you one, you know? How don't say
yes or no till you hear me out ...

515 EXT. FORTRESS - DAY

SUPERMAN and LOIS walk away from the Fortress with a
handcuffed LUTHOR firmly in tow. LUTHOR'S eyes flicker
with animation as he talks quickly to SUPERMAN, giving him
a pitch, his one last chance.

LUTHOR

... and who would be the wiser?
We say you got killed in the
battle, you lie low for a couple
of months at my place, and then
I bring you back - as a boxer!
We start you slow at first, and
then - we pull the string!
The Smallville Strongarm! The
Metropolis Masher! Don't you
love it? ...

SUPERMAN smiles tolerantly as CAMERA PANS: they have re-
- a large snow cat vehicle with the THREE VILLAINS tied up
inside, guarded by an ARMY PATROL. SUPERMAN hands the
desperate LUTHOR over to them.

LUTHOR

Plus - I only take ten ...
(quickly)
five per cent.

SUPERMAN

(to ARMY PATROLMAN)
He's all yours, boys ...

LUTHOR is loaded aboard.

LUTHOR

Three? Two? One?

SUPERMAN

(to ARMY PATROLMAN)
Blast off.

515 ANGLE ON SUPERMAN

The snow cat lumbers off through the snow. SUPERMAN pu
arm around LOIS. They gaze off at the Fortress in the
distance. SUPERMAN stares hard, deeply affect by the s
of the structure which has meant so much to him for so l
His eyes suddenly begin to glow with his X-Ray super-vi
finally burning white-hot.

517 ANGLE ON FORTRESS - SUPERMAN'S POV

20

517 S

The metling Fortress seems to hang suspended for a moment, dazzling in the brilliant light. Then - in what almost seems a burst of suicidal energy - it disappears. The barren landscape is desolate once again.

518 BACK TO SUPERMAN AND LOIS

518

19

The only sound is the quiet whistle of the wind. LOIS turns to SUPERMAN, tries to form a faint smile, close to tears, realizing the end of the relationship is at hand. SUPERMAN looks down uncomfortably, sensing it too.

SUPERMAN
Look, Lois, I ...

LOIS
(brave smile)
Hey. No ... regrets, you know?
I mean I did it, didn't I?
I got the man I love to love me?

SUPERMAN
(very hard on him)
Yes.

LOIS
(false flippancy)
So okay, then. So they need you too. I'd be buying my personal little rainbow at the cost of all those people who say "Help. Come. Quick. Now" ... you think I don't understand that? It's the old eternal triangle, right? Except in my case I've got all humanity waiting in the next bedroom.

SUPERMAN
We'll see each other. All the time, like before. But it can't be like ...

51 2

545

CONTINUED

The TRUCKER spins in his seat, uncorks a tremendous right hand to the midsection: he screams as his fist cracks into what seems like solid granite, breaking the bone. CLARK leans down, spins the stool in the opposite direction at dizzying speed. The TRUCKER becomes a whirling blur, his seat spiralling upward until it reaches counter level. CLARK reaches out, taps him at exactly the right moment: the TRUCKER flies down the length of the counter through napkin holders, salt shakers, and other people's meals, crashes against the wall, lands in a heap. The COUNTERMAN gazes at CLARK unbelievably.

CLARK

(nice smile)

I've been working out.

546

EXT. PISA SOUVENIR STAND - ITALY - DUSK

The sun is setting as the SHOPKEEPER rolls up the awning on his souvenir stand. The shelves have now been filled with sparkling new plastic Towers of Pisa and postcards to match the new version: all the Towers stand upright. The once-again smiling, happy, contented SHOPKEEPER looks at the blue upright Tower as CAMERA ZOOMS IN past it to a blue dot in the sky.

547

EXT. SKY ABOVE PISA - DUSK

SUPERMAN flies effortlessly through the air, a large pizza in one hand. He looks down, eyes widening as he suddenly remembers what he did.

SUPERMAN

Oh, no! I couldn't have ...

548

CLOSE ON TOWER

SUPERMAN descends to the top of the Tower, pushes it back down carefully so that it will lean once more.

549

EXT. SOUVENIR STAND

The SHOPKEEPER admires his stock, turns to look over at the Tower, looks back, does a double-take, then looks up.

550 ANGLE ON SUPERMAN - SHOPKEEPER'S POV

SUPERMAN smiles warmly, waves down to him.

SUPERMAN

Sorry! But it's okay now!

551 BACK TO SOUVENIR STAND

The SHOPKEEPER gapes. The Tower is now the Leaning Tower again - all his wares are useless. Hysterical, he smashes his shelves to the ground, makes violent obscene gestures at the CAPED HERO above, weeping.

SHOPKEEPER

Cretine! Super, stonzo! ...
(and other expletives
deleted)

552 EXT. SKY - DAY - CLOSE ON SUPERMAN

SUPERMAN flies majestically home, the setting sun behind him, soaring toward the blue horizon, magnificent in his power. Faster than a speeding bullet, more powerful than a locomotive, able to leap tall buildings at a single bound. Look - up in the sky! Is it a bird? Is it a plane? No! It's SUPERMAN!

FADE OUT

THE END