

SUPERMAN IV

By

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and

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1 EARTH

Rolls into FRAME. A bauble of green and blue and white swirls of cloud cover. The eerie clip and whistle of cosmic rays is drowned out by static and someone singing 'MY WAY' – in Russian.

2 MOVING INTO FRAME - A SOVIET CAPSULE

Gleaming white. Black letters on its side, CCCP. A Russian COSMONAUGHT in his space suit is outside, repairing radio antenna. He's the one singing.

3 INSIDE THE CAPSULE

Three COSMONAUGHTS, two men and a woman, in gym shorts and red T-shirts, are busy floating to their stations. The CAPTAIN, teases his space walker.

CAPTAIN

(Russian with subtitles)

Spare us the serenade, Comrade
Sinatra. You're not at home.

4 OUTSIDE THE CAPSULE

COSMONAUGHT

(subtitled)

At home my kids tell me to save my
singing for outer space...

5 RACING INTO VIEW

A piece of spare debris! The discarded chunk of a failed satellite.

6 INSIDE THE CAPSULE

The COSMONAUGHTS notice the debris on its deadly course toward the COSMONAUGHT outside. Looks of consternation are exchanged.

7 OUTSIDE THE CAPSULE

The COSMONAUGHT sees the debris moving toward him. He tries to react, moving first right then left.

8 CONTACT

The debris hits the ship sending the COSMONAUGHT into space.

COSMONAUGHT

(Subtitled)

I'm lost! Goodbye!

9 THE CAPSULE

Tumbles helplessly out of orbit, head over heels, out of control. The door hatch is clearly damaged.

10 INSIDE - THE CREW

Trying desperately to regain control of the ship. They are tossed about like clothes in a spin dryer.

11 SUDDENLY

The spinning stops! The COSMONAUGHTS exchange startled looks.

CAPTAIN
(subtitled)
What the...

12 OUTSIDE

The SPACE SHIP moves slowly through the FRAME, now upright and in control, gliding through space.

13 TILT ANGLE - JUST BELOW - SUPERMAN!

Carrying the SHIP gently.

14 CLOSE ON SUPERMAN

His face shines with the same familiar resolve, the same steady strength, the same calm in the heat of crisis the world expects. He turns and sees the lost COSMONAUGHT moving away in space.

15 SUPERMAN

Flies off towards him.

16 BACK TO SPACE

The COSMONAUGHT is losing consciousness.

17 P.O.V. - MOVING TO THE COSMONAUGHT

Something overtakes him. He stops tumbling! Through his helmet, we can see his surprise. SUPERMAN carries the COSMONAUGHT to the capsule. He maneuvers the COSMONAUGHT to the airlock. Eases him through the hatch, then repairs the damaged door.

SUPERMAN
(in perfect Russian – subtitled)
I think you'll be safer in here, Sir.

18 INSIDE THE CAPSULE

The COSMONAUGHTS strain to look out their porthole. SUPERMAN slides by the window. The CREW clasps hands in thanks. SUPERMAN smiles humbly and then dives backward toward Earth.

ROLL OPENING CREDITS as . . .

19 SUPERMAN HEADS FOR HOME

Daylight comes with a new dawn from the east. SUPERMAN shoots over the horizon.

(IMAX footage of Earth taken by the space shuttle.)

20 THE EARTH BELOW

The warm sunlight highlights recognizable landmasses. This is home. Africa rolls slowly by. Then we see SUPERMAN float above Europe. Over the Atlantic, the ocean sparkles in shades of blue.

21 THE UNITED STATES OF AMERICA

The continental states appear as precisely detailed as every map in every school room in America. SUPERMAN hovers for a moment as if to admire the view. He arcs TOWARD us and then disappears below.

CREDITS END

22 EXT. SMALLVILLE – THE KENT FARM – DAY

The old wooden farmhouse is now weathered and shuttered. A 'FOR SALE' sign in front.

23 TWO HEADSTONES – GEORGE AND MARTHA KENT

Fresh wildflowers adorn the graves.

24 CLARK KENT

Shares a silent moment with the good people who raised him. Hands in his old jeans. Sleeves rolled up on his workshirt. He's for now just an orphan boy from the Midwest.

25 CLARK'S X-RAY VISION P.O.V. - FAR DOWN THE ROAD

He can see the dirt cloud of a car heading his way. CLARK turns and hurries toward the barn.

26 INT. THE BARN

In the middle of the barn, CLARK has excavated a deep hole. He jumps out and hurries under the hayloft, reaching for...

27 A HAY-COVERED TARP

CLARK brushes off the hay, removes the canvas cover.

28 PUSH IN TO REVEAL – KAL-EL'S ROCKET

The metallic carcass of the space vessel that carried the young KAL-EL from KRYPTON to Earth.

29 CLARK DRAGS THE SHELL ACROSS THE BARN

He maneuvers it deep into its new hiding place.

30 CLOSEUP CLARK'S HAND BRUSHES INTERIOR OF THE SHIP

A soot-covered CONTROL PANEL begins to glow with a soft GREEN LIGHT.

31 AT THE BOTTOM OF THE PIT

Startled, CLARK crouches inside the space vessel. A VOICE, at first distorted, is familiar.

CLARK
(whispers)
Father!

Now we HEAR what is an old message from JOR-EL.

JOR-EL
... by now Kal-El you are entering the
atmosphere of the planet known as earth ...

CLARK is overwhelmed by JOR-EL'S voice.

CONTINUED

JOR-EL (Cont.)

... I pray you have made a safe journey. The yellow sun of your new home will give you great physical powers ... but it cannot console your spirit. Placed aboard this vessel is an energy module ... all that remains of a once powerful civilisation -- Krypton, your mother planet. It is my last gift to you. Once removed, the ship will grow cold and silent, and you will be finally alone. The power in the module can be used but once. Use it wisely . . . my son.

The message whirrs slowly down and is finally drowned in static. For a moment the vessel glows then fades out. CLARK reaches under the "dashboard". and carefully retrieves the module.

32 A WHIRLWIND

Small, but strong, starts to envelop CLARK as he climbs from the ship. His hair blows as the wind and dust increase in intensity.

33 OUTSIDE THE PIT

CLARK reaches the top as the whirlwind peaks and then, as quickly as it appeared, it's gone. All is silent and calm.

34 THE BARN FLOOR

As the last of the dust settles' we see the pit has been filled in. CLARK, carefully cradling the module, stares, saying a final, silent farewell to his past, his childhood, his innocence.

35 OUTSIDE THE BARN - A CAR HORN BLARES

CLARK quickly stashes the module under a tarp.

36 THE BARN

A big OLDS is parked by the barn door. LEVON HORNSBY, a grey-haired banker, is about to enter the barn.

HORNSBY

Clark! You in there?

CLARK pops out of the shadows.

CONTINUED

CLARK

Hello, Mr. Hornsby. It's been a long time.

HORNSBY tries to peer over CLARK'S shoulder into barn. CLARK distracts him with a handshake.

CLARK(Cont.)

(smiles)

I've just been tidying up for when you show the place.

HORNSBY

(slyly)

Didn't I mention that there was an offer to buy ... sight unseen?

CLARK

(politely)

I'm sorry, but I don't want to sell the farm to a big developer. Whoever buys it has to want to keep a working farm. I don't think we need another shopping center.

HORNSBY frowns like he's heard it too many times.

HORNSBY

Darn it, Clark Kent, why are you so stubborn? Today nobody wants a farm. Blink your eye and they'll all be gone. That's progress!

HORNSBY catches CLARK off-guard and the barn. strolls into the barn.

CLARK

(running after)

Mr. Hornsby!

37 INSIDE THE BARN

HORNSBY

(spotting something)

My, oh my! Look at this!

CLARK is relieved to see it's not the module, which barely protrudes from under the tarp but a baby's CRIB off to the side. Its wooden headboard has been cracked perfectly in two.

CONTINUED

HORNSBY (Cont.)

(laughs)

What a joker old George Kent was.

(fingering the crack)

I asked your dad what happened to the baby's crib.

(mimics)

"Oh, Clark must have kicked it."

CLARK

Dad liked a good joke.

HORNSBY indulges himself with a laugh. CLARK chuckles politely. But changes the subject. CLARK grabs an old mitt, a ball and a bat.

CLARK (Cont.)

Maybe your grandchildren would like these,
Mr. Hornsby.

HORNSBY

(taking them)

Hey, thanks, Clark.

CLARK ushers MR HORNSBY out of the barn.

38 BACK OUTSIDE

HORNSBY rolls the ball in his hand.

HORNSBY

Hey! Batter up!

He tosses CLARK the bat, then jogs several yards away. He makes a dramatic wind-up. CLARK sights, then assumes a batter's position. HORNSBY throws. For a minute CLARK looks like he'd love to take a mighty cut. Instead he misses completely.

HORNSBY

(remembering)

Oh, yeah, you never could hit a
curve ball.

CLARK

(polite, but resolute)

I think I'll hold out for a real farmer, Mr.
Hornsby.

CONTINUED

HORNSBY
(walking back)
... and you were just as obstinate as your
father.

CLARK walks HORNSBY back to his car. HOLDS the door for him.

HORNSBY
(after he starts it up)
Be careful in that big City, Clark. You're a long,
long way from where you were born.

CLARK
I never forget that, Sir.

HORNSBY guns his car and disappears down the road. CLARK smiles and picks up the ball and bat. A naughty young boy's smile creeps over his face. He throws up the ball, takes an easy swing. CRACK! The ball sails endlessly way, way, up into the sky.

39 A YOUNG CHILD

Swaddled in red and blue cloth is carried through a smoky hall. Explosions thunder outside.

40 CHILD'S P.O.V.

The VOICES are distorted, the noises terrifying. The child is placed lovingly into a cradle-like capsule. Around him, bright flashes of fire. A glass canopy is gently lowered.

41 THE PLANET KRYPTON

Against the blackness of space. Silent for a moment. The planet erupts in fire. Exploding in a hellish apocalypse. A streak of white escaping from the dying planet marks the child's rocket.

42 INT. CLARK KENT'S APARTMENT MORNING

The ringing of the telephone blends with the roar of the dream.

43 AN ANSWERING MACHINE

Clicks on. CLARK'S voice on the tape. He was clearly uncomfortable when he recorded the message.

CLARK (V.O.)
Uh, Hi, this is Clark ... Kent. Please leave a
message at the beep.

BEEP

LOIS (V.O.)

Clark ... it's Lois. I hope you're up. Perry wants us in the office on time. Something big is going on. . . Au Revoir.

CLARK Jumps up and reaches for the phone.

CLARK

Hi, Lois. I'm up. Gee, I wonder what Perry's got in mind ...

It takes a moment for CLARK to realise that he is talking to himself. LOIS has clicked off and all that's left is the dial tone.

CLARK

Oh well, bye Lois.

44 BREAKFAST TABLE - MINUTES LATER

CLARK rushes to pour a bowl of Wheaties, but realises too late the milk has turned sour. Now he scrambles for his briefcase. The radio is on.

D.J. (V.O.)

And ... in the news, we have word that the East-West arms control talks have broken down. The President is scheduled to address the nation later ... and that is the good news - just kidding ...

CLARK grabs his jacket, checks the time and flies out the door.

D.J. (Cont.)

... so chin up, Metropolis! It's a typical Monday morning ... !

45 INT. SUBWAY STATION MORNING

CLARK patiently filing slowly follows a long line of commuters through the turnstiles.

46 ON THE PLATFORM

A train has appeared. LOIS steps on board just as CLARK arrives on the platform. He calls after her.

CLARK

Lois!

She turns just as the doors close behind her. She points to her watch and gives CLARK a disapproving look through the glass. The train pulls out, leaving CLARK.

47 CLOSE ON CLARK - X-RAY P.O.V.

CLARK squints slightly and follows the train into the tunnel, peering through the walls to see

48 THE LEAD CAR

An elderly ENGINEER sits before computerised controls. Suddenly, he clutches his heart.

ENGINEER

Oh, please. . .no. . .

He pitches forward unconscious. The train gathers speed.

49 ON THE PASSENGER CARS

CLARK continues to scan with his X-RAY VISION. He sees LOIS, reading "FRENCH PHRASES FOR TRAVELLERS", unmindful, as are the other passengers, of the impending disaster.

50 CLARK ON THE PLATFORM

Realising a disaster in the making, he moves out of sight and slips off his glasses. This is a job for ...

51 SUPERMAN!

He's off in a flash.

52 SUPERMAN'S P. O. V. - INTO THE TUNNEL

Skimming just above the tracks, Superman tries to overtake the train.

53 SIDE ANGLE

As SUPERMAN begins to fly past the cars, "startled PASSENGERS spot him out the window. The relative speed of the train makes SUPERMAN seem to move in slow motion. LOIS looks up from her reading just in time to see SUPERMAN fly by. She runs to the window.

53 CONTINUED

LOIS
Superman!

He turns his head just long enough to acknowledge her with a half-smile. He speeds ahead to meet the speeding subway. He stands calmly right in its path. The headlights grow larger and larger, bearing down on SUPERMAN! He takes one step back and purposely kicks his foot into the third rail!

54 CLOSE ON SUPERMAN

As an electric current roars through him. A blinding white-hot penumbra glows about him. He has become a human sun! Sparks shoot off like fireworks. The lights flash and go out. The electric current is shorted. One by one the green signal lights flash off. The out-of-control train is cut off from its energy source. In the ENGINEER'S booth the control lights flicker off. Inside the cars, the passengers stand in darkness as their train loses speed. Now SUPERMAN leaps behind the last car and, pulling gently, helps ease the train to a stop. In a flash, he's at the ENGINEER'S booth and flies the unconscious man onto the platform where a RESCUE SQUAD is just arriving.

SUPERMAN
(to the MEN)
I'll take this man to the hospital.

As SUPERMAN leaves.

55 LOIS IN WINDOW

LOIS
(waving)
Superman . . . thank you.

From the look on her face, we know it all. SUPERMAN is the only man in her life who's super!

56 EXT. QUARRY -DAY

A stone quarry - a white scar on the landscape.

57 A PRISON CHAIN GANG

Knee-deep in ooze, they shovel out debris near a track into the quarry. Overseeing the forlorn rednecks are TWO ~FEDERAL MARSHALS, toting rifles. A dumpy farm truck is parked on the shoulder.

58 PAN DOWN THE LINE OF CONVICTS

Most are shirtless in the heat, dripping sweat. A sunburnt inmate with Elvis sideburns is wailing a country lament. Most of the other MEN hum along.

59 AT THE END OF THE LINE

Suddenly we HEAR what sounds like classical music being whistled just loud enough to bother a CHUBBY CON. The con turns to the last man on the chain.

CON

What is that god-awful noise you're makin'?

60 THE LAST MAN ON THE CHAIN -- LEX LUTHOR !

The only man whose work clothes are still clean, still pressed, still fashionably accented with a tie. He merely leans on his shovel.

LEX

Mozart, my low-forehead friend. Even this wretched pit can't diminish the spirit of true genius ...I while you've been bending your back in this foul slime, I've been inspired! Life itself began in a murky pool much like this. And a genius such as myself learns to seize the moment. You are the first to know that I now have a plan to recreate life itself!

LUTHOR expects awe. Instead, all he gets is a vacant stare as the CON squishes a huge mosquito.

ONE DEPUTY

(splashes water at LEX)

You better be breakin' a sweat, Luthor, or we'll feed you to the wolves!

61 THE TALL MARSHAL

Throws a stone by LEX, splashing him.

TALL GUARD

Hey Luthor, let's get those duds dirty.

CONTINUED

61 CONTINUED

LEX
(shaking his head to the sky)
Surrounded by Neanderthals!

The sound of an engine makes the FAT MARSHAL jump to his feet.

62. A CADILLAC CONVERTIBLE

Driving down the middle of the track, screeches to a halt by the WORK CREW. Music blaring: from a: state-of-the-art wall-to-wall stereo system.

63 OUT OF THE CAR - A TEENAGE KID

Reeking of snotty sarcasm and bratty insults. He's dressed in a careful distillation of the worst effects of punk and heavy metal. A Walkman permanently about his neck.

KID
(tapping the MARSHAL)
Yo pops, where the hell is this and
how do I get to Ft. Lauderdale?

The FAT MARSHAL shakes his head laughing and walks over to admire the CADILLAC and its sound system.

FAT MARSHAL
Son, you're on the wrong side of the State.
(touching the CADILLAC)
You got yourself one heck of a sound there,
son.

The TALL MARSHAL has wandered over to investigate.

KID
I guess you yo-yo's have never seen
one of theses Sensearound 100's.

TALL MARSHALL
(defensive)
Oh, yeah, I seen one in a magazine
Once.

CONTINUED

The KID takes a contemptuous look over the CHAIN GANG.

KID
(big, friendly smile
to the MARSHALS)
Go on, get in. Only way to hear it.

He opens the door to the CADDIE. The MARSHALS exchange naughty grins and slip inside. The FAT MARSHAL tweaks the controls and the music gets louder.

FAT MARSHAL
Hot dog!

TALL MARSHAL
Amen.

64 ON THE KID

His smile disappears. He steps back. He slips his WALKMAN from around his neck.

65 CLOSE ON THE WALKMAN

As the KID turns it over to REVEAL a REMOTE CONTROL UNIT. He quickly punches in orders. . .

66 ON THE CADILLAC

The top quickly closes down and locks. Startled, the TWO MARSHALS are frozen by confusion. The car door locks click shut. Engine starts. Windows up. All in a flash.

FAT MARSHAL
(yells through window)
What's going on?

The KID hits another button and ...

67 THE CADILLAC ROARS OFF

Under its own control. The MARSHALS stare hopelessly as the WHEEL TURNS ITSELF.

68 MARSHALS' P. O.V. - STRAIGHT AHEAD - OVER THE EDGE

A sheer drop to the quarry floor. The KID increases the speed and OVER THE EDGE INTO THE QUARRY and EXPLODES. The KID turns and scrambles until he finds LUTHOR.

69 LEX AND THE KID

KID

Did I do okay, Uncle Lex?

LEX

Lenny, I've always thought of you as the Dutch elm disease of my family tree. But this time, nephew, you did fine.

LENNY starts cutting the chains from LEX.

70 THE PRISONERS

Still bound one to the other by long chains, look on with envy. The one CON calls out LEX.

CON

How 'bout givin' us a break too, Mr. Mozart?

LEX

(aghast)

Just because I use my genius in criminal ways. . . doesn't mean I'm not a firm believer in law and order. You men belong in prison!

LENNY finishes cutting LEX free.

LENNY

Are we going to skip the country, Uncle Lex?

LEX

(rubbing his wrists)

Lenny, ,you pathetic product of the public school system. Your Uncle Lex has had only one thing on his awesome mind during his incarceration . . . Destroying Superman!

70A THE TWO MARSHALS

Scramble from the wrecked CADILLAC.

71 INT. ELEVATOR - DAILY PLANET BUILDING - MORNING

The doors open and CLARK rushes off. It's odd, but the hallway is surprisingly empty.

72 INT. CITY ROOM - MORNING

The cavernous sprawl of desks and word processors. CLARK runs in and freezes. Every desk is empty. Not a soul is stirring. Not even a copy boy.

PERRY (O.S.)
You're late, Kent!

CLARK turns around in time to see PERRY WHITE march past the door. The editor-in-chief stops just long enough to scowl at CLARK.

73 DOWN THE HALLWAY

CLARK catches up with PERRY.

CLARK
Right, sir. I promise it won't happen
again.

Now PERRY WHITE stops dead in his tracks. Face to face with CLARK.

PERRY
Ha!

PERRY shakes his head and disappears into the conference room.

CLARK
(a step behind)
But where is . . .

74 INTO THE CONFERENCE ROOM

CLARK
. . . everybody?

Everybody is crammed at one end of the long table in the newspaper's strategy chamber. JIMMYOLSEN and LOIS LANE flank PERRY WHITE as he sits. All the other REPORTERS, EDITORS and STAFF are there.

75 THE OTHER END OF THE TABLE - DAVID WARFIELD

Impeccably dressed with a folded pocket handkerchief, the aristocratic tycoon slips contemptuously through the morning edition of THE DAILY PLANET. Behind him are a few unctuous CRONIES.

76 A STYLISH YOUNG WOMAN

Sits on WARFIELD'S RIGHT. She's in her mid-20's with a natural beauty carefully moulded to fit VOGUE.

WARFIELD

(as he turn. the page.)

Boring ... tedious ... abominable ... enough!

77 CLARK SLIDES BEHIND LOIS

CLARK

What's everybody doing here?

LOIS

Regardez.

(points)

Voila Monsieur David Warfield.

CLARK

That tycoon who owns all those sleazy
tabloids?

LOIS

Au contraire, mon ami! He owns all those sleazy
tabloids and the Daily Planet!

WARFIELD and PERRY WHITE are squared off like two frontier gamblers.

PERRY

Don't tell me. You only read the pictures.

WARFIELD

In fact, Mr. White, I only read the ledger.
A ledger which the previous owners paid
so little attention to that I was able to buy
the paper out from under them. The Daily
Planet hasn't made money in three years.

Now the lovely girl smiles. She speaks with a clenched-teeth, upper-crust intonation.

GIRL

And the name of the game is making
money.

CONTINUED

WARFIELD

Ladies and gentleman, my daughter -- Lacy Warfield!

As his politeness dictates, CLARK steps forward.

CLARK

Nice to make your acquaintance.

LACY just stares at CLARK'S outstretched hand. He pushes his glasses up, smiles and steps back.

LOIS

(whispers to CLARK)

She made her money the old fashioned-way.
She inherited it.

WARFIELD

Lacy will be helping you, Mr. White.

PERRY

Helping me?

JIMMY

(to LOIS and CLARK)

Here it comes. Get ready to tie down the chief.

LACY

Once upon a time The Daily Planet was a nice paper. Now it's ... fatigued. I've brought with me mock copies of our new layout.

She holds up a tabloid-sized paper with a giant headline screaming: 'SUMMIT KAPUT! IS WORLD AT BRINK?' Underneath is a picture of a model in a bikini with her hands folded in prayer.

CLARK

Sir, the world isn't really at the brink. Isn't that headline, a bit irresponsible?

CONTINUED

WARFIELD

Maybe. But it's a hell of a circulation booster.

PERRY'S face turns various shades of magenta. He rises slowly.

CLARK

Mr. White, don't do anything rash.

PERRY

(points to WARFIELD)

Rash? There's the rash that infects world journalism. If you think I'm going to let you turn this grand old lady into one of your bimbos . . .

LACY holds up a sheath of papers.

LACY

Before your dramatic stage exit, Mr. White, may I point out that daddy holds your contracts. Which you will have to honor.

LOIS steps forward, hand raised.

LOIS

Excusez Moi, Your Spoiledness . . .

CLARK nudges JIMMY.

CLARK

(whispers)

Why is Lois speaking French?

JIMMY

She's getting to that part.

LOIS

. . . I've got a plane to catch. I'm covering the emergency European ministers' conference in Paris.

She starts to leave. LACY stands.

CONTINUED

LACY

Not so fast!

(LOIS freezes)

All trips are canceled. We pay for wire services. And what we don't get from them, we'll invent.

WARFIELD

(to PERRY)

Mr. White, come with me I want to see

WARFIELD parades out with his entourage. PERRY looks like he's being taken to the tower. LOIS is stunned. The rest of the staff shuffles out drearily in the B.G.

LOIS

No Paris?

CLARK

I don't think we're being treated fairly, Lois.
And I'm going to tell Miss Warfield.

LOIS

(too late to stop him)

Clark . . . wait!

CLARK intercepts LACY WARFIELD before she can exit.

CLARK

(building to a
crescendo)

Miss Warfield, I think I speak for all of us when I say we'll do our best to co-operate. But a reporter's first allegiance is to the truth. The people in this city depend on us. And we can't let them down! . . .
Thank you.

CLARK shakes her hand and leaves the room. LOIS folds her arms with a look to LACY that says 'He told you.'

CONTINUED

LACY
Is he for real?

LOIS
One hundred percent.
(a warning)
And I like him that way.

LACY (probing)
You have a . . . thing for him?

LOIS
(incredulous)
Clark?

LACY fingers her pearls.

LACY
I think he's kind of cute.

LOIS
(laughs out loud)
Forget it, Princess. Clark is the world's oldest
boy scout
(salutes)
Trustworthy, loyal, obedient, helpful... and I
don't remember the rest, but he's them too.
And I promise, he's not interested in anyone
like you.

For a moment LACY seems genuinely hurt. But she covers it up quickly.

LACY
(defensive)
But all men like me, Lois. I'm very rich.

LOIS
. . . And very naïve!

A VOICE rings out across the building.

PERRY (O.S.)
(bellowing)
Lois! Get in here!

LOIS follows LACY . . .

78 ACROSS THE CITY ROOM - LOIS AND LACY

Joining CLARK, PERRY WHITE and JIMMY OLSEN in WARFIELD'S office, who has turned on the TV

CLARK

The President is about to speak. I don't think it's going to be good news.

LOIS

You always overreact, Clark. How terrible can it be?

79 CLOSE ON CLARK

Obviously trying to evaluate the situation.

WARFIELD

Hopefully very terrible, Miss Lane! We can double our circulation with a good international crisis.

PERRY

(sarcastic)

Isn't that wonderful.

80 CLOSEUP - THE TV SCREEN - A SHOT OF THE WHITE HOUSE

81 THE OVAL OFFICE

THE PRESIDENT OF THE UNITED STATES is speaking . . .

PRESIDENT

. . . and because the Summit has failed, we have no choice but to strive to be second to none in the nuclear arms race . . .

82 ANOTHER TELEVISION SET

The TV is turned off.

A young woman TEACHER faces her class.

83 INT. JFK HIGH SCHOOL - DAY

A middle-class sunbelt school.

A history class with twenty 16-year-olds. All eyes on the TEACHER in front of a world map. All eyes that is, but the eyes of a kid in the last seat of the last row. JEREMY is a confirmed daydreamer in faded denim. His eyes are staring out the window. His mind is wandering even farther.

TEACHER

I know you're all upset by the crisis. The best thing we can do is try to think positively. Is there anything we can do?

ONE BOY

Yeah, let's hold class in a bomb shelter. Maybe some of us would make it to our senior prom.

Nervous laughter from the kids.

TEACHER

Come on, doesn't anyone have a suggestion?

The kids sit in silence.

TEACHER (Cont.)

All right, I'll make a suggestion. Why don't we write to our Congressman?

ANOTHER BOY

A lotta good that would do.

The kids chime in their agreement with the boy's comment. Nervous laughter from the kids.

He's doodling. A picture of SUPERMAN flying.

TEACHER

Somebody has to be an optimist.

The TEACHER spots JEREMY not paying attention.

TEACHER (Cont.)

Jeremy!

(he jumps)

Sorry to disturb you. What would you do to keep the world from nuclear build-up.

CONTINUED

ONE GIRL

He's so spaced out he wouldn't even notice.

General laughter at Jeremy's expense. The TEACHER sighs. She didn't expect much. JEREMY, the dreamer, blushes. Now he's thinking.

TEACHER

Anyone else ...

JEREMY looks out the window to the blue sky. Then he stands up. Surprised at himself.

JEREMY

I'll tell you who'd I'd write a letter to that would do some good.

A GIRL

Who- Santa Claus?

JEREMY

No, Superman.

Every kid in the class is now staring.

JEREMY (Cont.)

Look, Superman is the one guy who could pull it off. No one would mess with him. He'll collect all. the bombs. Zap!. They're history.

The class erupts in ridicule and laughter.

ANOTHER BOY (sarcastic)

Why don't you call him up? You got his private number, don't you?

ANOTHER GIRL

You're probably best friends.

JEREMY looks around the room. The TEACHER wants to help him but doesn't know how.

CONTINUED

JEREMY

(with passion)

You all think you're so cool, right? You'll be cool even when the whole place gets vaporized ... Well, I'm going to write Superman a letter and send it to the Daily Planet.

ANOTHER BOY

And seal it with a kiss.

Defiantly, JEREMY sits down and takes out a pen and paper. Even as the laughter echoes around him, he starts to write.

JEREMY

(as he write.)

'Dear Superman . . . '

86 SUPERMAN

His chiseled features stare off into the distance as if he just heard a cry for help.

87 INTO FRAME - SEVERAL PEOPLE

Their heads only come up to the top of SUPERMAN'S red boots. We PULL BACK to REVEAL . . .

88 INT. METROPOLIS MUSEUM - DAY

The PEOPLE are tourists looking at . . .

89 A LARGER THAN LIFE STATUE OF SUPERMAN

A permanent exhibit surrounded by photos of SUPERMAN in action, memorabilia and illustrated facts and figures about the Man of Steel.

90 MOVING FROM ANOTHER WING OF THE MUSEUM

A young Vietnamese-American tour GUIDE is pointing out things to a GROUP TOUR of about twenty people.

GUIDE

Okay, let's move on to our newest and most popular exhibit.

91 THE SUPERMAN EXHIBIT

The TOUR GROUP forms a semicircle around the statue. At the back of the GROUP -- what seems to be a FATHER and SON -- both wear dark glasses and baseball caps.

92 CLOSE ON - A GLOBE OF THE EARTH

Made out of solid steel. Branded on it is its weight: 1000 lbs. It hangs suspended by a long thin strand of what seems to be black wire, attached to a crossbeam. All protected by a glass case.

GUIDE

(pointing it out)

Superman has graciously donated a strand of
His hair to the museum. So we all could have
the fun of seeing how strong he really is.
Here you can see a 1000-pound globe easily
suspended by his single hair.

Oohs and aahs from the GROUP.

GUIDE (Cont.)

Now let's move on to our primate exhibit.

93 THE GROUP LEAVES

But not the 'father' and 'son.' Once the pitter patter of feet on the linoleum floor fades, the 'father' takes off his hat and glasses. We see his bald pate. It's LEX LUTHOR. He saddles right up to the statue.

LEX

(addressing the statue)

Guess who! . . . Of course it's me! Your old buddy!
Lex Luthor . . . Hey, you don't look too bad yourself.
'Course I've put on a few pounds, but what the hey!
They feed you a lot of starch when you've in prison.
(his Jokey tone becomes
more deadly)

That was 'prison' . . . as in where you put me, Mr. Clean.
Say, we should get together soon. Over lunch, over
dinner, or ... over your dead body.

He's standing by the glass case containing SUPERMAN'S hair. He slips an iron MALLET out of his jacket. Throws off his baseball cap to REVEAL his buzzcut hair with purple highlights.

LEX
(to LENNY)

Do you realize what I can create with a single strand of Superman's hair!

LENNY
(thinking hard)
A toupee that flies?

LEX
(sighs)
. . . I look at you, Lenny, and I know how the Romans felt when the barbarians arrived at their city gate.

LENNY
But why the hair?

LEX
(gazes into the case)
That hair contains a sample of Superman's genetic material. The building blocks of his body. With my genius and enough nuclear power to mutate those genes, I will create a being with all his powers . . . but with absolute allegiance to me!

LEX nods at LENNY. LENNY raises the iron mallet above the case. CRASH. Alarms SOUND all over the museum. As LEX reaches for the hair, LENNY lights several SMOKE BOMBS and tosses them down the wind. In moments the SMOKE begins to bellow, creating a shroud around LEX and LENNY.

LEX (Cont.)
(to the statue)
Happy trails, Blue Boy, until we meet again.

CLARK is seated before LACY'S hi-tech desk. She's delivering an animated pitch.

LACY
(answering for him)
It's brilliant. Daddy thinks so, too. You'll write a
new series -- 'Metropolis After Hours.'

CLARK
I really don't think . . .

LACY
But you're perfect for it. You're young, you're
single, you're successful...

CLARK
And I'm usually in bed by ten-thirty.

LACY
That's just it! You don't have to flaunt it. You're no
slave to fashion ... although ...

She reaches for his glasses and musses his hair.

LACY (Cont.)
Have you ever tried contacts?

CLARK
(taking them back)
They make my eyes itch.

LACY
Don't worry. I won't make you do it alone. I know
all the right places. I'm a member at all the right
clubs . . . We'll start tonight at the grand opening
of the Metro Club! It's a date!

SHE HAS A LETTER in her hand.

LOIS
(teasing)
A date?

CONTINUED

CLARK knocks his knee on LACY'S desk as he jumps, very uncomfortable. Pretends to rub the ouch.

CLARK

It's just . . . research, actually.

LOIS WINKS and makes CLARK blush. She sits boldly on LACY'S desk.

LOIS

(waving the letter)

This letter was addressed to Superman care of me.

LACY

(surprised)

Superman gets mail here?

CLARK

(casually)

Oh, probably just a picture request. I'll take care of it if you want, Lois.

LOIS

I don't think 'fan mail' fits this letter.

(hands it to CLARK)

Read it, Clark.

CLARK unfolds the paper. Reads quietly at first. Then out loud.

CLARK

(reading)

' . . . I don't care if everybody thinks I'm a space cadet. Once you've destroyed all the nuclear missiles in the world, they'll see I was right. Superman can make sure we don't blow ourselves up. Quick and easy. Thanks a lot. I know you'll come through. Your friend, Jeremy.

97 CLOSE ON CLARK

He's shaken to the core. LOIS gets up to leave.

LOIS

Poor kid. Oh well, back to work.

CONTINUED

Before LOIS can leave, LACY snatches the letter.

LACY
(mind churning)
I think there's an angle.

LOIS
An angle?

LACY
Daddy loves to whip up campaigns! People eat it
up. We'll make this kid a celebrity. The whole
world will be waiting for Superman's answer.

CLARK has quietly gone to the door. He watches LACY pick up the phone.

LACY (Cont.)
(into phone)
Hold the afternoon editions!
(to LOIS)
Daddy will be proud of me!

CLARK slips away.

98 JFK HIGH SCHOOL – DAY

The American flag is buffeted by the wind.

99 IN THE CLASSROOM - JEREMY

Still daydreaming, eyes fixed outside.

100 JEREMY'S P.O.V.

Suddenly, SUPERMAN seems to be hovering in the air just outside the window. He smiles at JEREMY.

JEREMY
(leaping to his feet)
Whoa!

TEACHER
Jeremy! Do you have a question?

CONTINUED

JEREMY looks outside, SUPERMAN is gone.

JEREMY

I thought ... I ...I was just daydreaming.

The CLASS laughs. JEREMY slumps down. A beat, then there's a KNOCK at the door. All heads turn.

101 INTO THE ROOM - SUPERMAN

He's carrying JEREMY'S letter. Walks down the aisle.

SUPERMAN

(to the TEACHER)

I'm sorry to interrupt your lesson, but I wanted to answer Jeremy in person.

Heads turn to JEREMY. Ridicule replaced by awe.

TEACHER

(finding her tongue)

Class ... we have a guest speaker. A friend of . . .
Jeremy's.

JEREMY is beaming. New-found friends slap "five" with him.

SUPERMAN

This is the most important letter I've ever received,
Jeremy. But I'm afraid what you're asking is . . .
impossible.

JEREMY is stunned.

JEREMY

Impossible? Why?

SUPERMAN

Because I made a vow. Never to interfere in the destiny
of your planet.

CONTINUED

JEREMY

But what good is a vow if everything gets blown away? What good was my letter?

SUPERMAN

I'm going to pass this letter on to all the leaders of the world. I promise you. For it is they , and not I, that represent the people of Earth.

102 PAN THE ROOM

Twenty confused faces. JEREMY looks crushed.

TEACHER

(gently)

I'm sure we all want to thank Superman for taking the time to visit us.

(to SUPERMAN)

Thank you. We understand.

SUPERMAN takes a long walk back down the aisle.

JEREMY

(just before SUPERMAN
is at the door)

Well, I don't understand.

SUPERMAN

I'm sorry.

SUPERMAN turns. JEREMY looks right at him. His eyes are the color of disappointment. One of his classmates sniggers at JEREMY.

CLASSMATE

Told you so!

103 INT. LEX'S LAIR

One wall of LEX'S laboratory is a COMPUTER BANK marked by digital readouts and heat calibrations.

104 NUCLEAR CHAMBER

A translucent glass door, much like a PRISM, glowing as it turns through all the colors of the light spectrum.

105 EXTREME CLOSEUP – LEX

A look on his face we've never seen before. He has even amazed himself.

LEX
(softly)
I am ... smarter than I thought. It's working!
(turns to LENNY)
Quick, Lenny. Prepare the Nuclear Chamber . . .
Lenny?
(no answer)
Lenny! . . .
(screams)
LEONARD!

106 THE LAB - LENNY

With his WALKMAN over his ears, he's beating against the air with two drumsticks. LEX scowls and FLICKS LENNY'S earphones. LENNY yowls.

LEX
(threatening)
Get the radiation suits!

LENNY brings out two WHITE WORK SUITS. He and LEX dress quickly.

107 LIGHTS GO DOWN IN THE LABORATORY

Only the prismatic glow from the chamber illuminates the room in blues, golds and greens. LEX carries a glass petri dish. His hands protected by aluminum gloves.

108 TIGHT ON THE DISH

A seething dash of protoplasm seems to grow right before our eyes. LEX slides the dish into the chamber. Closes the door. Locks it tight.

LEX
Every day the earth is bombarded by
radioactive cosmic rays. Over millions
of years, the radiation made single cells
evolve into . . . us. Now, Leonard, your
Uncle Lex, using this protoplasm I've grown
from Superman's cells, will duplicate Creation
itself in a matter of seconds!

109 CLOSE ON LEX'S HAND

As it hits a sequence of computer commands.

110 PUSH IN SLOWLY - TO THE NUCLEAR CHAMBER

The reaction begins. The lights flash, building and building until. . . a monstrous ROAR! An almost human voice screams. LEX shuts off the reaction. He and LENNY tear off their protective headgear.

LENNY
(scared)
What was that?

LEX reacts. Listens.

LEX
It's . . . alive!

Another ROAR from the bowels of the chambers. LEX punches the door lock. The door slides open.

LEX (Cont.)
Now . . . watch how he obeys my commands . . .
(calls out)
. . . Come on, big boy!

111 ANGLE - THE OPEN DOOR

We HEAR the sound of heavy FOOTSTEPS. LENNY glues himself behind LEX, peeking around his uncle.

112 SOUND: CRASH! THROUGH THE LAB WALL - THE NUCLEAR MAN

Concrete and debris fall everywhere.

LENNY
He missed the door, Uncle Lex.

LEX
Quiet! You'll make him self-conscious.

113 CLOSE ON - THE NUCLEAR MAN

LEX'S monster appears to be a huge young man with long arms and a long neck. The beast spots LEX and slowly reaches its arms toward him. Opens his mouth. The sound that comes out is hideous and barely comprehensible.

NUCLEAR MAN
F-f-f-faaather. . . !

CONTINUED

LENNY steps around LEX, walks up to the beast.

LENNY

He called you father. What a . . . moron! He needs something to wear too, Uncle Lex. Unless you want to let him out looking like this!

LEX looks over to NUCLEAR MAN and realizes he's naked. LEX grabs a pair of workmen's coveralls from a hook on the wall and tosses it to NUCLEAR MAN. NUCLEAR MAN grabs it, confused.

NUCLEAR MAN

What I need this for?

LEX

For dignity. My reputation is at stake. Just put it on.

LEX picks up a solid IRON INGOT. He hands it to the MONSTER.

LEX

Now break it!

The NUCLEAR MAN hesitates, then he SNAPS the ingot in two.

LENNY

Whoa. . .

LEX

He has all of Superman's powers. If I've planned it right. . .

Now LEX takes a MACHINE GUN out and aims it at the BEAST.

LEX (Cont.)

Stand back, Lenny!

The bullets smack into the NUCLEAR MAN. He seems confused. But he hardly flinches.

CONTINUED

LEX
(a big grin)
Very good. Now. . . the final test . . . let's see if
he can fly. . . I command you to rise.

The NUCLEAR MAN turns his head in confusion, wrinkles his brow.

Then he rises ... too quickly.

115 HE CRASHES INTO THE CEILING

And plummets in a heap to the floor. Plaster and sprinkles down. LEX and LENNY run to lift him up.

LEX
Okay, okay, he needs a little coaching.

An idea dawns on LEX.

LEX (Cont.)
Lenny, hand me the Daily Planet. It's time for
Metropolis to get a taste of my Nuclear Man.

LENNY gives LEX the paper. He flips through it.

LEX
I don't 'know what this country's coming to. This
used to be a fine paper -- Aha, here.

116 INSERT - THE NEWSPAPER

A picture of a new night club. Headline reads: GRAND OPENING OF CHIC NIGHT SPOT
TONIGHT! A WHO'S WHO OF METROPOLIS TO ATTEND!

LENNY
Gee, Uncle Lex, I don't think this guy's much
of a dancer.

CONTINUED

LEX

Let's try to keep your I.Q. a family secret, Leonard.
Before we launch him against Superman, we have to
test him ... see how well he does with mayhem and
destruction. Kind of a coming out party under the
glare of media covering the Metro Club gala. And
once he proves himself, then . . .

LEX walks up to his creation. Stands face to face. The expression on the beast's face is
something in between confusion and fury. The coverall hangs awkwardly from his frame.

LEX holds up a PHOTO OF SUPERMAN.

LEX (Cont.)

I created you for one reason only ... to destroy this
man.

117 CLOSE ON THE NUCLEAR MAN

He smiles as best as his wretched muscles will allow. It's almost a childlike smile.

NUCLEAR MAN

Yes . . . f-f-faaather. . .

118 BEAMS OF SEARCH LIGHTS

Criss-crossed in a basked weave against the Metropolis night. For a moment, we see a quick
flash of SUPERMAN, then he disappears.

119 EXT. THE METRO CLUB – NIGHT

An endless line of supplicants wait humbly to see if they'll be admitted into the latest court of
chic.

120 CLOSEUP LACY

Waiting outside, pacing and looking at her watch. CLARK runs up to her.

LACY

You're late. Very late.

CLARK

Gosh, I'm sorry, we better get in line.

LACY

Oh, Clark, you're so delightfully primitive.

121 THE METRO CLUB - FRONT DOOR

Two beefy BOUNCERS stand side by side,. barring the way. A young COUPLE, hand-in-hand, are trying to peek inside.

YOUNG GUY

See, it's our honeymoon and we just wanted
to have one dance here.

YOUNG GIRL

So I can tell everyone back home. Please?
One dance?

CLARK and LACY are behind them. The BOUNCER spots LACY and pushes the COUPLE out of the way.

BOUNCER

Good evening, Miss Warfield.

He scowls at CLARK.

CLARK

I'm with . . . her.

He hurries inside after LUCY.

122 INT. METRO CLUB

Loud, packed, glitzy -- sensory overload.

123 BACK TO CLARK AND LACY

She guides him through the frenzy. They have to talk loudly to hear each other.

CLARK

(being polite)

I've never been in a place like this before.

LACY

This is Metropolis after hours! This is what you'll be
writing about. C'mon, let's dance.

Forcing their way onto the dance floor, they start dancing. But it's so crowded, CLARK is bumped and jostled incessantly. As is everyone else. But CLARK is the only one who stops and says, 'Excuse me' every single time.

CONTINUED

LACY
(finally)
Clark!
(he stops dancing)
They get the idea.

Now a Don Johnson surrogate cuts in on CLARK. CLARK backs away sheepishly.

124 EXT. METRO CLUB - FRONT DOORS

CLARK squeezes between the TWO BOUNCERS.

CLARK
Be right back. Need some fresh air.

The BOUNCERS just shrug. CLARK looks up and down the block. He spots the young COUPLE standing forlornly at the end of the long line. CLARK walks calmly the other way until he turns the corner. Takes a deep breath ... and then ...

125 EFFECTS: ZOOM! ONE LONG BLUR AS WE TRACK CLARK

Around the block, speeding beyond human perception.

126 THE END OF THE LINE - THE YOUNG COUPLE

They are there. And then they are not.

127 EXT. METRO CLUB - FRONT DOOR

The TWO BOUNCERS lean against either side. They only feel a sudden shot of air.

128 INT. METRO CLUB - ON THE DANCE FLOOR

The YOUNG COUPLE suddenly find themselves right in the middle of their dream. They're too stunned to move. CLARK acts as if he was just passing by. He leans over.

CLARK
I believe you're supposed to dance.

The nod and start dancing.

LACY Obviously unhappy with the Don Johnson clone. Now the music changes. It's romantic and bluesy. The floor empties out except for a few couples. Including the out-of-towners.

CLARK
Remember me?

CLARK takes her hand.

CLARK (Cont.)
I think this goes here.

He puts her hand on his shoulder. They dance in the ballroom position.

LACY
Don't tell me. You learned to dance at church socials.

CLARK
Actually, I had a crash course from my mother the night before my prom.

CLARK and LACY dance the old-fashioned way.

LACY
My prom was so boring. We all flew to Paris the next day to recover . . . Sometimes my whole life seems boring. I think maybe I should just give everything away and go live among the poor people. Then I remember how smashing I look in sable . . . oh, it's all so confusing. You think I'm silly, don't you?

CLARK
No ... Metropolis is a confusing place. Back in Smallville -- my hometown -- everything was more simple. People would sacrifice everything just to lend a helping hand.

LACY
That's not what we were taught. 'Look out for number one' -- that's daddy's golden rule ... he always ends up with the gold.

The out-of-town YOUNG COUPLE is dancing with their eyes closed. They BUMP into CLARK, shoving him closer to LACY. A moment of intimacy, then . . .

LACY (Cont.)
I bet you have some freckle-faced, pig-tailed girl named Billy Jean waiting for you in Smallville.

CONTINUED

CLARK

Oh . . . no, there's no one back home.

LACY

What about here?

CLARK

Well, my career takes up a lot of my time.

LACY

Don't tell me you're waiting for lightning to strike. Wide-eyed romantics are an endangered species.

CLARK

That sounds kind of pessimistic.

LACY

No, realistic. There's no magic in the world. Girls just don't get swept off their feet anymore.

She is sincere and CLARK is obviously touched by her sadness.

131 ANGLE - GROUND LEVEL

CLARK and LACY, toe to toe, a forest of dancing feet around them. And then, ever so slightly, LACY'S shoes LEAVE THE GROUND WITH CLARK. Just an inch above -- but they are nevertheless dancing on air.

132 CLOSE ON LACY

Closes eyes for a moment. Then shakes her head.

LACY

I feel kind of light-headed . . .

CLARK

(gently)

Don't worry, I've got you.

133 EXT. FRONT DOOR - THE TWO BOUNCERS

Standing at the door is the NUCLEAR MAN. He's dressed in what can only be called a psychotic version of hip. His hair has been stood up on end.

ONE BOUNCER

You got a pass, Mister?

NUCLEAR MAN

(smiles)

N-n-n-no . . .

The other BOUNCER gives him a little shove.

SECOND BOUNCER

Then scram, before you scare away the customers.

The NUCLEAR MAN looks down at where the BOUNCER shoved him. Then he reaches out and lifts both BOUNCERS by their necks. We can HEAR the cracking of bones. With ease, the MONSTER THROWS THE BOUNCERS . . . WHOOSH! The two BODIES crash land in a dumpster behind the club.

134 INSIDE THE METRO CLUB

LEX'S CREATURE is dazzled by the lights. The CLUB DJ hits the STROBE LIGHTS turning all the guests into pulsing images. The NUCLEAR MAN bumps into dancers, knocks over drinks, collides with waitresses, upending their trays. A walking disaster zone.

135 A HIP GUY

Carrying two drinks has them knocked out of his hands by the MONSTER. He turns and throws a punch at the BEAST. The NUCLEAR MAN catches his fist. CRUNCH! He crushes it.

136 BY A PILLAR

The NUCLEAR MAN holds on and switches to his X-RAY VISION.

137 NUCLEAR MAN'S P.O.V. - ACROSS THE CLUB

Scanning the crowd until he sweeps by. . .

138 NUCLEAR MAN'S P.O.V. - CLARK AND LACY

Dancing, having a delightful time.

139 ZEROING IN ON LACY - MONSTER'S P.O.V.

He filters out everything in the club but her.

139 CONINUED

CLOSE ON HIS FACE - the loathsome CREATURE experiences something he doesn't quite understand. But zing go the strings of his prefab heart. He's transfixed on LACY.

WOMAN'S VOICE (O.S.)

Hey, cutie, let's boogie.

The NUCLEAR MAN turns to see an over-the-hill WOMAN, completely sauced, squeezed into spandex pants, flirting.

WOMAN

I like the rugged type.

She slips her arm around him. Whispers in his ear.

WOMAN (Cont.)

You with anyone?

(as he doesn't respond)

Come on, big boy. Let's slip away to my place.

Thoroughly confused, he watches as she takes his big hand and pulls him out of the club.

140 EXT. THE METRO CLUB - NIGHT

The NUCLEAR MAN and the drunken woman weave through the CROWD. She yanks him along into the alleyway that runs beside the club.

141 IN THE ALLEYWAY - NIGHT

LOVERS in silhouette. She stumbles up against him and undoes his shirt.

142 ON HIS CHEST

Thoroughly repulsive, crackling and smoking. The WOMAN screams.

143 INT. CLUB DANCE FLOOR - CLARK AND LACY

LACY is trying to figure out how CLARK feels about her.

LACY

I know a romantic spot we can go for a nightcap.

I'll go get my purse. Don't disappear!

(NOTE: dialogue change necessary)

144 CLOSE ON CLARK

Using his SUPERHEARING, he detects the distant SCREAM. With difficulty, he disengages himself from LACY, hurries off the floor and re-emerges as SUPERMAN.

145 EXT. ALLEYWAY - NIGHT

SUPERMAN rounds the corner as the WOMAN runs past and he sees:

146 THE NUCLEAR MAN

Standing at the far end of the alley - near the parking lot.

147 CLOSER ON NUCLEAR MAN

He throws a huge garbage skip, which catches SUPERMAN unawares and knocks him down.

SUPERMAN pushes the skip aside and pursues NUCLEAR MAN round the corner.

148 CLOSE ON SUPERMAN

NUCLEAR MAN'S fist thumps him in the mouth: Caught unawares again.

149 EXT. CAR PARK - NIGHT

A massive fight ensues among the parked cars until finally

150 ON THE SIDEWALK

NUCLEAR MAN wrenches a lamppost from the sidewalk and brings it down onto SUPERMAN, who effortlessly catches the other end, swings it violently round and round and lets go.

151 EXT. METROPOLIS STREET - NIGHT

NUCLEAR MAN sails through the air.

152 EXT. METROPOLIS STREET - NIGHT

NUCLEAR MAN arcs above the buildings.

152A CLOSE UP TRANSFORMER

152B NUCLEAR MAN

Hits the transformer with a tremendous impact and:

152C EFFECTS: FIZZ, CRACKLE, WHOOMPH

The night is torn apart by a dazzling pyrotechnic display.

153 BACK TO SUPERMAN BY THE ELECTRICITY POLE

He looks up at the wreckage of the electricity pole and down at the smoking ash all that is left of NUCLEAR MAN

154 INT. LEX'S LAIR - NIGHT

LEX watches in disgust as LENNY carries the remnants of the monster into the laboratory.

155 CLOSE ON THE REMNANTS

The last traces of NUCLEAR MAN. Or at least what was once the NUCLEAR MAN.

LENNY

Superman broke your monster, Uncle Lex.

LEX

I must have miscalculated. How. . .

LEX flops into a big leather chair. Rubs his eyes.

LEX (cont.)

Obviously normal radiation doesn't generate enough mutant power in the cells. I need a greater source of energy! If I could bake the genetic material in the core of the sun . . .

(a moment of excitement,
then he sits back)

. . . Impossible. Even I have no way to reach the sun.

156 CLOSE ON THE ASH

The still smoking evidence of LEX'S mistake.

LENNY

Poor Uncle Lex.

157 EXT/ INT. WARFIELD'S LIMOUSINE - DAY

A stretched Mercedes.

WARFIELD

(pats her hand)

Bringing the kid who wrote the letter to
Metropolis will be our greatest publicity
gimmick. And it was your idea! Perhaps it's
time to discuss giving you free reign at one
of my papers . . . Miss Publisher!

WARFIELD expects a big reaction. But LACY is staring out the window, something else' on
her mind. Mumbles aloud.

LACY

Who does Clark Kent think he is anyway! He
never even said good night!

WARFIELD

Clark Kent! You socialized with him . . . a . . .
reporter!

LACY

(snapping to: she's
said too much)

Oh . . . no . . . I mean, we just went dancing . . .
for a story . . .

WARFIELD

(a lecture)

Your grandfather had one iron rule that's stood me
well. Never fraternize with the help. Keep too your
own station. Am I clear?

LACY nods, chastised.

A private jet landing. On the side: Warfield Publications.

160 EXT. THE JET PARKED - STAIRS AT THE DOOR

A crowd of REPORTERS has gathered. The door opens and JEREMY descends the stairs. Waiting below for him is WARFIELD. A bank of microphones has been set by a podium. WARFIELD ushers the scared BOY up to the crowd. He lets the PHOTOGRAPHERS get a few shots in, then steps to the mike.

WARFIELD

Go ahead son. Tell the American public what
you told me.

JEREMY

(softly)

I just said . . .

SNAP! He's distracted by the PHOTOGRAPHERS.

JEREMY (Cont.)

. . . I just said I wished Superman would have
said 'yes' . . .

161 INSERT: SNAPSHOT - JEREMY - FREEZE FRAME:

Which spins like a pinwheel . . . blurring into . . .

162 FRONT PAGE - DAILY PLANET

Screaming headline -- 'SUPERMAN TO KID: DROP DEAD.'

LOIS (V.O.)

This time he's gone too far.

163 INT. CITY ROOM - DAY

JIMMY, LOIS, and CLARK are staring at the latest edition. CLARK is heartbroken. PERRY charges through. He looks more well turned-out than we have ever seen him double-breasted pinstripe suit. He carries the papers under his arm.

PERRY

I'm through taking it lying down.

He storms out. Stops. Sticks his head back in.

PERRY (Cont.)

If anybody wants me .I'll be down town.

Then he's gone.

CONTINUED

JIMMY

Did the Chief look different to you?

LOIS

He looked like my Dad did every time he
went to the bank to try and borrow money.

She notices CLARK staring intently at the headline. She crosses to him.

LOIS (Cont.)

Clark, there's nothing any of us can do. It's
Superman's decision. I'm sure he knows what
he's doing.

CLARK takes the paper and eyes fixed on the headline, walks out of the city room.

CONTINUED ON NEXT PAGE

164 INT. DAILY PLANET HALLWAY - DAY

CLARK is walking one way when WARFIELD and his cronies come the other way – escorting JEREMY. He seems bewildered by it all.

165 CLARK AND JEREMY PASS EACH OTHER

After a few steps, they both stop. JEREMY turns to look back at CLARK. CLARK offers a smile. WARFIELD and his entourage pass on around the corner.

JEREMY approaches CLARK.

JEREMY
(curiously)
Do I know you?

CLARK
(a beat, then)
I'm Clark Kent, one of the staff reporters.

JEREMY
(whispers nervously)
Do you know Superman ?

CLARK adjusts glasses, puts his hands in his pockets.

CLARK
Yes, I'm acquainted with him.

CLARK can see in JEREMY'S eyes a terrible confusion. CLARK moves closer.

CLARK (Cont.)
Is there something you want, to tell him, son?

JEREMY
(softly)
Just tell him I didn't mean to cause him trouble.
Tell him not to listen to what all these papers
are saying. I just want him to do what he thinks
is right.

CLARK is moved. He puts an arm on JEREMY'S shoulder.

CLARK
Don't worry. I'm sure Superman cares a lot
more about what's in one boy's heart than all
the editorials.

166 CLOSE ON CLARK

He's made up his mind.

167 CLOSEUP SUPERMAN

Soaring through the stormy heights of the upper atmosphere. Gale force winds whip his cape.

168 EXT. THE ARCTIC - DAY

The blue-white world of frozen seas and perpetual daylight. SUPERMAN glides toward what seems to be glacial mountains, dazzling in reflected light.

169 SUPERMAN LANDS

He stands for a moment at the base of icy peaks. His thoughts racing. Finally, he stamp his foot against the frozen tundra. The ground shakes and shivers rumble through the ice. Thunderous echoes resound.

170 THE SNOW-COVERED MOUNTAINS

Respond to the pounding tremors. Snow begins to shake loose, snowing down, revealing the glimmering surfaces of THE FORTRESS OF SOLITUDE.

171 INT. FORTRESS OF SOLITUDE - DAY

SUPERMAN stands in the centre of the great cavern. Smooth glazed walls surround him. The green crystals containing the history of KRYPTON give off emerald lights that dance about the ice palace.

172 CLOSEUP SUPERMAN

He touches and activates the crystals.

173 SUPERMAN'S P.O.V. - 360 DEGREES

All around him the walls came alive with the distorted sound and image of the past.

(footage from SUPERMAN I to be intercut)

174 THE PLANET KRYPTON

From outer space as the cataclysm overwhelms it. One small ROCKET escapes this fiery apocalypse. The planet explodes. Disintegrating before our eyes.

175 SUPERMAN'S REACTION

As the terrible fate of his natural home plays once more.

176 CLOSEUP – SUPERMAN

Wondering if his decision now might have the same effect. Around the cavern, the lights and voices soften until they are no more than a polyphony of sighs and a fantasy of colors.

SUPERMAN

I know I have been forbidden to act, but now
the Earth awaits a fate as terrible as Krypton's.

A beat, and then . . . the great cavern erupts in thunderous cacophony. Sonic vibrations send SUPERMAN falling to his knees. Another image appears before him.

177 THE PLANET EARTH

A celestial garden across the universe from KRYPTON. The voices of the ELDERS that once argued with JOR-EL now assault his son.

ONE VOICE

The earth is too primitive. You can flee to new
worlds where war is long forgotten.

SECOND VOICE

If you teach the world to put its fate in any one
man -- even yourself -- you are teaching them to
be betrayed . . .

The word 'betrayed' echoes as the image disappears. The bright sunlight of the northern world floods into the Fortress.

SUPERMAN

You have taught me well . . . but sometimes there
is more to learn from children than the wisest of
men.

An Eastside trendy bistro catering to the gold card crowd. LOIS and LACY at an outside table.

LOIS

The notion that your father would stoop low enough to attack Superman just to sell more papers . . .

LACY cuts her off. Her mind is elsewhere.

LACY

I know I'm not exactly a Girl Scout but . . . maybe if I show him I'm trying . . . he'll like me.

LOIS

(off balance)

Who?

LACY

Clark. He's late again.
(frustrated)
I can't figure him out.

LOIS

That's because there's nothing to figure out. Now will you please pay attention. I'm not through insulting your father.

LACY

Lois, have you ever fallen for a guy and he's not like other guys . . . he's different. It's like you come from two different worlds.

A major chord sounds in LOIS'S heart.

LOIS

(dreamy)

And your heart beats faster just thinking about him.

LACY

Right . . . you want to tell him how you feel . . .

CONTINUED

LOIS
(wistful)
But he's never there.

LACY
(sisters in arms)
Why, Lois, I didn't know . . . Who is he?

SOUND: CRASH! A waiter drops a tray of glasses. The GIRLS turn to look.

WAITER
(French accent)
Look, up in the sky . . . It's . . .

LOIS follows his gaze.

LOIS
(softly)
Superman. . .

179 P.O.V. - ABOVE THE TALL BUILDINGS - SUPERMAN

Descending between the concrete canyons of Metropolis. Flying lower and lower until he hovers just above the traffic.

180 EXT. CITY STREET - DAY

Traffic is stopping. Pedestrians suddenly forget their business obligations. All eyes looking up towards . . .

181 ANGLE UP - SUPERMAN

Floating overhead. He's looking for 'something or someone.

182 CLOSEUP - A HOT DOG WITH RELISH

JEREMY is poised at a Sabrett stand, holding the wiener to his mouth. The FLASH of a camera. JIMMY OLSEN steps forward.

JIMMY
Got it!
(looking around)
Mr. Warfield said he wanted pictures of you with
lots of local color, but I can't think of anything else
really special.

SUPERMAN steps into the frame.

JIMMY
(stunned)
What a scoop!

SUPERMAN puts his arm around JEREMY. JIMMY snaps the picture.

SUPERMAN
Would you mind taking a walk with me?

JEREMY
Absolutely!

SCRIPT CONTINUES ON NEXT PAGE

184 FRONT ANGLE TRACKING - SUPERMAN AND JEREMY

They stride forward along the busy Metropolis street. In their wake a hundred double-takes, astonished glances. JIMMY runs along, taking pictures. A few curious onlookers begin to follow SUPERMAN. He never varies his pace. Eyes forward. Across a busy intersection. Horns blare in recognition. The crowd swells behind him. He looks up.

185 SUPERMAN'S P.O.V. - A HUNDRED FLAGPOLES - AT THE U.N.

The flags of the nations. Every colour and every pattern imaginable. They lead in a straight row along the river. SUPERMAN quickens his step. JEREMY keeps up. The crowd now spills over into the street. POLICE are rushing in to control the excited throng. A Volkswagen car forces its way through. LOIS is driving.

186 LOIS AND LACY

Jump out of the car. Start to push their way through the crowd.

187 INT. U.N. LOBBY - DAY

SUPERMAN continues his march across the gleaming marble floor. Two U.N. PATROLMEN, one CHINESE, one SWEDISH, stand guard at the doors to the assembly. They turn to see SUPERMAN leading a small army of citizens behind him.

CHINESE PATROLMAN

(to his partner)

I don't think he has a pass.

SWEDISH PATROLMAN

I don't think he needs one.

THE PATROLMEN OPEN THE DOORS TO THE ASSEMBLY.

SUPERMAN turns to JEREMY.

SUPERMAN

Would you mind waiting for me in the
visitor's gallery?

JEREMY

(still overwhelmed)

N-no...I mean...you bet.

SUPERMAN steps past the PATROLMEN and enters.

188 INT. U.N. GENERAL ASSEMBLY

On the podium, the Speaker abruptly stops his harangue. The SECRETARY GENERAL, a Pakistani woman, wearing a Sari, stands up. Around one by one, delegates turn their heads. Some drop their translator earplugs.

189 DOWN THE CENTER AISLE - SUPERMAN

Walking slowly, humbly down the sloped steps. The hall falls silent. Country by country, delegates rise from their seats.

190 AT THE PODIUM

SUPERMAN looks up at the SECRETARY GENERAL.

SUPERMAN

Madame Secretary, I represent no country. May I
address the delegates?

SECRETARY GENERAL

(fights to stay calm)

Yes, well... you need a sponsor.

SUPERMAN turns to the delegates. A beat, then all their hands go up.

SECRETARY GENERAL

(smiles)

I believe that will do. Please.

She holds out her hand to the mike. SUPERMAN walks to the stairs of the podium.

191 UP IN THE GALLERY

REPORTERS are scrambling for the available seats. JEREMY looks lost. Someone grabs his arm.

LOIS

Come with me.

JEREMY

This is intense!

CONTINUED

She pulls him up front where LACY and JIMMY OLSEN have wrestled front seats in the balcony. LOIS gazes down at the extraordinary spectacle.

LACY
(whispers)
What's he going to say?

LOIS
(mesmerized)
Something . . . wonderful.

192 FROM THE PODIUM - SUPERMAN'S P.O.V.

He waits for the DELEGATES to settle into their seats. Before him is every race and every nation on Earth. He steps forward and speaks.

SUPERMAN
For many years I've lived among you as
a visitor. I've seen beauty in your many
cultures and I've felt joy in your many
accomplishments. . . I've also seen the
folly of your wars . . .

193 PAN THE HALL

MEN in dashikis and women in chadors, visitors with young infants, bureaucrats and house staff -- all rapt with attention .

SUPERMAN
. . . As of today, I am no longer a visitor.
(a beat, his voice grows stronger)
The Earth is my home too. We cannot live in
fear. I cannot watch you stumble into the madness
of nuclear destruction. So I have come to a decision . . .

194 ON THE VISITOR'S GALLERY

JEREMY leans forward. LOIS and JIMMY clasp hands.

SUPERMAN
I am going to do what your governments have been
unable to do. . . I will rid our planet of all nuclear
weapons.

195 THE GENERAL ASSEMBLY

A second of lag time as the translations are made. Then the delegates leap to their feet in wild cheering.

196 VISITORS BALCONY

The civilians applaud, many in tears. LOIS puts her fingers to her mouth to whistle. JIMMY and LACY hug.

JEREMY
(rebel yell)
All-right !

SCRIPT CONTINUES NEXT PAGE

197 EXT. BENEATH THE PACIFIC OCEAN

Great schools of fish ride the cold currents of the planet's deepest sea.

198 A NUCLEAR SUBMARINE - U.S. S. MELVILLE: Stock Shot

Cruises silently into view. Another hunter of the deep.

199 EXT. THE SURFACE OF THE OCEAN - DAY: Stock Shot.

Small whitecaps decorate the endless blue-green sea. Balmy cloud move by.

200 A WHITE BUBBLE: Stock Shot

Of turbulent water suddenly forms, sending sharp waves off around it.

201 BREAKING THE SURFACE: Stock Shot

Seawater steaming from its hot exhaust, a missile rises into the air.

202 EXT. SKY/SPACE - SUPERMAN

He reacts to the missile and turns toward it.

203 INT. U.S. SUBMARINE

A grey-haired COMMANDER stands over a SAILOR checking the radar screen.

204 EXT. PENTAGON - DAY - ESTABLISHING: Stock shot

205 INT. PENTAGON - WAR ROOM

The secret command center. A large group of senior officers, civilian official. and congressmen watching . . .

206 AN ELECTRONIC SCREEN

One half blue, the other red. Superimposed are rows of small missiles -- thousands -- against the grid of a graph.

207 CLOSE ON THE SCREEN

Two blips converge - one representing SUPERMAN, the other the Polaris missile. All heads in the room turn to watch.

207A EXT. SPACE

SUPERMAN catches the rocket, extinguishes the engine, and guides it away.

207B INT. U.S. SUBMARINE

Still watching the radar screen.

SAILOR

He's got it, sir. Congratulations!

The SAILOR shakes hands with the COMMANDER while the CREW cheers.

207C INT. PENTAGON - WAR ROOM

A silver-haired SENATOR turns to the uniformed CHIEF OF STAFF

SENATOR

So far, so good.

(shakes his head)

It will take even Superman a long time to dispose of these arsenals.

CHIEF OF STAFF

Let's just make sure he doesn't leave one side with few souvenirs.

SENATOR

(snaps)

I trust Superman.

CHIEF OF STAFF

So do I. But . . . he's the only person I do trust.

208 EXT. SNOWSCAPE - RUSSIA - DAY

A Soviet missile launcher flanked by CREW on foot and with its attendant control moves into view and comes to a halt.

209 MISSILE LAUNCHER MEMBERS VEHICLE

The CREW prepares for the launch.

210 RISING FROM THE LAUNCHER

A nuclear MISSILE. It trembles, almost like slow motion.

211 LONG SHOT - LAUNCHER

A fiery burst and then the dreaded contrail arcs across the sky over the frozen landscape.

211A INT. PENTAGON WAR ROOM - ELECTRONIC SCREEN

Again the two blips converge.

212 SPACE

SUPERMAN rides the deadly Soviet missile, guiding it out of the atmosphere. The first step of his long peace mission.

213 LOOKING DOWN FROM THE STRATOSPHERE

We can see the outline of Russia on the curve of the Earth's horizon. A white dot grows larger rapidly until we identify SUPERMAN and his heavy load.

214 EXT. SPACE AND GIANT STEEL NET

SUPERMAN guides the missile into a vast net constructed of steel hawsers which is floating in space and filled to capacity with the world's nuclear missiles. He dumps the missile with the others and closes the net.

215 MOVING INTO FRAME - THE SUN

The yellow star in the sky source of life on Earth, is actually a tremendous concoction of nuclear fusion. Great tentacles of fire roar off its surface. Storms of a billion megaton force bubble in its core.

216 EXT. SPACE

With a great effort SUPERMAN whirls the huge net around and around and unleashes it. The net grows smaller and smaller on its path to the sun. We lose sight of it for a beat. Then, one vibrant orange explosion tells us it has been destroyed. SUPERMAN hovers for a Moment, and then turns for home.

217 INT. METROPOLIS TOWER - LEX'S LAIR - DAY

A God's eye view of the city. Just the way LEX likes it.

218 THREE MEN

Stand around a table, eyeing each other with suspicion and fear.

219 THE DOOR OPENS

All three MEN pull out small revolvers and point them at . . .

220 LEX LUTHOR

Hands go up, a smile of seduction comes on.

LEX

Nice to see you too, gentleman. If we can just relax, I'll get started with the introductions.

The three reluctantly put away their guns and take seats. Now LEX puts on the charm. The MEN eye LEX warily as he strolls around the table and rests his hand on HARRY HOWLER, a fidgety porcine intellectual.

LEX (Cont.)

From the land of the free and the home of the cost overrun, let's welcome Harry Howler, nuclear strategist for America's top think tank and a great warmonger in his own right . . .

LEX now moves around to DUBOIS, an impeccably dressed, silver-haired gentleman.

LEX (Cont.)

. . . and next, a hearty bienvenu to Jean-Pierre DuBois, nuclear warhead dealer to the world. His motto ... " if you didn't buy it from Jean Pierre, you didn't buy it on the black market" . . .

Third is ROMOFF, a bushy-eyebrowed Soviet General in full uniform.

LEX (Cont.)

. . . Our third guest has a bad rap for always trying to drag his country into war. Some people like to call General Romoff the Mad Russian, but to me he's just . . . eccentric.

SOUND: BAM! A loud retort off screen and ROMOFF jumps up, pulling out a BARETTA from his pocket. The others dive under the table, drawing their own guns.

ROMOFF

If this is a CIA trap, you'll never take me alive!

CONTINUED

LEX looks to the door and frowns.

LEX
(points)
My nephew LENNY is learning the drums.
(he goes to ROMOFF
and takes his gun)
Guns don't kill people -- people kill people. Look,
I know you're all a little choked up right now
(saunters by each man)
. . . overcome by the joy of knowing that Superman
is ending the arms race . . . Think of it, Dubois,
you can finally retire. You can go into something
nice like home appliances. There's a real mark-up
in dishwashers . . .

The guests have slouched low in their chairs.

HOWLER
Get to the point.

LEX opens his arms. His smile can only be called Devilish.

LEX
The points is that I, Lex Luthor, the greatest criminal
mind of the modern era, have discovered a way
to destroy Superman!

SOUND: BAM! On LEX'S last word, the room is drowned with the pounding of the
world's worst drum solo

LEX (Cont.)
(keeping his smile)
Oh, Lenny. . . ?
(louder)
Lenny!
(sighs)
Any of you guys have teenagers at home?
(screams ferociously)
LEONARD!

CONTINUED

The drumming stops. Sounds of running. LENNY skids into the room, holding a pair of drumsticks. LEX holds out his hand. LENNY is a forlorn teenager as he stands over the sticks. LEX breaks them in half.

LENNY

Gee, Uncle Lex, I was just getting to the good part.

LEX

Get the box, nephew.

LENNY runs out.

DUBOIS

(icy)

I warn you, Luthor, if you've dragged us here just to tell us you possess a piece of kryptonite . . .

ROMOFF

We've all tried to use kryptonite before.

LEX throws up his hands.

LEX

Doesn't the word 'genius' mean anything these days?

(he opens the curtains)

Behold, my unscrupulous friends . . .

221 OUT THE WINDOW

A spectacular view of Metropolis is barely visible for the blinding rays of the SUN in the sky.

HOWLER

Close the curtains. The sun is hurting my eyes.

LEX

Of course it is. Do you know what the sun is? Why it's just one huge nuclear bomb. A bomb with enough radiation to incinerate an average man like . . .

(he snaps his finger)

that.

CONTINUED

HOWLER

But Superman isn't an average man.

LEX

(acts offended)

And what am I? A Shriner? No, If you'll join forces with me, together we can make the world safe for war profits again.

ROMOFF

(biting the hook)

What is your plan?

LENNY runs back in carrying a glass case in rests the petri dish of genetic material.

LEX

Boys, old Lex has a secret recipe in this dish . . . call it a genetic stew. You help me place it on one of your missiles and I promise you . . . if Superman throws it into the sun, he'll get the biggest surprise of his life. I'll be able to introduce Superman to his first nightmare . . . a Nuclear Man!

HOWLER

And this so-called . . . Nuclear Man. . . of yours can defeat Superman?

LEX

Do people die in Italian Operas? Gentlemen, if all goes to plan Nuclear Man will return from the sun with power awesome enough to do what none before him has ever been able to . . . pierce Superman's skin. He'll be mortal, he'll get sick . . . and we'll dance on his grave.

DUBOIS

(apprehensive)

Why should we make a deal with a notorious scoundrel like you?

CONTINUED

LEX

Don't!...Then the world will have eternal peace and you boys will have to find day jobs. Just remember, the more fear we make, the more loot you take. As long as the world hangs on the brink of war, the good life is available to every criminal . . . regardless of race, religion or natural origin!

LEX has delivered his holy creed.

HOWLER

And what do we get out of it?

LEX

(goes to the window)

If my plan works, gentlemen, I'll just take a tiny commission . . . something . . . appropriate. . . a number with a lot of zeros after it.

222 EXT. FORT MASON - DAY

Shooting down onto: The doorway of a gigantic hangar. A FIGURE comes out.

223 CLOSER ON THE FIGURE

A U.S. AIR FORCE GENERAL, sporting a moustache, military cap pulled down over his eyes, pauses to light a cigar.

224 TOP SHOT

Cigar lit, the GENERAL resumes walking forward - to be followed out of the hangar by a massive MISSILE TRANSPORTER. The GENERAL enters a bunker.

225 INT. BUNKER - DAY

The GENERAL joins a SECOND GENERAL standing with other OFFICERS at the observation slit to see:

226 THEIR P.O.V. - THROUGH SLIT - MISSILE TRANSPORTER

The giant transporter with its deadly cargo lumbers slowly past.

226A INT. BUNKER - DAY

The GENERALS raise their binoculars.

226B EXT. BUNKER. DAY

The TRANSPORTER continues on its way.

226C CLOSE ON MISSILE - BINOCULAR MATTE - DAY

The GENERAL'S P.O.V. - a mysterious box attached to the side of the missile.

226D EXT. RUNWAY - DAY

The TRANSPORTER rumbles away down the runway. Reaching the end it raises the missile.

226E EXT. BUNKER - DAY

The GENERALS, binoculars raised, look out from the bunker.

226F INT. BUNKER - DAY

The, order is given to fire.

226G EXT. RUNWAY - DAY

The missile is launched.

226H INT. BUNKER - DAY

The TWO GENERALS. Watching. One lowers his field glasses. It's HOWLER.

HOWLER

(whispers nervously to the
GENERAL we followed into
the bunker)

I got your payload on this missile. This is the only chance
we'll have for Superman to throw it into the sun.

The OTHER GENERAL lowers his binoculars. It's LEX. He obviously enjoys being
disguised in military garb.

LEX

Stop shivering. Everything's working perfectly.

227 SUPERMAN IN SPACE

Interrupting the missile and guiding the deadly load towards the sun.

228 WITH A MIGHTY HEAVE - SUPERMAN THROWS

The missile across space. It spirals towards the fiery furnace. Smaller and smaller until it plunges into the nuclear soup.

229 SUPERMAN TURNS TO LEAVE

A beat, then the SUN FLARES behind him. In the deathly silence of the chemical chain reaction, LUTHOR'S experiment erupts.

230 SUPERMAN'S P.O.V.

He gazes back toward the sun. Nothing seems amiss. He circles the Earth and heads for Metropolis.

231 ZOOMING BACK TO THE SUN - WE WATCH

The furious tentacles of flame flicker, once, twice, then tear away from the young star.

232 THE FLAME IN SPACE - SPINS INTO A SHAPE

In the terrible pangs of birth, something forms, something HUMAN in morphology, awakening to its own existence.

233 TUMBLING TOWARDS EARTH

As it falls it sheds its gaseous cocoon, finally exploding apart. It is born . . .

234 THE NUCLEAR MAN REBORN

We examine it as it examines itself. Its rippling sinews glow with the heat of atomic fusion. On his chiseled face is a demonic scowl.

235 CLOSER

The creature is magnificent! Illuminous. And much more frightening than the original creature.

236 CLOSEUP: NUCLEAR MAN'S EYES

They suddenly glow bright red, like two searing hot coals embedded in flesh. Then they cool down and return to normal.

237 NEW ANGLE: THE NUCLEAR MAN'S P.O.V. - THE EARTH

He circles wildly as if angered by something or someone. Then he shoots for earth with a ROAR that he breathes out in waves of fire.

238 INT. METRO SPORT CLUB - DAY

A state of the art fitness centre for the young and affluent.

239 AN AEROBICS CLASS

We SEE the mirrored reflection of rows and rows of young men and women doing bouncy calisthenics to a disco trash beat. MOVING DOWN THE ROWS we spot LACY in happy sync with the class. NEXT TO HER we pick up CLARK KENT -- in a baggy sweatsuit that both obscures his physique and, with his glasses, makes him look more appropriate for remedial education. He's perpetually one beat behind. Suddenly the whole class turns to the right. CLARK turns left. Then CLARK turns right and they turn left.

CLARK
(to LACY)
Maybe I should sit this one out.

LACY
Don't give up. This is a perfect subject for your series on young Metropolis. Now let's get those knees up!

240 NAUTILUS ROOM - LATER

LACY and CLARK and lots of lithe bodies on the weight machines. LACY sits down at an Overhead Pull Bar and counts off a quick 10.

LACY
Now you try, Clark. We'll start you off with 60 pounds.

CLARK
(sighs)
If you say so. Here goes.

He starts to pull at the bar. Straining he gets it halfway down. Then he loses his grip. It acts like a catapult sending CLARK off his chair and onto the floor.

VOICE (O.S.)
Need some help?

CONTINUED

Standing over CLARK is PAUL a blow-dried denizen of the club. Tall, well-pumped and proud as a peacock. PAUL gives CLARK a hand up. Speaks to LACY.

PAUL
(smirks)
I guess your friend doesn't know his own strength.

He pulls CLARK up.

LACY
Clark, this is Paul.

PAUL lifts a bar with four giant weights attached.

PAUL
(to CLARK)
Want to try this one, Clark?

CLARK
I don't think so.

He hands it to CLARK who immediately follows the bar to the floor. The whole room laughs at CLARK.

PAUL
No pain, no gain.

PAUL walks away to continue his workout while LACY helps CLARK up.

LACY
He's a jerk. I never noticed it before. Seems like
a lot of people I know are jerks . . .
(looks up at him)
. . . Maybe you think the same thing about me.
That's why you keep avoiding me.

CLARK
I'm not avoiding you. I've been very busy and . . .
I like you . . . I really do.

CONTINUED

240 CONTINUED

LACY pounces.

LACY

Then prove it. Lois is doing an interview with Superman about his peace mission . . .

CLARK

Yes, I know. I'm sure it will be a great story.

LACY

(excited)

I'll just invite them both to my hotel suite and we'll have high tea. It's very chic.

CLARK is trapped.

CLARK

(stumbling)

Gee, I don't think . . .

LACY

Come early. The view is so romantic from my balcony.

PAUL comes over to have another joke at CLARK'S expense. He tests the largest barbell. It won't budge. Then taps CLARK.

PAUL

(smirking)

Could you hand me those weights, Clark? They're very light.

CLARK

(horrified)

I mean, Lacy . . .

LACY waves and runs into the girl's locker room. PAUL nudges CLARK again.

PAUL

Well . . .!

CONTINUED

240 CONTINUED

Distracted, CLARK easily tosses the heavy weight to PAUL who flips over backwards with it. Crashing into the floor, pinning PAUL beneath it.

CLARK

No pain, no gain.

241 EXT. METROPOLIS TOWER - DAY

A flash of light across the sky. Here, then gone. A SOUND: WHOOSH! In the air.

242 INT. LEX'S LAIR - DAY

LEX is pacing back and forth. LENNY struts back and forth in time with LEX, (carrying a bundle of clothing).

LENNY

Hey, Uncle Lex, how's the Nuclear Guy goin' to find his way here?

LEX

Oh Leonard . . . When I sent the remains of my last experiment . . .

LENNY

The one Superman wrecked up?

LEX

Not how I might have put it, but, correct. The remains I sent to the sun included the creatures genetic memory. He'll remember everything that he experienced. Not to worry. He'll find his way back to me.

(suddenly stops)

Did you hear that?

LENNY

You're spookin' me out, Uncle Lex.

LEX

(he points O.S.)

There!

LENNY literally jumps behind LEX. They squint and shade their eyes.

243 INT. VESTIBULE - DAY

Their P.O.V. of NUCLEAR MAN.

He stands in a shaft of sunlight just inside the doors leading to the Observation Deck. In this calm stage he looks quite human . . . Godly . . . Bronze . . . muscular, and quite naked.

LEX and LENNY move towards him .

LENNY

Hey! He looks . . . normal.

LEX

He's . . . beautiful. Perfect.

LEX indicates the clothing that LENNY carries. LENNY cautiously passes the stuff to NUCLEAR MAN and ducks back behind LEX again.

LEX (Cont.)

I . . . I'm . . . I'm incredible.

(to the BEAST)

Welcome back home, Nuclear Man. Your father is happy to see you.

A less frightening NUCLEAR MAN, now dressed, seems to show an emotion the old creature could never have known - confidence. Almost arrogance.

LEX

First things first. I want to give you a few tests.
Check your reflexes.

LEX prods the NUCLEAR MAN casually with a steel ruler.

244 NUCLEAR MAN' S EYES

Glow red with anger. The ruler MELTS against his skin. The NUCLEAR MAN knocks the deformed ruler away. He hisses and his claws appear.

LEX

I hadn't counted on this but . . .

(it comes- to him)

. . . of course - the power of the sun has given him internally generated heat. I am a ...

CONTINUED

NUCLEAR MAN

(slowly)

You are . . .

LEX

(helping)

What? A genius? . . . an inspiration?

NUCLEAR MAN

You are . . . nothing. I am father now.

LENNY cracks up.

LEX

(still the boss, steps closer

for a face to face

confrontation)

Hey! Just remember I made you.

LENNY

You're just an experiment, freako!

245 NUCLEAR MAN

His eyes flick over to LENNY, seeing him almost for the first time. He slowly raises his hand towards him.

246 LENNY

Is stopped dead in his tracks as if momentarily frozen. He shakes his head and realizes that he is slowly levitating. He floats up halfway to the ceiling.

247 NUCLEAR MAN

Gestures with his hand in an almost casual circular motion.

247A LENNY

Spins and revolves as he is flown, slowly at first, around the room.

LENNY

Hey, no . . .

247B NUCLEAR MAN WITH LEX

Returns LEX'S stare as LENNY circulates in B.G.

NUCLEAR MAN
I am an experiment? I am freako?

LEX
(unconcerned
with LENNY)
I made you, and I can destroy you.

NUCLEAR MAN toys with the word 'destroy'.

247C LENNY

In full flight passes through SHOT several times.

LENNY
(pass one)
. . . I was just goofing around really . . .
(pass two)
. . . if anybody's a freako around here . . .
(pass three)
. . . it's me!

247D NUCLEAR MAN WITH LEX

Still eye to eye.

NUCLEAR MAN
Destroy . . ? Destroy Superman now!

We hear LENNY crash to the floor O.S.

LEX
You remembered. You sweet thing, but not quite
yet. Come on inside, we'll discuss the perfect way
to do it.

LEX and NUCLEAR MAN move out.

247E INT. LEX'S LAIR - DAY

LEX enters the lair from the Vestibule alone to find LENNY recovering from his crash.

LEX
What was that about?

LENNY
Didn't you see it? He lifted me up and crashed
me down.

LEX
Hmm . . . Nuclear levitation. Now that's a trick that
could come in handy.

During this LENNY has been staring off towards the Vestibule. He draws LEX'S attention to what he sees. Both look off at:

248 DELETED

249 FROZEN JUST INSIDE THE DOORWAY

Their P.O.V.

NUCLEAR MAN has stopped in mid-step. He has stepped out of the shaft of sunlight into the shade. He is still immobile. LEX and LENNY move back to him, LEX reaches out and touches him.

LEX
He's . . . cold. . .

LENNY
Good. Let's hope he stays that way.

LEX thinks for a beat.

LEX
(figures it out)
Of course! That's his one vulnerability. The one way
he can be stopped.

LENNY
What?

LEX just smiles at LENNY.

CONTINUED

LEX

Lenny, my loud-mouthed nephew, he gets
his power from sunlight! In darkness . . .
he's like you . . . useless.

250 EXT. TIMES SQUARE - DAY

The crowded Metropolis intersection is dwarfed by the huge electronic specticolor sign
flashing brilliantly colored ADVERTISEMENTS.

251 EXT. METROPOLIS HYATT HOTEL - DAY

Glass elevators climb the hotel walls.

252 INT. THE WARFIELDS' SUITE - DAY

A table for four has been prepared by the window. LOIS checks herself in the mirror. LACY
hurries out from her room. She's poured into a sexy dress.

LACY

(excited)

This is just like a double date! . . . How do
I look?

She pirouettes.

LOIS

Illegal . . . just like you looked in the six other
dresses you tried on. Believe me, no matter
what you wear, Clark will not notice.

The doorbell RINGS.

LACY

Clark!

(takes two steps, stops)

. . . but maybe it's Superman.

LOIS slides open the balcony door.

LOIS

Superman likes to make a different kind of
entrance.

LACY answers the door. It's CLARK KENT.

CONTINUED

LACY
Hi, Clark.

CLARK
(distracted)
Hello, Lacy. Can anybody break a twenty?
The cabbie didn't have any change.

LACY
(disappointed)
. . . Let me get my purse.

She leaves and CLARK wanders into the dining room where LOIS is placing a vase of roses on the table.

LOIS
(matter of fact)
Oh, hi, Clark. Can you believe it! Warfield gave
me a list of questions to ask Superman.

She hands a typed piece of paper to CLARK.

CLARK
(skimming)
'Are you or are you not part of a plot to weaken
our national defense?'

LOIS
It's her father's grey matter that's weakened if you
ask me. How can I ask Superman such a dumb
question.

CLARK
Politely?

LACY comes back in with her purse.

LACY
I've got eighteen dollars . . . and a gold card.

LOIS leans over to CLARK.

LOIS
(whispers)
She's nuts about you. Notice her dress.

CONTINUED

252 CONTINUED

CLARK
(to LACY)
. . . Um, hey! Neat dress.

LOIS rolls her eyes. CLARK never gets the romance right.

LACY
Shouldn't you pay the cabbie?

CLARK
Oh . . . Right. . . I'll be back in a flash.

He leaves and the door is closed. SOUND: WHOOSH. A beat and LACY re-opens the door.

252A THE CORRIDOR

A flash of SUPERMAN'S red and blue turns the corner as LACY'S head comes around the door.

LACY
Clark!
CLARK returns into her view. LACY holds out the forgotten taxi change which he takes and exits. LACY exits closing the door behind her.

253 LOIS AND LACY

Walking back to the dining room, they HEAR the same WHOOSH out on the balcony.

LACY
What's that?

LOIS
Our other dinner guest.

SUPERMAN walks in from the balcony.

SUPERMAN
Hi, Lois. It's been a long time.

Her eyes sparkle. And once again we're reminded that no matter how tough, no matter how caustic, LOIS LANE is at heart a romantic. And her heart will forever hold only one word - SUPERMAN!

LOIS

Too long.

(beat)

Superman, I'd like you to meet Lacy Warfield.
The boss's daughter.

LACY curtsies instinctively.

SUPERMAN

Very nice to meet you. That's a lovely dress
you're wearing.

LOIS

Well . . . I think I can start the interview without
Clark . . . Two is company.

LACY

I better fetch Clark. He's probably helping the
cabbie change a flat tire or some other good deed!

SUPERMAN reacts and LACY runs out. He's got to cover. LOIS takes SUPERMAN'S arm.

LOIS

We'll be more comfortable in here.

They stroll into the main room. SUPERMAN glances at the elaborate table.

SUPERMAN

Something smells wonderful.

She sits next to SUPERMAN on the sofa. Very close.

LOIS

Just a little duck and scallops in champagne
sauce . . . in case we got hungry . . . later.

SUPERMAN looks into the kitchen, through the oven, where the dish cooking. Using his X-RAY VISION , we SEE the food glow for a few seconds. He's cooking it quickly. It's his only chance to get LOIS out of the room. He smiles at LOIS.

SUPERMAN
I hope it wasn't too much trouble.

She smiles like a teenager with a crush.

LOIS
Of course not.
(as Superman hands her
the reporter's pad)
Right, the interview . . . Have you had any trouble
confiscating the missiles?

SUPERMAN
Well, Lois, there is always the chance that a
few warped individuals who would take
advantage of the world's good will

LOIS
(sniffing)
Oh, my God! Dinner ! Don't budge , I'll be
right back.

She runs out of the room. SUPERMAN smiles.

256 INT. LOBBY - THE ELEVATOR - DAY

LACY steps off into the lobby, looking for CLARK.

257 COMING THROUGH THE MAIN ENTRANCE

CLARK KENT, adjusting his tie as if he just put it on. CLARK waves and hurries to her. LACY'S eyes sparkle at CLARK, just like LOIS' at SUPERMAN.

LACY
I missed you. It wasn't any fun up there with
just Lois and Superman. They're so boring. Let's
go do something wild!

CLARK
But they're expecting us. It wouldn't be polite.

CONTINUED

She takes his arm as they cross the lobby.

LACY

How can one man be so square and so delicious.
Very well. We'll go back up and make chit-chat.
But if I have to face Superman, so do you.

CLARK blanches as they reach . . .

258 THE ELEVATOR

The doors open. The BELLBOY holds a dolly laden with baggage. LACY steps onto the elevator.

259 CLOSEUP CLARK

As he steps on he hooks his jacket sleeve onto the dolly. The BELLBOY pushes forward, taking CLARK with him.

CLARK

Oh . . . my . . .

LACY

(as the doors close)

Clark. . . !

260 WARFIELDS' SUITE

LOIS is coming out of the kitchen with an apron on.

LOIS

It's funny. I've never had duck turn out so
perfect, Superman . . . Superman? . . .

He's not on the couch. A confused moment . . .

SUPERMAN (O.S.)

On the balcony.

261 LOIS WALKS ONTO THE BALCONY

She stands with SUPERMAN, overlooking the giant specticolor billboard. LOIS cherishes a silent moment with him.

LOIS

The city looks beautiful doesn't it?

SUPERMAN turns to her eyes and looks directly into her eyes.

SUPERMAN

Yes it does. Very beautiful. Our whole world is beautiful.

LOIS' voice trembles lightly.

LOIS

I think beauty is meant to be shared . . .
with someone you . . . love.

She bites her lip as if to make sure she's not moving too fast. Then the doorbell RINGS.
LOIS sighs.

SUPERMAN

They're back.

LOIS unhappily goes back inside.

262 FRONT DOOR

LOIS opens it and lets LACY enter.

LOIS

Where's Clark?

LACY

He was getting on . . . and then this man with luggage
and . . . oh, it's a long story.

LOIS

It always is with Clark.

CONTINUED

She closes the door behind LACY. SOUND: RING. A beat, then the doorbell again. LOIS opens it. It's CLARK.

CLARK

Hi. Is dinner ready? I'm famished.

LACY

Let's sit down.

They walk to the table. LOIS calls out to the balcony.

LOIS

Superman!

(no answer)

I'll get him.

SOUND: CRASH - glass breaking. LOIS turns. CLARK has knocked several dishes on the floor and spilled wine on his trousers.

CLARK

Gee, I'm really sorry.

LACY

No mind, it's only antique Irish linen.

LOIS comes over to help LACY.

263 LOW ANGLE - THEY KNEEL TO THE FLOOR

We HEAR a WHOOSH. Then two RED BOOTS appear between the GIRLS.

SUPERMAN (O.S.)

Careful. Don't cut yourself.

Now the GIRLS hear CLARK'S voice.

CLARK (O.S.)

I better go wash this off before the stain sets.

LOIS and LACY stand up.

LACY

Now we can eat.

Only neither CLARK nor SUPERMAN is there.

LOIS

Now they're both gone. This getting ridiculous.

264 ON THE BALCONY - SUPERMAN

He's staring intently at the giant electronic billboard.

265 ON THE BILLBOARD

We SEE LEX'S FACE where there were advertisements. LEX gives a big smile

LEX

(singing)

'Some enchanted evening You may see a
stranger.'

(smiles)

Look at me. I've finally made it to Broadway.
Don't worry, Blue Boy, you're the only one who
can hear me. It's my own frequency. Think of it
as Lex T.V.

266 CLOSEUP SUPERMAN

Listening with contempt.

LEX

Look to your right - tall, dark and handsome.

267 SUPERMAN'S P.O.V. - THE METROPOLIS TOWER - DAY

LEX

I'm about to blow twenty stories off -- give or take a
floor or two.

(holds up two fingers)

Peace.

The image fades and the billboard returns to flashing ads.

268 INT. LACY'S SUITE

LOIS is at the table setting out salad dishes. SUPERMAN appears.

SUPERMAN

I'm terribly sorry, Lois. But an emergency has
arisen. Please apologize to your guests. Good night.

He walks out to the balcony.

LOIS

(running after)

Wait! . . . Tell me . . . I'll cover it!

269 LOIS' P.O.V. - SUPERMAN STREAKS PAST THE PEPSI SIGN

LOIS. bites her lip, disappointed.

LACY walks out onto the balcony.

LACY

Lois, have you seen Clark?

270 EXT. METROPOLIS TOWER - DAY

SUPERMAN circles the building cautiously, when . . . SOUND: POP! The noise draws him down to the Observation Deck. Winds buffet his cape.

271 STEPPING ONTO THE DECK - LEX IN A TUXEDO

Holding a bottle of champagne.

272 FACE TO FACE - LEX AND SUPERMAN

LEX raises the champagne bottle.

LEX

Guess who? It's your old friend, Lex.

SUPERMAN

Luthor, I suspect if you had actually planted a bomb you'd be far away from here by now.

LEX

Silly me. How do I ever think I can fool the super guy. You're right, no bomb. I just knew you were too busy with the world peace bit to make a social call. I confess . . . I tricked you. Hey, you look great!

SUPERMAN puts his hands on his hips, raises a skeptical eyebrow.

SUPERMAN

If you have any social skills, you've learned them from a rattlesnake. Just what are you up to?

CONTINUED

LEX

(wags his finger)

Know something? You're a workaholic. A good guy 24 hours a day. Stop and smell the roses sometime. Take up a hobby. Get a pet . . . a kitten or a puppy. . .

SUPERMAN

It's common knowledge you hate children and animals. Why are you back in Metropolis?

LEX

Why? Because I want to be the first one to introduce you to a new kid on the block.

273 A BLINDING LIGHT

Begins to descend from the sky, floating over the top of the skyscraper. SUPERMAN turns to look as, landing on the deck, comes the impossible vision of . . .

274 THE NUCLEAR MAN

In all his terrible ferocity. He slowly reins in his energy as his body assumes its most human appearance -- but not before the radiation from his skin melts the safety railing on the deck, as his eyes glow red.

275 CLOSEUP SUPERMAN

Quickly, he begins to analyze the creature using his X-RAY VISION.

276 BACK TO NUCLEAR MAN

In all his virile glory, stalks a circle around SUPERMAN. ANGLE DOWN -- The NUCLEAR MAN'S footsteps - each step melts a footprint into the concrete.

LEX

(as SUPERMAN scans
NUCLEAR MAN)

Look closely at his cell structure. See anything familiar?

CONTINUED

SUPERMAN

You've broken all the laws of man, Luthor. And now you've broken the laws of nature! . . . I assume you must have hidden a device in one of the missiles I hurled into the sun!

LEX applauds.

LEX

You know, Mr. Muscle, I'll really miss these chats we've had together. Now that Einstein is dead, you're the only one who could keep up with me.

(calls out)

Lenny!

277 LENNY RUNS ONTO THE DECK

Carrying two crystal glasses.

LENNY

(to SUPERMAN)

Boy, are you gonna get it.

LEX

My nephew, Leonard. He worships me.

(offers SUPERMAN a glass)

Let's share a toast to you . . . a nice guy who's about to finish last.

SUPERMAN refuses the glass.

LEX

I forgot, you don't drink on duty.

SUPERMAN takes a step towards LUTHOR. Behind him comes the most terrible ROAR ever heard on earth.

278 THE NUCLEAR MAN

Eyes glow again. He moves toward SUPERMAN.

CONTINUED

NUCLEAR MAN
Destroy Superman!

LEX
Wait! Not yet! Back!

NUCLEAR MAN steps back.

LEX (Cont.)
He's anxious to start. Can you blame him?
(sotto)
He's not one of our great thinkers.

NUCLEAR MAN'S eyes flare in anger at LEX.

LEX (Cont.)
But I . . . in all modesty . . . am. The really touching
thing about this plan is that you helped me devise it.

SUPERMAN
Your time in prison has twisted you into a
delusionary state, Luthor.

LEX
No, no, listen. I escaped with only one thing on
my mind . . . the end of Superman.

NUCLEAR roars and eyes glow again.

LEX (Cont.)
Isn't he adorable? -- There I was, just dying, so to
speak, to kill you . . . that's all. For the first time in
my life I had no long range truly devious criminal
scheme. I suppose I thought with you gone, I could
pull off anything.

SUPERMAN
I'm not going anywhere.

LEX
I'll ignore that . . . So, I created a monster who didn't
work nearly as well as I might have liked -- you were
clearly his better -- he needed more energy, more
power.

CONTINUED

SUPERMAN

Which explains why you sent his organic matter to the sun.

LEX

Precisely. And then it came to me. My greatest ever plan. I made a deal with some minor league Bad Boys. Arms Dealers, Renegades Generals, You know the type. With you gone, we'll make a fortune rearming the world.

SUPERMAN

You'd risk worldwide nuclear war for your own personal financial gains.

LEX

Nobody wants war. I'd just like to keep the threat alive.

SUPERMAN

A mind is a terrible thing to waste, Lex Luthor. And you've wasted yours on this foul monstrosity. I'm taking you in.

279 THE NUCLEAR MAN

His eyes and skin start to glow then actually turn molten . . . and thereby elastic.

280 HE FLARES TO TWICE HIS SIZE

His proportions distend horribly, as his body radiates a foul cloud of heat. Flexing his fiery sinews he returns to a normal human size. A display meant for SUPERMAN.

LEX

Nifty, huh?

(supping his champagne)

Goodnight Sweet Prince, parting is . . . inevitable

(to NUCLEAR MAN)

Now, destroy Superman.

NUCLEAR MAN

First, I have fun.

281 ON SUPERMAN - AS THE MONSTER SPRINGS

Clenching SUPERMAN, the nuclear beast carries him backward and OVER THE EDGE . . .

282 TUMBLING TOWARDS THE GROUND

A hundred stories.

MOVE IN -- clasped in combat, SUPERMAN sees his adversary -- eyes glowing bloody red.

283 THE NUCLEAR MAN BREAKS AWAY

And streaks off towards the West. SUPERMAN stops his fall just above the sidewalk and flies off in pursuit of LEX'S beast.

284 HEADING WEST

The NUCLEAR MAN disappears over the horizon. SUPERMAN starts to close the gap.

285 CLOSEUP: SUPERMAN - ABOVE THE EARTH

Passing over the mountains and rivers of the Eastern United States.

286 COMING INTO VIEW - A STORM

Dark purple clouds blowing over the Ohio valley. LIGHTNING flares as the winds picks up. At least we THINK its lightning . . .

287 ON THE GROUND - A SMALL OHIO TOWN

A cluster of homes around a steepled church. The storm blows into the town.

288 OUT OF THE CLOUDS

What we saw as lightning was none other than . . .

289 THE NUCLEAR MAN

Trailing light. An eerie grin on his face, he starts to circle through the churning storm . . . at impossible speeds . . . churning and turning the storm into . . .

290 A FUNNEL CLOUD

That descends as a TORNADO into the town.

291 SUPERMAN'S P.O.V.

The town will surely be destroyed if he doesn't act.

292 A FARMHOUSE

A YOUNG FAMILY runs from the house as the tornado batters its windows and uproots its crops. The FATHER, WIFE and TWO CHILDREN fight the wind to reach a storm cellar.

WIFE
(shouting above the wind)
Where's Jenny!

FATHER
(panics)
She must still be in the house!

The YOUNG FATHER tries to return to the house, but he's knocked down by the winds. Suddenly, he's helped up by . . .

293 SUPERMAN

Landing by the house.

FATHER
Jenny's inside!

The tornado begins to lift the house off its foundation. SUPERMAN flies into the eye of the tornado. He circles in the opposite direction of the twister -- faster and faster until he's Just a red blur. The tornado slows its rotation gradually.

294 THE FAMILY

Watches as the tornado dissipates into a soft mist. The sun breaks through -- its warm light bathes the family.

295 SUPERMAN STEPS OUT OF THE HOUSE

Carrying two-year-old JENNY, he hands the child to her parents. On a distant hill stands the NUCLEAR MAN -- he seems to be taunting SUPERMAN .

296 SUPERMAN FLIES OFF

In pursuit of the NUCLEAR MAN.

297 CIRCLING THE GLOBE

Passing the continent below. He's gaining on the monster as they pass over California.

298 THE NUCLEAR MAN

Turns towards SUPERMAN and they grapple in space. SUPERMAN lands a tremendous blow and NUCLEAR MAN plummets earthward into cloud. Then he rockets below and disappears.

299- 307 DELETED

308 STREAKING

Out of the cloud, NUCLEAR MAN. Below is:

309 THE GREAT WALL OF CHINA - DAY

CHINESE and ANGLO TOURISTS mill about, taking and posing for pictures, buying souvenirs etc.

310 NUCLEAR MAN'S P.O.V.

As he descends from the sky towards the GREAT WALL.

311 AT THE WALL

NUCLEAR MAN arrives and begins his destruction. Hurling stones and bricks everywhere.

312 THE TOURISTS

Panic and scatter.

313 SUPERMAN

Flies toward the scene. The NUCLEAR MAN sees him and starts a barrage of stones and bricks in the direction of SUPERMAN. He hurls hundreds of them, at super-speed, into SUPERMAN'S path. SUPERMAN knocks them aside and heads for the WALL.

314 A TOURIST

Running from the scene, slips and falls off the edge of the WALL. SUPERMAN flies in, catches her, and returns her safely to her husband.

315 A BLUR OF MOTION

As SUPERMAN, re-assembles the WALL. In a moment, every brick and stone is back in place. He looks up to see NUCLEAR MAN flying away. He takes off to follow.

315A EXT. SPACE

SUPERMAN catches up with NUCLEAR MAN. They struggle and NUCLEAR MAN tries to scratch SUPERMAN with his GLOWING FINGERNAILS. SUPERMAN recoils, allowing his adversary to escape earthwards where he appears:

316 OVER A VOLCANO

Which towers by a peaceful seaside town. NUCLEAR MAN sees the volcano and smiles. First his eyes, then his entire being, glows red.

317 HE DIVES

Straight into the volcano's mouth. A BEAT, then suddenly, a tremendous explosion – NUCLEAR MAN comes roaring out of the belching smoke, the deadly river of molten lava following.

318 THE TOWN BELOW

As church bells start ringing, sounding the general alarm, TOWNSPEOPLE look up to see the lava moving down the slopes towards them.

319 SUPERMAN

Flies into view. He spies another mountain sitting peacefully nearby. At SUPER-SPEED he flies around and into it, as if his very body were a buzz saw, cutting the top off and flies it to the volcano.

320 LIKE A CORK

He drops the mountain top, inverted, onto the volcano, stopping the flow of lava.

321 THE TOWNSPEOPLE

Cower in fear, as the lava, which did escape makes its inexorable way down the mountainside.

322 SUPERMAN

Blows his SUPER-BREATH into the lava flow, freezing it in, place and takes off once more in pursuit of NUCLEAR MAN.

323- 326-DELETED

326A OVER THE CURVE OF THE EARTH

Two contrails rise.

326B EXT. SPACE

Once more, they fight, NUCLEAR MAN'S fiery, glowing claws reach for SUPERMAN'S face. SUPERMAN starts blowing his ICY SUPERBREATH.

326C NUCLEAR MAN

Recoils as his hands freeze. Now he, in his turn, blows ice-cold breath at SUPERMAN who instantly starts to freeze into:

326D A BLOCK OF ICE

Which slowly tumbles away into space.

326E SUPERMAN ENCASED IN THE BLOCK OF ICE

He eventually smashes free.

326F BACK OVER THE EARTH

SUPERMAN continues the chase.

326G EXT. RED SQUARE - DAY. STOCK SHOT

A BIG PARADE is in progress complete with military hardware, missiles etc.

326H ON THE PODIUM

The POLITBURO take the salute.

326I EXT. SKY OVER RED SQUAR - DAY

NUCLEAR MAN releases a POWER BOLT

326J ON MISSILE CARRIER

The BOLT ZAPS the wheels and the carrier swings wildly off course so that its deadly missile points straight at the dignitaries on the podium. At the very moment of impact, SUPERMAN arrives and forces the warhead away from the Russian leaders.

326K EXT. MOSCOW SKYLINE

Very wide shot - the two protagonists fly off right to left.

326L ABOVE THE CLOUDS

SUPERMAN temporarily loses sight of his opponent who suddenly reappears and again tries desperately to claw at SUPERMAN'S skin. With great effort, SUPERMAN throws him off and he dives like a fireball down into the clouds.

327 THE STATUE OF LIBERTY

NUCLEAR MAN lands at its base. Reads the plaque "Send me your tired, your poor etc." with disdain. He looks up.

328 EXT. SKY OVER METROPOLIS FLYING INTO FRAME – SUPERMAN

Weakened, fatigued and hurt from the battle. He searches above the streets for NUCLEAR MAN.

329 CLOSE ON SUPERMAN

He hears something and looks back.

330 HIS P.O.V.

The empty plinth! The Statue of Liberty has disappeared!

330A SUPERMAN

Reacts and turns.

330B OVER METROPOLIS

His P.O.V. - The Statue of Liberty being propelled through the air by NUCLEAR MAN.

330C SUPERMAN

Intercepts NUCLEAR MAN who drops the Statue so that it falls towards the crowded city streets. SUPERMAN dives and catches the statue before it can hit the ground.

330D OVER METROPOLIS

SUPERMAN flies the Statue above the city back to its rightful place, when, SUDDENLY:

330E ON STATUE OF LIBERTY AND SUPERMAN

NUCLEAR MAN appears through the observation door in the torch. SUPERMAN is helpless, burdened by the Statue, as NUCLEAR MAN closes with him and pierces his skin with his claws.

330F ON NUCLEAR MAN

He breaks away.

331 ON SUPERMAN

Instantly weakened by the intense radiation, and in agony, SUPERMAN just finds the strength to replace the Statue before tumbling to the ground at the base of the Statue.

332 CLOSEUP: SUPERMAN

He looks up to see NUCLEAR MAN.

333 ONE SWIFT KICK

From the giant creature sends SUPERMAN off into the sky, up, up out of sight.

333A EXT. SPACE

SUPERMAN goes right off the earth and out into space.

334 SUPERMAN'S CLOAK

Woven by MA KENT from the blanket that sheltered the baby KAL-EL on his long journey from KRYPTON - the cloak floats down through the clouds. It comes to rest on the point of the flame of the true Liberty. Limp, fluttering, an empty shell.

335 FLASH! THE IMAGE BECOMES A PHOTOGRAPH

On the front page of an extra edition of . . .

336 THE DAILY PLANET

With this impossible headline: IS SUPERMAN DEAD?

The three words the world thought it would never read.

337 CLOSEUP LOIS

She is reading the black bordered edition.

338 NEW ANGLE - SHE'S ON THE PHONE

CLARK (V.O.)

. . . Please leave your message at the beep.

LOIS

(into phone)

Clark, it's Lois. This is the fourth message. I've left. . .
Where are you ?

She slams down the receiver.

339 THE CITY ROOM

WARFIELD is showing off a special surprise to LACY.

WARFIELD

I said you'd get to run one of our papers yourself.

And I meant it.

(kisses LACY)

Well done.

On the door behind them: LACY WARFIELD – PUBLISHER

LACY

(subdued)

That's very . . . thoughtful Daddy.

Now LOIS barges in between. She notices SUPERMAN'S crumpled cloak in a heap on the desk.

LOIS

(flaming)

This time you've both gone too far. From now on
you can print your rag without Lois Lane.

CONTINUED

She slams the paper at WARFIELD and starts out. She Stops and grabs SUPERMAN'S cloak.

LOIS (Cont.)

And you sure as hell have no right to this!

She storms away. LACY starts to go after LOIS.

WARFIELD

Darling, it's good riddance. Let her go. And while you're at it, fire that Clark Kent. He hasn't been here in days. He hasn't even called.

LACY

I know Daddy. I'm worried about him.

WARFIELD

Didn't we have our little talk about personal involvement with the help? Now that you're the publisher . . .

LACY

(interrupting)

Daddy . . . ?

WARFIELD

Yes, darling?

LACY

Stuff it.

340 AT THE ELEVATORS

LOIS paces impatiently. The door opens to reveal a group of well dressed conservatively dressed businessmen.

FIRST MAN

Excuse me, can you tell me where we can find Perry White?

LOIS

(protecting PERRY)

Who wants to know?

CONTINUED

FIRST MAN

I'm Bill Compton from First Metropolis Bank
and this is George Hendrick from Metropolis
Trust . . .

PERRY rushes down the hallway, still dressed in his "money" suit.

PERRY

Gentlemen, gentlemen, I've been expecting you.
Right this way.

He ushers them down the hall.

LOIS

Mr. White . . .

PERRY

Not now, Lois.

341 INT. PENTAGON WAR ROOM – DAY

The giant electronic screen shows the missile stockpiles almost depleted. The same silver-haired SENATOR and the CHIEF OF STAFF are sitting around the strategy table with thirty other COLLEAGUES.

342 HARRY HOWLER

Is at the other end. He's shaking with nerves. SIX ARMED MP'S stand guard around . . .

343 LEX LUTHOR

Cool and collected.

SENATOR

Mr. Howler, I will give your associate Lex Luthor
one chance to explain why we should listen to him –
a known international outlaw -- instead of throwing him
in jail forever. And investigating you.

HOWLER blanches.

CONTINUED

LEX
(taking the floor)
A reason 'Why'? . . .
(big smile)
Superman tricked you!

Murmurs around the table.

LEX (Cont.)
(the showman)
Senator, I don't have to tell a smart man like
you that 'world peace' is a Communist plot!
How do you know that Superman actually
destroyed everyone else's missiles?
(real worry in the room)
Because he told you? We don't even know if he's
really dead? We don't really know if right at this
very moment he isn't taking all your bombs out of
a hiding place and handing them over to the other guys.
(then closer)
I don't believe you want to gamble with the safety . . .
indeed . . . the very existence of our country! We all know
you guys have some missiles left: the ones Superman didn't
get to yet. But are they enough?
(he's got them)
Gentlemen, Lex Luthor is here to replenish your nuclear
stockpiles. At a very affordable price. It's my way of
saying . . . forgive me.

CHIEF OF STAFF
Senator, if what he says is true, I must recommend we
immediately go on full military alert. We have to watch
the skies for any sign of a sneak attack. We can't afford
not to heed Mr. Luthor's warning.

LUTHOR smiles approvingly, as we . . .

344 EXT. MOSCOW - DAY

Golden orthodox domes watch over The Kremlin.

345 INT. CONFERENCE ROOM - STRICT SECURITY

GENERAL ROMOFF sits arrogantly next to LEX LUTHOR. This table is dominated by party apparatchiks and MILITARYOFFICERS.

ROMOFF

I am proud to call him comrade.

LEX stands.

LEX

Comrades, we all know 'world peace' is a capitalist plot . . .

346 EXT. PARIS - DAY

Looking down on the Eiffel Tower.

347 INT. CONFERENCE ROOM - STRICT SECURITY

DUBOIS is seated next to LEX. He kisses LEX on either cheek. Then turns to the gathering of civilian and military men.

DUBOIS

Vive Lex Luthor !

348 CLOSEUP: A PHONE

THE PHONE RINGS. The answering machine clicks on. we HEAR CLARKS'S message, then:

LOIS (V.O.)

Clark, it's Lois. I'm getting a little ticked off.
This is positively my last call. Where the hell
are you?

349 ON CLARK - INT. CLARK'S APARTMENT - DAY

He listens, unable to move. He is dizzy, shaken. He looks around, EVERYTHING IS OUT OF FOCUS. CLARK looks at his pierced hand, touches it, then collapses on the floor.

350 A MOUNTAIN OF CASH

In figures beyond the wildest imagination. Piled neatly on a table inside . . .

LEX LUTHOR sits across from HOWLER, DuBOIS and ROMOFF. Waiting politely as they huddle. Finally, the three villains turn to LEX.

HOWLER

Lex, we all appreciate how you've supported us lately and . . . uh . . . in recognition of your hard work we've decided to increase your commission to 12 percent.

LEX

(mocking)

Gee guys, that's swell of you. But
(now his tone
becomes deadly)
. . . I've got another idea.

He SNAPS his fingers.

Waves of heat shimmer around his menacing body. LEX stands. His words sound like commands. He moves to the pile of money and fondles it.

LEX

Gentlemen, I've decided to assume full control of all your operations. As my first official act . . . you're fired. And . . . according to my calculations, your share of the profits come to . . .

He pauses to do the calculation mentally -- mumbles numbers, percentages. ("Carry the five," "move the decimal point over two places," etc.)

LEX

. . . In round numbers. . . Nada, Zero, Zip!

ROMOFF

You're mad!

LEX SNAPS 'his fingers again. The NUCLEAR MAN holds out his arm. LEX takes a cigar from his jacket and touching it to the NUCLEAR MAN'S hand, lights it. ROMOFF cowers and runs out. The others quickly follow. LEX calls after them.

CONTINUED

LEX
(puffing smoke)
If you need a reference while you're looking
for work . . . forget it.

LEX turns to NUCLEAR MAN.

LEX
Nice bit. You're good. With my brain and your,
well, frankly, brawn, the possibilities are
staggering. I could be . . . Emperor, King! Did you
see how scared those guys were?

NUCLEAR MAN
What do you fear?

LEX
Me? Now? With Superman dead and you on my
team? It's like I'm the coach and you're the best
power forward ever. What could I have to fear?

NUCLEAR MAN
Destiny.

353 INT. CLARK'S APARTMENT - DAY

In the kitchen, CLARK splashes water on his face, drinks as if he cannot quench his thirst. A
SOUND startles him. Someone is trying to get in the front door.

354 INT. APARTMENTHALLWAY - DAY

LOIS trying to jimmy the lock with credit card.

355 THE DOOR OPENS

CLARK
Lois? What are you doing here?

LOIS studies CLARK'S pale face. Her voice is full with compassion. LOIS is carrying a
small package, neatly wrapped with brown paper and string.

LOIS
You're ill. I knew it.

CONTINUED

She leads him to the couch. Feels his forehead with hand. Puts the package on the table.

CLARK

It's just a bad flu, really. How did you know . . .

LOIS

(steaming)

You haven't been at work . . . you didn't call the office . . . you didn't even call me. How could you not call back?

She looks at CLARK who sits helplessly.

LOIS

All right, whatever it is I'm sure you've got your reasons. But I knew you were here. Somehow, something pulled me here. I've always known when . . . Superman is in trouble.

A beat, when we almost expect CLARK to confess.

CLARK

(resisting the desire to share his burden)

Superman? Has something happened to him?

LOIS

Everyone's saying he's . . . dead. But I know that isn't true. I feel it in my heart. I think he just needs help.

CLARK

(a faint smile)

You know him so well.

(a beat)

But I'm sure he'll manage . . . wherever he is.

She decides to say what's in her heart.

LOIS

But if he wasn't able to manage . . . if he really was
in trouble, then I'd want to tell him some things . . .

(CLARK looks at her)

. . . I'd want to tell him that I cherished the time we spent
together. And I never expected anything from him. Even if
I only saw him for a few moments, it made me happy. And I'd
want to tell him that I love him and that I'll always love him.
And . . . no matter what happens on this world, I know he tried
his best to help us . . .

LOIS chokes back tears. CLARK lifts his trembling hand to her cheek.

CLARK

I know he'd thank you, Lois.

A long moment of electricity, then . . .

CLARK (Cont.)

. . . now if you'll excuse me . . . I'm very tired . . .
Just let me rest by myself.

(intense)

Please, Lois.

LOIS knows she has no choice. She nods. CLARK opens the door for LOIS.

357 CLOSE ON LOIS AND CLARK

She hugs him as if it's for the last time.

LOIS

(fighting back tears)

Feel better soon, Clark.

(beat)

And if you should see him or hear from him . . .

She points to the package she's left.

LOIS (cont.)

He might need that.

She runs off. CLARK goes to the package and opens it carefully, deliberately. The
unmistakable red of SUPERMAN'S cape spills out.

358 THE NIGHT SKY OVER METROPOLIS

The sky sparkles with the frozen fires of a million stars.

359 INT. CLARK'S APARTMENT - NIGHT

CLARK stands at the mirror staring in disbelief. Something is happening to him.

360 PUSH IN SLOWLY

His skin is wrinkled, hair greying. He is aging. He slowly holds up his hand, where he was scratched.

361 INT. CLARK'S BEDROOM - NIGHT

From the back of his closet, CLARK retrieves the energy module he took from the space capsule in SMALLVILLE.

362 EXT. THE ROOF OF THE BUILDING - NIGHT

CLOSE ON CLARK: As he passes in and out of silvery pools of moonlight. He carries the module.

363 IN BRIEF FLASHES - WE SEE CLARK CHANGING

Each time his face is illuminated it seems to be aging! It is a subtle but melancholy effect. But mortality is raging through CLARK'S body. With his last bit of strength he places the module on the ledge. He reaches out to switch it on. A beat, then, a SOFT HUM, musical, mesmerizing -- begins, and a liquid GREEN LIGHT' flows from the module.

JOR-EL

. . . All that remains of Krypton's energy . . . is
yours. . . after it is gone, you will belong solely to
your new home . . .

CLARK grips the concrete edge of the roof. Stretching out below him, the city lights flow and bleed into each other.

JOR-EL (Cont.)

. . . if our dying planet can save your life my son . . .
we have not died in vain . . .

364 CLOSE ON CLARK

As he loses consciousness and is enveloped by the healing light. JOR-EL'S VOICE fades . . . forever.

365 EXT. THE METROPOLIS SKYLINE - NIGHT

Against the moon drenched sky. The top of CLARK'S building glows green. Then, it stops. All is silent.

366 INT. LEX'S LAIR

As the dawn light comes through the windows, hitting . . .

367 THE NUCLEAR MAN

Standing statue-still in the center of the room.

368 CLOSER ANGLE

As his eyes pop open, his arms lose their rigidity, and his radioactive blood begins to circulate. He shakes his head and yawns, though it is more like a growl.

369 CLOSER ON THE NUCLEAR MAN

He notices the front page of The Daily Planet lying on the table.

370 INSERT - FRONT PAGE

An attractive photo of LACY is captioned 'NEW PUBLISHER FOR YOUR FAVORITE PAPER'

371 THE NUCLEAR MAN

His genetic memory kicks in. This is the woman he fell in love with at the disco. His entire demeanor changes as bold desire courses through him. Again, his eyes glow red. He reaches out gently to touch LACY'S photo. The paper flares into flames.

372 LEX ENTERS

Knotting a tie with his dressed-for-success suit.

LEX

(camp counselor)

Morning, morning. We've got a heavy schedule. I want to show you off to a few world leaders. We're expanding into the insurance market.

(chuckles to himself)

I'll insure them against you!

CONTINUED

372 CONTINUED

LEX sits down at the mountain of CASH and begins to fondle the bills.

LEX

I love the smell of money in the morning.

373 NUCLEAR MAN

His eyes glow red and then . . . he shoots HEAT-VISION at the mountain of cash and SETS IT AFLAME. LEX howls in despair.

LEX

Stop! I command you . . . you mutant!

NUCLEAR MAN

(threatening)

I am master now.

374 LENNY ENTERS

As the NUCLEAR MAN breathes a tongue of flame to finish the job of incinerating the money. LEX can't help himself. He draws out a handkerchief to dab away tears.

NUCLEAR MAN

Wait for my return. I will bring back the girl.

375 HE GOES TO THE WINDOW AND FLIES OFF

376 LENNY RUNS TO LEX

LENNY

Gee Uncle Lex, I thought you could control that Nuclear guy! You made a significant screw-up, huh?

LEX sifts his hands through the ashes of his money.

LEX

Shut up, Leonard.

WARFIELD is arguing with LACY in her office.

WARFIELD

(bellows)

Tone down our headlines? Lacy, that's all the common man reads!

LACY

I'd just like to have a little less sensationalism.

WARFIELD

Less sensational papers go broke. I thought I taught you long ago the business of newspapers is business.

LACY takes a deep breath. Challenging her father has become easier.

LACY

No, Daddy. Our business is journalism. We can't continue to be so irresponsible . . . or else we'll just lead everyone into a disaster.

WARFIELD

Don't be over-dramatic, young lady. What kind of disaster could we help bring about?

A RUMBLE sounds O.S. and then the room shakes. WARFIELD and LACY exchange nervous looks.

378 CRASHING THROUGH THE WALL - THE NUCLEAR MAN

He seers a hole through the concrete and stands at his full rock-solid height, eyes burning with the image of LACY.

WARFIELD

Oh my god ... what is it?

THE NUCLEAR MAN gives what seems to be smile, then begins to walk towards LACY.

LACY

Daddy . . . !

WARFIELD tries to stand between them but THE NUCLEAR MAN swats him away. He lands unconscious against the wall. STAY ON WARFIELD as O.S. we HEAR LACY scream . . .

LEX, LENNY and LACY MAN are 'guests' of the NUCLEAR MAN.

LEX
(still trying to retain control)
You know I am about out of patience. Just say you're
sorry , about the cash and . . .

THE NUCLEAR MAN shoots LEX a silencing look. In his face we see an arrogance that would suit LEX himself.

LEX (Cont.)
(sotto to Lenny)
He's starting to get on my nerves.

He turns back to NUCLEAR MAN.

LEX (Cont.)
(desperate)
. . . okay. Forget that cash. We'll get more. We've got
everybody right where we want them -- sitting on their
bomb buttons . . . scanning the skies . . . staring intently
at their rocket screens. Any little blip would set off war.
Full alert. The perfect environment to maximize profits.

THE NUCLEAR MAN smiles insidiously at LEX. An idea begins to form. He turns to LACY.

NUCLEAR MAN
I will return for you.

He strokes her hair. A beat, then LACY SLAPS him. His face glows red tracing the impression on her hand. His eyes glow red.

LACY
Never!

NUCLEAR MAN
But first, I have fun.

He smiles again and steps out onto . . .

He suddenly stands still. Rigid. Then his very skin starts to change color. It glows white hot. Until it takes on an almost metallic sheen. Pressing his arms at his sides. . .

382 THE MONSTER CHANGES SHAPE

Stretching himself until he has become . . .

383 A NUCLEAR MISSILE

His head assumes a conical shape. Eyes now focused to the sky. Smoke spews from this living bomb. The nightmare of the nuclear age man and missile.

LEX

Are you crazy? You'll start a war. . They'll be nobody
left except you . . . a beast.

LACY steps on the platform. LEX understands.

LEX (Cont.)

. . . and a beauty.

384 THE NUCLEAR MAN - MISSILE

Smiles through his now metallic face.

385 LACY WATCHES

As flames erupt and the NUCLEAR MAN/MISSILE begins to RISE INTO THE SKY with a deafening scream.

386 OVER METROPOLIS

The beast soars higher and higher on his evil mission.

387 LEX AND LENNY

Watching.

LENNY

We'll all fry.

LEX

This wasn't in the plan.

LENNY

I think he has his own plan, Uncle Lex.

388 INT. PENTAGON - THE WAR ROOM

All eyes are on the giant computer screen. Watching for any unidentified object. A radar TECHNICIAN leaps from his seat. He wears a HEADSET.

TECHNICIAN
I've got something.

The CHIEF OF STAFF along with the SECRETARIES run to the screen.

389 ON THE SCREEN

A blip begins moving across the map.

CHIEF
Do we have identification?

TECHNICIAN
It's not ours.
(listens to his headset)
They say it's not theirs either.

The CHIEF looks at the others.

NAVY
Can we risk launching?

ARMY
Can we risk not launching?

390 INT. KREMLIN - STRATEGY ROOM

Three Soviet GENERALS, are arguing among themselves.

FIRST GENERAL
What if it's not theirs?

SECOND GENERAL
What if it is!

THIRD GENERAL
(soberly)
We haven't given ourselves any other choice.
(shakes his head)
Prepare to counter-attack.

391 BACK TO LEX'S LAIR - LEX, LACY, LENNY

LENNY drags out two heavy suitcases to the elevators. LEX is clearing his desk.

LEX
(to LACY)
Don't worry honey, I'm sure he'll make a swell husband.

LENNY
Ready, Uncle Lex?

LEX
If you need us we'll, be five hundred feet underground
waiting for the Nuclear winter to turn to nuclear spring.

392 THE ELEVATOR DOORS OPEN

LENNY gasps.

LENNY
(choking)
Uncle Lex . . .

393 STANDING WITH HIS ARMS CROSSED IN THE ELEVATOR

Is SUPERMAN !

LEX
Superman. . . But you're... dead!

SUPERMAN
(walks forward, backing
LEX into the lair)
Still having delusions, Lex Luthor?

LACY runs to SUPERMAN.

LACY
Superman! The monster is going to start a war!

394 LEX - DECIDES TO CHANGE HIS TUNE

LEX
Uh... right! You've got to stop him. He's mad! I did what
I could but he's kind of lovesick for the girl. Boy am I
glad to see you. I've learned my lesson too, I'm siding
with the good guys from now on.

394 CONTINUED

SUPERMAN
I'll deal with you later.

LEX
Right, good. Tell you what, we'll wait right here.
Till you get back.

395 SUPERMAN APPROACHES LACY

His face shows rock steady dedication, earnest concern.

SUPERMAN
I have no right to ask you this. It could be
dangerous . . .

LACY
(interrupting)
Ask me. It's about time I did something for someone
else.

396 THE NUCLEAR MAN/MISSILE

Streaking over the Atlantic.

397 THE PENTAGON

CHEIF OF STAFF
Ready to launch. . . 9, 8, 7. . .

398 THE KREMLIN

GENERAL
. . . 6, 5, 4 . . .

399 EXT. SKY OVER THE ATLANTIC

The MAN/MISSILE streaking with the WHISTLE of its acceleration. Its pointed warhead
with human features seems to grin.

400 MOVING ACROSS ITS PATH - SUPERMAN CARRYING LACY

He stops in mid-air, so the monster can see them.

401 NUCLEAR MAN/MISSILE

With a roar it begins to TRANSFORM ITSELF BACK TO HUMAN FORM.
SUPERMAN turns to LACY.

SUPERMAN
Ready?

LACY
Ready. Let's see what I'm made of.

402 SUPERMAN DROPS LACY

She hurtles towards the surging ocean. NUCLEAR MAN takes the bait and dives after her.

403 BACK TO THE PENTAGON

The BLIP disappears from the radar screens.

TECHNICIAN
(jumps up)
Stop the countdown! It's gone.

404 BACK TO THE KREMLIN

The SOVIET GENERAL literally leaps to punch the button that will stop the countdown.

GENERAL
All systems cease action!

405 NUCLEAR MAN

Looks up to see:

405A SUPERMAN

Hurtling towards him.

406 SUPERMAN AND NUCLEAR MAN

They collide. SUPERMAN restrains NUCLEAR MAN from pursuing LACY who tumbles faster and faster towards the grey, choppy waters of the Atlantic.

406A THE TWO SUPER BEINGS

Racing for the free falling LACY. In a sudden burst of speed, SUPERMAN overhauls his adversary and catches LACY in the nick of time.

406B NUCLEAR MAN

He turns in pursuit, leaving a trail of BOILING SEA.

406C EXT. SKIES

NUCLEAR MAN gives chase and Metropolis comes into view.

407 NUCLEAR MAN

Watches SUPERMAN carry the GIRL off and down towards Metropolis.

408 NUCLEAR MAN SWOOPS DOWN TO THE STREETS

408A ON THE STREET NEAR METROPOLIS TOWER

NUCLEAR MAN lands in a busy street by the Metropolis Tower. SUPERMAN stands alone by the entrance, waiting and watching.

408B CLOSE ON TAXI DRIVER

Horried at the sudden appearance of a FLAMING MAN in the path of his cab.

408C WIDER: THE CAB

As it screeches into NUCLEAR MAN'S force field and another cab crashes into the back of it.

The CABBIE leaps out, furious at NUCLEAR MAN, not noticing the shortsighted OLD LADY climbing, oblivious to the drama, into the back of his vehicle.

NUCLEAR MAN
Where is the woman?

SUPERMAN
Give it up. You'll never find her.

NUCLEAR MAN
If you will not tell me... I HURT PEOPLE!

409 NUCLEAR MAN

Roars and sends a searing energy bolt.

409A ON GAS MAIN

It explodes.

410 NUCLEAR MAN

Strikes again.

410A A PARKED CAR EXPLODES

410B CLOSE ON NUCLEAR MAN

Another energy bolt and: A STREAM OF FIRE lances out past the terrified crowd. People scream and shout.

410C CLOSE ON SUPERMAN

A mighty BREATH sweeps the flames away from the fleeing people. He rushes to the aid of a DISTRESSED WOMAN and looks back to see:

410D SUPERMAN'S P.O.V - UNDERSIDE OF CAB

The taxi rises into the air.

410E INT. CAB

The CABBIE is transfixed with terror. THE OLD WOMAN calmly gives him the address she wishes to go to.

410F NUCLEAR MAN

Waves of energy pour from his fingers and a second cab rises into the air.

410G AS SUPERMAN WATCHES

The cabs float high above the street. The PASSENGERS in the second cab screaming with terror until:

SUDDENLY a MAN tumbles out. SUPERMAN takes off as the MAN hangs from the opened door.

410H WIDE.SHOT - FIRE ENGINE

Alarms sounding, tires screaming, it comes round the corner towards camera. NUCLEAR MAN goes to meet the new threat, allowing the TWO CABS to plummet towards the ground. SUPERMAN saves both and sets them gently down. THE OLD LADY gets out and turns to the CABBIE.

OLD LADY

How much do I owe you, young man?

411 SUPERMAN

Looks up. A burst of energy hits him and he crashes back through the doors of the tower while NUCLEAR MAN now continues to demonstrate his power in a violent confrontation with the fire Department.

411A THE POLICE ARRIVE

Riot guns at the ready, the POLICE shelter behind their car.

POLICEMAN
Okay, Buster. Hold it right there.

But:

411B NUCLEAR MAN

A RAY darts out from his eyes and the POLICE are sucked into their car. The doors slam shut and NUCLEAR MAN hurls the car skyward where it sticks on the side of a building, its occupants transfixed with fear.

411C EXT. BUILDING AND CAR

The car jolts downwards. Faster and faster, until:

SUPERMAN catches it at the very bottom of the building

411D NUCLEAR MAN

Enjoying himself as a SWAT TEAM arrives and more weapons are aimed at the monster.

SWAT COMMANDER
Let him have it!

But NUCLEAR MAN bends, melts and radiates the hostile weapons and the SWAT VEHICLE itself flips over and spins like a top flinging out the last occupant who falls straight into the arms of SUPERMAN.

411E NUCLEAR MAN

Striding through the chaos, leaps onto the roof of a car and orchestrates another orgy of explosive mayhem

411F SUPERMAN

Rushes forward, deflecting with his hands bolt after bolt of energy thrown at him by his opponent. And then:

SUPERMAN
Stop! Stop! You win! I'll take you to her.

412 SUPERMAN

Goes into the Metropolis Tower. Smiling wolfishly, NUCLEAR MAN follows.

413 IN THE LOBBY

The CROWD screams and scatters but NUCLEAR MAN can find neither SUPERMAN nor LACY. He turns to see:

413A P.O.V. ELEVATOR DOORS

The doors close on SUPERMAN. NUCLEAR MAN unleashes a raging torrent of flame which engulfs the elevator doors. Then looks up and:

414 NUCLEAR MAN

Takes off, straight up, without thought and crashes up through the ceiling of the lobby.

415 FASTER AND FASTER

He moves up, through every floor, crashing through as startled EXECUTIVES, SECRETARIES, CLEANERS etc. look on.

416 OUTSIDE THE BUILDING

We PAN swiftly upward to watch a series of windows shatter to mark his progress.

417 INT. LEX'S LAIR

SUPERMAN stands guard in front of one of the elevators as NUCLEAR MAN crashes through.

NUCLEAR MAN
Where is she?

SUPERMAN
Far away from here, and safe.

CONTINUED

417 CONTINUED

SUPERMAN surreptitiously checks the elevator doors behind him - but NUCLEAR MAN notices. He lunges at SUPERMAN, felling him with a tremendous blow. SUPERMAN cannot get up to stop him.

SUPERMAN

(groggy)

No! Don't go in there! She's not in there!

But NUCLEAR MAN wrenches the doors apart to find NOTHING !

418 SUPERMAN RISES

It was a trick! He shoves NUCLEAR MAN into the elevator and quickly slams the door shut behind him.

419 SUPERMAN'S FIST

Slams through the control panel on the exterior wall, shorting out the electric circuits.

420 INSIDE THE ELEVATOR

All goes black. NUCLEAR MAN slowly collapses, his strength is gone.

421 EXT. TOP OF METROPOLIS TOWER

SUPERMAN appears above the observation deck. With X-RAY VISION he looks inside and discovers the elevator cable. He plunges his arms through the metal housing and wrenches out the cable and bodily pulls the elevator and its occupant up into the sky.

422 SUPERMAN IS AIRBORNE

Over Metropolis. He carries behind the elevator car, NUCLEAR MAN'S coffin, stretched down from the ends of the cable.

423 EXT. SPACE

SUPERMAN flies away from the earth.

424 EXT. SPACE AND SUN

The glowing orb of the sun comes into frame as SUPERMAN flies on.

425 INT. ELEVATOR

A CRACK in the corner of the elevator flares in the darkness as the glare of the sun strikes the outside.

426 CLOSE ON NUCLEAR MAN

A beam of light shoots past the immobile NUCLEAR MAN.

423 THE MOON

Cold white orb of the night. Pockmarked and forgotten. SUPERMAN continues on his flight.

424 AROUND THE MOON'S EQUATOR

424A INT. ELEVATOR

The elevator tilts with the motion and the beam of light strikes NUCLEAR MAN. His eyes SNAP OPEN. But the beam swings erratically away - and he is still again.

425 THE DARK SIDE OF THE MOON

SUPERMAN lands in a deep crater with the NUCLEAR MAN in tow. Sets him down into a dark recess. Mission accomplished, off he goes.

425A WIDE SHOT: THE MOON'S SURFACE

Tranquil and calm when: SUDDENLY the SUN slowly rises over the horizon. And the sunlight STRIKES THE ELEVATOR.

425B INT. ELEVATOR

The shaft of sunlight strikes NUCLEAR MAN full in the face. CUT TO:

426 THE OTHER SIDE OF THE MOON

SUPERMAN flies over . . .

427 THE SEA OF TRANQUILITY

Where the American ASTRONAUTS landed two years ago.

428 THE AMERICAN FLAG

Its pole is slightly tilted. SUPERMAN straightens it and salutes the flag when:

428A NUCLEAR MAN

Leaps on him, but SUPERMAN knocks him aside.

428B NUCLEAR MAN

Releases a gigantic energy bolt which knocks SUPERMAN off his feet. But he recovers and releases an energy bolt of his own which, in turn, knocks NUCLEAR MAN over.

428C NUCLEAR MAN

Leaps to his feet and sends bolt after bolt of nuclear energy at SUPERMAN.

428D MEDIUM SHOT: SUPERMAN

Deflecting easily all that is thrown at him.

428E SUPERMAN

Takes off at tremendous speed.

428F WIDER SHOT

SUPERMAN streaks over NUCLEAR MAN, striking him with a massive two-fisted thump and:

428G THE STRUGGLE GOES ON

They trade punches until NUCLEAR MAN collapses into the moondust and SUPERMAN turns away and goes to straighten the American flag which has been knocked over in the titanic struggle.

428H SUPERMAN AND AMERICAN FLAG

As SUPERMAN raises the flag, we notice NUCLEAR MAN once more behind him. It is: TOO LATE and NUCLEAR MAN seizes him in a massive bearhug before smashing him down into the moon rock and burying him completely. NUCLEAR MAN looks down at what he has done and then up towards the EARTH.

NUCLEAR MAN
Lacy? Lacy!!

428I NUCLEAR MAN TAKES OFF

428J EXT. SPACE: MOON AND EARTH

NUCLEAR MAN heads back to earth.

428K INT. LEX'S LAIR

NUCLEAR MAN crashes through the ceiling to LACY'S horror.

428L EXT. SEA OF TRANQUILITY

SUPERMAN digs himself out.

428M INT. LEX'S LAIR

NUCLEAR MAN abducts LACY

NUCLEAR MAN
You shall be my Queen! Come!

428N EXT. SPACE AND MOON

SUPERMAN pushes the moon out of orbit.

428O EXT. LEX'S LAIR - OBSERVATION DECK. DAY

NUCLEAR MAN drags LACY out onto the observation deck.

428P EXT. MOON.

Moving faster, passing right to left.

428Q EXT. OBSERVATION DECK.

NUCLEAR MAN soars into the air with LACY.

428R EXT. EDGE OF SPACE

They leave the earth's atmosphere.

428S EXT. SUN AND MOON

The moon slowly covers the sun

428T CLOSE SHOT: NUCLEAR MAN

Reacts horror struck at:

428U HIS P.O.V.: AN ECLIPSE

428V EXT.SPACE

In the unnatural darkness, deprived of energy, NUCLEAR MAN goes rigid, helpless and immobile, still clutching LACY.

428W EXT. SPACE

SUPERMAN flies to the rescue, releases LACY and together they sweep down towards the earth's surface.

428X CLOSE ON NUCLEAR MAN

Drifting helplessly until SUPERMAN returns, seizes hold of him and flies back to the earth.

428Y EXT. NUCLEAR POWER STATION

SUPERMAN carrying the immobile NUCLEAR MAN appears in the sky above a nuclear power station and drops him into a cooling tower.

428Z INT COOLING TOWER - NUCLEAR POWER STATION

NUCLEAR MAN rockets through an open hatch which SLAMS SHUT. The hatch lid carries the international radiation hazard symbol.

428Za INT. POWER STATION

The pointers swing to full charge.

428Zb EXT. METROPOLIS

The lights flare and the city blossoms with light.

428Zc EARTH FROM SPACE

SUPERMAN sees America ablaze with myriad pinpricks of dazzling light.

429 EXT. HIGHWAY - DAY

LENNY drives while LEX does calculations on a pad of paper. ON SPEEDOMETER: 110 mph.

LENNY

You think he'll find us.

LEX

Never. But we have to hide out for a while. Lay low. Say. . . a couple of years. By then I'll have a new plan.

LENNY

Lucky I brought my drums.

LEX reaches on the seat and throws LENNY'S drum sticks out the window. At the same time, the car begins to SHAKE and then . . .

430 THE CAR RISES OFF THE GROUND

LEX and LENNY look at each other . . .

431 UNDERNEATH THE CAR - SUPERMAN

432 EXT. CHAIN GANG - QUARRY - DAY

The redneck INMATES working in the stone quarry.

433 SUPERMAN LANDS WITH LEX

Hitches him onto the chain.

LEX

But . . . how could you beat him?

SUPERMAN

High School Physics, Luthor. While I was recuperating I had time to figure out that if your foul creature was born from the sun, it must have been his source of energy.

CONTINUED

433 CONTINUED

LEX

But . . . but isn't the world about to be osterized?

SUPERMAN

No . . . it's the way it always is . . . on the brink . . .
with good fighting evil.

SUPERMAN leaves. LEX once more a member of the chain gang. The toothless OLD CON recognises LEX.

CON

Hey, Mozart's back!

434 EXT. BOY'S TOWN - DAY

The church-sponsored home for wayward boys. One of the PRIESTS looks up to see SUPERMAN and LENNY.

SUPERMAN

This boy has been under a bad influence. Can you
help him?

PRIEST

Every boy can be helped, Superman.

SUPERMAN

That's what I think too.

435 EXT. THE DAILY PLANET BUILDING - DAY

PEDESTRIANS watch as TWO WORKMEN take down a sign "Warfield Publications."
LOIS LANE is parking her car. Overseeing the effort is:

436 PERRY WHITE

He lights what seems to be a victory cigar. A nervous JIMMY OLSEN is joined by LOIS LANE as:

437 WARFIELD'S LIMO PULLS UP

LOIS looks worried.

LOIS

Mr. White, are you sure you know what
you are doing? Here comes Warfield.

WARFIELD storms up to PERRY.

WARFIELD

You'd better have a good explanation, White, or
you'll be talking to your lawyers from jail.

PERRY winks at LOIS and JIMMY

PERRY

You know, I'm not a tycoon. I'm just an old reporter.
But I've read enough in my own paper the last few years
about hostile takeover of companies. You must have been
asleep at the wheel Warfield, because I managed to convince
the Bankers of this city that the Daily Planet should be
treated like a natural resource . . . Protected from predators.
They lent me the money, I bought all the outstanding shares,
and you, my friend are now the minority shareholder.

WARFIELD'S jaw drops.

438 A NEWS TRUCK FLIES BY THE CORNER

Dropping the latest stack of dailies. JIMMY tears off the top copy.

439 INSERT: THE OLD FORMAT DAILY PLANET:

THE HEADLINE READS: "WE' RE BACK."

LOIS hug's PERRY. He blushes.

440 EXT. UNITED NATIONS PLAZA - DAY

The world waits to hear SUPERMAN. A jungle of radio and TV equipment clustered at the
center of an enormous throng of citizens.

JIMMY

I don't see him anywhere Miss Lane.

LOIS

Well, well . . . I finally beat Clark Kent to a press conference.

442 EXT. ON THE STREET - A TAXI PULLS UP

CLARK and LACY are in the back. Her luggage is piled around them. CLARK opens the door, but he doesn't move.

LACY

Daddy's offered me jobs at some of his other companies. But, I've been thinking maybe I'll take some time off.

(a wry smile)

I'm going to find a place like Smallville, in the country. Maybe a farm . . . see what the slow lane is like.

CLARK

I'm sorry to see you go.

LACY

You don't have to be polite, Clark. I've got a pretty good idea of how you feel about me.

CLARK

I'm not so sure you do.

LACY

Any more like you back home, Clark?

CLARK

Like me?

LACY

You know: strong, gentle, tall men with bright blue eyes and square. Men who like to dance slow, the old fashioned way, the way their mothers taught them on the night before their prom.

CONTINUED

LACY leans over and wraps her arms around CLARK. She holds on tight as they kiss. Then CLARK steps outside and closes the door. She leans out the window.

CLARK

You'll find a good man Lacy. You deserve one.

LACY

Maybe if you'd have met who I am now, instead of the spoiled brat you met a few weeks ago, it would have been different between us.

CLARK

Lacy. . . I . . .

She puts her finger to his lips.

LACY

No. Don't answer. I want to consider the possibilities.

CLARK laughs with her.

CLARK

If you get to Smallville, I know a real estate agent . . .
(reaches in his
wallet for card)
. . . Levon Hornsby. He may have the perfect place
available. Tell him you know me.

She reaches up and touches his face. The taxi pulls away.

LACY

(leaning out)

Say goodbye to Superman for me.

442 CLARK'S P.O.V. - THE U.N. PLAZA

A multitude has assembled. CLARK starts working his way through the crowd.

CLARK pushes his way up front. JIMMY notices him first. He smiles. Nudges LOIS.

LOIS starts when she sees CLARK, then regains her composure, changing her tender smile into an impish grin.

JIMMY

Hi Mr. Kent. How do you feel?

CLARK

It's a beautiful day, Jimmy.

As she moves closer to CLARK. Her eyes sparkle.

LOIS

(mischievously)

It must have been a super effort to get out of bed, Clark.

CLARK

Well, I'm feeling a lot better . . . almost chipper . . .

(slightest smile)

. . . and all because I had a visit from a very good nurse.

JIMMY

She must have had some strong medicine. Lois said you were really ill.

CLARK

(looking at LOIS)

Well Jimmy, sometimes a little loving care is the best medicine.

LOIS

(softly)

I'm glad you're here.

(a beat, then the old LOIS)

And don't forget I'm covering Superman's press conference. You just tape reactions from people in the crowd.

CONTINUED

445 CONTINUED

CLARK pats his pockets.

CLARK

Oh no, I left my new tape recorder in the taxi!
Somebody save my place.

CLARK runs back through the crowd.

JIMMY

Same old Mr. Kent . . . he'll never change.

LOIS

(smiles)

I hope not.

446 ANGLE - THE FLAGS OF ALL NATIONS

The wind begins to pick up. And the crowd starts to buzz.

LOIS

He's here!

447 ON TOP OF U.N. BUILDING – SUPERMAN

He waves at the CROWD and then flies down to land in front of the crowd. Smiles warmly and walks forward.

448 SUPERMAN'S P.O.V. - AS HE WALKS PAST LOIS

SUPERMAN

Nice to see you again, Lois.

LOIS

Nice to see you.

449 SUPERMAN STEPS TO THE MICROPHONE

The CROWD falls silent.

SUPERMAN

Once more we have survived the threat of war. And
once more we've found a fragile peace. I thought I
could give you all the gift of freedom from war.
But I was wrong. It is not mine to give.

450 FLASH CUT TO CHINESE COUNTRYSIDE - DAY

CLOSE ON old fashioned LOUDSPEAKER on rickety pole.

PULL BACK to reveal FOUR CHINESE PEASANTS, one a YOUNG MOTHER with a BABY strapped to her back, working in the fields in the shadow of the GREAT WALL OF CHINA."

They listen to the broadcast.

451 FLASH CUT TO LENIN'S TOMB - MOSCOW - DAY

A RUSSIAN WEDDING PARTY of eight persons and TWO RED GUARDS queuing to enter the mausoleum with the broadcast sounding over the public address system.

452 FLASH CUT TO A SCHOOLYARD

JEREMY'S CLASSMATES are listening on a GHETTO BLASTER. JEREMY stands shyly behind them.

453 BACK TO SUPERMAN

SUPERMAN

. . . Our Planet is still young. There are galaxies around us with other civilizations to meet and learn from. A community of planets for us to join. What a brilliant future we can have. But there will only be peace when the people want it so badly, their governments will have no choice but to give it to them.

(his voice grows bolder)

I wish you could all see the earth as I see it.

454 CLOSEUP: SUPERMAN

It dawns on him.

SUPERMAN

. . . Maybe you can! If you'll all excuse me for one minute. One step and he bounds into the air!

455 ON LOIS

Like everyone else, confused as SUPERMAN soars away.

456 EXT. JEREMY'S SCHOOLYARD

A loud WHOOSH makes the KIDS Look to the sky.

457 SUPERMAN LANDS

SUPERMAN
I need your help, Jeremy.

458 SUPERMAN HOLDS OUT HIS HAND TO JEREMY

JEREMY takes it.

459 UP, UP AND AWAY

The SCHOOLKIDS gasp as SUPERMAN carries JEREMY into the sky.

460 THE PLANET EARTH

Shining brightly in green and blue and white wisps of cloud. Spinning in its orbit.

460A EXT. THE PLANET EARTH - SPACE

The Soyuz Space Capsule, from the opening scenes, continues .in orbit. TWO COSMONAUTS are trying to replace their lost antennae. The THIRD COSMONAUT is watching through the porthole. SUPERMAN and JEREMY fly past the Space Capsule and wave to the COSMONAUTS. The RUSSIANS enthusiastically acknowledge their salute.

461 INTO FRAME: SUPERMAN AND JEREMY

JEREMY watches from a super vantage point.

JEREMY
Awesome!

SUPERMAN
Jeremy, I need you to tell the people of the
world what you see.

JEREMY
I'll try. . .

462 JEREMY'S P.O.V. - THE EARTH

As they pass over the continents.

JEREMY

Well . . . I see the ocean currents. . . and the
rain . . . and mountains and rivers. . . but . . .

SUPERMAN

Go on . . .

JEREMY

But you can't tell where one country begins and
another ends. You can't see any borders. It's
just . . . one world.

SUPERMAN

Good. If you can see it, and I can see it, maybe some
day everyone will see it.

463 CLOSEUP: SUPERMAN

He arcs toward the CAMERA. Coming right at us.

464 FLYING AT THE CAMERA

SUPERMAN and JEREMY. MOVE CLOSER ON SUPERMAN as he gives us his farewell
salute and then carries JEREMY home.

FADE OUT:

THE END