



Based on Superman, created by Jerry Seigel and Joe Shuster

"Birthright" (pilot)

Created and Written by

Lisa Davis

FADE IN:

INT. TRUCK (MOVING)/EXT. NE STATE ROAD K4 (OUTSIDE TOPEKA, KANSAS) - DAY (1938)

A FARMER (30; steady) and his WIFE (27; modest) ride in a truck. Without warning, an OBJECT SHOOTS ACROSS THE ROAD in front of them, then SLAMS INTO the ground.

EXT. FIELD / MUDDY CREEK - MINUTES LATER

They find a CRATER... and a SLEEPING TODDLER tucked inside, swaddled in red and blue blankets.

EXT. ST. JOSEPH'S ORPHANAGE (TOPEKA, KANSAS) - LATER

The Farmer rings the DOORBELL as the Wife holds the Toddler, still wrapped in the blankets.

INT. ST. JOSEPH'S ORPHANAGE - PLAYROOM - DAY

The MOTHER SUPERIOR (70s) escorts the Farmer and Wife in.

MOTHER SUPERIOR
Mr. and Mrs. Kent, we can't tell you how
delighted we are that you have decided
to adopt the baby.

The Toddler turns to the couple, smiles: he recognizes them. They and the Mother Superior watch in astonishment as he now LIFTS a chair by a leg, a wicked grin on his face.

INT: MAIN ENTRANCE - MINUTES LATER

JONATHAN and MARTHA KENT are seen to the door by the Mother Superior. Martha holds the Toddler, who is (again) wrapped in the blankets he was found in.

MOTHER SUPERIOR (CONT'D)
Our friend Mr. Siegel came by to donate
scarfs and mittens and hats for the
children. His family owns a textile
factory here, so I showed him the
blankets as they are so unique.

She reaches out and touches the red blanket.

MOTHER SUPERIOR (CONT'D)
He said they are made from a material he
has never seen before in his life, and
his family has been in the textile
industry for generations.
(beat)
However, what greatly puzzled him, and
me, is the "S" on the blankets.

(CONTINUED)

CONTINUED:

She lifts the corner she is holding to reveal the soon-to-be-iconic "S" SYMBOL ON the blanket.

MOTHER SUPERIOR (CONT'D)
Do you think it stands for his name?
"Smith"?

Jonathan and Martha are as stumped as she is.

INT. KENT HOUSE - KITCHEN - EARLY MORNING

The Toddler is in a high chair as Martha serves him and Jonathan breakfast. She casually looks through the window, then FREEZES. Jonathan reacts.

EXT. KENT HOUSE - SIDE ENTRANCE/PORCH - MOMENTS LATER

Jonathan and Martha walk out to find...

A SMALL SPACESHIP IN FRONT OF THE BARN.

The Toddler suddenly BURSTS through the door and RUNS TO THE SHIP. The Kents are beyond FREAKED-OUT.

JONATHAN/MARTHA
Clark, no! No, Clark! No!

Jonathan RUNS AFTER CLARK. Martha SCREAMS. Just as he catches Clark/grabs him, the Spaceship POWERS UP.

Jonathan, now holding Clark, takes several steps back as the Spaceship CLOAKS ITSELF, becomes INVISIBLE.

The BARN DOORS now OPEN. The Spaceship GLIDES IN as the FLOORBOARDS OPEN, then GLIDES DOWN INTO the CELLAR.

INT. KENT BARN - CELLAR - MOMENTS LATER

Jonathan, holding Clark, climbs down the drop-ladder, followed by Martha. They cautiously approach the DORMANT spaceship, now VISIBLE. They look inside its "COCKPIT": ON the "SEAT" is a "CARD" with MARKINGS; imprinted ON the "DASHBOARD" is the "S" SYMBOL.

In a moment of clarity, Jonathan reaches in, grabs the "card", then turns to Clark.

JONATHAN
How did you get out of the high chair?

Clark just grins.

INT. KENT HOUSE - BEDROOM - NIGHT

Jonathan and Martha lay in bed, trying to deal.

MARTHA
So... it wasn't a meteor?

He shakes his head, takes a deep breath.

JONATHAN
What have we gotten ourselves into?

She shakes her head slowly, just as stunned.

INT. KENT BARN - CELLAR - DAY

A PROFESSOR (30s; formal) climbs down the drop ladder, and is gobsmacked by what he is now looking at.

PROFESSOR
Now I understand why you swore me to
secrecy.

Jonathan hands him a group of GLOWING GREEN ROCKS.

JONATHAN
I found these around the crater.

The Professor struggles to retain his professionalism.

PROFESSOR
May I extract a sample from the hull?

Jonathan nods. The Professor produces a pocket knife, puts the blade on the ship's HULL. The blade BREAKS on impact.

MINUTES LATER

Jonathan presses a heavy-duty drill bit to the hull, turns the DRILL ON. The drill bit DISINTEGRATES.

MINUTES LATER

They look inside the "cockpit".

PROFESSOR (CONT'D)
It seems to be an autopilot of some sort.

Both men move away from the "cockpit".

PROFESSOR (CONT'D)
I am an astronomer, not an engineer, but
this much I can tell you, Mr. Kent, this
is a technology far-beyond anything Man
is capable of.

(CONTINUED)

CONTINUED:

JONATHAN
So, it is from outer space.

The Professor nods, trying to process as well.

EXT./EST. WASHBURN COLLEGE (TOPEKA, KANSAS) - DAY

Ivy League meets The Heartland.

INT. WASHBURN COLLEGE - LABORATORY - DAY

The Professor hands a GEOLOGIST (40s; stoic) the green rocks Jonathan gave him.

PROFESSOR
A farmer found these in a field at Muddy Creek.

Piqued, the Geologist holds a rock up to the sunlight.

LATER

At his desk/wearing goggles, the Geologist has as much "LUCK" dissecting a rock as the Professor "did" with the ship's hull. Then, an idea: he uses a second rock as a "scalpel". The "scalpel" SLICES the rock in HALF.

INT. WASHBURN COLLEGE - CRANE OBSERVATORY - NIGHT

The Professor is at the telescope, ON the phone.

PROFESSOR (ON PHONE)
(stunned)
Yes, Dr. Gaines, I'm seeing it, too. I confirmed with Lowell.

INSERT: THROUGH THE TELESCOPE LENS

A PLANET EXPLODES... hurling GLOWING GREEN ROCKS.

INT. KENT HOUSE - LIVING ROOM - DAY

The Professor lays a MAP of the COSMOS out on a table as Jonathan and Martha look at it. He points on the map to where the planet was.

PROFESSOR
It was a planet: seventeen-point-sixty-four trillion miles from Earth or three
(MORE)

(CONTINUED)

CONTINUED:

PROFESSOR (CONT'D)
 light years away, between our solar
 system and Alpha Centauri, the closest
 star system to Earth. How it escaped
 our detection until now, I can't say.
 (staggered)
 That ship survived not only the asteroid
 belt but the entry into our atmosphere
 without a scratch, while traveling at
 the speed of light!

Just as the Kents couldn't get any-more walloped.

DISSOLVE TO:

EXT./EST. HOLY TRINITY CHURCH (SMALLVILLE) - MORNING (1945)

As from a Christmas card, apropos as it's CHRISTMAS DAY.
 "Hark! The Herald Angels Sing!" is HEARD.

CONGREGATION (O.S.)
 (SINGING)
 "'Hark!'", the herald angels sing!
 'Glory to the newborn King!
 Peace on earth, and mercy mild!
 God and sinners reconciled!

INT. HOLY TRINITY CHURCH - PEWS - CONTINUOUS

The CONGREGATION - including Jonathan (now 37), Martha (now 34), and Clark (now 10) - belt the hymn out.

JONATHAN/MARTHA/CLARK (CONT'D)
 (SINGS)
 "'Joyful, all ye nations rise!
 Join the triumph of the skies!
 With the angelic host, proclaim:
 Christ is born in Bethlehem!'
 'Hark!'", the herald angels sing!
 'Glory to the newborn King!'"

EXT. HOLY TRINITY CHURCH - FRONT ENTRANCE - LATER

Everyone WISHES each other "Merry Christmas". The Kents
 walk to their truck in the adjacent PARKING LOT.

MARTHA
 That was beautiful, Clark. You sounded
 just like an angel. Even Father Murphy
 was impressed, I could tell.

Clark smiles. Just then, the SOUND of TIRES SKIDDING.

(CONTINUED)

CONTINUED:

INSERT: EXT. THE STREET - CONTINUOUS

A CAR SKIDS on the ICY road, GAINING SPEED RAPIDLY.

INSERT: INT. CAR (MOVING)/EXT. STREET - CONTINUOUS

The DRIVER (50s; Master-of-the-Universe) can't control the car. His WIFE (30s; dutiful) sits beside him, their SON (10; spoiled brat) sits in the back seat. AHEAD...

INSERT: EXT. STREET/CROSSWALK - CONTINUOUS

A black WOMAN (20s; refined) walks with her TWO CHILDREN from Church as a POLICEMAN DIRECTS TRAFFIC nearby.

BACK TO SCENE

Clark doesn't hesitate.

EXT. STREET - CONTINUOUS

Clark RACES onto the STREET, STANDS IN THE CAR'S PATH.

INSERT: INT. CAR (MOVING)/EXT. STREET - CONTINUOUS

The Driver is certain he is about to kill Clark. His Wife SCREAMS.

BACK TO SCENE

Clark braces his hands on the car's nose as it "HITS" him. His feet SLIDE BACKWARDS as he SLOWS THE CAR to a FULL STOP, feet away from the equally-terrified Woman.

INSERT: EXT. HOLY TRINITY CHURCH - FRONT - CONTINUOUS

FATHER MURPHY (60s) and his remaining PARISHIONERS are so stunned, you can hear a pin drop.

INSERT: EXT. HOLY TRINITY CHURCH/PARKING LOT - CONTINUOUS

Jonathan and Martha have to smile, but are just as floored.

BACK TO SCENE

The Driver staggers out of the car. All he, his family, the Woman and her Children, the Policeman - and everyone else - can do is just stare at Clark!

The Policeman comes to Clark, trying to keep it together.

POLICEMAN
You saved them. You're a hero, son.

(CONTINUED)

CONTINUED:

A now-emotional Clark turns to him.

CLARK
I don't want to be a hero.

The Policeman is blown away.

INT. KENT HOUSE - BEDROOM - NIGHT

Jonathan and Martha prepare for bed. Suddenly, they hear CRYING. They look at each other.

INT: CLARK'S BEDROOM - MINUTES LATER

They KNOCK/OPEN the door to find Clark squeezed in a corner, SOBBING, his DOG beside him. It rips their hearts out.

They go to him, crouch down to his level. He now looks at them, tears streaming down his face.

CLARK
How did I do that?!
(long beat)
Why can I hit a baseball and it never
comes down?! Why can I run as fast as
the train?! How did I lift the tractor
off of you?!

Jonathan nods, the memory of that near-tragedy floods him.

CLARK (CONT'D)
Why can I do things none of the other
kids can do?!

She holds Clark as she and Jonathan share a look.

INT. KENT BARN - CELLAR - DAY

They climb down the drop-ladder. Clark's reaction when he sees the spaceship is one of surprise -- and familiarity.

Now standing next to the "cockpit", Jonathan hands Clark the "card". He is expecting Clark to ask what it is, but he nods instead, knows by instinct.

He inserts the "card" into its designated slot. The ship POWERS UP. A ROBOTIC VOICE now SPEAKS IN KRYPTONESE.

CLARK
It wants to know if I wish to communicate
in one of Earth's languages, and, if so,
which one?

(CONTINUED)

CONTINUED:

Jonathan and Martha share a look: "No Brainer".

JONATHAN/MARTHA
English!

Clark reacts: "Duh!". They chuckle. Clark then REPLIES to it IN KRYPTONESE.

TWO FIGURES, a MAN (30s; exact) and a WOMAN (20s; warm), are now PROJECTED from the "S" Symbol on the "dashboard" like a hologram. The figures smile at Clark.

FIGURE #1 (FEMALE VOICE)
Kal-El. I am Lara, your mother.

FIGURE #2 (MALE VOICE)
I am Jor-El, your father.

Jonathan and Martha share a look as Clark CHOCKS UP, the reality of "meeting" his parents hits him.

CLARK
Hello. I'm Clark.
(hopeful)
Are you alive?

LARA and JOR-EL shake their heads.

JOR-EL
We perished with Krypton long ago.
(long beat)
You are the sole survivor of our race.
The last son of Krypton.

Nothing has prepared Jonathan and Martha for this.

JONATHAN
"Krypton"? The gas discovered by Travers
and Ramsay?

Jor-El bows his head to him slightly, impressed.

JOR-EL
And the name of our planet, Mr. Kent.

Jonathan is floored (for the umpteenth time).

JONATHAN
You know me?!

(CONTINUED)

CONTINUED:

JOR-EL

We know of you and Mrs. Kent.

(long beat)

Once I determined that you were stellar examples of your race and that you would love and care for Kal-El as were he your own, I sent *Wegthor* to him.

Jonathan is about to ask "But how?", then stops himself, realizing that a civilization which has mastered travel at light speed has also solved such "trifles" as how to guide spaceships and communicate with other beings long after death. Instead, he asks another question.

JONATHAN

"Wegthor"?

JOR-EL

Krypton's largest moon. Discovered by our ancestor, Sul-El.

Martha, also trying to process, takes up the baton.

MARTHA

Yesterday, Clark stopped a car from hitting a woman and her children. Last summer, he saved Jonathan from being crushed by our tractor.

(long beat)

We are here, sir, because we need answers. Clark needs answers.

Jor-El gives her a reassuring smile.

JOR-EL

I hope to provide those answers.

(long beat)

I sent Kal-El to Earth as it is the closest habitable planet to Krypton with a yellow sun. Your sun is the source of his powers, only a fraction of which he has discovered. Once he attains maturity, he shall become indomitable.

Martha senses Clark is overwhelmed, takes his hand. Lara, also sensing Clark's anxiety, smiles at him.

LARA

Our precious son. Heed what Mr. and Mrs. Kent instill in you. Be a force for good, never for evil. For truth, never for deceit. Serve others, never yourself. And never forget, we love you and we will be with you. Always.

Clark nods, tears in his eyes.

EXT./EST. KENT FARM - PRE-DAWN

Light snowfall. Another start of another day.

INT. KENT HOUSE - LIVING ROOM - CONTINUOUS

Jonathan and Clark, dressed, sit on the floor, preparing the delivery of the newspapers stacked between them, wrapped in the Sunday "funnies". The dog romps. Martha, robe over her gown, walks over, puts an arm on Jonathan's shoulder.

MARTHA
Got the coffee on.

Jonathan looks up at her/smiles, then turns to Clark.

JONATHAN
This has been a crazy few days, I know.
But as my Ma always said: "The Good Lord
never gives us more than we can handle".

Clark smiles. Jonathan then sighs, tense.

JONATHAN
Speaking of, Thomson called yesterday.
Wants me to meet him after church.

MARTHA
But... it's Sunday.

Jonathan nods. She sighs: bad news. Then, without warning, Clark's RAPID SPEED POWER kicks in: he's BUNDLING the papers FASTER than a machine, and it's FREAKING him out.

CLARK
Ma! Pa! I can't stop!

Initially panicked as well, Jonathan and Martha get a hold of themselves.

MARTHA
Yes, you can, darling!

JONATHAN
Concentrate, Clark! Focus!

Clark takes deep breaths, focuses, and... it STOPS. All three smile, relieved. She now grabs a paper, pulls back the "funnies".

MARTHA
Our crazy few days are about to get
even crazier.

She shows them the FRONT PAGE of The Smallville Sentinel:
"Christmas Miracle! Boy Saves Families From Tragedy!".

EXT. HOLY TRINITY CHURCH/PARKING LOT - MORNING - SAME

The Kents' truck pulls into the parking lot to find a CROWD waiting, many holding The Smallville Sentinel.

A MAN (50s; stout), carrying a large OBJECT, waddles to the truck as the Jonathan PARKS, and the family gets out.

MAN

Jonathan! Martha! Clark!

JONATHAN

Mayor Newton?

NEWTON smiles, his WIFE (50s; haughty) now beside him.

NEWTON

And the Mrs. said you'd be no-shows.

Newton jabs her with an elbow as the crowd laughs.

NEWTON (CONT'D)

Clark, in recognition of your stupendous and colossal and magnificent heroism and gallantry and courage, it is my thrill and honor and privilege to present you with the Key to the Town of Smallville!

CHEERS as Newton shoves the "key" into Clark's hands. LAVERNE BROOKS (70; genial) now steps forward, a framed plaque and a letter in his hands.

LAVERNE BROOKS

Mr. and Mrs. Kent. I am Laverne Brooks, Superintendent of Public Instruction.

(beat)

We have arranged for Clark to attend any post-secondary and post-graduate institution in the state of his choice, public or private, all admissions requirements waived and expenses paid.

Brooks then hold the plaque out at arms' length.

LAVERNE BROOKS (CONT'D)

It is also my great privilege to present this proclamation to Clark.

He READS it:

LAVERNE BROOKS (CONT'D)

"The wondrous bravery demonstrated by Clark Joseph Kent in the face of almost-certain death will serve as an inspiration for every Kansan for all time. Andrew Schoepfel, Governor".

(CONTINUED)

CONTINUED:

CHEERS. Brooks hands Clark the letter and plaque. Jonathan takes the "key", the letter, and plaque from Clark. Newton now steps forward to ham it up when he's PUSHED ASIDE by the Policeman. Newton wags a finger at him.

NEWTON

I am you boss, Sergeant Alyn!

ALYN

The people of Smallville are my boss!

Chuckles. ALYN escorts a black ARMY LIEUTENANT (20s) and the Woman and Children from the crosswalk to Clark.

ALYN (CONT'D)

Clark. Mr. and Mrs. Kent. Lieutenant Alvin Jackson, his wife Althea, their children, Franklin and Eleanor. Mrs. Jackson and the children were the folks in the crosswalk.

JACKSON walks up to Clark, hand extended.

JACKSON

I know "thank you" isn't nearly enough, but from the bottom of my heart, thank you for saving my family.

He and Clark shake hands. MRS. JACKSON now walks up to Clark, holding a cake.

MRS. JACKSON

I baked you a hero cake.

Clark grins. Martha smiles at her as she takes the cake. FRANKLIN (7) waves at Clark to get his attention.

FRANKLIN

Can we be friends?

Clark turns to him, smiles.

CLARK

Sure. Of course.

ELEANOR (5) now comes up to Clark.

ELEANOR

Thank you for saving us.

She wraps her tiny arms around him. Surprised at first, Clark hugs her. Martha, Mrs. Jackson, and the WOMEN tear up. Dread now crosses Jonathan's face as a MAN (60s; stern) comes up to him with the Driver and his Family.

(CONTINUED)

CONTINUED:

JONATHAN

Mr. Thomson, we had the best barley crop we've had in years. If you'll just give us a little more time.

THOMSON smiles.

THOMSON

Mr. Kent, if I even thought about foreclosing, these good people would skin me alive.

MAN IN CROWD (O.S.)

You got that right!

Laughter. Thomson introduces the Driver and his Family.

THOMSON

Mr. Alexander Luthor, one of the most-prominent citizens of Metropolis; his wife, Cecile; their son, Alexander, Junior. They were in the car that Clark stopped.

LUTHOR steps forward.

LUTHOR

Long story short, Mr. Kent: the farm is yours free and clear and every single one of your creditors has been satisfied.

CHEERS as Thomson hands Jonathan the deed to the farm. To say the family is blown away is an understatement. Jonathan now shakes his head, looks at Luthor.

JONATHAN

No, no, Mr. Luthor. We have always paid our debts. We will pay these.

LUTHOR

Mr. Kent, I owe your boy a debt I can never repay. This is the least I can do.

Luthor and Jonathan shake hands. Luthor then hands him and Jackson a business card, shakes Jackson's hand.

ALEXANDER watches as Luthor grabs Clark in a "bear hug", as everyone APPLAUDS, with a mixture of hatred and envy.

ALEXANDER (V.O.)

From that day on, all I ever heard was: "Why can't you be like that wonderful boy who saved us?". Bastard hadn't drank his
(MORE)

(CONTINUED)

CONTINUED:

ALEXANDER (V.O.) (CONT'D)
 breakfast, it would never have happened.
 (beat)
 Mother begged him to let Quincy drive or
 have him put the snow chains on, but no:
 (mocks)
 "I am perfectly capable!".

INT. ALEXANDER'S FLAT (METROPOLIS) - MORNING (1956)

Oozes wealth and power. Alexander (now 21) breakfasts with
 a stunning REDHEAD (20s; trashy).

REDHEAD
 Look at it this way, Lex. That bastard
 is rotting in Hell and that bumpkin is
 rotting in godforsaken Kansas.

He nods/scoffs.

INT. KENT HOUSE - KITCHEN - DAY

Martha (now 45) stands at the sink as Jonathan (now 48) is
 under it, on his back.

JONATHAN
 That ought to do it. Turn it on.

She turns the hot faucet on. It RUNS.

MARTHA
 Success!

He scoots himself out as she shuts OFF the water.

JONATHAN
 I think I missed my calling. Would you
 have still married me had I been a
 plumber instead of a farmer?

She breaks into a smile as he stands. They kiss. He then
 suddenly TENSES UP, as if he had been run right through by
 something, then COLLAPSES.

MARTHA
 Jonathan!

INSERT: EXT. KENT FARM - FIELD - CONTINUOUS

Clark (now 21) is DRIVING the tractor. He HEARS her as
 though they were in the same room.

(CONTINUED)

CONTINUED:

BACK TO SCENE

He BURSTS THROUGH the door to Jonathan. He then SEES INTO JONATHAN'S BODY, a POWER Clark had no idea he had. As he FREAKS over that, Clark SEES what's wrong: a TEAR in the INNER LAYER of the LEFT VENTRICLE.

MARTHA
I'm calling the operator!

CLARK
There's no time!

He gathers up Jonathan and stands, then discovers another POWER: he is RISING OFF THE FLOOR. But instead of freaking out, he becomes imbued with a steely resolve.

CLARK (CONT'D)
I'm taking him Stormont!

He RACES out the door to the porch, then SHOOTS UP INTO THE SKY like a fired bullet.

INT. STORMONT-VAIL REGIONAL MEDICAL CENTER (TOPEKA) -
WAITING ROOM - LATER

Clark sits in a chair. Martha RACES in, having driven to the hospital. He sees her, gets to his feet, the agony on his face says it all. He takes her into his arms as they both BREAK DOWN, inconsolable.

DISSOLVE TO:

INT. KENT HOUSE - SEWING ROOM - DAY

Martha looks AHEAD of her, pleased. On the table beside her are industrial shears, an industrial sewing machine, and blue and red spools of inter-knitted thread.

Clark looks at himself in the mirror, wearing the soon-to-be-iconic SUPERMAN SUIT. He winces.

CLARK
I feel ridiculous.

She comes to him, rejecting his complaint.

MARTHA
Don't you remember? These are the
blankets me and Pa found you in.

She smooths out the fabrics, admiring her handiwork. After a pause, he turns to her.

(CONTINUED)

CONTINUED:

CLARK

Are you trying to tell me something, Ma?

She nods/smiles slowly. Behind the smile is a deep sadness, a shattered heart. She is not long for this world.

EXT. SMALLVILLE CEMETERY - DAY

Clark and his dog stand at Jonathan's and Martha's GRAVES. He tries to hold back tears. After a long pause, he turns and walks through the open gates.

He now meets with Jonathan's brother GEORGE (40s; grizzled), his WIFE (30s; prim), and their TWO SONS (teens).

CLARK

The farm has been in the Kent family for generations. It needs to stay that way.

He hands George a folded paper. George takes/opens it: the deed to the farm. He looks at Clark, flabbergasted.

CLARK (CONT'D)

Pa never told you? He and Ma found me in a field at Muddy Creek and took me to St. Joseph's Orphanage. St. Joseph's nor Child Welfare could find my kin and no one came forward to claim me. The Mother Superior called Pa, finally, and practically begged him and Ma to adopt me.

George and his family are stunned.

GEORGE

Jonathan nor Martha ever mentioned it. Never even hinted at it. As far as they were concerned, you were their flesh and blood.

(beat)

I know they'd want you to have it.

He hands the deed back, but Clark refuses it.

CLARK

I'm moving to Metropolis. I have things I need to do. I can't do them and run the farm at the same time.

(sad)

And I'm not a Kent.

(long beat)

I'm almost packed. I just need to get something out of the barn.

(CONTINUED)

CONTINUED:

George and his wife look at each other, then at him.

GEORGE
Sure that's what you want?

Clark nods.

GEORGE'S WIFE
Will you please keep in touch?

Clark smiles, thankful. He now shakes George's hand.

CLARK
Goodbye, George.

GEORGE
Goodbye, Clark.

Clark kisses George's wife on the cheek, shakes each of the boys' hands, then walks away.

EXT. KENT FARM - DAY

The dog watches Clark strap the Spaceship, covered with a tarp, to the bed of the truck. He now looks around.

CLARK
Well, boy, I guess that's it.

The dog BARKS. Clark then notices something AHEAD of him.

INSERT: EXT: BACKYARD

He sees A STEEL BOX BURIED IN THE GROUND.

EXT: BACKYARD - MINUTES LATER

He digs it up with a shovel, picks it up, brushes off the dirt. ON it is a TAPED NOTE: "Keep away from Clark".

Surprised, he OPENS the steel box to find ANOTHER BOX, black and heavy. He takes that box, lets the steel box DROP, OPENS it: the GLOWING GREEN ROCKS.

He steps back, as if punched. The box DROPS and the rocks spill onto the grass. He YELLS, his body CONVULSES as he grows WEAKER by the moment and STRUGGLES to breathe.

He drops to his knees in AGONY, about to pass out. Then, with his last bit of strength, he strips off his jacket and throws it OVER the rocks, covering them.

(CONTINUED)

CONTINUED:

He drops to the ground, RECOVERING, yet still in AGONY and fighting to breathe. The dog WHIMPERS, licks his face. He reaches out slowly, pets it, assuring it. He sits up after a long pause, stares at the jacket.

LATER

On his feet, he STAGGERS as he scoops the rocks up in the jacket, then kicks the box upright.

CLARK
It's lead.
(slight chuckle)
I can see through everything except lead.

He puts the jacket in the box, DROPS the rocks in, then takes a deep breath, knowing he can't close the lid without being exposed to the rocks again. He flings the jacket away, then picks up/SLAMS the lid onto the box.

He smiles in relief, then sees on the ground an envelope from Washburn College addressed to Jonathan, stamped "Confidential" and postmarked "April 18, 1938".

INT. WASHBURN MUNICIPAL UNIVERSITY - RICE HALL - HALL - DAY
Formerly Washburn College. Clark, holding the envelope and a knapsack, is at a door: "Dr. Joseph Shuster, Astronomy". Door OPENS, and the Professor (now 50s) steps out.

CLARK
Professor Shuster? I am Clark Kent.
Jonathan and Martha Kent's son.

SHUSTER smiles.

SHUSTER
I hoped we would meet someday.

INT: SHUSTER'S OFFICE - MINUTES LATER

Clark removes from the knapsack a tile from the Spaceship's hull, to Shuster's surprise.

SHUSTER
How did you extract it?

CLARK
With my hands.

SHUSTER
Now, why didn't your father and I "think"
of "that"?

(CONTINUED)

CONTINUED:

They chuckle. Clark hands it to him.

CLARK
It's called Raoium, after Krypton's
supreme deity.

SHUSTER
(as a statement)
"Krypton"? The name of your planet?

Clark nods. Shuster weighs it in his hands, marvels.

SHUSTER (CONT'D)
So light, and yet strong enough to
withstand light-speed and protect you.

Shuster shakes his head in astonishment, rests the piece
against his chair, turns back to him.

SHUSTER (CONT'D)
How are your parents?

CLARK
They passed away.

SHUSTER
Oh, I am terribly sorry.
(long beat)
They were ordinary people who found
themselves in an extraordinary situation
and handled it with remarkable grace.

Clark allows himself a smile.

CLARK
They were the best. The best.

Shuster nods/smiles.

INT: RICE HALL - HALL - LATER

Having left his office, Shuster and Clark walk.

SHUSTER
What happened to the spaceship?

CLARK
I still have it. It's in the back of my
truck. I have it parked in an alley
about a block away.
(long beat)
Pa buried the Kryptonite in a lead box,
as you instructed.

(CONTINUED)

CONTINUED:

SHUSTER
(as a statement)
The green rocks?

Clark nods.

CLARK
But among the abilities I've discovered
I have is X-Ray vision. I saw the box,
but I couldn't see what was inside it
and it nearly killed me.

Shuster takes that in.

SHUSTER
What do you plan on doing with them?

CLARK
I found a storage unit in Metropolis.

SHUSTER
I have a shed in my backyard. You're
more than welcomed to put them there if
you like. Free of charge.

CLARK
No. I have burdened you enough.

SHUSTER
It has not been a burden, Clark. It has
been a privilege. The greatest privilege
of my life. And you placing your trust
in me... I am honored. I truly am.

Clark turns to him: "Deal". They smile/shake hands.

EXT. FREEWAY - DAY

Clark's truck (minus the Spaceship and the box) is on its
way to METROPOLIS, New York City on steroids.

INT. BOARDING HOUSE (METROPOLIS) - ROOM - DAY

Modest BEDROOM/STUDY with a KITCHENETTE. A LADY (70s; spry)
has opened the door, allowing Clark to enter with his
luggage, followed by the dog.

CLARK
Thank you again for allowing me to have
Shelby, Mrs. Miller.

MRS. MILLER smiles.

(CONTINUED)

CONTINUED:

MRS. MILLER

Well, you just met my motley crew. It would be pretty hypocritical of me to not welcome Shelby into the fold.

(long beat)

You will be sharing the bathroom. You may have your own phone. Coin-operated washer and dryer in the basement.

He nods, breaks out his wallet, pays her.

LATER

Photos of him with Jonathan and Martha OVER THE YEARS.

Typewriter on a desk. Trophies on a shelf. Photos of him and FRIENDS from church, the farm, school, and charity work. Smallville High varsity jacket choked with letters on a door hook. Smallville High School Diploma and the Proclamation on a wall. Self-built All-in-One gym system. On a table are two self-built RADIO SCANNERS: one marked "Police", the other marked "Fire".

He sits on the bed, Shelby curled-up at his feet, the folded Superman Suit on his lap. He stares at it.

INT. MOM AND POP COFFEE SHOP - EARLY MORNING

Clark sits at a table corner, eats breakfast/drinks coffee. The OWNER (40s; burly) is behind the counter.

OWNER

Where are you from?

CLARK

Kansas.

OWNER

Kansas? You're a long way from home.

(long beat)

What brings you to Metropolis?

Clark allows himself a chuckle.

CLARK

To be honest, I don't know.

The Owner cracks a smile.

LATER

EMPTY. Door BELL RINGS. The Owner leaves the KITCHEN, only to find a GUN IN HIS FACE. He raises his hands.

(CONTINUED)

CONTINUED:

OWNER
I haven't even been opened an hour, pal.

PUNK (O.S.)
Wrong answer.

As the PUNK FIRES, SUPERMAN ZOOMS IN BETWEEN THEM, HIS HAND IN FRONT OF THE MUZZLE. Both would-be victim and robber have the SAME reaction.

INSERT: EXT: STREET - MOMENTS LATER

The Punk is THROWN OUT the Coffee Shop door, LANDS on the HOOD of a parked POLICE CAR -- hogtied.

BACK TO SCENE

The Owner stares at Superman, about to have a coronary.

SUPERMAN
He won't trouble you anymore, sir. Have a good day.

Superman places something down on the counter before he leaves: the BULLET the Punk fired.

MONTAGE -- EARTH, MEET SUPERMAN:

-- EXT. RYAZAN OBLAST (SOVIET UNION) - DAY

CREWS are tackling a FIRESTORM - forcing the EVACUATION of the VILLAGERS and LIVESTOCK - and losing, to the point where their SUITS and EQUIPMENT are MELTING.

FREEZING COLD AIR suddenly BLASTS DOWN. A FIREFIGHTER grabs his CAPTAIN, points up. Superman BLOWS the AIR on the HUNDREDS of BLAZING ACRES until the FIRE IS OUT, leaving the Firemen and the Villagers as stunned as they are grateful.

-- EXT. COUNTRYSIDE (ANDHRA PRADESH, INDIA) - DAY

A TRAIN makes its way toward the ONGOLE RAIL STATION when, without warning, a CYCLONE makes LANDFALL.

INT. TRAIN - CARRIAGE - CONTINUOUS

The PASSENGERS see the cyclone coming straight for them and SCREAM. Then, they watch in ASTONISHMENT as Superman GETS IN FRONT of the cyclone, SUCKS it UP into his lungs, then RELEASES it harmlessly into the BAY OF BENGAL.

(CONTINUED)

CONTINUED:

-- EXT. KWAZULU-NATAL PROVINCE (SOUTH AFRICA) - DAY

PEOPLE CAUGHT in a raging FLOOD see Superman FLY to them. He stops, HOVERS over the deluge, extends his hands. The WATER RISES UNTIL the GROUND IS EXPOSED, saving them. He now FORMS the captured water INTO CLOUDS.

EXT. PLAINS (EAST AFRICA) - MINUTES LATER

Superman BLOWS the CLOUDS over the PARCHED LAND, then CLAPS. The PEOPLE below REJOICE as life-saving RAIN falls.

-- EXT. PLAZA DE LOTA (LOTA, CHILE) - DAY

PEOPLE enjoy the day when the ground TREMBLES VIOLENTLY. As some try to AVOID the FALLING BUILDINGS, others see Superman SHOOT across the SKY, then PLUNGE INTO the PACIFIC OCEAN.

EXT. THE PACIFIC OCEAN/UNDERWATER - CONTINUOUS

He BLASTS his way INTO THE TRENCH, where the NAZCA PLATE and the SOUTH AMERICA PLATE are LOCKED together.

EXT. UNDER THE EARTH/TRENCH - MINUTES LATER

He uses his HEAT VISION to CUT AWAY the PARTS of the Nazca SLIDING UNDER the South America. He anchors himself between the plates, then LIFTS.

EXT. NAZCA PLATE/SOUTH AMERICA PLATE TRENCH - MOMENTS LATER

The TRENCH HEALS, and...

EXT. PLAZA DE LOTA - MOMENTS LATER

The shaking STOPS, much to the shocked relief of everyone.

-- EXT. SKY (OVER MARYLAND) - DAY

A Lockheed "Constellation" PLANE is cruising when TWO of its three ENGINES suddenly FAIL.

INT. "CONSTELLATION" - COCKPIT - CONTINUOUS

The PILOT and the CO-PILOT are helpless as the plane LOSES ALTITUDE and DROPS like a rock.

PILOT (ON HEADSET)
Patuxent River, this is Air Force One.
We have double engine failure, repeat,
double engine failure.

Just as suddenly, the plane RIGHTS then STEERS ITSELF. The two men exchange a look.

(CONTINUED)

CONTINUED:

INT. "CONSTELLATION" - CABIN - CONTINUOUS

DWIGHT EISENHOWER and the JOINT CHIEFS, having been bandied about, settle in. Eisenhower now looks out the window and sees Superman at the WING. Superman smiles at/salutes him. A now-dazed Eisenhower returns the salute.

-- EXT. FARMLAND (KANSAS) - DAY

A TORNADO bears down as PEOPLE scramble to into their STORM CELLARS before it lands.

EXT./INT. KENT FARM/STORM CELLAR - CONTINUOUS

The Kent family gets into the CELLAR. As George and his sons struggle to close its doors, they see Superman FLY INTO THE TORNADO. Doors CLOSED, they HEAR a MASSIVE BOOM.

MINUTES LATER

Eerie calm. Superman OPENS the cellar doors. The family emerges cautiously, then are stunned, RECOGNIZING Clark. He gives them a tiny smile, then TAKES OFF.

-- EXT. MRS. MILLER'S HOUSE - NIGHT

Mrs. Miller tries to COAX her CAT to leave the house's ledge when Superman swoops in, grabs the cat.

SUPERMAN

You may have nine lives, Gertie, but your
Mama sure doesn't.

He lands, hands Gertie to a grateful Mrs. Miller. Just then, Shelby sticks its head OUT of Clark's window/BARKS at him. She turn to him, flabbergasted.

MRS. MILLER

You are the Super-Man?!

He smiles, then kisses her on the cheek, giving her AMNESIA. She blinks quickly, then looks at him anew.

MRS. MILLER (CONT'D)

Mr. Kent! What are you doing in that
ridiculous getup?!

END MONTAGE

MAN (PRE-LAP)

(nearly-crazed)

Who is this guy?! Where did he come
from?! How can he do all that stuff?!

EXT./EST. THE DAILY PLANET (METROPOLIS) - DAY

Once one of the top papers in the country. Now it's not.

MAN (PRE-LAP) (CONT'D)
Is he married?! Does he have a girl-
friend?! Does he have a job? What
religion is he?! Is he a Republican or
a Democrat?! Is he even an American?!

INT. THE DAILY PLANET - PERRY WHITE'S OFFICE - CONTINUOUS

PERRY WHITE (50s; intense) paces before his REPORTERS. On his desk are PAPERS from around the world, each heralding "The Super-Man" in its respective LANGUAGE.

PERRY (CONT'D)
Kids, Mr. Mason is so desperate for The Planet to be the first to get the skinny on the Super-Man, he will give the reporter who does it a one hundred dollar bonus!

Everyone MURMURS, excited. Just then, an ASSISTANT (16) KNOCKS then OPENS the door, pokes his head inside.

ASSISTANT
Mr. White, there's a guy here to see you about the Super-Man.

Perry is TOO-HYPED to respond. His top reporter LOIS LANE (20s; all business) turns to the Assistant.

LOIS
Tell him to come in, Bud.

BUD nods, opens the door all the way. Clark enters, folder in hand, walks up to Perry.

CLARK
Mr. White, my name is Clark Kent. I did an interview with Superman.

The wind has just been taken out of the everyone's sails.

Clark opens the folder, places 3 neatly-typed pages with TWO PHOTOS on Perry's desk: himself and his DOPPELGÄNGER (both 12) in the BOY SCOUTS; himself in STREET CLOTHES standing NEXT TO HIMSELF AS SUPERMAN.

CLARK (CONT'D)
We grew up together in Kansas.

Perry picks up the papers and photos, reads the manuscript. Lois walks over to Clark, extends her hand.

(CONTINUED)

CONTINUED:

 LOIS
I'm Lois Lane.

Clark turns to her.

 CLARK
Ma'am.

They shake hands. She is impressed by the "Ma'am".

 PERRY
You could have gone anywhere with this.
Why us?

He turns to Perry.

 CLARK
The Daily Planet has a reputation for
honesty, fairness, and integrity -- all
of which mean a great deal to him.

Perry's reaction is a mix of "Duh!" and "Thanks!". He finally pulls himself together.

 PERRY
Well... name your price, son.

 CLARK
A job.
 (long beat)
I need a job.

Perry and Lois exchange a look.

 PERRY
That's it?!

Clark nods meekly. Everyone is floored.

INT. LEXCORP TOWER (METROPOLIS) - BOARDROOM - MORNING

Attended by a BUTLER, Alexander sits alone at the head of a long table, eats breakfast/reads The Daily Planet. Its HEADLINE: "My Friend Superman". The BYLINE: "by Clark Kent, Special to The Daily Planet".

 ALEXANDER
"Clark Kent"? The damn brat who stopped
that bastard from mowing down those damn
darkies? No... it can't be him!

(CONTINUED)

CONTINUED:

He gets up, goes to a desk, pulls out a drawer, grabs the December 30, 1945 issue of The Smallville Sentinel he has kept all these years. He glances at it, produces a pen, DRAWS a circle around a paragraph. He now marches up to the Butler, shoves the paper into his hands.

ALEXANDER (CONT'D)

Read that!

The man, SHAKEN by realization that his boss is a racist, looks down at the paper.

LOIS (V.O.)

"Witnesses identified the boy as ten year old Clark Kent, son of farmer Jonathan Kent and his wife Martha".

INT. THE DAILY PLANET - LOIS LANE'S OFFICE - DAY

She is reviewing the contents of a large envelope from LexCorp: The Smallville Sentinel issue and a hand-written LETTER to her on LexCorp stationery, signed "Lex".

LOIS (CONT'D)

Perry's new best friend wasn't kidding about growing up with Superman. He is Superman.

She is floored (again).

FADE OUT.

END