

# **SUPERMAN & LOIS**

**EP. #101**

**“PILOT”**

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**BASED ON CHARACTERS APPEARING IN  
THE DC COMICS’ “SUPERMAN”**

**DC ENTERTAINMENT  
BERLANTI PRODUCTIONS**

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EXT. SMALLVILLE - DOWNTOWN - DAY

PEOPLE out and about. Lively. There's decorations for a HARVEST FESTIVAL. Find a SIXTEEN-YEAR-OLD Clark with Martha and Jonathan. Waving at friends. Talking. Laughing.

CLARK (V.O.)

I remember loving Smallville. The people. The community. How the small things were the big things. I thought I'd live there forever...

Jonathan suddenly grasps his CHEST -- falls to his knees. Grabs Clark's ARM. As fear and panic cover Clark's face...

EXT. SMALLVILLE - CEMETERY - MORNING

FIND a teary TEENAGE Clark with Martha before Jonathan's CASKET. The TOWN of SMALLVILLE behind them.

CLARK (V.O.)

But my father's death made me realize, I was here to save people...

EXT. METROPOLIS - UNDERPASS - DAY

ON a GREEN VOLKSWAGEN BEETLE -- MID-AIR -- as it flies towards a YOUNG BOY wearing a METROPOLIS METEORS CAP. The boy crouches instinctively, when SUPERMAN -- early 20's now -- BLURS IN and CATCHES the car! Almost surprises himself.

CLARK (V.O.)

Eventually I moved to Metropolis to become the hero I was sent to Earth to be...

As Superman sets the car down -- people nearby look around, did you see that? Superman picks up the Young Boy's cap, hands it to him.

SUPERMAN

You okay?

YOUNG BOY

Yeah. Cool costume.

SUPERMAN

Thanks, my mom made it for me.

He winks. The Young Boy smiles. Superman salutes, BLURS away...

(CONTINUED)

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CLARK (V.O.)  
But my most vivid memory of all,  
was the day I met her...

INT. DAILY PLANET - BULLPEN - DAY

Bustling with *ACTIVITY*. FIND Clark -- *BRIEFCASE, JACKET and TIE, GLASSES* -- following after the gruff editor, *PERRY WHITE, 50s, mid-rant...*

PERRY  
*Everyone in here... we're the most dependable friends the people of Metropolis have. Remember that.*

CLARK  
*Yes, Sir.*

PERRY  
*Stick with Lane. She'll show you the ropes.*

*Perry moves away -- leaving Clark confused.*

CLARK VOICE (O.S.)  
*Lane -- ? Who told you to wear a tie?*

*Clark turns to see -- LOIS LANE. Mid-20s. He's instantly transfixed. Becomes a klutzy ball of uncool.*

LOIS  
*Let me guess, Mencken? Ignore him, he's old school.*

*Lois grabs a FEW FOLDERS, starts off. Always in a rush.*

LOIS (CONT'D)  
*No interns at the Planet, or reporters for that matter, wear ties anymore.*

*They pass REPORTERS at CUBICLES -- none wearing ties.*

LOIS (CONT'D)  
*See what I mean? This is Lombard, Sports. Box tickets, Meteors. Get on his good side. You like baseball?*

CLARK  
*Who doesn't like America's pastime, Miss Lane.*

(CONTINUED)

LOIS  
*It's Lois. What'd you say your  
name was again?*

CLARK  
*Clark. Kent.*

LOIS  
*(stops; studies him)*  
*Huh, I've never met a Clark before.*

CLARK  
*I've never met a Lois before...  
Well, actually now that I think  
about it there was my first grade  
teacher Lois Hannigan. So really  
you'd be the second Lois...*

*Clark looks up but SHE'S OFF -- he watches her, completely  
smitten. A SWIRL OF IMAGES, faster now, of CLARK AND LOIS  
DURING COURTSHIP: first date, revealing HE'S SUPERMAN...*

CLARK (V.O.)  
*But the newer memories -- those  
aren't as clear... I fell in  
love... told Lois who I really was  
and where I really came from...*

*POP TO: Clark and Lois, each holding a BABY BOY. The FOOTAGE  
is more FADED -- like memories that aren't fully formed.*

CLARK (V.O.)  
*We married, moved in together...  
the twins came...*

*QUICK MOMENTS of JONATHAN KENT in childhood: sleeping  
peacefully, laughing, enjoying life -- a charmed young life.*

CLARK (V.O.)  
*Jonathan was easy. He was always  
happy, always smiling. One of  
those special kids my dad said  
seemed "privileged from birth"...*

*TEN-YEAR-OLD Jonathan makes a TRIPLE PLAY in a LITTLE LEAGUE  
GAME as Clark and Lois watch on -- more than impressed.*

CLARK (V.O.)  
*Things with Jordan were... more  
challenging...*

*QUICK MOMENTS of JORDAN KENT in childhood -- screaming;  
crying; a tormented and difficult youth.*

(CONTINUED)

CLARK (V.O.)  
Tantrums, night terrors... about a year ago he was diagnosed with social anxiety disorder. Thank God for Lois... she took over, knew exactly what to do...

*THIRTEEN-YEAR-OLD Jordan is in the corner of a room, HYPERVENTILATING as Lois helps ease him out of a PANIC ATTACK. Clark and Jonathan watch on, concerned.*

CLARK (V.O.)  
Figured out how to give Jordan all the help he needed, while I tried to keep doing what any parent would do...

*POP to Superman saving the day as seen in NEWS REPORTS OF MULTIPLE CITIES -- LOS ANGELES, PARIS, JAPAN -- back to back -- using every POWER in his arsenal --*

CLARK (V.O.)  
...make the world a little safer for the people I love.

EXT. NUCLEAR POWER PLANT - NIGHT

CHAOS. WARNING LIGHTS SPIN. ALARMS BLARE. ARMY SOLDIERS hurriedly escort EMPLOYEES donning WHITE BODY SUITS past haphazardly parked ARMY TRUCKS, far away from the LARGE CONTAINMENT STRUCTURE that homes a BOILING WATER REACTOR -- at its side, a massive, inactive NATURAL DRAFT COOLING TOWER.

CRISS-CROSSING SPOTLIGHTS from Army trucks ILLUMINATE a section of the tower as SOLDIERS hurry to unravel LONG FIRE HOSES connected to an ARMY WATER TANKER...

ARMY GENERAL (O.S.)  
How long we got before this thing pops its top, Gentlemen?

AN ARMY GENERAL, 50's, approaches a clutch of SCIENTISTS. Scientist #1 eyes his TABLET, notes the TEMPERATURE GAUGE -- it reads 1600 degrees Celsius and is RAPIDLY RISING.

SCIENTIST #1  
Minute. Maybe two.

ARMY GENERAL  
The fallout?

SCIENTIST #1  
Far as Metropolis.

(CONTINUED)

CONTINUED:

The General regards a SMALL DEVICE in his hand that's been activated -- a military-style ELT (EMERGENCY LOCATOR TRANSMITTER) used to alert Superman that his help is needed --

GENERAL LANE

Christ. Let's hope he hears this.

And a SHARP RINGING SOUND takes us to --

EXT. SKY - NIGHT

-- SUPERMAN, SPEEDING through the night sky, racing over LAND. His eyes narrow as that SHARP RINGING turns into a FLURRY of CONVERSATIONS; MUFFLED VOICES; SCREAMING. *All Frantic.* The sounds NARROW IN, until WE HEAR:

SCIENTIST #1 (V.O.)

We don't get water back in the reactor vessel, we're going to have a meltdown the size of Fukushima.

The situation's bad. Superman kicks it into HIGH GEAR --

EXT. NUCLEAR POWER PLANT - NIGHT

We HEAR what sounds like a SUPERSONIC JET approaching -- WHOOMMM! -- a beat, then a BLUR races past them and disappears into the mouth of the cooling tower.

SCIENTIST #1

We need to tell him what's wrong?

GENERAL LANE

He knows.

As they all watch on, we CUT TO...

INT. NUCLEAR POWER PLANT - COOLING TOWER - NIGHT

ON Superman landing atop the BRIDGE inside the massive tower. Superman uses his X-RAY VISION to examine the space around him. Like THERMAL IMAGING, we see PURPLE and YELLOW HEAT SIGNATURES outlining the innards of the tower -- its DISTRIBUTION MANIFOLD, the FILL, and HEXAGONAL COMPARTMENTS that lead to a large, empty BASIN.

Then he sees -- a LARGE FISSURE that runs the length of the basin -- *the reason all the water escaped.* RED BEAMS blast from his eyes, melt the concrete to a GLASS-LIKE compound, essentially WELDING the crack together. WHOOSH! Superman SPEEDS out of the opening in a BLUR and we're --

EXT. NUCLEAR POWER PLANT - ADJACENT LAKE - NIGHT

SUPERMAN FLIES out to the body of water. Hovers above it, then inhales deep and lets out a COLD, LONG BREATH that starts FREEZING a LARGE SECTION of WATER. Superman stops his breath, flies up into the air... loops back down and SPLASH! DISAPPEARS into the lake.

After a few beats, a MASSIVE ICEBERG starts to rise from the water, held up by Superman. He flies with the iceberg towards the tower, passing over the throng of Soldiers and Scientists and the General, watching on in awe...

INT. NUCLEAR POWER PLANT - COOLING TOWER - NIGHT

Superman's hovering inside the tower, holding the massive iceberg above his head. The tremendous heat starts MELTING THE ICE and WATER FALLS into the basin. As water DISAPPEARS into the TUBES below that lead to the REACTOR VESSEL...

EXT. NUCLEAR POWER PLANT - NIGHT

ON Lane with the Scientists. Scientist #1 notes the TEMPERATURE on the tablet still rising. 2100 degrees, 2200... then it holds a beat... and STARTS FALLING.

SCIENTIST #1

It's cooling down.

As they fill with relief, Superman LANDS behind them. Everyone turns, stares at him with reverence and awe. The General approaches, ushers Superman out of earshot --

GENERAL LANE

And?

SUPERMAN

Just like Oyster Creek. Same kind of crack in the basin of the cooling tower.

GENERAL LANE

How is it no one at either plant saw or heard anything?

SUPERMAN

I don't know yet, but you can't get equipment in here unnoticed. Both cracks were man-made, General.

THE GENERAL

That's what concerns me.

(eyes Superman a beat)

You've been putting in a lot of OT lately. Lois okay with that?

(CONTINUED)



CONTINUED:

Now we see his NAME TAG: GENERAL SAMUEL LANE, Lois' father.

SUPERMAN

She understands. Some days she's busier than I am.

THE GENERAL

I was thinking I could take those grandsons of mine fishing. Bass are gonna start biting again.

SUPERMAN

They'd love that. Let me talk to Lois about some dates. Good night, General.

And with a SONIC BOOM, he disappears into the night sky. OFF Lane, watching...

EXT. SKY - NIGHT

As the SCORE plays over CREDITS, there's a SERIES OF SHOTS of Superman flying through the night: OUTSKIRTS of METROPOLIS; through downtown, past THE DAILY PLANET -- a city that's ALIVE and NOISY and BUSY. Superman flies towards --

EXT. ALLEY/BROWNSTONE - NIGHT

-- in the HEART of the city. He lands, disappears behind a GARAGE -- then appears dressed in WORK CLOTHES. Grabs a pair of GLASSES from an EMPTY LIGHT SCONCE, puts them on... and becomes Clark Kent. He takes a few steps, and BANG! -- nearly trips over some METAL TRASH CANS, causing a LOUD RUCKUS. A NEIGHBOR'S LIGHTS turn on --

NEIGHBOR (O.S.)

That you, Clark?

CLARK

Sorry, Mrs. Costello.

NEIGHBOR (O.S.)

You know the city has plastic garbage cans you can get now.

He heads towards the MODEST BROWNSTONE, enters...

INT. KENT BROWNSTONE - REAR ENTRANCE - NIGHT

-- and closes the door behind him as he hears Lois' VOICE...

LOIS (O.S.)

...and the delivery truck crashed into your car?

INT. KENT BROWNSTONE - KITCHEN - NIGHT

-- Clark finds LOIS LANE on her CELL, taking notes on a REPORTER'S NOTEBOOK. The kitchen's a mess -- remnants of dinner in POTS and PANS in the sink, on countertops. A MUTED TV plays a REPORT of his escapades at the nuclear plant.

LOIS (INTO PHONE)

...It was an *unmarked* box truck? I guarantee it wasn't even owned by Pangaea, was it?

(notices Clark)

Could you hold one sec please?

(to Clark re: dinner)

Your plate's in the fridge. 10-month-old killed by a contracted delivery driver, company won't accept liability. Foswell said if he gets copy first thing in the morning, may get to print for Friday. And apologize to Jordan -- you missed another session with his doctor today.

(kisses his cheek)

Don't wait up.

Clark eyes her, understanding who he married.

INT. KENT BROWNSTONE - UPSTAIRS HALLWAY - NIGHT

Clark moves before a door. Knocks.

JONATHAN (O.S.)

Come in!

FIND JONATHAN KENT FACETIMING with his GIRLFRIEND on his COMPUTER. TROPHIES won from playing MULTIPLE SPORTS dot the room. He sees Clark in the doorway...

JONATHAN (CONT'D)

Oh, hey, Dad. It's Elisa. We're going over our summer reading. Mom tell you? Jones and Baron got cut today. In the last round.

CLARK

So... You made the varsity team?

JONATHAN

First freshman to ever do it. Coach Suter said he's gonna start me, too. I can tell some of the upper classmen are already ticked off.

(CONTINUED)

CLARK  
Don't worry about them, Son...

JONATHAN  
Worry? It's awesome. You shoulda seen their faces. Hey Dad, I hope you don't mind... I kinda gotta...

Motions to Elisa on the computer.

CLARK  
Sure. Not too late. Okay?

As Jonathan turns back to the computer, Clark exits back into the HALLWAY and moves towards a room where we hear MUSIC BLASTING. Knocks. No response. Knocks again. Nothing.

CLARK (CONT'D)  
Jordan?

He opens the door to FIND JORDAN KENT, sitting on a BEANBAG CHAIR, engrossed in a VIDEOGAME -- ironically, it's SUPERMAN FIGHTING SOME BAD GUY. Clearly neither he nor Jonathan have any idea who their father is. POST-PUNK POSTERS line the walls. "Under the Sun" by DIIV BLASTS. Clark hits the music off. Jordan looks up.

JORDAN  
I was listening to that...

CLARK  
You make a pretty good Superman.

JORDAN  
I'm the other guy. Superman's boring.

CLARK  
Sorry I didn't make it to your session today. I was in Wichita for this story I'm working on, and couldn't --

JORDAN  
-- catch a flight back. Mom said.

It's clear this is a long standing issue between them.

CLARK  
High school starts tomorrow. That's a big deal. It's okay if you're nervous. You know, freshman year was tough for me. I ever tell you when I was the manager of the basketball team --

(CONTINUED)

JORDAN

-- and everyone duct taped you to a tractor. Yeah. It's a little different in Metropolis than Smallville. But thanks.

Clark just looks, *it's tough with this one* --

CLARK

Okay, well... if you need anything. I'm here to talk.

JORDAN

Dad...  
(Clark turns, hopeful)  
...the music.

Clark sighs, flips the music back on. But lowers the volume.

CLARK

This is as loud as it gets.

Clark exits, closes the door. It's clear this all isn't the way Clark pictured family life.

EXT. KENT BROWNSTONE - METROPOLIS - TIME LAPSE

WIDE SHOT of the Kent home. It's one of many in this overcrowded, busy city. And as NIGHT gives way to the RISING SUN, we MOVE towards the KITCHEN WINDOW --

INT. KENT BROWNSTONE - KITCHEN - MORNING

-- to see Clark placing EGGS on a plate before Jonathan. As Jonathan begins scarfing down his large serving...

CLARK

Jordan, your breakfast's getting cold!

Lois enters in a PANTS SUIT, blouse unzipped in the back.

LOIS

He's coming. Little help?  
(as Clark zips up blouse)  
Your mother called about planning a visit while you were in the shower.

JONATHAN

Are we going to Grandma's?

CLARK

Maybe for Christmas...

(CONTINUED)

JONATHAN

*Smallville...* where you can spend a full year in one afternoon.

LOIS

It's not that bad.

Lois makes a face at Jonathan as she passes -- *it is that bad*. Jordan enters. Haphazardly dressed. "I Put The 'Bad' in Badminton" TEE. And now we really see the stark physical difference between the twins.

JONATHAN

That's what you're wearing our first day? Wow. Someone got the punch-me-in-the-face memo.

JORDAN

You think I want to dress like you? Like some human version of a participation trophy --

JONATHAN

Fine, you want to be a loner the rest of your life --

LOIS

Enough. Your ride's here, go on. Both of you. Get to school.

As Jordan exits first...

JONATHAN

Eggs were good, Pop. Love you.

He kisses Lois on the cheek. They both watch them go --

LOIS

You're worried about Jordan.

CLARK

I tried to talk to him last night but he was mad I wasn't at his doctor's appointment.

LOIS

We've talked about this Clark. It might be easier if he knew where you really were?

CLARK

No way.

(CONTINUED)

LOIS  
Your parents told you about your  
real heritage when you were six.

CLARK  
That was different, I had powers.

LOIS  
And you don't think Jonathan's got  
something? A freshman making the  
varsity football team?

CLARK  
And Jordan? All it's going to do  
is make him feel like more of an  
alien than he already does. Trust  
me, I've been there. We're not  
telling them until we have to.

Lois clearly doesn't agree -- but drops it. Eyes the CLOCK --

LOIS  
We gotta get to work --

As she grabs her BRIEFCASE and hustles out the door.

INT. DAILY PLANET - BULLPEN - DAY

-- as the ELEVATOR DOORS open. Clark and Lois enter, and can  
instantly gather something's wrong. Typical bustle missing  
from the place. They stop at the cubicle of RON TROUPE,  
50's, one of the most veteran reporters at the paper.

LOIS  
Who got it today?

TROUPE  
Mencken.

LOIS  
This is the third layoff this week.  
I knew when Edge bought The Planet  
there'd be some cuts, but this is  
wholesale slaughter, even for him.

Clark and Lois eye a REPORTER the other side of the office --  
MAX MENCKEN -- placing ITEMS from his desk in a BANKER'S BOX.

LOIS (CONT'D)  
Twenty-five years means absolutely  
nothin' to these people. Maxy has  
two kids in college.

FOSWELL (O.S.)  
Kent!

(CONTINUED)

CONTINUED:

Clark and Lois turn to see SAMUEL FOSWELL peeking out from his office. 50's. Newly-minted EDITOR.

FOSWELL (CONT'D)  
Got a minute?

Clark and Lois exchange a concerned look --

LOIS (PRE-LAP)  
*Fired! They fired you?*

INT. DAILY PLANET - BREAK ROOM - DAY

FIND an irate Lois fighting with a VENDING MACHINE as she vents and tries to get a piece of candy at the same time.

CLARK  
It's called a legacy package. I can keep my benefits for five years. Write on assignment. Better me than some other person.  
(whispers knowingly)  
I do have another day job, Lois.

LOIS  
What are we going to tell the boys now why you're gone all the time? I'm quitting!

CLARK  
You're not quitting.

LOIS  
Foswell's not an editor. He's a patsy for Morgan Edge. Because Morgan Edge, like all these billionaires that own media conglomerates, doesn't care about real journalism. Or facts. Or human interest stories that help the little guy. *Ouch!*

Her last slam of the machine hurts. Clark slyly tilts the vending machine until her candy bar falls out.

CLARK  
Everything's gonna be fine. There's never been a problem we haven't solved... together.  
(phone rings; eyes number)  
Mom, hi, sorry I haven't called...

And after a BEAT, Clark's face falls. He BLURS OUT. Lois instantly knows something's wrong. *Incredibly wrong.*

EXT. SKY - DAY

ON SUPERMAN, racing through the sky. WE GO CLOSE ON HIS FACE -- HE REACTS AS IF HE HEARS SOMETHING. Then... Flying as fast as he can go. *Desperate...*

EXT. SMALLVILLE - KENT FARM - DAY

Its apparent maintenance hasn't been kept up lately. Paint's chipping. Weeds in the yard. CAMERA FINDS Superman as he flies into the far side of the BARN. Then exits on the other side as Clark Kent.

INT. KENT FARMHOUSE - KITCHEN - DAY

-- where he's met by the FAMILY DOCTOR -- a woman in her 50's. Exudes kindness, compassion, and right now -- sadness.

DOCTOR

Clark... How did...?

(then, never mind)

Listen, the stroke was...

Clark rushes into --

INT. KENT FARMHOUSE - MARTHA'S BEDROOM - DAY

-- where he finds MARTHA KENT, eyes closed, lying atop the bed. She's in her 60s. Grey hair. Clark slowly approaches. Using all his strength to keep it together. Grabs her hand.

CLARK

Mom... It's okay, go be with dad again...

Clark leans down, kisses her forehead lovingly. He pulls away, eyes his mother -- knows she's passed away. And as we SLOWLY PULL BACK, leaving Clark alone with his grief --

**END OF ACT ONE**



ACT TWOEXT. SMALLVILLE - VARIOUS SHOTS - MORNING

The SCORE plays LOW under VARIOUS SHOTS of SMALLVILLE: endless CORNFIELDS and FARM HOUSES; MODEST RANCH HOMES; the "Smallville" WATER TOWER behind the one-street DOWNTOWN; AMERICAN FLAGS; CHURCHES; mid-western *Americana*.

PASTOR LINQUIST (V.O.)

Faithful God, Lord of all creation,  
you desire that nothing redeemed by  
your Son will ever be lost, and  
that the just will be raised up on  
the last day...

We start to notice some of the homes are RUN DOWN. There's a few FOR SALE SIGNS on YARDS. EMPTY BUSINESSES.

EXT. SMALLVILLE - CEMETERY - AFTERNOON

FIND a LARGE GROUP of NEIGHBORS and FRIENDS from the community -- bedecked in ATTIRE ranging from DARK SUITS and DRESSES to tucked in FLANNEL and 501's -- encircling a GRAVE SITE. The ADJACENT HEADSTONE reads "EBEN 'JONATHAN' KENT."

PASTOR LINQUIST (V.O.)

...comfort us today with the word  
of your promise as we return the  
ashes of our sister to the earth...

In the center of them all we FIND the Kent Family in their FINEST BLACK. ON CLARK, remembering *the day of his father's funeral -- and we're THRUST INTO --*

EXT. SMALLVILLE - FIELD NEAR CEMETERY - MORNING - FLASHBACK

*Martha drops a ROSE on the casket. Clark's about to -- but that makes it real. He SPRINTS AWAY.*

MARTHA

*Clark!*

EXT. GRAVESITE - MORNING

-- BACK WITH CLARK, a tear runs down his face as Pastor Linquist finishes the rite of committal.

PASTOR LINQUIST

...to live with you and all your  
children, for ever and ever...

ALL

Amen.

(CONTINUED)

CONTINUED:

The boys drop their roses on her casket. Then unlike when he was a teenager, Clark drops his.

EXT. KENT FARM - DAY

FOLDING TABLES are on the lawn, covered with RED CHECKERED TABLECLOTHS. CHILDREN play HORSESHOES near the CORNFIELDS.

There's a SERIES OF SHOTS as Clark, Lois and THEIR SONS chat with VARIOUS GUESTS from the funeral -- eating SANDWICHES, sipping at BEER, BOTTLED POP; we see some guests LAUGH at told stories; others wipe away TEARS with napkins.

FIND Jordan seated at a table on his CELL. Jonathan sits down across from him, plops TWO SLICES of PIE on the table.

JONATHAN

Here. Got you some dessert.  
(off Jordan's look)  
It's almost one. You need to take your pill with something.

JORDAN

Who are you, Mom?

JONATHAN

No, but if you want I can let her know.

Jordan grimaces. Then reaches into his pocket and takes OUT A PILL of some kind. NEARBY... Lois and Clark talk to COBB BRANDEN -- an old farmer ignorant of personal space.

COBB

Clark was plowin' the back eighty acres by himself when he was ten. He and Jonathan harvested crops faster'an any farm in the area. Even Butch Dressler's --

CLARK

How's your place, Mr. Branden?

COBB

Oh we sold to Oberlee Foods about five years ago. Family farms don't make it around here anymore.

LOIS

I'm sorry to hear that.

Clark's SUPERHEARING kicks in and he discerns a FAMILIAR LAUGH. Turns to see...

(CONTINUED)

CONTINUED:

The PROFILE of a WOMAN in her late 30's standing with a MAN the same age, KYLE CUSHING, and TWO YOUNG GIRLS -- SARAH, 14, WILD CHILD and SOPHIE, 8 -- chatting with some GUESTS. A beat, then the Woman turns, locks eyes with Clark, revealing

LANA LANG CUSHING.

Poised. Taste far beyond her surroundings. She gives Clark a sympathetic look. As he responds in kind, CAMERA CATCHES Lois seeing Clark seeing Lana... then Kyle seeing Lana seeing Clark. Both aware of some history here.

Lana and her family approach. BACK ON THE BROTHERS, SOTTO:

JONATHAN

Hey. You remember the name of that girl we hung out with that summer we stayed here. Her mom and Dad were high school friends --

JORDAN

Sarah Cushing.

JONATHAN

Yeah, she's here.

And Jordan looks up -- *for once loses interest in his phone.*

JORDAN

She is? Where?

JONATHAN

Ten feet away and approaching.  
(Jordan turns around)  
If you hurry you still have time to go inside and change into... a totally different person.

BACK ON Lana, Kyle, and the girls as they arrive.

LANA

I'm so sorry, Clark.  
(hugs Clark)  
Your mother was always so kind to me. To all of us.

CLARK

It's good to see you, Lana.

Kyle extends his hand, Clark shakes it.

KYLE

Our condolences, Kent.

(CONTINUED)

LANA

Lois. Nice to see you again.  
Sorry it's under these  
circumstances.

LOIS

Nice to see you, Lana. You  
remember our boys, Jonathan and  
Jordan.

Jonathan smiles warmly. Jordan looks on awkwardly. Both  
can't keep their eyes off Sarah.

KYLE

This is our littlest... Sophie.  
She was a baby when you saw her  
last. Your boys may remember our  
wayward daughter, Sarah...

Kyle is trying to be funny but Sarah isn't having it. She  
turns to the boys --

SARAH

Sorry about your grandma. She was  
really special, even my Dad liked  
her and he's an asshole, so --

KYLE

A house of girls, Kent. Someone's  
always pissed at me. You dodged a  
bullet with two boys.

SOPHIE

(realize, points to Clark)  
Mommy, that's the man.

LANA

Yes, sweetheart, Mr. Kent and your  
Daddy and I went to high school  
together.

SOPHIE

Daddy said you dated him,  
remember. He got really mad  
when he saw you on his  
Facebook page that time --

LANA (CONT'D)

(uh oh, tries to cover)  
Go play, honey.

LANA (CONT'D)

-- I said go play.

Sarah chuckles. As Sophie runs towards the games...

LANA (CONT'D)

How are you holding up, Clark?

(CONTINUED)

CLARK

Could use a drink, actually. Join us inside, catch up?

KYLE

Love to.

AS THEY MOVE INSIDE, STAY WITH SARAH, JORDAN, AND JONATHAN. The kids awkwardly stand there for a beat so Sarah jumps in.

SARAH

I wasn't sure you guys would remember me from that summer. It was like forever ago.

JORDAN

Of course we do. You changed your... everything.

JONATHAN

What my brother's trying to say is, whatever you're doing is totally working for you.

SARAH

We still get puberty in Smallville. Go figure. But the internet, not so much. I've been trying to get on since we got here. As a teen girl if I don't Tik Tok within an hour I burst into flames.

(off them)

Kidding -- the Meteors are playing and I want to see the score.

JORDAN

I've been trying to get on all morning. There's a problem with the router.

JONATHAN

Which can be resolved. My brother can fix anything that helps him not have to talk to real humans.

JORDAN

Jon, it's in the barn?

SARAH

Ooo mysterious. What's in the barn?

(CONTINUED)

JORDAN

Our Dad doesn't like us in there.  
He says it's filled with stuff that  
can kill you.

JONATHAN

When we were, like, eight.

SARAH

As a card carrying member of the  
FFA, with two merit badges to my  
name, I think I can keep you boys  
safe. C'mon.

As they all head off --

JONATHAN

What's the FFA?

INT. KENT FARMHOUSE - KITCHEN - DAY

They're all seated. Beers are almost gone.

LANA

God, look at you. You look the  
same as you did in high school.  
You never age.

Lois gives Clark a quick look. Kyle shrinks.

CLARK

Good genes, I guess.

LANA

And Lois, I read all your stories.  
I always tell my girls I hope they  
grow up to be just like Lois Lane.

LOIS

Thanks, Lana.

CLARK

You still at the bank?

LANA

Still there. And Kyle's still at  
the firehouse. Made fire chief  
after his dad retired. Everyone  
else we know moved away.

KYLE

She means bailed.

CLARK

-- Lueck?

KYLE (CONT'D)

-- Twin cities --

(CONTINUED)

CLARK KYLE (CONT'D)  
-- Sippy? -- St. Louis.

LOIS  
You'll see them at the next reunion  
then.

KYLE  
You didn't come to the last one.

LANA  
Kyle -- He always gets fired up  
like this when he's drinking.

KYLE  
I had a beer. Get off my back.  
(to Clark and Lois)  
Used to be, when people left to get  
a degree they'd bring their skills  
back to where they grew up. Pay  
back the community that nurtured  
them when they were young. But  
that ain't happening anymore.  
(beat, then --)  
At least we're getting a lifeline  
if this Edge proposal goes through.

LOIS  
*Morgan Edge?*

CLARK LOIS (CONT'D)  
Oh boy. What's he want with  
Smallville?

LANA  
Edge Industries has been buying up  
old coal mines like they did in New  
Carthage and Fawcett City.  
Retrofitting them to mine for  
alternative energies.

KYLE  
It's gonna put a lot of folks back  
to work around here.

LOIS  
Until it doesn't.

CLARK LOIS (CONT'D)  
Lois -- Morgan Edge ruins everything  
he touches.

KYLE  
He's a billionaire. What's he  
ruined?

(CONTINUED)

CLARK  
Bit of a sore subject with  
her --

LOIS  
He is single-handedly  
destroying the Daily Planet.

KYLE  
C'mon. People stopped reading that  
paper 'cause none of you reporters  
can keep your politics to yourself.

LOIS  
Edge Industries barely pays its  
workers a living wage. You think  
he's going to treat the people of  
Smallville any differently. I just  
don't understand how he's able to  
fool people over and over again --

KYLE  
You mean fool us dumb, backward  
small town folk --

LOIS  
That's not what I meant --

KYLE  
I know what you meant Miss Lane.  
People like you look at Smallville  
and see the past and feel bad for  
us, people like Morgan Edge look at  
Smallville and see the future.

LOIS  
Well it's not a future I would want  
to live in.

KYLE  
I guess we won't have to worry  
about that now there won't be any  
Kents in Smallville anymore.

CLARK  
We haven't made any decisions about  
the farm, Kyle.

KYLE  
No but your mother did.

LANA  
Kyle. No. Stop.

CLARK  
What's that supposed to mean?



LANA

Kyle, that's enough. Now go get the girls. We're going home.

A last look and Kyle exits. His comment lingering --

CLARK

Lana, what's he talking about?

LANA

It's not for today, Clark. Come by the bank tomorrow. Your Mother had some business with us we need to discuss, that's all. It'll be fine, I promise.

(then)

Martha was a great lady. The heart of Smallville really. I'm sorry she's gone.

She exits. Off Lois and Clark --

INT. KENT FARM - BARN - DAY

Sarah moves through the EQUIPMENT as Jonathan and Jordan follow -- they pass a HARROW, CULTI-PACKER, COMBINE -- RAKES, AXES, SICKLES -- everything's OLD and DANGEROUS.

SARAH

All that sharp scary stuff is for tilling and that sharp scary stuff is for sowing. Your Dad's right, pretty much this baler is the only thing in here that can't kill you and that hasn't been used in years.

JORDAN

And what about those?

Above them -- HEAVY, LONG WOODEN POLES line the barn's upper two-third's to the ceiling.

SARAH

For drying crops. After your grandma closed operations here, she used this barn to store crops for other farms. It's how most of the places around here got by... for awhile.

JONATHAN

Wow. You really do know your farm equipment.

(CONTINUED)

SARAH

You learn a lot of useless stuff  
growing up in Smallville.

JORDAN

Our dad told us a bunch of stories  
about growing up here.

SARAH

He tell you how boring it is?

JONATHAN

He liked it. Anyway, it can't be  
that bad. It's really the people  
that make up a place, isn't it.

Jordan grimaces at Jonathan's innate flirtation but Sarah  
isn't really having it --

SARAH

Wow. Metropolis boys are really  
starting to lose their game.

JONATHAN

Please, I'm very taken. But we're  
gonna be here at least a few days.  
I thought maybe someone could show  
my brother and I around.

SARAH

Okay, City Mouse. Your phone.  
(Jonathan reaches for his)  
Not you. I meant Jordan.

A surprised beat. Jordan and Jonathan look confused. Jordan  
grabs for his phone clumsily. Hands it over --

SARAH (CONT'D)

(as she types)

Here's my math. There's an end of  
summer bonfire tomorrow at the old  
Shuster Mines. Hit me up if you  
want to go. Can't promise I won't  
get you into a little bit of  
trouble though.

JORDAN

I'm all about trouble.

SARAH

Yeah. You seem it.

A connection between these two. Much to his shock and  
Jonathan's chagrin. Jonathan looks off and spots something --

(CONTINUED)

JONATHAN  
Found it. The router --

He points ALL THE WAY up to the top of a HIGH, HAND-MADE POLE LADDER.

JONATHAN (CONT'D)  
(concerned)  
It's pretty high up there. You want me to --

JORDAN  
-- I got it.

Jordan is half-way up the ladder already, climbing towards the top of the barn -- *a clear attempt to impress Sarah.*

INT. KENT FARMHOUSE - KITCHEN - SAME TIME

Lois starts to clean the dishes. Clark is lost in thought.

LOIS  
"Come by the bank?" I wonder what that's all about? Oh, and I'm sorry I lost my cool with Kyle -- I know Smallville's suffering but Morgan Edge is never the answer --

CLARK  
Kyle's right, Lois. I should have been here.

She stops. Turns to him --

LOIS  
Clark... he's not. Your Mom knew where you were, *who you were.* That's what she wanted for you.

CLARK  
When she was dying -- as I was flying here, I heard something... something she must have hoped I would hear -- I wasn't sure what she said, but now I know --

INT. KENT FARMHOUSE - MARTHA'S BEDROOM - FLASHBACK

-- MARTHA KENT, lies atop the bed. The DOCTOR hovers. Her final moments. Realizes Clark may not make it...

MARTHA  
(barely a whisper)  
Clark... it's time...

EXT. SKY - FLASHBACK

ON SUPERMAN, racing through the sky -- he closes his eyes to concentrate and NOW WE HEAR WHAT HE HEARD:

MARTHA (V.O.)

Come home.

BACK WITH LOIS AND CLARK --

CLARK

She wanted me home. I need to understand why.

Lois takes his hand.

LOIS

(echoes his words)  
Then we'll figure it out.  
Together.

JORDAN (PRE-LAP)

Okay! Try it now!

INT. KENT FARM - BARN - THAT MOMENT

Jordan hovers way above them. Looking far down below.

SARAH

(checks her bars)  
You did it! Great job, City Mouse.

Jordan smiles at his own victory. Then goes to get back down, shakily trying to reach the ladder with his foot.

JONATHAN

Careful, man...

JORDAN

Relax. I got it.

His foot lands safely. Phew! But as Jordan goes to shift his weight onto the rung -- THE RUNG SNAPS! HE FALLS -- THE BARN WALL SHIFTS AND ALL THE POLES CONNECTED AND HANGING FALL WITH HIM -- JONATHAN PUSHES SARAH OUT OF THE WAY AS --

END OF ACT TWO

ACT THREEEXT. KENT FARM - DAY

*MOMENTS AFTER WE LEFT OFF.* Clark and Lois hurriedly exit the house -- share a look with Lana, Kyle -- now holding Sophie.

SARAH (O.S.)  
Help help help!!!

They turn to see Sarah, the fear of God in her, SCREAMING as she runs out of the barn -- she points at the barn, frantic.

SARAH (CONT'D)  
They're hurt!! The boys...

Clark beelines it for the barn as Lois knows what she has to do -- keep everyone else out of that barn -- turns to Kyle --

LOIS  
Call 911. Use the phone in the kitchen.

Lois hustles after Clark as Kyle rushes for the house. Sarah and Lana share a look -- *it's not good.*

INT. KENT FARM - BARN - DAY

Clark rushes in, sees the PILE of POLES. QUICK POP to X-RAY VISION -- we see HEAT SIGNATURE OUTLINES of Jonathan and Jordan BURIED under the poles -- NOT MOVING.

Lois' heart sinks when she enters. Clark TOSSES the POLES aside like small sticks. One by one, until --

*They see Jonathan and Jordan huddled together, arms intertwined -- UNCONSCIOUS and UNHARMED.* Jonathan and Jordan start coming to, slowly start moving.

LOIS  
Jordan! Jonathan!

Lois gets on her knees to help -- sees there's NO BLOOD. Lois turns back to Clark -- *both realizing why.*

EXT. KENT FARM - THAT NIGHT

An AMBULANCE is parked in the driveway. LIGHTS flashing.

EXT. KENT FARMHOUSE - ON THE PORCH - SAME TIME

An EMT (BENNY, 40's) exits to Clark and Lois on the porch.

CLARK  
How are they, Benny?

(CONTINUED)

EMT #1

Mild concussions, that's it, Clark.  
Contrary to popular belief, rest is  
good for them. You notice anything  
else, let me know right away.

CLARK

Thanks again, Benny. Best to the  
family.

As Clark and Lois watch the EMT head for the ambulance --

LOIS

You thinking what I'm thinking?

CLARK

Jonathan must have somehow caught  
Jordan, shielded them both from the  
poles.

LOIS

We have to tell them. We can't  
wait any longer. They deserve to  
know the truth --

CLARK

And what's the truth going to do to  
Jordan? It's hard enough on him  
that his brother is an all star  
athlete. Wait until he finds out  
Jonathan can bend steel with his  
hands or fly into the stratosphere?

LOIS

We don't know what he can do yet.  
And sure, it'll be hard. But  
Jordan will have his family to help  
him figure things out. Just like  
he does now.

Clark shakes his head. A rare moment of looking lost for a  
God who walks amongst men.

CLARK

When I dreamed of having a family  
with you, it wasn't supposed to be  
like this.

LOIS

I know. It wasn't supposed to have  
lost jobs and teens suffering with  
anxiety or parents gone too soon.  
No one ever dreams of the problems.  
But every life has them. Even the  
extraordinary ones.

(CONTINUED)

GENERAL LANE (O.S.)  
What the hell happened here?

PAN TO... GENERAL LANE approaches, motions to the AMBULANCES.

GENERAL LANE (CONT'D)  
Forget it, I don't want to know.  
Came to pay my respects, Clark.  
Sorry about your mother.  
          (kiss to Lois)  
Hello, pumpkin.

LOIS  
Hey, Dad. I'm only pumpkin when  
you want something... usually from  
him.

General Lane chuckles. Holds up BRIEFCASE PC.

GENERAL LANE  
Can we talk? Someplace private?

INT. KENT FARMHOUSE - STUDY - NIGHT

Door closed. Lane has BRIEFCASE PC's MONITOR open for Lois and Clark. He FRAMES THROUGH GRAINY IMAGES from the Nuclear Power Plant in Act One. Speaking in a grave, HUSHED TONE:

GENERAL LANE (O.S.)  
The cameras at the nuclear plants  
were updated per S.T.A.R. Labs  
specifications to a trillion frames  
per second. We cross analyzed the  
footage from both facilities where  
the ruptures occurred and this is  
the only commonality --

ON the MONITOR: a BLACK BLURRY IMAGE streaks through ONE  
FRAME -- GHOSTLIKE -- then leaves the next frame.

GENERAL LANE (CONT'D)  
Whatever did this is moving fast.

CLARK  
Another speedster? Sounds like  
this is the Flash's territory --

GENERAL LANE  
That's not all -- in doing repairs,  
the engineers noticed a  
submicroscopic etching at both  
sites. They thought maybe it was a  
fingerprint at first. It wasn't --

Lane flips to AN IMAGE of ALIEN WRITING. Familiar to Clark.

(CONTINUED)

GENERAL LANE (CONT'D)

It's a message in a language only two known beings on Earth can read or write. And I don't think this is a post-it note from Supergirl.

CLARK

It's Kryptonian.

(reads)

"I will not be erased. Kal-El."

(a beat)

Whoever wrote this, speaks Kryptonian and knows who I am.

GENERAL LANE

Now I'm sure there's a phone booth in this podunk town because we're gonna need you to suit up --

Clark nods. Lois shakes her head.

LOIS

Now? No.

GENERAL LANE (CONT'D)

Lois --

LOIS

I get it, there's a powerful... *something* out there that doesn't like Superman or nuclear power plants and that's a bad combination. But this is not a moment Clark can just take off on patrol. His mom just died, there's stuff going on with the farm, the kids --

CLARK

Lois --

LOIS

I mean it, Clark. The world is always going to need Superman. And when something really bad happens, you'll fly off and be there for them. But right now this family needs you more. You owe it to us and to yourself to stay here and figure things out.

Clark considers, then turns back to General Lane --

CLARK

I'm sorry, Sam. She's right.

General Lane considers this. Shuts the briefcase, as:

(CONTINUED)



GENERAL LANE	LOIS
I tried to warn you, Lois.	(shakes her head)
When you both first fell in love, wanted to get married.	Oh, c'mon, Dad, not this again --
I tried to warn you --	

LOIS (CONT'D)  
And I told you, Clark deserves to have the same things he protects for everyone else: life, love, family --

GENERAL LANE  
You may have fallen in love with Clark Kent, *but you married Superman*. And Superman doesn't get to have a normal life. No matter how much you want one for him. Or yourself.

They HEAR from the other side of the DOOR --

JONATHAN (O.S.)  
Grandpa?

Lane's demeanor shifts -- the door opens, he smiles wide -- Jonathan and Jordan enter giving him a hug --

JONATHAN (CONT'D)	GENERAL LANE
We saw your truck --	Boys!

JORDAN  
What were you all hiding in here for --

CLARK  
Just going over a few things.

*Jordan looks at Clark differently than he ever has.* Clark notices for a brief moment. Lane does, too.

GENERAL LANE  
I'm sorry about your Grandma, fellas. Now c'mon, follow me outside. I got us some new lures for our next fishing trip...

As they disappear into the kitchen, OFF Clark and Lois --

EXT. SMALLVILLE - DOWNTOWN - NEXT MORNING - ESTABLISHING

EMPTY BUSINESSES. FEW CARS in PARKING SPACES. Not a lot of people outdoors. The iconic water tower needs a paint job.

EXT. SMALLVILLE - MERCHANTS BANK - ESTABLISHING

As Clark and Lois make their way to the bank, it's hard for them not to survey how rundown things seem.

LANA (PRE-LAP)

How are the boys doing?

INT. SMALLVILLE - MERCHANTS BANK - MORNING

Lana leads Clark and Lois past TELLERS towards her CUBICLE.

LOIS

Fine. Just a little shaken up.

LANA

Looks like good luck runs in the Kent family. Lois, did Clark ever tell you about the time all of us were in a car accident coming back from a Soul Asylum concert?

CLARK

I try not to talk too much about my Soul Asylum days.

LANA

Pete was driving. He fell asleep, drove off the road. When we came to, the car was a pretzel around us. But none of us were harmed. It was the strangest thing. A lot of strange things happened around here back then. Now, I'd pray for something strange... For anything that reminded me this town was still thriving.

As they sit, she gets out A LARGE MANILLA FOLDER.

CLARK

(sees, confused)

Mortgage papers. My mom paid hers off years ago.

LANA

Her first. About five years ago, when the farming crisis in this town hit its peak -- the bank owners were trying to figure out a way to keep many of the older farmers from losing their farms. They offered a reverse mortgage to seniors.

(MORE)

(CONTINUED)

LANA (CONT'D)

Cash today for an opportunity for the bank to purchase the remainder of the farm upon their death, if the landowner's heirs couldn't repay the balance of the loan.

CLARK

But my mother didn't need that kind of money, Lana --

LANA

No, she didn't, Clark. But the Gordons were going to be evicted from a farm that had been in their family for generations. And the Keltons were so in debt from Margie's lung surgery, they couldn't put food on their table. The grade school couldn't afford new children's books. I could give you a dozen other stories. Anyone in Smallville knew, if you needed help, Martha Kent would be there. Like your friend you always write about, Lois -- she was this town's very own Superman.

Clark smiles, in awe of his Mom. Lois looks to him, moved.

LOIS

Sounds like they had a lot in common.

LANA

She still protected half the value of the farm. She wanted to ensure you had enough money to send the boys to college when the time came.

(then)

So those are your options, you can repay the loan or you can accept a healthy buyout for the remaining value of the property.

CLARK

How much time do we have to make a decision?

LANA

I'll need to know soon. I'm sorry.

CLARK

Not your fault. We'll get back to you quick. Thanks, Lana.

INT. KENT FARM - BARN - DAY

We HEAR the SOUNDS of metal on metal -- then PING! And the BARN DOORS SLIDE OPEN, REVEALING Jordan, holding a CROWBAR, and Jonathan. Jonathan eyes the broken, rusty HINGE.

JONATHAN

Good luck explaining that to Dad.

They enter -- it's DIMLY LIT. LIGHT filters in from the many CRACKS in the barn. Jordan uses his CELLPHONE FLASHLIGHT to examine the area where he fell, the poles on the dirt floor.

JONATHAN (CONT'D)

Come on, you really think Mom and Dad are hiding something from us?

JORDAN

*I fell forty feet from a ladder?*  
We had about a half ton land on us!  
How did they get all those poles off of us anyway?

JONATHAN

I don't know, musta been adrenaline? Like those stories about hundred pound moms lifting cars off kids.

JORDAN

Dad can't put up the Christmas tree without falling off the ladder --  
(then)  
And what's the thing they say every time we come to Smallville?

JONATHAN

No fighting.

JORDAN

"Stay out of the barn," dummy.

Jordan follows the poles, shining the light on the ground around them. Jonathan follows.

JONATHAN

What are we looking for?

JORDAN

I don't know. Something out of place, that looks weird...

(CONTINUED)

JONATHAN  
-- right, like an invisible  
forcefield -- or maybe something  
like the Upside Down?

Jordan sees SOMETHING METALLIC peeking through the DIRT FLOOR where they landed in the fall -- he shines the light on the ground. Jonathan sees it. Jordan brushes the dirt aside, finds a SMALL FLUSH DOOR PULL.

JORDAN  
Told you...

Jordan yanks at the pull, determined -- STRUGGLES -- so Jonathan assists... and they pull open a HATCH DOOR, FIND WOOD STAIRS that lead to a HIDDEN ROOM underneath the barn floor. As they look down into the DARK SPACE...

JONATHAN  
You first.

INT. KENT FARM - BARN - HIDDEN STORAGE SPACE - NIGHT

FIND Jonathan and Jordan at the bottom of the stairs -- the FLASHLIGHT wiping the room reveals it's a WORK SPACE of sorts. TOOLS. BENCHES. PARTS OF MACHINERY. Then the flashlight crosses a TARP COVERED OBJECT in the corner.

They approach, and Jordan rips off the tarp *REVEALING the KRYPTONIAN POD that brought Clark to earth as an infant* -- an otherworldly design that architecturally resembles nothing the boys have ever seen. A THIN LAYER of DUST covers it.

JONATHAN  
What the hell is this thing?

JORDAN  
Whatever it is, it is not from  
Kansas.

**END OF ACT THREE**

ACT FOUREXT. KENT FARM - INSIDE THE KENT TRUCK - LATE AFTERNOON

Clark and Lois pull up to the farm. They sit in the quiet of the late day, taking in the landscape and all its beauty.

CLARK

Look at this place. All my memories of my childhood and both my parents are tied to it.

(shakes his head)

I don't get it, Lois, why would my mother want me to come home just to sell the farm?

LOIS

I don't think she wanted you to sell. I think she wanted you to save it... and Smallville, too. Like she was trying to.

CLARK

How? We're not exactly flush with cash. Especially after I just got fired. I'm Superman, Lois, not Lex Luthor.

LOIS

I don't know how... yet. But for starters those reverse mortgages weren't just because the bank was feeling generous. You may have super-strength and super-hearing -- but I have super-smell, and those loans don't smell right.

CLARK

I have super-smell. I just don't use it a lot. Especially with two teenage boys in the house --

LOIS

(notices something)

Two very *upset* teenage boys --

Clark turns to see what Lois sees -- JORDAN and JONATHAN are storming out of the barn toward the truck --

CLARK

(realizes, *oh shit*)

They found the ship.

Clark and Lois get out as the boys arrive -- upon closer look, Jordan is more pissed, Jonathan more confused --

(CONTINUED)

JORDAN

So *that's why* -- that's why you never want us in the barn? Because you keep a friggin' alien ship in there --

CLARK

I can explain --

JORDAN (CONT'D)

*Can you?! Can you explain how we survived yesterday? How I fell forty feet and nothing happened? How those poles all came off us while we were unconscious --*

JONATHAN

Calm down, Jordan. Give him a chance --

JORDAN (CONT'D)

-- Because all you said yesterday is that we were lucky. But that was a lie wasn't it?

CLARK

Yes. It was a lie.

Clark looks to Lois. She nods. *It's time.*

CLARK (CONT'D)

That ship brought me to Earth. I was sent here as an infant when my planet, Krypton, was destroyed. I landed in Smallville, actually... right in those cornfields. Because I wasn't from this planet, I possessed certain... *powers* unlike any human. Your grandparents raised me as their own, taught me to control my abilities and to fit in until the day I was ready to leave and become the hero I was sent to this world to be.

The boys know what this means. It takes a moment...

JORDAN

*You're Superman?*

They study Clark a beat -- but they can't see it yet.

JONATHAN

*No way... We've seen Superman before -- we've seen him!*

Clark looks around. No one else as far as the eye can see.

(CONTINUED)

CONTINUED: (2)

Clark REMOVES his GLASSES... raises his head, his POSTURE adjusts slightly, his STATURE shifts -- and he begins exuding STRENGTH and POWER in a way that alters how he's perceived.

*He looks to the family truck.... and then, in a familiar ode to the Donner film, he lifts the end of the truck without even straining... only this time, he keeps going and lifts the whole thing off the ground, gets beneath it.*

ON Jonathan and Jordan -- for the very first time in their lives, seeing their father as the Man of Steel.

BACK ON CLARK -- truck above his head, he HOVERS OFF THE GROUND. TEN FEET ABOVE. Backlit by the sun and looking as Godlike as he ever could. Then, as he gently comes back down, returns the truck to the ground. Lois tries to help --

LOIS

-- the first time your father told me, I didn't understand either. I was confused --

JORDAN

I'm not confused. I'm *angry*. All the excuses, all the times you were gone -- you lied to us about where you were. *You both did!*

LOIS

Your father was saving lives --

JORDAN

That doesn't make it less true. You lied to us to protect his secret -- all the things I've been feeling, going through -- *you let me think I was crazy -- they put me on pills --*

LOIS

Your mental health has nothing to do with who your father is.

JORDAN

*How do you know it doesn't?! I'm half human, half whatever the hell he is --*

CLARK

This isn't your mother's fault. She wanted to tell you. It was me who didn't want you to know.

JORDAN

Why?

(CONTINUED)



CLARK

I didn't want you to feel any more different than you already did. I knew what kind of burden it would be if you did have my powers... Or worse... if one of you had them and one of you didn't.

Finally... *things are all making sense to Jordan now.*

JORDAN

You think Jonathan's the reason, don't you? You think he's why we survived yesterday.

JONATHAN

Me? What are you talking about?

JORDAN

Go on, Dad. Tell your super-son why he's really so perfect --

Lois turns to Jonathan, explaining:

LOIS

Your athletic talents, we thought those could be latent abilities starting to express themselves. And then, yesterday --

CLARK

The only way for you both to survive that accident is for at least one of you to be like me.

Jonathan looks at his father, trying to comprehend the immensity of that thought and the potential life before him.

JORDAN

And you wouldn't want it any other way, would you, Dad?

Jordan walks off -- Clark reaches out -- Jordan shakes off his father's touch, tears in his eyes --

JORDAN (CONT'D)

*Don't touch me.* You may have been sent here to be a hero. But you definitely weren't sent here to be a father.

Jordan turns and runs off this time --

LOIS

Honey --

(CONTINUED)

JONATHAN

Mom... it's better if you leave him  
alone for a while...  
(equally hurt)  
Both of us, actually.

Jonathan exits. Lois and Clark share a look, devastated.

LOIS

They were gonna be upset no matter  
when you told them. Just give them  
some time.

CLARK

What if he's right, Lois? And your  
father, too? This life we're  
living now, the one that Crisis  
gave us, it was the life I always  
dreamed of -- but what if it wasn't  
the life *we were meant to have*?  
What if I was never meant to be a  
father? Or have a family? And  
that's why it's all falling apart.

LOIS

Your life falling apart doesn't  
mean you're special, Clark, it  
means you're human. And it doesn't  
matter how it happened. Or why.  
*This is the life we have now.*

A beat and Clark's head snaps to the side -- and WE HEAR what  
HE'S HEARING -- that RINGING SOUND General Lane uses to alert  
him his help's needed.

Clark focuses... MUFFLED WORDS that at first only Clark can  
make out. *Lois has seen that look before.*

CLARK

*Another nuclear facility!*

LOIS

*Go.*

EXT. ANOTHER NUCLEAR POWER PLANT - DAY

-- BOOM! Superman lands in the middle of the plant. But this  
one's different -- it's been DECOMMISSIONED. There's no one  
there. That's strange. It's EERILY QUIET for a few beats.

INT. ANOTHER NUCLEAR POWER PLANT - TURBINE ROOM - DAY

Clark enters a GIANT, DARK HALL filled with MASSIVE, CEMENT-  
ENCASED TURBINES and GENERATORS. Superman surveys the room,  
then --

(CONTINUED)

SUPERMAN

You're here aren't you? We found  
your message.

We POP TO X-RAY vision as Superman searches the room for the  
voice, but *it's not working*. IN SUPERMAN'S POV and all we  
see is STATIC NEARLY EVERYWHERE.

THEN A CHUCKLE, AMUSED -- it ECHOES -- followed by a VOICE of  
SOMEONE that Superman (and the audience) will see soon enough  
-- but whom we will call, THE STRANGER.

THE STRANGER (O.S.)

Lead encasements.

SUPERMAN

(realizes)

That's why you're choosing nuclear  
facilities --

THE STRANGER (O.S.)

Yes. You can't see in here. One  
of your few weaknesses, **Kal-El**.

The VOICE LAUGHS A HAUNTING LAUGH -- IT ECHOES.

EXT. RIGHT OUTSIDE THE SHUSTER MINES - EVENING

FIND Sarah waiting on a DIRT ROAD. She checks her phone,  
then sees a LYFT pull up... Jordan exits.

SARAH

I still don't get how you guys  
aren't hurt?

JORDAN

Still figuring that out...

His demeanor's different than before -- she notices.

SARAH

Sure you're okay?

JORDAN

You know... parents.

SARAH

I feel you.  
(beat, smiles)  
Well I'm glad you came.

JORDAN

You promised me trouble.

(CONTINUED)

SARAH  
I'll do my best.

And as they head down the road, we REVERSE TO SEE an enormous OPEN PIT COAL MINE -- HEAVY MACHINERY, EXCAVATORS, etc., line the burrowed earth. At the very bottom of the steep pit, we see a RAGING BONFIRE. HEAR the slight echoes of MUSIC and KIDS -- *a party underway.*

INT. ANOTHER NUCLEAR POWER PLANT - TURBINE ROOM - DAY

*DIRECT PICK-UP* -- Superman wanders the LOUD TURBINES -- searches the room -- but *he's all but blind in here.*

SUPERMAN  
How do you know my name?

THE STRANGER (O.S.)  
I know everything there is to know about the Last Son of Krypton. Where I come from... let's just say you and me, we have, history.

SUPERMAN  
And... where is that exactly?

As The Stranger talks, Superman uses his senses to GAUGE THE SHADOWS, trying to pinpoint where THE VOICE emanates from.

THE STRANGER (O.S.)  
A place far away from here. My world was destroyed in what you call... Crisis. Lucky for me, I wasn't there at the time. I survived. Left to wander the multiverse searching for a place to call home. *I think I've found it.*

SUPERMAN spots a FLICKERING SHADOW and SUPERSPEEDS AT IT, BLASTING THROUGH A TURBINE AND INTO A WALL. *But* -- he was wrong, it was no one. He gathers himself, looks back to the other end of the room where the STRANGER NOW EMERGES --

A BEHEMOTH, nearly twice Superman's size. DARK BODY ARMOR. LONG BLOOD-RED CAPE. A SINISTER MASK.

THE STRANGER (CONT'D)  
*Nice try.* You'll have to move faster than that if you're going to catch me, Kal-El.

And -- *the STRANGER BLASTS OFF.* As Superman gives chase --

END OF ACT FOUR

ACT FIVEEXT. SHUSTER MINES - NIGHT

The lowest level. A LARGE GROUP of SMALLVILLE TEENS mingle, flirt near a BLAZING PIT FIRE, ICED KEG. MUSIC BLARES. FIND JORDAN AND SARAH heading for the keg. Sarah grabs his hand. It's a tender moment --

SARAH

Maybe you shouldn't. Beer and  
benzos don't mix.

JORDAN

(surprised)

Whattaya mean -- *how did* --

SARAH

-- I saw you pop one, at the  
reception. For what, anxiety?  
You're not the only one, y'know.  
On something.

A brief moment of confession -- Jordan looks at her --

JORDAN

You? For what?

SARAH

Are we really going to do this now?  
Go full Euphoria on each other.

JORDAN

We don't have to --

SARAH

No it's cool.

Sarah sits. Backlit by the fire. Jordan joins her.

SARAH (CONT'D)

Up until I was eleven or twelve I  
had this awesome life. It wasn't  
perfect but it was... nice. Dolls  
and dance class. The people around  
here they call it the Sadness.  
Like something you can catch, like  
the flu. I never thought it would  
get our house. But it did. Now  
half the nights my father sleeps on  
the couch and he says it's 'cause  
he's too tired to go into the  
bedroom but really I know it's  
because my mom won't let him when  
he's drunk.

(MORE)

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

And my mom's always yelling at him about it -- but maybe he's drunk all the time because as a fireman in this town he sees all the really bad crap, I mean the stuff none of us want to even think about -- like the parents cooking meth in their kitchen and the house catching on fire with little kids inside --

(then)

Anyway, about a year ago I took a bunch of my Mom's pills. I still don't really understand why I did it. I'd never done anything like that before. My mom made like this big drama out of it -- lots of therapy and whatnot --

Jordan looks at her. Moved. Connected.

SARAH (CONT'D)

I know. For a sad story it's really basic.

JORDAN

No it's not.

And then, moved by her story and her beauty, Jordan leans in, *gently kissing her* -- she pulls away quickly --

SARAH

Whoa, what are you doing?

JORDAN

(innocent)

I don't know, I thought you...

Jordan's embarrassed, shaken.

VOICE (O.S.)

Yo!

SARAH

(to herself, oh no)

Dammit.

TWO LARGE FARM BOYS in LETTER JACKETS watching. Farm Boy #1, SEAN, is pissed...

SEAN

The hell you doing there, Romeo?  
That's my girlfriend.

Jordan looks to Sarah -- *really confused now* --

(CONTINUED)

JORDAN

Girlfriend? You didn't tell me --

SARAH

I would have gotten around to it,  
but you sorta kissed me first.

Anyway, it's so not a big deal.

(to Sean)

Sean, why don't you leave us alone  
and go back to Fortnite dancing  
with your homies.

SEAN

When whoever this guy is apologizes  
first --

SARAH

Sean, it's fine...

(concerned; to Jordan)

You should go.

Sean grabs Jordan's shirt -- when --

JONATHAN (O.S.)

*Hey! Back off!*

Jonathan suddenly appears and shoves Sean back, hard.

JONATHAN (CONT'D)

You know how many locals I had to  
randomly DM to find out where this  
party was. We're leaving. You  
shouldn't be down here.

Kids can smell a fight coming. They start approaching. MORE  
HARD ASS FARM BOYS come over. Sean nods at his friends.

SEAN

You ain't going anywhere just yet.  
Your brother owes me an apology.

JONATHAN

Get out of our way --

SARAH

Sean, just leave them alone --

JONATHAN

You really don't want to get in my  
face, bro. I promise you.

He goes to move Sean back with his hand when --

Sean throws a punch -- but Jonathan ducks and lands a quick  
ROUNDHOUSE to the JAW -- knocking the considerably larger KID  
ON HIS ASS. *Jonathan's fucking strong.* And then --

(CONTINUED)

CONTINUED: (3)

A BRAWL ERUPTS. Every testosterone raging townie jumps in. Kids RECORD with PHONES -- watch, CHEER ON the local boys.

EXT. SKY - NIGHT TO DAY

Superman and the Stranger fly as fast as they can -- crossing state lines, over the ocean. The sky starts getting LIGHTER as they *head towards the other side of the world* --

Then Stranger dives -- Superman follows -- and they're suddenly negotiating the space between the HIGH-RISES of a FOREIGN CITY -- Stranger turns quickly -- is gone -- *Superman looks, WTF* -- then TURNS and BAM! -- the Stranger plows into him from the side -- driving him down towards --

EXT. SHANGHAI STREET - DAY

-- and BOOOM!!!! Superman SMASHES onto the pavement with a force strong enough to break a thousand men's backs before CRASHING into a CHINESE STREET SHOP. ONLOOKERS flee. Superman looks up to the SHOP'S OWNER:

SUPERMAN  
(in WU CHINESE; SUBTITLED)  
*Sorry about that. Be back later to  
fix it. I promise.*

He's off again. Superman sets his jaw in resolve, and with a SONIC BOOM, follows The Stranger high into the atmosphere...

EXT. SKIES - NIGHT

SUPERMAN bursts out of the CLOUD COVER -- reaching the dark side of the thermosphere where the earth's hidden from the sun. Superman hovers, desperately scanning the skies... but The Stranger's nowhere to be found.

It's EERILY SILENT up here, and for a few moments all we HEAR is Superman's ODD, RACING HEARTBEAT and his BREATHING -- *which strangely seems labored.*

BAM! The Stranger suddenly CRASHES into Superman. CAMERA CIRCLES round the fighters like two crazed hummingbirds as a battle royale in the heavens ensues -- INTERCUT WITH:

INT. SHUSTER MINES - SAME TIME

BACK ON the Brothers holding their own. *Like father like sons.* Jonathan takes down TWO LARGER FARM BOYS as Jordan connects -- unleashing his rage -- but Jordan gets sucker punched and tossed into the CORNER of the MINES.

He turns to get up, but BAM! -- he gets KICKED in the HEAD. And as he rolls on the ground in pain...



EXT. SKIES - SAME TIME

BACK WITH Superman as The Stranger gains the upper hand -- there's NO SUN, NO AIR at this altitude -- so Superman starts to struggle. The Stranger unleashes --

THE STRANGER

You get your power from their sun.

(BAM!)

Aren't you curious how I know so much about you?

(BAM!)

Like me, your home was destroyed.

You were sent here, as an infant...

(BAM!)

To a world where you'd spend your entire life trying to prove your worth...

INT. SHUSTER MINES - SAME TIME

ON Jordan, as he turns over and sees Jonathan now on the ground -- getting KICKED by MULTIPLE PEOPLE -- *over and over and over* -- everything suddenly SLOWS DOWN -- SOUND DROPS OUT -- we hear his LABORED BREATHING as he rages out --

THE STRANGER (V.O.)

*But you're still that scared, lost child. Desperate for the love of people that will never accept you.*

-- and the pain that's been building up inside Jordan boils to the surface, Jordan lets out a SCREAM -- **and YELLOW LASERS ERUPT OUT OF HIS FUCKING EYES!!** The lasers hit the bonfire like a thousand gallons of kerosene -- and BOOOM!!! The EXPLOSION sends EVERY KID FLYING BACK ON THEIR ASSES...

EXT. SKIES - SAME TIME

The Stranger produces a **CHAIN on WHICH HANGS a SMALL ROCK of KRYPTONITE**. *HE HANGS IT AROUND SUPERMAN'S NECK*. Any strength SUPERMAN had left begins to drain from his face.

THE STRANGER

And the only remnants of your home... *make you sick.*

(leans in, in a whisper)

We'll meet again, Kal-El. That is... *if you survive the fall.*

The STRANGER LETS HIM GO... Superman PLUMMETS towards the earth like a meteor, threatening to destroy the CITY below.

END OF ACT FIVE

ACT SIXINT. KENT FARMHOUSE - KITCHEN - NIGHT

NEWS plays on the MUTED TV. Lois is mid-conversation on SPEAKER PHONE, Martha's MORTGAGE PAPERWORK before her.

LOIS

Maxy... Lane, here... still got those contacts at HUD?... good, I need you to check on Smallville Merchant's Bank, see if there was any strange activity around five, six years back... investments, purchases, mergers...

A REPORT on the TV grabs her attention. ON TV: FOOTAGE of FIREFIGHTERS BATTLING a FIRE at the SHUSTER MINES. A SCROLL reads: "BREAKING STORY: SHUSTER MINE FIRE BREAKS OUT, LOCAL TEENS TRAPPED IN FIRE."

LOIS (CONT'D)

Oh my God... Maxy, I gotta go.

She grabs her PURSE -- then finds the same kind of ELT that her father has -- hits its BUTTON. Then runs to the door, opens it up and SCREAMS!

LOIS (CONT'D)

*Claaaaarrrrr....*

Her scream CARRIES OVER...

EXT. SKIES - SAME TIME

FIND Superman FALLING like a dead weight towards the city, KRYPTONITE NECKLACE still on... weak, pale -- nearing death.

While still plummeting, Superman's hit with a BARRAGE OF IMAGES of his life post-Crisis -- images that now are CLEAR unlike the opening of our show: the boys as kids running to the doorway to greet Clark; family breakfast; a laugh, a hug, a look -- *the small moments in life that stick* --

LANDING ON TEENAGE CLARK -- BACK by the GRAVES the day his father died -- as Lois' scream becomes Martha's --

MARTHA (O.S.)

*...aaaarrrrrkkk!*

Teenage Clark turns to find Martha approaching.

TEENAGE CLARK

*I don't want to talk to them.*

(CONTINUED)

MARTHA

*I know, sweetheart. But they can help you if you let them. They're not just neighbors and friends. They're your family.*

TEENAGE CLARK

*All these things I can do. All these powers I have... what's the point if I can't save the people I love?*

MARTHA

*Whether you have powers or not, you can't save everyone, Clark. Loss is a part of life. And days filled with tremendous sadness, like today. Those will be the days you need saving, too. That's what family is for, son.*

*(beat)*

*Now come home.*

And as "Come Home" ECHOES, we SLAM BACK to Superman nearing the traffic below -- he musters the strength to grab the kryptonite -- yank the necklace free -- and THROW it off of him just before --

He STOPS HIS FALL an inch above a CAR that's just SCREECHED to a HALT in the middle of the street. He hovers above the car, eyes locked on the DRIVER inside... nods --

Then he hears a RINGING SOUND -- *slightly DIFFERENT THAN LANE'S* -- followed by a MUFFLED VOICE that quickly becomes clear is LOIS' -- we HEAR a FEW of her FRANTIC CRIES -- FIRE! -- MINES! -- JONATHAN AND JORDAN! -- PLEASE!... and with a SONIC BOOM! -- he's gone. Racing back to his family.

EXT. SKIES - NIGHT

Superman desperately races through the skies. He sees SMOKE in the distance -- takes off for the MINES...

EXT. SHUSTER MINES - NIGHT

Superman lands at its outskirts -- we lose him behind a tree briefly and when he emerges, he's Clark Kent. He BLURS to --

The bottom of the mines. SMOKE BILLOWS. *It's hard to see.* FIREFIGHTERS spray down what remains of the now controlled FIRE, bring the kids to an area near AMBULANCES -- some shaken, some crying. *But Clark doesn't see his boys.*

POP TO X-RAY VISION: Clark scans the smoke, nothing. Again, nothing... he starts to panic -- *he was too late.*

(CONTINUED)

CONTINUED:

Until he finally spots a FIREFIGHTER helping a teen. Clark rushes over and sees... it's Jonathan.

CLARK

Jonathan?

Jonathan turns and Clark hugs him tight. As they pull away, Clark sees Jonathan's BRUISES from the fight.

JONATHAN

I'm okay, Dad... I'm okay.

*But Clark can tell something else is bothering his son.*

VOICE (O.S.)

Your other one's pretty shook up,  
though...

Clark turns round to see the Firefighter... is Kyle Cushing. Kyle points at Jordan seated on the ground, nearby. Still shaking. Scared. *But without a scrape on him.* Clark locks eyes with Jordan -- the look on his son's face tells Clark everything he needs to know: *Jordan has powers; not Jonathan.*

KYLE

Twice in two days, Kent.  
Luckiest family I know.

Kyle starts off -- but Clark calls out --

CLARK

Kyle...  
(sincere)  
Thank you.

KYLE

Glad they're okay.

Kyle moves off. As Clark turns back to his boys -- knowing his world just flipped upside down again...

LOIS (PRE-LAP)

So it was you...

INT. KENT FARMHOUSE - FAMILY ROOM - NIGHT

WITH Lois with Clark and the boys. Jonathan nurses his bruises with an ICE PACK.

LOIS

You saved your brother?

JORDAN

I guess so, I... I don't really  
remember much...

(CONTINUED)

CONTINUED:

As Jordan recalls what he remembers, we're THRUST INTO --

INT. KENT FARM - BARN - DAY - FLASHBACK

*ON Jordan as he reaches his foot for the wood ladder -- makes it safely -- then the rung SNAPS! --*

JORDAN (V.O.)

I just remember falling... feeling something come over me...

*Ramp into SLOW MOTION as Jordan falls.*

JORDAN (V.O.)

A strength I've never had before. Control...

*Jordan grabs Jonathan -- PICKS HIM UP impossibly with ONE ARM, CRADLES HIM -- holds his FREE ARM above them both. They CRASH to the floor. Jordan takes most of the brunt of the fall and blocks the poles. As their HEADS HIT the ground --*

BACK WITH THE KENTS --

JORDAN

I don't know, it's hard to explain...

CLARK

It is.

JONATHAN

What's going to happen to him?

CLARK

We're not sure, exactly. Everything about the way your powers are manifesting is different than it was with me.

LOIS

But we'll be there, to help you through it.

CLARK

Every step of the way.

Jordan takes that in. Unconvinced to say the least.

JORDAN

Like how you've been there for me so far, Dad? You can barely make a doctor's appointment, how're you gonna help me with this?

(CONTINUED)

Jordan heads out, still upset.

JONATHAN

Any chance those powers will fix  
his anger issues?

(beat)

I need more ice...

Clark watches Jonathan exit...

CLARK

(with guilt; a lesson)

I didn't get there in time, Lois.  
Thank God Kyle was there.

LOIS

What happened?

CLARK

This guy attacking the nuclear  
plants... He knew about Crisis.  
Said his planet was destroyed.  
That he's the lone survivor.

LOIS

That sounds familiar...

CLARK

He knew everything about me, Lois.  
Everything. Even had some  
kryptonite. Used it on me...

LOIS

How'd you get away?

CLARK

I remembered something my mother  
said to me...

(beat)

Lois... I know why she wanted us to  
come home. I think she felt this  
family needed Smallville, as much  
the world needs Superman.

LOIS

She was a wise lady.

Clark looks outside, sees Jordan by himself.

EXT. KENT FARM - NIGHT

Clark moves beside Jordan. There's a long beat, then --

(CONTINUED)

CLARK

When I was your age, I thought my dad knew everything. But what I realized as I became a father myself, especially lately, is that he was figuring it all out as he went along. Just like I am now.

Nothing from Jordan.

CLARK (CONT'D)

I ever tell you that when your grandfather died, I almost ran away from here.

JORDAN

I thought you were the perfect child.

CLARK

I know you think we're different, Jordan. And we have been... more so than your brother and I... but we're actually quite a bit alike. Maybe now, you'll get to see that.

Another beat. Clark's about to start off, when --

JORDAN

Dad... I'm really scared...

Clark takes Jordan in his arms, holds him tight --

CLARK

You don't have to be, son. Not anymore.

We ANGLE TO the upstairs bedroom window -- where Jonathan watches. For the first time in his life, feeling left out.

EXT. KENT FARM - NEXT MORNING

The YELLOW SUN rises over the farm and its cornfields.

INT. KENT FARM - BARN - MORNING

There's a SERIES OF SHOTS of the family cleaning up the barn: Clark placing the drying poles back on their holds; raking the dirt over the hatch -- *everything back to how it was.*

The family hears a CAR PULL UP. Exits to find Lana and Sarah at their car, Sarah holding a HOMEMADE PIE, Lana a BRIEFCASE. As they all share knowing looks...

(CONTINUED)

LANA (PRE-LAP)  
Been an eventful few days here for  
you...

INT. KENT FARMHOUSE - KITCHEN - MOMENTS LATER

Clark and Lois with Lana at the table. The pie nearby.

LOIS  
You have no idea...

LANA  
Well hopefully this doesn't add to  
it...

She pulls out TWO SETS of PAPERWORK -- one to sell, one to  
take over the second mortgage payments.

LANA (CONT'D)  
I was able to pull some strings...  
got you \$2100 an acre -- \$200 more  
than market value for land in Rice  
County.

CLARK  
Wow... that's very generous.  
(eyes Lois, then --)  
But we decided, we're not selling.

LANA  
You're not?

CLARK  
We're going to re-open the farm...  
run it how me and my parents used  
to... and pay back that loan fair  
and square.

LANA  
You're staying here?

LOIS  
We're working that all out still.  
Going to take a look at the high  
school, see if the Planet will let  
me work remotely.

CLARK  
But at the very least, you'll be  
seeing a lot more of us round here.

Lana's surprised -- *happy*. Her old friend back in town.

(CONTINUED)



LANA  
Clark Kent back in Smallville...  
we'll all be lucky to have you.

Lana excitedly grabs the other set of documents, places them  
in front of Clark and Lois...

LANA (CONT'D)  
Then let's go over the pre-  
negotiated terms for taking over  
the loan...

LOIS  
Before we do... Lana, did you know  
that a few months before these  
reverse mortgages were offered to  
the elderly of Smallville, a  
company acquired your bank.

LANA  
No, I didn't know that...

CLARK  
Galaxy Holdings... whose majority  
share holder, is Morgan Edge.

That gives Lana pause.

LANA  
Why would someone like Morgan Edge  
be interested in a bunch of family  
farms in Smallville, Kansas?

LOIS  
I'm asking myself that very same  
question...

OFF the mystery...

INT. KENT FARM - BARN - MORNING

Sarah eyes the barn in awe -- now cleaned up...

SARAH  
You guys put this all back by  
yourselves?

JONATHAN  
With our mom and dad, yeah.

JORDAN  
Wasn't as hard as you'd think.

(CONTINUED)

JONATHAN  
(changing subjects)  
How's everyone doing from last  
night?

SARAH  
They're fine. Nobody got hurt,  
luckily.

Jordan's relieved, but can't help but wonder --

JORDAN  
Anyone figure out what caused the  
explosion?

SARAH  
I don't think so. My dad said it  
probably was coal dust or a methane  
pocket, something like that...

The boys exchange a look. Jordan's in the clear.

SARAH (CONT'D)  
Look... I, I just wanted to  
apologize for what happened. No  
texts, no stupid "I'm sorry" memes.  
Just a real-life, in person  
apology.

JONATHAN  
Accepted... but that boyfriend of  
yours is kind of a dick.

Jordan shoots a look at Jonathan -- *really?*

SARAH  
He can be... though he's not really  
a fan of you guys, either.  
(to Jordan)  
Especially you...

Awkward beat -- there's more to say, but -- Jonathan moves  
off. Once out of earshot...

SARAH (CONT'D)  
Jordan... I'm sorry I didn't tell  
you about Sean. I just really  
wanted you to come to the bonfire.  
(beat)  
I thought about you a lot after  
that summer we first met. You were  
so sweet. And then when I saw you  
take that pill at the reception...  
(MORE)

(CONTINUED)

CONTINUED: (2)

SARAH (CONT'D)

I thought if someone like you who I always thought was so happy and so nice had issues... maybe I wasn't so messed up.

JORDAN

I don't think that about you, Sarah.

SARAH

You don't... but it's not like I can talk to many people here about that kind of stuff. One person finds out, everyone knows. It's impossible to keep a secret in this town.

JORDAN

(uh-oh)

It is?

(off her eye roll)

Well it's safe with me.

The two lock eyes for a beat. A nice moment...

LANA (O.S.)

Sarah?

Sarah turns to see Lana motioning to leave as she exits the house with Clark and Lois...

SARAH

So can I text you, City Mouse?

JORDAN

Sure.

Sarah shoots him a smile, exits. He watches her from the barn entrance. Jonathan approaches.

JONATHAN

You guys good?

JORDAN

Yeah... Are we?

There's some hesitation, but Jonathan covers.

JONATHAN

Gonna take more than you having powers to do anything with us, man. You're my brother. Weirdo or not.

(beat)

Besides, all this does is confirm what I've known all along...

(CONTINUED)

JORDAN  
Yeah, what's that.

JONATHAN  
My skills on the field are *legit*.

Clark and Lois approach... Clark heads for the tractor.

CLARK  
Boys... let me show you how to  
attach this plow...

The boys exchange looks for a beat.

JORDAN  
For what?

LOIS  
Those fields aren't going to plow  
themselves.

JONATHAN  
Hold on a second. We just found  
out our dad is Superman. We got  
questions...

CLARK  
Yeah?

JONATHAN  
Yeah, like... thousands of  
questions...

Lois eyes Clark -- the family closer now than it ever has  
been. *As the CAMERA SLOWLY begins to PULL BACK ON THIS ALL  
AMERICAN IMAGE of CLARK AND LOIS and THEIR TWO SONS,  
connecting again, happy for now --*

CLARK  
Tell ya what... we get the front  
eighty tilled today, I'll answer  
any question you guys have...

CAMERA STARTS RISING in the air -- takes off like it's flying  
itself... faster, moving over LANDSCAPES, WATER, until we see  
a LARGE MOUNTAIN in the distance.

As we get closer we realize, it's a VOLCANO. CAMERA DIVES  
through its opening --

INT. VOLCANO - DAY

-- and we see A BIZARRE SHIP embedded in its WALL.

INT. BIZARRE SHIP - DAY

CAMERA MOVES through a hallway as we HEAR a familiar VOICE.

THE STRANGER (O.S.)  
...we'll need to improve tactile  
function and speed...

We MOVE into the HOLD of the ship, where we see the back of  
The Stranger standing before an AI DEVICE.

CAMERA ROTATES round him as the suit begins to separate off  
his body... *this man isn't twice Superman's size -- he was  
only wearing a SUPERSUIT that made him appear larger.* The  
SUIT is DAMAGED from the BATTLE with Superman.

THE STRANGER (CONT'D)  
And I need to be able to fly for  
longer periods of time...

CAMERA reaches the mask as it opens, but ROTATES round before  
we can see the SCARRED FACE BENEATH...

THE STRANGER (CONT'D)  
Much longer. Understood?

AI DEVICE  
Understood. I'll begin working on  
upgrading your suit right away...

And CAMERA settles at the back of the STRANGER'S HEAD.

And as it's finally revealed that this man is BALD...

AI DEVICE (CONT'D)  
*Captain Luthor.*

END PILOT