



"Big Girls Don't Fly"

EPISODE TWENTY-TWO

Prod. #457422

Written by

Eugenie Ross-Leming & Brad Buckner

Directed by

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Production Draft
March 18, 1996
Blue Rev. 3/25/96
Pink Rev. 4/1/96

LOIS & CLARK

"Big Girls Don't Fly"

CAST

CLARK KENT/SUPERMAN

LOIS LANE

JIMMY OLSEN

PERRY WHITE

MARTHA KENT

JONATHAN KENT

ZARA

CHING

TEZ

JOR EL

MRS. CUTLER

PRETTY GIRL

LOIS & CLARK

"Big Girls Don't Fly"

Blue Rev. 3/25/96

LOCATIONS

INTERIORS:

Daily Planet
Newsroom
Conference Room
Perry's Office
Hallway

Lois' Apartment
Living Room

Warehouse

Orb

Kent Farm House
Living Room
Kitchen
Front Porch

Clark's Apartment
Kitchen
Living Room

ND Living Room *

Neighborhood Bar *

EXTERIORS:

Tenement

City Park

Smallville Town Square
Town Hall
Bandstand

Metropolis Street
Appliance Store *

Kent Farm House
Front Porch

Clark's Front Steps *

Clark's Patio

Work Site *

Dark Alley

Gloomy Street
Warehouse

LOIS & CLARK

"Big Girls Don't Fly"

CHRONOLOGY

SC. 1 DAY #1
SC. 2 - 14 NIGHT #1
SC. 15 - 16 DAY #2
SC. 17 - 35 NIGHT #2
SC. 36 - 46 DAY #3
SC. 47 - 60 NIGHT #3
SC. 61 - 68 DAY #4
SC. 69 NIGHT #4
SC. 70 - 80 DAY #5
SC. 81 - 88 NIGHT #5

#1
and Cream Suite
blac - 1-2-0-1
→
#2
Cream Suite
T 2-1-0-1
#3
Doris Day Suite - 1-1-1-1
#4
Dark Suite - 1-1-1-1
#5
Mica Suite - 1-1-1-1

<p>1 1:39 No. A #10</p> <p>2 1:05 L. left hand on Csh.</p> <p>③ 1:51 Inc Dolly in No Place</p> <p>④ 1:07 Comp Dolly in</p>	<p>H/1</p> <p>A21 H25 184</p>	<p>INT Living Room</p> <p>Bring Lois / Tea Cup L-R TO 25 Clark</p> <p>SIT on Sofa</p>
<p>1A</p> <p>① 1:06</p>	<p>H/1</p> <p>A21 H25 184</p>	<p>Tite OTS Lois (SITS in)</p>
<p>1B</p> <p>1 :40 Inc. #7</p> <p>② 1:10 Comp glasses on left hand</p> <p>③ 1:14</p>	<p>H/1</p> <p>A21 H25 184</p>	<p>Tite OTS Clark</p>

LOIS AND CLARK

The New Adventures of Superman

"Big Girls Don't Fly"

TEASE

FADE IN:

OA RECAP

Fast moments from Episode 21: Clark disarming bomb, saving Perry and Jimmy, Lois saying "It's like they're testing you," Ching spelling out what they want to find out, climactic moment with Kryptonite, Ching and Zara saying "He's the one" and flying off.

OA

(X)
(X)
(X)
(X)
(X) 1/8

1 INT CLARK'S LIVING ROOM - DAY #1

CLARK is sprawled on the couch, still recovering from last episode's ordeal. A very upset LOIS pours tea, brings it over, as:

1(X)

LOIS¹
Are you feeling any better?

CLARK²
Yeah. I'll tell ya...
Kryptonite... It's a humbling experience.

LOIS³
Clark... Sarah and this... 'Ching' person... They nearly kill you... And in the end they say, 'He is the one.' 'One' what?

CLARK⁴
I don't know.

LOIS⁵
And they flew! How could they fly?

CLARK⁶
I don't know.

LOIS⁷
~~And what was with those suits~~
~~they were?~~ Who ~~are~~ they?!

do you think they are?

(CONTINUED)

black
T shirt
cream pants

x glasses on
RT hand

A drinks
RT hand

Turks

"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 1A.

1 CONTINUED:

1

CLARK⁸
I have no idea! I was the
unconscious one on the floor,
remember?

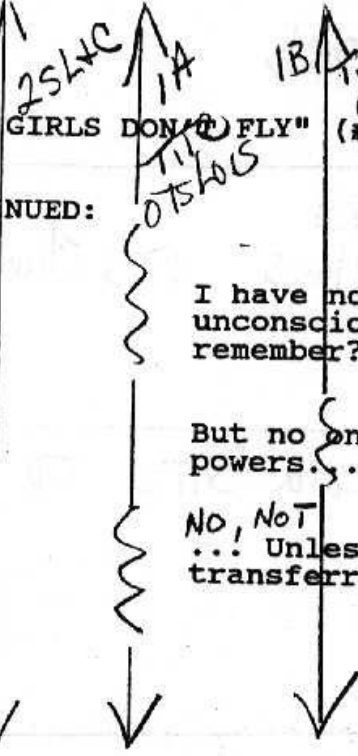
LOIS⁹
But no one on earth's ever had your
powers...

CLARK¹⁰
... Unless they were somehow
transferred directly from me.

(CONTINUED)

cup left

Dolly m



2 ①	4/8	A5D H36 188	Est ORB
3 1 :09 2 :21 Inc. ③ :38 Comp ④ :38 Comp	4/8	A59 H38 188	INT. ORB Cur glass OTS Chung / Stand
3B 1 :40 Rise good Hold ② :44 ③ :38 Inc. ④ :04, :43	4/8	A59 H39 188	Single Zava Sits TD OTS Zava
3C ① :13	4/8	A60	Pickup OTS Zava

1 2 3
"BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96 2.

1 CONTINUED:

A moment as a chilling thought creeps over Lois.

LOIS"
(fearfully) Do you think
So... is there any possibility
these people aren't from Earth?
Nah, ~~you're right~~ Dumb idea.
That's a

CUT TO:

2 INT. WAREHOUSE - THE ORB - NIGHT #1

A large SHIMMERING white sphere, maybe twelve feet across, THROBS with LIGHT and a low HUM, HOVERING just above the floor of the shadowy warehouse.

3 INT. ORB SIDE OF PEDESTAL NIGHT

The pedestal is a solid white cylinder, waist high. A sliding white door in its surface opens to reveal two crystal spheres with pale liquid in them. ZARA'S hands reach into FRAME, withdraws the spheres.

ZARA
This is going to be more of a
problem than I'd thought.

We WIDEN to find her in her black suit against walls of seamless pure white. She offers the second sphere to CHING, also in black, and they sip from them as:

ZARA (CONT'D)
He's lived too many years on Earth
as 'Clark Kent.' It's going to
take some convincing.

CHING
(irritably)
What do you mean, 'convincing?'
It's the law. He passed our
tests; the law demands he return...
Just tell him it's the law.

30 pickup
(smiles patiently)
Kryptonian law.

CHING
And he is Kryptonian! I'm in no
mood to coddle him, Zara.

(CONTINUED)

3A

36 FPS

418

A39

25 Ching + Zaka

H39

186

Ngc

1:14

2:18

3:15

4:23

Hold

(4)

3 "BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96 3.

3 CONTINUED:

ZARA

(patiently; touching his cheek)

He's our future. And our children's future. I think we can find the proper way of telling Kal El... He must leave the Earth... forever.

A warbling high pitched WHINE ushers in a deep, threatening VOICE that suddenly fills the heads of Zara and Ching as CAMERA MOVES all around them. They react in fear as: *They Stand.*

VOICE OF NOR

Well, well, I've found you.

ZARA

(grabbing Ching's arm)

Ching...

VOICE OF NOR

I traced your transmissions before you disguised them. And I'm given to understand you've found 'him' as well.

(beat)

Unfortunately... By finding Kal El... You've just signed his death warrant.

And ON their stunned reactions,

BLACK.

END OF TEASE

4	4/3	AH1 H32 186	EXT Tenement CRANE up w/ Fireman Down w/ Superman + 2 people Smoke
1 :22 Comp 2 :109 S.C. 3 :113 Comp 4 :116 S.C. 5 :116 Comp			
HA	4/3	AH1 H32 186	WS Over people Superman + People land move R-L Hold Superman reacts TO ZAR's voice
1 :114 2 :111			
4B 3shots	4/3	AH1 H32 186 END	Hand held 3S Superman + People MCU Superman moves forward reacts TO ZAR's voice
1 :22 2 :29 3 :29			
5	4/3	AH2 MOS	EXT Alley CRANE H.A WS Clark walks (Shadow) down alley INTO light! See white light (Moss L-F)
1 :35 2 :30			
4, 5, 7	4/9	AH1 189	Voice over ZAR
1 :36 2 :35			
6A	4/8	A50 A36 188	Cu Clark X's in L-R Dolly back Reveal ORB / Clark moves forward Toward ORB
1 :13 2 :12 3 :30			
6B	4/4	A50 A36 188	Pov ORB Clark walks INTO frame L-R
1 :14 2 :12			

ACT ONE

FADE IN:

4 EXT. TENEMENT - UPSTAIRS-WINDOW - NIGHT |

SMOKE pours from an upper-story window as CAMERA PANS over to find SUPERMAN FLOATING down to street level, two terrified Apartment Dwellers in nightclothes under his arms. A fire truck is there; a Fireman with medical kit rushes up.

SUPERMAN

(to Fireman)
I think they're okay. Just very scared.

Superman turns the people over to the Fireman, starts to go, when a VOICE fills his head. CAMERA MOVES IN on the startled Superman, as:

ZARA'S VOICE

Clark. I need very much to see you. I'm communicating with you telepathically, which is the way of our people.

SUPERMAN

(startled)
Sarah?

ZARA'S VOICE

I know you have no reason to trust me. I can only give my word that you must. There's so much to tell you... Kal El.

Superman is staggered to hear his Kryptonian name, we

CUT TO:

5 EXT. GLOOMY ALLEY - HIGH ANGLE - NIGHT |

Clark creeps along the dark, run-down street. CAMERA CRANES DOWN to him as:

ZARA'S VOICE

... Up just ahead. The metal door ~~near the stairs...~~ around the corner.

Clark passes a set of stairs, finds a battered, rusting door. He slowly pulls it open and is blasted with brilliant white LIGHT. He cautiously enters the abandoned warehouse.

6 INT. WAREHOUSE - ON CLARK - NIGHT |

He moves forward, awash in light, staring, mouth open, at:

6	4/8	A50 H36 188	Simple Clark Dolly back as he walks forward to the ORB L-R - overexpose - Clark exits R-L - expose
1 :13 Inc. 2 :33 3 :23 Inc Ngc (4) :40 Comp			
8	4/9	A61 H40 189	INT ORB Master Ching (left) + Zara Stand in ORB Clark L-R To Table OTS Ching + Zara (RT)
1 :18 Ng - Mic in 2 :15 Inc. 3 :51 Inc. NgA #8 (4) 2:08 Comp			
8A	4/9	A62 H40 189	25 Ching + Zara (RT)
1 Ng - Airplane 2 :42 Inc Ng #8 3 2:14 2 Starts #8 4 :12 Inc (5) 2:10 Ng			
8C	4/9	A62 H40 189	Cu Ching
(1) 2:12 2 Starts #18			
8D	4/9	A63 H40 189	MCU Zara / Cu f OTS Zara (Clark)
1 :10 Inc NgA 2 :52 Inc NgA #8 (3) 2:09 Comp			
8F	4/9	A63 MS	Downshot Table / glasses of blue wine appear - optical glasses on table - People sit - glasses removed) They Stand + Sit
(1) :29 lock off			
8G	4/9	A63 MS	Cylinder chair appears
(1) :10			
8H	4/9	A63 H40 189	MS Clark OTS Clark (Zara) (looks To Chair - To Table)
old 1 2:17 (2) :43 NgS A6H H41			
8K	4/9	A6H H41 189	Cu Clark (over expose)
1 :16 2 2:31 (3) 2:19 2 Starts #16			

7 INCLUDE THE ORB

It THROBS with LIGHT, HOVERING just above floor. Clark slowly approaches as:

ZARA'S VOICE
Walk forward, Kal El. Imagine an entry and you'll find one.

Clark nears the blazing light, reaches out to touch the Orb and the light washes the screen WHITE, swallowing up Clark as we go to:

8 INT. ORB - CLARK - NIGHT 1

The FRAME is all white light out of which Clark seems to appear. He looks around. Then, to someone O.S.:

CLARK
You can't be Kryptonians. That's impossible. They all died.

9 INCLUDE ZARA AND CHING

CHING²

Not all, Kal El.

Clark eyes the man who recently tried to kill him.

CLARK³

My name's Clark.

ZARA⁴

I know this is very difficult, Clark.

CLARK⁵

'Difficult?' You nearly killed me. As well as thousands of other people in this city...

CHING⁶

Could we get beyond the whining and on to the issue at hand...?

ZARA⁷

Ching. Please.
(to Clark)

Why don't we all sit?

Clark looks down, and a short white cylinder has appeared next to him, as well as next to Zara and Ching. Ching and Clark eye each other warily and the three sit.

(CONTINUED)

8E

4/9

A63
440
89

Pickup OTS Zha

Tigrit

① 1:47

8J

4/9

A61
441
89

first CTS Clark

① 1:41

8B

4/9

A62
440
89

Pickup 25 Ching + Zava

① 1:56

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C

②

CLARK'

ZARA

CHING"

ZARA¹²

CHING¹³

ZARA¹⁴

Ching } drinks

have to

CLARK ^{1/2}

CARA¹⁷

LARK ¹⁸

(CONTINUED)

10 ① 2:09 ② 2:08 ③ 1:30 for opening	4/10 A70 H43 190	INT Lois Apt Pacing 10TS Clark, OTS Lois
10B Hold ② 1:22 Ng #2 Actually ③ 1:22 "Apparently"	4/10 A70 H43 190 A71	Cu Clark
10C ① 1:13 ② 2:00 ③ 1:07 NgA #13	4/10 A71 H43 190	Reverse OTS Lois, Tire OTS Clark
10E ① 1:07 Inc NgA #13 ② 1:12 Comp #13 ③	4/10 A72 H43 190	Cu Lois

4
"BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96
Handwritten notes: 8A, 8B, 8C, 8D, 8E, 8F, 8G, 8H, 8I, 8J, 8K, 8L, 8M, 8N, 8O, 8P, 8Q, 8R, 8S, 8T, 8U, 8V, 8W, 8X, 8Y, 8Z, 8AA, 8AB, 8AC, 8AD, 8AE, 8AF, 8AG, 8AH, 8AI, 8AJ, 8AK, 8AL, 8AM, 8AN, 8AO, 8AP, 8AQ, 8AR, 8AS, 8AT, 8AU, 8AV, 8AW, 8AX, 8AY, 8AZ, 8BA, 8BB, 8BC, 8BD, 8BE, 8BF, 8BG, 8BH, 8BI, 8BJ, 8BK, 8BL, 8BM, 8BN, 8BO, 8BP, 8BQ, 8BR, 8BS, 8BT, 8BU, 8BV, 8BW, 8BX, 8BY, 8BZ, 8CA, 8CB, 8CC, 8CD, 8CE, 8CF, 8CG, 8CH, 8CI, 8CJ, 8CK, 8CL, 8CM, 8CN, 8CO, 8CP, 8CQ, 8CR, 8CS, 8CT, 8CU, 8CV, 8CW, 8CX, 8CY, 8CZ, 8DA, 8DB, 8DC, 8DD, 8DE, 8DF, 8DG, 8DH, 8DI, 8DJ, 8DK, 8DL, 8DM, 8DN, 8DO, 8DP, 8DQ, 8DR, 8DS, 8DT, 8DU, 8DV, 8DW, 8DX, 8DY, 8DZ, 8EA, 8EB, 8EC, 8ED, 8EE, 8EF, 8EG, 8EH, 8EI, 8EJ, 8EK, 8EL, 8EM, 8EN, 8EO, 8EP, 8EQ, 8ER, 8ES, 8ET, 8EU, 8EV, 8EW, 8EX, 8EY, 8EZ, 8FA, 8FB, 8FC, 8FD, 8FE, 8FF, 8FG, 8FH, 8FI, 8FJ, 8FK, 8FL, 8FM, 8FN, 8FO, 8FP, 8FQ, 8FR, 8FS, 8FT, 8FU, 8FV, 8FW, 8FX, 8FY, 8FZ, 8GA, 8GB, 8GC, 8GD, 8GE, 8GF, 8GG, 8GH, 8GI, 8GJ, 8GK, 8GL, 8GM, 8GN, 8GO, 8GP, 8GQ, 8GR, 8GS, 8GT, 8GU, 8GV, 8GW, 8GX, 8GY, 8GZ, 8HA, 8HB, 8HC, 8HD, 8HE, 8HF, 8HG, 8HH, 8HI, 8HJ, 8HK, 8HL, 8HM, 8HN, 8HO, 8HP, 8HQ, 8HR, 8HS, 8HT, 8HU, 8HV, 8HW, 8HX, 8HY, 8HZ, 8IA, 8IB, 8IC, 8ID, 8IE, 8IF, 8IG, 8IH, 8II, 8IJ, 8IK, 8IL, 8IM, 8IN, 8IO, 8IP, 8IQ, 8IR, 8IS, 8IT, 8IU, 8IV, 8IW, 8IX, 8IY, 8IZ, 8JA, 8JB, 8JC, 8JD, 8JE, 8JF, 8JG, 8JH, 8JI, 8JJ, 8JK, 8JL, 8JM, 8JN, 8JO, 8JP, 8JQ, 8JR, 8JS, 8JT, 8JU, 8JV, 8JW, 8JX, 8JY, 8JZ, 8KA, 8KB, 8KC, 8KD, 8KE, 8KF, 8KG, 8KH, 8KI, 8KJ, 8KK, 8KL, 8KM, 8KN, 8KO, 8KP, 8KQ, 8KR, 8KS, 8KT, 8KU, 8KV, 8KW, 8KX, 8KY, 8KZ, 8LA, 8LB, 8LC, 8LD, 8LE, 8LF, 8LG, 8LH, 8LI, 8LJ, 8LK, 8LL, 8LM, 8LN, 8LO, 8LP, 8LQ, 8LR, 8LS, 8LT, 8LU, 8LV, 8LW, 8LX, 8LY, 8LZ, 8MA, 8MB, 8MC, 8MD, 8ME, 8MF, 8MG, 8MH, 8MI, 8MJ, 8MK, 8ML, 8MM, 8MN, 8MO, 8MP, 8MQ, 8MR, 8MS, 8MT, 8MU, 8MV, 8MW, 8MX, 8MY, 8MZ, 8NA, 8NB, 8NC, 8ND, 8NE, 8NF, 8NG, 8NH, 8NI, 8NJ, 8NK, 8NL, 8NM, 8NN, 8NO, 8NP, 8NQ, 8NR, 8NS, 8NT, 8NU, 8NV, 8NW, 8NX, 8NY, 8NZ, 8OA, 8OB, 8OC, 8OD, 8OE, 8OF, 8OG, 8OH, 8OI, 8OJ, 8OK, 8OL, 8OM, 8ON, 8OO, 8OP, 8OQ, 8OR, 8OS, 8OT, 8OU, 8OV, 8OW, 8OX, 8OY, 8OZ, 8PA, 8PB, 8PC, 8PD, 8PE, 8PF, 8PG, 8PH, 8PI, 8PJ, 8PK, 8PL, 8PM, 8PN, 8PO, 8PP, 8PQ, 8PR, 8PS, 8PT, 8PU, 8PV, 8PW, 8PX, 8PY, 8PZ, 8QA, 8QB, 8QC, 8QD, 8QE, 8QF, 8QG, 8QH, 8QI, 8QJ, 8QK, 8QL, 8QM, 8QN, 8QO, 8QP, 8QQ, 8QR, 8QS, 8QT, 8QU, 8QV, 8QW, 8QX, 8QY, 8QZ, 8RA, 8RB, 8RC, 8RD, 8RE, 8RF, 8RG, 8RH, 8RI, 8RJ, 8RK, 8RL, 8RM, 8RN, 8RO, 8RP, 8RQ, 8RR, 8RS, 8RT, 8RU, 8RV, 8RW, 8RX, 8RY, 8RZ, 8SA, 8SB, 8SC, 8SD, 8SE, 8SF, 8SG, 8SH, 8SI, 8SJ, 8SK, 8SL, 8SM, 8SN, 8SO, 8SP, 8SQ, 8SR, 8SS, 8ST, 8SU, 8SV, 8SW, 8SX, 8SY, 8SZ, 8TA, 8TB, 8TC, 8TD, 8TE, 8TF, 8TG, 8TH, 8TI, 8TJ, 8TK, 8TL, 8TM, 8TN, 8TO, 8TP, 8TQ, 8TR, 8TS, 8TT, 8TU, 8TV, 8TW, 8TX, 8TY, 8TZ, 8UA, 8UB, 8UC, 8UD, 8UE, 8UF, 8UG, 8UH, 8UI, 8UJ, 8UK, 8UL, 8UM, 8UN, 8UO, 8UP, 8UQ, 8UR, 8US, 8UT, 8UU, 8UV, 8UW, 8UX, 8UY, 8UZ, 8VA, 8VB, 8VC, 8VD, 8VE, 8VF, 8VG, 8VH, 8VI, 8VJ, 8VK, 8VL, 8VM, 8VN, 8VO, 8VP, 8VQ, 8VR, 8VS, 8VT, 8VU, 8VV, 8VW, 8VX, 8VY, 8VZ, 8WA, 8WB, 8WC, 8WD, 8WE, 8WF, 8WG, 8WH, 8WI, 8WJ, 8WK, 8WL, 8WM, 8WN, 8WO, 8WP, 8WQ, 8WR, 8WS, 8WT, 8WU, 8WV, 8WW, 8WX, 8WY, 8WZ, 8XA, 8XB, 8XC, 8XD, 8XE, 8XF, 8XG, 8XH, 8XI, 8XJ, 8XK, 8XL, 8XM, 8XN, 8XO, 8XP, 8XQ, 8XR, 8XS, 8XT, 8XU, 8XV, 8XW, 8XX, 8XY, 8XZ, 8YA, 8YB, 8YC, 8YD, 8YE, 8YF, 8YG, 8YH, 8YI, 8YJ, 8YK, 8YL, 8YM, 8YN, 8YO, 8YP, 8YQ, 8YR, 8YS, 8YT, 8YU, 8YV, 8YW, 8YX, 8YY, 8YZ, 8ZA, 8ZB, 8ZC, 8ZD, 8ZE, 8ZF, 8ZG, 8ZH, 8ZI, 8ZJ, 8ZK, 8ZL, 8ZM, 8ZN, 8ZO, 8ZP, 8ZQ, 8ZR, 8ZS, 8ZT, 8ZU, 8ZV, 8ZW, 8ZX, 8ZY, 8ZZ

9 CONTINUED: 2

ZARA

Our people are bound together by an alliance between several noble families.

CHING

The alliance is renewed by marriages between these households.

CLARK

Whoa... whoa... I'm trying to stay with you... Why're you here? And why did you put me through such hell?

CHING

You've been without Kryptonian influence for a long time. We had to find out if you were worthy

CLARK

Worthy of... what?

ZARA

Worthy of your heritage, Clark.

(beat)

Worthy of marriage.

(beat)

To me.

CLARK

(standing)

Hold it. You're saying we're supposed to get married?

ZARA

No. I'm saying we already are.

CUT TO:

10 INT. LOIS' LIVING ROOM - WITH LOIS - NIGHT

She fumes around the room, taking us to Clark, who leans against the kitchen counter.

LOIS

Let me get this straight. 'Sarah' from Research turns out to be this Krypton... babe... and says she's got big plans for you? Who is she? Some kind of relative? Your cousin? Your sister...?

(CONTINUED)

10D

4/10

A71

Pickup OTS lots / Time OTS Clark

1 103

② 1118

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10 CONTINUED:

10

CLARK²
Well, no... Apparently she's my wife.

LOIS³
Your wife??!

CLARK⁴
(quickly)
On Krypton.

LOIS⁵
Well, we're not on Krypton! And didn't you leave when you were a baby?!
~~Nighty fast little worker, weren't you?~~

You must have been a very fast worker

CLARK⁶
(flustered)
Well, it's a thing they do... They marry you when you're a baby if... you're of noble blood.

LOIS⁷
Noble blood.

CLARK⁸
I'm, uh, Lord Kal El. of the house of El.

Wh, huh -
And Miss Krypton...

CLARK⁹
... Zara...

LOIS¹⁰
ZARA. Is of course a bigwig, too.

CLARK¹¹
Uh-huh.

LOIS¹²
(calm)
No she's not.
(loud)
She's a wacko! You don't actually believe all this?!

CLARK¹³
I was in their spacecraft!
(then)
You're the one who saw them fly.
You tell me.

(X)
(X)

(X)

(CONTINUED)

10A

4/10

A70

Cu hois for end

1 :51
 ② :56

443
 190

11

4/9

Abs

INT ORB.

1 :H5 Comp
 2 :H6 Comp
 ③ :H4 Comp
 ④ :H7

441
 189

Master Bring Ching Facing L-R
 To SIT OTS ZARA (left Sh)
 Stands + Moves behind Ching

11A

4/9

Abs

Ching SITS TO OTS Ching
 ZARA X'S TO III
 25 ZARA + Ching

① 1:09 Nq "we" #10
 ② 1:13

441
 189

"BIG GIRLS DON'T FLY"

Blue Rev.

10 CONTINUED:

10

LOIS

(unnerved)
Oh. Yes. The flying. Well, there is that, oh God.

CLARK

(holding her)
Lois, I'm as blown away by all this as you are. I mean, to find out in one night there are living Kryptonians and I'm married and there might be a civil war...

LOIS

Civil war? What?

CLARK

Well, that's what happens in the society if the ruling families fall apart.

(X)

He's seeming way too knowledgeable and this is all sounding way too real and she's getting nervous.

LOIS

Yes, well, okay, that... would be bad... But I still don't see what that's got to do with you....

understand

CLARK

That's why they're here, Lois.
(deep breath)
They expect me to go back with Zara and rule over New Krypton.

And just before Lois flips out entirely,

CUT TO:

11 INT. ORB - WITH CHING - NIGHT

11

Agitated, he stalks across the Orb, taking us to Zara, who sits 'writing' with a lighted crystal rod on a gray plexiglass 'tablet.'

CHING

We should be prepared to take him by force if necessary.

ZARA

(still writing)
'By force?' He has the strength of a hundred men.

(CONTINUED)

*- walks
C turns
Lois R
OTS Lois*

*(11) Master
OTS Zara*

*(11A) OTS Ching
25 Zara + Ching*

*10C A. S. L. P.
OTS Clark*

*10D
Pickup
OTS Lois
OTS Clark*

*10B
CW
Lois
(#22)
Clark*

10

10B

10C

10D

3

2

15

14

17

18

19

20

11B
① :06

4/9

Ab5
HH1
189

Insert Hands

11C

24fps

4/9

Ab5
HH1
189

1 :22
2 :22
③ :20

Med 2S Ching (left) + Zara
Zara Speaks lines
React TO LORD NOR

11D

36fps

4/9

Ab5
HH1
189

1 :16
2 :16

2S Ching + ZARA
React TO LORD NOR

11 CONTINUED:

11

CHING³

So do we! That's... two hundred to one hundred.

ZARA⁴

We're completely inexperienced in using these powers. I saw you try to fly yesterday. You hit a building.

CHING⁵

(sourly)

I could take him if I had to.

ZARA⁶

(smiles)

Oh, so I'm reduced to kidnapping a bridegroom? Not yet.

(standing)

I think he's too caring... too unwilling to let our people suffer... to refuse us. Even if it is a sacrifice.

CHING⁷

He's not the only one making a sacrifice.

ZARA⁸

(gently)

I know. This is agony. Knowing since I was a child I was married to Kal El... ~~also~~ that I was in love with you. Then finding

She puts her arms around him and they nestle close. CAMERA MOVES IN AS:

CHING⁹

And you have no feelings for him?

ZARA¹⁰

I love his greatness and I love that there'll be peace at home when he returns.

(very close to his ear)

But at night... Lady Zara will be dreaming of another man.

He gazes warmly at her, his gruffness melting away as he hugs her tightly to him. Then:

Good evening, Zara... It is evening there, is it not?

(CONTINUED)

11 Voice Over

①:22

H41

189

Zaka

FX12

4/4

AH9

EXT Smallville CRANE

1:18

ladder

H35

CS Town Hall Crane down

②:18

187

to WS + Lock off

FX12A

4/4

AH9

Light off + on Spot

①:08

H35

on grass Lock off

187

FX12B

4/4

AH9

MS Cylinder / Light King

①:05

MOS

Lock off

FX12C

4/4

AH9

Full Figure Tez

1:26

H35

Light goes off Tez

②:09

187

Lock off

12D 24FPS

4/4

AH9

Handheld Cur Tez (Light goes off)

①:30-Comp

H35

187

12E

4/4

AH9

Handheld Wider Tez

①:28

H35

187

12F 36FPS

4/4

AH9

Handheld Cur Tez

①:30

H35

187

11C / 11D / 25 36FP
"BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96 11.

11 CONTINUED: 2

11

Zara and Ching part, look around, startled, tuning in on:

VOICE OF NOR (CONT'D)
It's my sad duty to inform you your
pathetic journey is ending in
failure.

Zara closes her eyes, focuses, and:

ZARA'S VOICE
Kal El will return, Nor. And you
will never come to power.

VOICE OF NOR
Oh, but I will. And Kal El will
never leave the Earth.
(beat)
Tez... is there.

Zara and Ching stare fearfully at each other, we

CUT TO:

12 EXT. SMALLVILLE - ON TOWN HALL - NIGHT /

12

The sign proclaims "Smallville Town Hall." CAMERA MOVES
away from the building, revealing the empty streets, and on
to the Town Square.

13 THE BANDSTAND

13

As we MOVE IN on the bandstand, we hear a low, HUM, then
there is a SHIMMER and a dull metallic cylinder appears.
The cylinder vanishes, leaving in its place a frightening
looking man, pale, thin, almost animal-like, with wisps of
pale yellow hair and long fingernails. This is TEZ.

14 CLOSER - TEZ

14

His eyes are closed. The Voice of Nor fills his head.

VOICE OF NOR
Before we lost Zara's transmission,
she said the infant Kal El landed
in this village. Find him.

Tez's eyes remain closed as he speaks.

(CONTINUED)

F42C
TeZ

12D
CUT
TeZ

12E
MID
TeZ

12F
CUT
TeZ

TeZ

"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 12.

14 CONTINUED:

14

TEZ
(a rasping, frightening
voice)
Don't command me, Lord Nor. I'm
not of your world. I will fulfill
the terms of my contract.

Now his eyes fly open, and FLARE with a SILVER SPARKLE
before returning to their normal, yellow state.

TEZ (CONT'D)
I will murder Kal El.

3/8

BLACK.

END OF ACT ONE

15	3/28	A10 H21 182 AM	INT. Daily Planet Mister Lois + Clark X TO Coffee! X TO Lois' desk OTS Clark	Dolly exit elevators
① 2:08 Comp * ② 2:14 Comp NGA? having gate ③ :22 Inc NGA #4 ④ :10 Inc ⑤ 2:15 Comp				
15C	3/28	A12 H22 182	OTS Lois / Coffee	
① :15 Inc ② :12 Inc ③ :16 Inc ④ :24 Inc GAG Reel ⑤ :40				
15D	3/28	A12 H22 182	OTS Lois - Same as 15C	
① :25				

ACT TWO

FADE IN:

15 INT. DAILY PLANET - DAY #2

15

Lois and Clark exit the elevator doors in rapt conversation, cross to coffee machines. They take care to make sure they're not overheard, but it's a hot topic and they can't stop talking:

CLARK

I'm not saying I'm going back with them, Lois...

LOIS²

Look, I'm sure their cause is very noble. It doesn't justify what they're asking! It doesn't justify these monstrous 'tests' they put you through.

CLARK³

(glancing around)

Well... ~~in~~ Kryptonian... logic... they had to know if I was up to the task.

LOIS⁴

(pouring coffee)

Yeah, I guess it would take a special guy to shuck his adoring parents and the woman he loves for a life of loneliness, violence and possible death on some space rock. Or am I missing the big picture?

CLARK⁵

This is obviously an emotional topic for you...

LOIS⁶

Well, we wacky earth women get darn cranky about losing our husbands.

CLARK⁷

I meant the Kryptonian character is more restrained and analytical.

LOIS⁸

(at wit's end)

Kryptonian 'logic,' Kryptonian 'character?' Why're you sounding so Kryptonian all of a sudden?

desk APTS

(CONTINUED)

15A

3/24

A11

Title on Chart

421

182

1:07

② 1:12 2-
 ③ 1:30 2-4

15B

3/28

A11

Title OTS LOIS

421

182

1 1:19 Inc
 2 1:32 Inc
 3 1:41 Inc.
 4 1:25 Group Noisy
 ⑤ 1:31 Group

A12

15 CONTINUED:

15

CLARK⁹
(glancing around)
Lois... (cool-it' gesture)
I am not more... you know... all of
a sudden, I've always been. But
I'm just now discovering my
heritage.

Lois drinks (X)
(X)

LOIS¹⁰
(pointing at ground)
This is your heritage, Clark.
Earth is your home. Isn't it
enough you help the millions of
people here who count on you?
Not to mention the one person who
really counts on you -- me?

LOIS,
You Don't need to worry... I know
where my home is, I know who I
am... There is no confusion about
that, okay?

there (3)

He suddenly cocks his head to listen.

LOIS¹²
What?

CLARK¹³ are speaking (2) are talking (1) (X)
Uh, Zara and Ching just called
me... telepathically. are calling me (3)
(awkwardly)
Kryptonians can speak to each other
like that.

LOIS¹⁴
(a thin smile)
Great.
(uncomfortable thought)
Can you do it?

CLARK¹⁵ IS That Something That you do?
SO That's Something That you do.
I guess I have the gift... I just
never developed it.

LOIS¹⁶
Try. What am I thinking?

CLARK¹⁷ 2 more seconds
You're thinking 'one more minute of
this and I'm gonna slug Clark.'

She smiles, takes his arm, and as they stroll off:

(CONTINUED)

16	4/2	A29 428 185	INT Conference Room
1 2:32 2 1:10 3 2:30 4 1:34 5 2:48 2 Starts #10			Master over zara At Sh TO Lois + Clark PAN w/ Lois R-L TO Ching + back to Clark
1 2:32 2 1:10 3 2:30 4 1:34 5 2:48 2 Starts #10		B1	Lo At (Tabletop) Lois + Clark
16A	4/2	A30 425 185	Cu Lois Title 25 / Clark
1 2:45 2 1:12, 2:46			
1 2:45 2 1:12, 2:46		B2	Cu Clark / 25 Lois + Clark
16B	4/2	A31	OTS - Zara + Ching (Lois moves in + out)
1 3:01 2 2:46 2 Starts #21			
1 3:01 2 2:46		B3	Raking 25 Zara + Ching
16C	4/2	A31	Cu Ching (OTS Ching)
1 2:41 2 2:36 #22 "Return"			
1 2:41 2 2:36		B3	MU Zara (see Ching arm)

15 ↑ Master ↑ 15B ↑ Time
"BIG GIRLS DON'T FLY" (#22) of Ross-Leming/Buckner 3/18/96 15.

15 CONTINUED: 2

15

LOIS¹⁸
Sae? You do know telepathy.

CLARK¹⁹
No, I know you.

CUT TO:

16 INT. CONFERENCE ROOM - DAY 2

16

Zara and Ching are there with Lois and Clark. They wear expensively tailored, dark gray slacks and shirts, which give them a subtle quasi-military vibe. Lois sizes up Zara.

LOIS¹
(too good natured)
So. Sarah. Zara. All this time I thought you were just this shy, awkward girl working in research.

ZARA²
Yes.

LOIS³
I used to tease Clark that you might have a little crush on him. Didn't I, Clark? And he'd say, 'Oh, Lois, you're being silly,' and we'd... laugh...

(forced laugh)
Of course we didn't realize you were actually... you know... married to him...

ZARA⁴
So Kal El has told you.

LOIS⁵
Yes. Everything. Not telepathically, of course... The old fashioned way.

(to Ching)
And Ching... You are....

CHING⁶
Lieutenant, bodyguard, and defender to the death of Lady Zara.

LOIS⁷
Uh-huh. Well, listen, I know what you want from Clark, and frankly I think you have a lot of nerve.

(CONTINUED)

16D

4/2 BH

Pickup Mr. Zaka

① 1:05

"BIG GIRLS DON'T FL

Ross-Leming/Buckner 3/18/96

16.

16

CONTINUED:

16

CHING

Thank you. (doesn't get the insult)

ZARA

What Clark doesn't know is the urgency of our plight. Lord Nor is closing in on us.

CLARK

Who's Lord Nor?

ZARA

The next in line for my hand,
should you annul our union.

LOIS 12

Oh good. So the ¹⁹¹⁸ trip's not a total loss.

CHING

Nor is a monster. A soulless
brigand who would enslave all who
oppose him.

ZARA

Marriage to me would ensure his
reign and he will do anything to
achieve that.

LOIS

What do you mean... 'Anything?'

CHING

Already, he's dispatched his favorite assassin to dispose of his problem.

CLARK

The problem being...

CHING

You.

CLARK

Me.

LOIS

Clark. (to Clark, fearfully) ...!

(to Zara and Ching)

Does this assassin have... powers... Like yours and Clark's?

(CONTINUED)

17

H/H

A46
H34
189

INT Dining Room

1 :28
 Hold 2 :34
 ③ :29
 ④ :27

30FPS

Downshot PAN Pictures, tilt
 up with claws to flower &
 Ch Tez profile / eats flower
 + reacts to Jonathan voice

16 CONTINUED:

16

He's not Kryptonian.
(then)
On the other hand, he has never failed.

CHING
You see how desperate Nor is... And
why it's imperative we return *(leave)*
quickly...

Wait... You're asking us to trust you... How do we know you're not agents of this Lord Nor, yourselves?

LOIS
Yeah... It's not like you've been
the souls of honesty, you know.
Good, Clark.

ZARA
(a warm smile at Clark)
I think Kal El knows in his heart
we're sincere.

(an edge) LOIS
Oh Kal El does, does he?

✓ (to Clark) ZARA
Do you have the craft you first
journeyed to Earth in?

Clark glances at Lois, puzzled.

CLARK
I... know where to get it.

CUT TO:

INT. KENT FARMHOUSE - NIGHT #2

Lights are out. CAMERA PANS from the open door to family photos that have been ripped off the wall. Scrap books lie open, the family bible is open, a photo of Clark winning a journalism award is tossed on the pile. We TILT UP to find Tez, rummaging through this rubble. He is tracing his hands over pictures of Clark as a baby, a boy, a teen, and an adult. From O.S. he suddenly hears:

(CONTINUED)

17A

4/4

AH6

MS Jonathan walks thru
Dining room TO MCU
In Kitchen (Tite 2s Tez
+ Jonathan exit R-L

① :29

② :26

Tite down to
Table

H34

187

17B

4/4

AH6

MS Jonathan walks thru
Dining Room - Same action

1 :04

2 :07 Hqs

3 :27

④ :32

H34

187

AH7

17
"BIG GIRLS DON'T EAT" (#22) Jonathan Blue Rev.

3/25/96 17A.

17 CONTINUED:

17A MS Tez
17B MS Tez

17

JONATHAN (O.S.)

No need to get up, Martha. I'll
make myself a ~~liverwurst~~ sandwich.

Tez spins and shrinks into the shadows as JONATHAN enters,
makes his way to the fridge. Something catches his eye, and
he snaps on a table lamp.

3/8

Light
Change

18	4/4	AH7 H3H 187 AH8	Title 25 Tez + Jonathan
1 :24 Inc NQA 2 :39 Hold 3 :34 4 :27 Shadow Hold 5 :33 Pulls Jonathan out 6 :27			
19	4/4	AH7 H3H 187	Kitchen to Dining Room Single Martha X15 TO doorway OTS Martha (left hand up)
1 :09 2 :12 3 :08 4 :12 5 :12			
19A	4/4	AH7 H3H 187	Single Martha OTS Martha PAN R-L TO Jonathan Sitting on floor against Cabinet
1 :05 2 :14 NQC 3 :15 RT hand 4 :10 5 :11			
19B	4/4	AH7 H3H 187	Single Jonathan head in Refrigerator looks up + Starts Morph
1 :18 2 :20			

18 CLOSE ON JONATHAN

18

He stares down at the mess on the floor, and suddenly Tez's claw-like hand is around his throat. WIDEN as Jonathan manages to twist his head around to see the creature.

TEZ

(hissing)
Where is Kal El?

(beat)
The child who fell from the sky.
Where is he?

Jonathan sinks into a chair, still in Tez's clutches.

TEZ (CONT'D)

~~Where is this son...~~ 'Clark?'

where?

Tez presses his hand on Jonathan's head, scanning his brain. We hear a THROBBING sound as Tez leans back, absorbing the energy.

19 DOORWAY

19

From the darkened hall:

MARTHA (O.S.)

Now you've got me going... I might as well have a snack too.

And MARTHA appears.

MARTHA (CONT'D)

Did you find the sourdough?

20 TO INCLUDE 'JONATHAN'

20

He stands facing Martha.

JONATHAN/TEZ

Right behind the pickles. Run back to bed and I'll be right there.

make you one.

21 ANGLE BEHIND 'JONATHAN'

21

CAMERA TILTS DOWN to find, lying on the floor behind 'Jonathan' and the couch or table... The real Jonathan. Unconscious.

MARTHA

You sure you can manage?

JONATHAN/TEZ

Oh sure. Nothing to it. Run along, now.

FX 23 ① :24	H/H	AH7 H3H 187	Reference plate Jonathan lock off
FX 23A ① :23	H/H	AH7 H3H 187	Reference plate Tez
FX 23B ① :31 ② :22	H/H	AH8 H3H 187	Green Screen Cu Jonathan MORPHS
FX 23C ① :10 ② :09 ③ :09	H/H	AH8 H3H 187	Cu Tez Morph
FX 33C ① :23 Miss Kate	H/H	AH8 H3H 187	Cu Lizard Mask for Morph Jonathan to Tez
FX 24 ① :27 Inc NgC ② :09 Inc ③ :23 Comp Ng-JOREL	H/H	A55 H37 188	INT ORB lock off CRANE Downshot Spaceship MASTER ZARA, Clark, Lois Ching 1 for EL Voice C. left
FX 24A ① :04	H/8	A55 MOS	Reference Plate Downshot Spaceship
24C ① 2:18 Beginning best ② :10 Inc. ③ :40 Inc. N#7 ④ :05 Inc. ⑤ :36 Inc. N#7 ⑥ :04 Inc. NgC ⑦ 2:22	H/8	A55 H37 188 A56 H38	Cu Symbols/hands/OTS Clark + Lois 3S/Zara
24K ① :57 Inc Ng-Zara ② :10	H/8	A57 H34 188	Cu Ching /OTS Zara

19 "BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 19.

22 BACK TO SCENE

22

Martha smiles, blows him a kiss, goes off.

Thanks, honey. MARTHA

23 'JONATHAN'

His features grow cold, his lips curl in disgust. Jonathan MORPHS into Tez! Now

CUT TO:

24 INT. THE ORB - ON TINY SPACESHIP - NIGHT 2

24

The spaceship rests on the white pedestal. PULL BACK to find Zara and Ching running their hands over the craft and the strange symbols written on its skin.

ZARA
I'm surprised, Kal El, that you've chosen to share the location of our vessel with an... outsider.

She glances O.S. and:

25 INCLUDE LOIS AND CLARK

CLARK
I share everything with Lois.

CHING
And you don't find this constant intimacy draining?

LOIS/CLARK
No. Well, Huh Ching

ZARA
We've studied the craft. It was designed specifically for a one way journey to safety.

(pointing to hieroglyphs on the hull)
Clark, can you read these symbols?

CLARK
No. Are they Kryptonian?

Zara translates, running her fingers over the symbols.

(CONTINUED)

2HD 1 :17 (2) 2:11	4/8	A56 H38 188	Pickup 3S Zara, Clark, Lois 2S Clark + Lois
2HE 1 :37 (2) 1:19	4/8	A56 H38 188	Cu Lois Reactions
2HF ① :27, 1:14	4/8	A56 H38 188	Cu Clark
2HG ① :49	4/8	A57 H38 188	Cu hands Zara Then Clark / light Clarks hand slips / Zara pulls ii back / Clarks hand off / light out
2HH ② :16 ② :48	4/8	A57 H38 188	MCu Ching Reactions
2HJ 1 :31 ② :37	4/8	A57 H38 188	Cu Zara (Ching bkand)
2HL 1 :29 ② :38	4/8	A57 H38 188	MS / OTS Zara (Clark)
FX2HM ① :04	4/8	A57 NDS	Reference Plate JOR-EL
FX2HN 1 :15 Inc 2 :17 Inc ③ :23	4/8	A57 H38 188	Raking 2S Lois + Clark (hands) Pack focus look left to (JOR EL)
FX2HP ① :18	4/8	A57 NDS	Reference plate 2S Lois + Clark
FX2HR ① :04 ① :06	4/8	A57 NDS	Reference Plate Cu JOR EL w/o JOR EL

25 CONTINUED:

25

ZARA⁷

'Behold Kal El, a Noble of Krypton,
born from the House of Lo and into
the House of El.'

A moment of silence as everyone absorbs this. Then:

LOIS⁸

How do we know that's what it says?
~~For all Clark and I know it could~~
say, 'Do not remove tag under
penalty of law.' THIS

ZARA⁹

The symbols go on to direct Kal...
Clark to place his hand alongside
the 'hand of Zara' from the House
of Ra.

A stunned Lois watches Clark and Zara do as instructed. As
both their hands connect with the craft, a WHIRRING is
heard. A plate on the craft GLOWS, and up from it pops a
hologram of a man.

JOR EL¹⁰

I am Jor El. The father of Kal El.

Clark reels from the shock and his hand slips some, shaking
the holographic image. Zara pulls his hand back in place
and the image stabilizes.

JOR EL (CONT'D)

If I am being seen, it means that
both Kal El and his birth wife,
Zara, are alive and together. For
only your unified touch can
activate this image. Just as only
your united lives will keep alive
the dream of a peaceful Krypton.

26 INTERCUT LOIS

26

CAMERA MOVES IN on her as she watches Clark. She's very
moved by the sight of Clark gazing at his father.

27 CLARK

27

Emotional and a little awed at the sight of Jor El.

(CONTINUED)

FX24B ① 1:19	H/8	A55 437 44	Pickup Machine for 1st 25 Craft
24B ① 1:20	H/8	A57 405	See Supervisor Symbol / 1st 25 Question
FX25 ① 1:05 ② 1:05	Not in FX24M 1:00 H/9	Able 442 189	Green Screen Full Figure JOREL Lock off Matches FX24M
FX24RA ① 1:10	H/9	A61 442 189	Green Screen Cw JOREL
FX24AA ① 1:07 ② 1:09 ③ 1:08	H/9	A67 442 189	GREEN Screen, Over JOREL'S RT Sh. Downstair
29 ① 1:22 Inc Ng ② 1:26 ③ 1:07 Inc Ng family ④ 1:58 Inc #11 ⑤ 1:34 Comp ⑥ 1:34 Inc	H/1	A22 425 184 A23	INT Clark's Apt. Single Clark enters / OTS Clark 25 Clark + Mom
27F ① 1:30 ② 1:30	H/1	A28 427 184	Single Martha Sits on Couch / Stands OTS Martha

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"BIG GIRLS DON'T FLY" (#222)

Ross-Leming/Buckner 30/18/96

27 CONTINUED:

JOR EL
If, miraculously, Kal El and others
have survived the Great
Destruction... My voice reaches out
across the years and galaxies,
calling on my son to keep alive
the watchfires of his people.
Bringing them from the darkness of
chaos, and into the light of peace.

With his free hand, Clark reaches out as if to touch his
father's face.

JOR EL (CONT'D)
(gently)
My dear son... That is my legacy.
(beat)
That is your destiny.

The image vanishes. Clark is shaken. Lois rushes to him,
puts her arms around him. Zara also is moved by the
commandment. Even Ching is humbled by his dead leader's
message.

ZARA
Now perhaps you know we carry your
own father's words.

DISSOLVE TO:

28 EXT. METROPOLIS SKYLINE - NIGHT - ESTABLISHING

28

29 INT. CLARK'S - NIGHT 2

29

We hear the familiar WHOOSH, the door opens and a weary,
troubled Clark enters. He stops, stares.

CLARK

Mom!

30 INCLUDE MARTHA

30

She sits ~~at the table~~ ^{on the couch}, now standing as Clark hurries toward
her.

Hello, honey.

MARTHA

What's wrong? Dad? Is he okay?

(CONTINUED)

29A	4/1	A23 425 184	Pickup 25 Clark + Martha
① 1:55			
29C	4/1	A24 426 184	Clark + Martha Cross from Couch L.R., Clark 375, Cu Martha
1 2:47			
② 2:21			
29D	4/1	A24 426 184 A25	Cu Clark
1 1:34 Comp			
2 1:46 Inc.			
3 1:34 Comp			
✓ 4 1:34 Comp			
✓ 5 1:49 Comp			
⑥ 1:04 Inc			
⑦ 1:23 Inc.			
No Sawhand No Martha #18 - Panning			

30 CONTINUED:

30

MARTHA 4

Dad's fine. But your Aunt Opal broke her hip, so I flew in to help out.

CLARK 5

A broken hip on top of a ruptured gall bladder? She fall out of her hospital bed?

MARTHA 6

Exactly. Very hard.

CLARK 7

Boy it doesn't rain, it pours.

MARTHA 8

Clark... You look so tired. Want me to rub your shoulders like I used to?

He smiles, sits in a kitchen chair, Martha comes up behind him.

CLARK 9

Well, the last coupla days have been ~~pretty~~ intense.

MARTHA 10

(starting to rub shoulders)

You know you can tell your mother anything.

And suddenly her face contorts, her hands are around his neck and she is violently throttling him. He of course doesn't notice, and rattles on.

CLARK 11

See, some things about my past have come up that could change all our lives.

Martha struggles mightily to strangle him, pulling this way and that.

(CONTINUED)

29B	H/1	A23	25 Clark + Martha Single Martha
Hold 1 :52 2 STARTS (1:38)		A25	
② 2:00 2 STARTS (1:16)		184	
③ 1:43 (1:20)		A24	
29E	H/1	A25	Pickup Cu Clark
① :50		A26	
		184	

29 1 29A 29C 29D 29E
"BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96 23.

30 CONTINUED: 2

30

CLARK (CONT'D)
Some strangers have contacted me
about my family. My Kryptonian
family, I mean.

29B 29C 29D 29E
MARTHA
(dazed, stops throttling
him) Clark, you're either very tense or
you have a dense molecular
structure.

CLARK¹⁴
(thinks she's being
funny)
Or both. Anyway, until tonight, I
wasn't sure these visitors were who
they said they were...

Martha has withdrawn a long, silver, needle-like weapon.

CLARK (CONT'D)
You sure you wanna hear this part?

MARTHA¹⁶
(poised to plunge it into
his back)
Your mom is tough, honey. Don't
worry.

120 138
-144
76
And she plunges the deadly thing into his shoulders, it
bends in half. She stares at it, bewildered.

CLARK¹⁷
They say I have a destiny to
fulfill... I thought everyone from
Krypton was dead, but apparently...

Martha has pulled a whole bundle of needles from her bag,
and in rapid succession plunges one after another into his
back. They snap, bend, splinter.

CLARK (CONT'D)
... a whole colony survived and is
living on this empty, rocky
planetoid they call 'New Krypton.'
Well, I'm supposed to be some kind
of Nobleman, if you can imagine
that...

Martha stands panting, staring at the broken needles.

CLARK (CONT'D)
Don't stop. Whatever you're doing
feels great.

(CONTINUED)

30A	H/1	A25 H26 184	On phone / Cur Clark / Martha free in bkgrnd Dolly
1 :06 2 :07 3 :08 ✓(4) :34 5 :04 (6) :05			
30B	H/1	A28 H27 184	OTS Clark / green Streamer onto Table Top L-R
1 :11 (2) :12			
31	H/4	A48 H34 187	2S Martha + Jonathan Phone / Cloth to head RT hand
(1) :20, :19			
32B	H/1	A27 H26 184	OTS Clark Pushes Martha
029 021 (1) :15 (2) :07			
32	H/1	A26 H26 184	OTS Martha / Kips Shirt w/claws Clark Pushes Martha back ward onto couch / She stands up
1 :14 2 :14 (3) :13			
32A	H/1	A26 H26 184	Tighter Martha
(1) :15			
32C	H/1	A27 H26 184	Slashed shirt Tilt to Cur Clark
(1) :05 (2) :05			
32D	H/1	A28 H26	Cur Clark
(1) :06			

32E

4/10

B7
H45
190

Insert Table
Sizzle + smoke

1 :08
② :08
③ :09

29B 15/Smile 29C 29D 29E
"BIG GIRLS DON'T FLY" (#22) Ross-Leming/Buckner 3/18/96 24.

30 CONTINUED: 3

Martha looks at him with a withering gaze. ~~Cordless~~ PHONE
~~on table~~ RINGS. Clark grabs it.

Hello?

CLARK (CONT'D)

31 INTERCUT KENT FARMHOUSE KITCHEN - MARTHA - NIGHT

The real Martha sits next to Jonathan, slumped back ^{at} the
~~couch~~. As she changes the cold washcloth on his head:
Table

MARTHA

Clark! Someone strange was at our house tonight! Your father was unconscious... I thought he'd fainted... But when he came to, he said this... person... was looking for you!

CLARK

But you're okay right?

(beat)

Be careful.

(looks back at 'Martha')

I'll... call you back. ^{later}

He hangs up, slowly turns around to stare at "Martha."

CLARK (CONT'D)

(cautiously)

Mom....?

~~He advances on her, she shrinks back. She backs into a piece of wall.~~

MARTHA

Defend yourself, Earth Thing!

Suddenly her face contorts into a horrible grimace and she SPEWS green poison in a STREAM aimed at Clark.

32 CLARK

He deftly sidesteps the STREAM, which lands on the table top. The table top SIZZLES and SMOKES. Clark charges 'Martha.' He grabs 'Martha' by one arm. But she smiles sweetly at him. The idea of actually slugging the image of his mother is disconcerting and in that split second, 'Martha' slashes at Clark with her free hand, shredding his shirt with her claws. He tosses her onto the couch.

FX33A

4/1

A27
MOSLock off
for Morph

Reference 1.5

1 :19 NG
2 :09
3 :10
4 :11
5 :12

Marta
Tez
Back Plate

See over
→

33

4/1

A26
H26
184

Single / OTS Tez - 25 / Clark
+ Tez X TO door

1 :27
2 :28
3 :30
4 :33
5 :35

"Less Torque"
"Best - Director"

33B

4/1

A27
H27
184

Single / OTS Clark

1 :20
2 :23

34

4/1

A27
H27
184

Master OTS Mrs. Clark
as door opens / See
Pretty girl leave / Clark
leaves

1 :37 Comp

2 :05

3 :34 Inc. Ng for "Goldsham"

4 :06 Inc.

5 :33

6 :34

34A

4/1

A27
H27
184

Cu Mrs. Currier (door opens)

1 :35 Close

2 :32

34B

4/1

A27
H27
184
A26

OTS Clark + Pretty Girl

1 :37

2 :04 :37 good version girl

3 :37

34C

4/1

A26
H27
184

Mcu Clark / 25 GIR

1 :31 Inc. good version

2 :32

3 :32

3/25/96

25.

33 THE COUCH

Martha MORPHS into Tez

TEZ

Kal El, you have become a wizard!!

He flings himself up, charges at Clark, but Clark grabs him by a wrist and holds the squirming monster still.

CLARK

I'd find a new job. This assassin thing isn't working for you.

TEZ

(braces himself;
dramatically)

I am ready to die!

Clark drags him toward the door.

CLARK

Yeah, well I'm not ready to kill.

TEZ

(startled)

What? What has become of you here?

CLARK

(dragging him up steps)

We'll go see some people and figure out what to do with you.

34 AT THE DOOR

Clark yanks open the door to find his landlady, the solid, no-nonsense MRS. CUTLER, in robe and curlers, stooped over, about to slip an envelope under his door.

MRS. CUTLER

Mr. Kent! I was about to slip this under your door... There's going to be a minor rent adjustment...

CLARK

Mrs. Cutler, I've gotta be...

MRS. CUTLER

(coyly)
Oh, I'm sorry.... I seem to be interrupting something.

FX 33 AA

4/4

AH8

MORPH M Cu Martha

- ① :07 Ng - light
 ② :07 Ng grips
 ③ :08
 ④ :10 Too much movement
 ⑤ :08 looked in lens
 ⑥ :22 2 Times

AH8
H3H
187

FX 33 AB

4/4

AH8

MORPH M Cu Tez

- 1 :07
 2 :14 Ng
 3 :10
 ④ :10

AH8
H3H
187

FX 33 AC

4/4

AH8

MORPH M Cu Lizard Mask

- ① :09

3AD

4/1

A

EXT FRONT DOOR

Clark rushes past Mrs. Cutler
 looks around + goes back inside

- ① :15
 2 :08
 ③ :16

34 Master 34A 34B 34C 25 Clark + Girl / single Clerk
"BIG GIRLS DON'T FLY" (#22) Blue Rev. 3/25/96 26.

35 ON CLARK

35

He stares at her, then glances back, and CAMERA ADJUSTS to reveal, in his grasp, not Tez, but a very PRETTY GIRL.

CLARK

Uh...

MRS. CUTLER

(stiffly)

And I was under the impression you were engaged to Miss Lane.

PRETTY GIRL

Ooh Clarkee, I should be going.

CLARK

(holding on to her)

You're not going anywhere!

PRETTY GIRL

(to Mrs. Cutler)

I don't know what to do with him!

MRS. CUTLER

Mr. Kent, you might learn when a woman says 'no,' she means 'no.'

She gently extricates the Pretty Girl from Clark's grasp.

MRS. CUTLER (CONT'D)

Now, I'd hate to have to call someone and make a scene...

CLARK

Mrs. Cutler...

The Pretty Girl smiles gratefully at Mrs. Cutler, then dashes off.

MRS. CUTLER

(to Clark)

You just go take a cold shower right back in there and

CLARK

(brushing past her)

Excuse me.

MRS. CUTLER

I'm just saying. what part of No don't you understand.

Clark Pushes Past

Clark + MRS Cutler

(X)

(X)

(X)

7/8

3rd ↑
"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 26A.

35A EXT. CLARK'S FRONT DOOR - NIGHT

35A(X)

Clark hits the bottom step, glances all around, and ~~as we~~ *goes back*
~~PULL BACK to revealing the area to be completely empty, inside,~~ (X)
(X)

BLACK.

END OF ACT TWO

1/8

36	3:00 AM	3/28	A1 H19 182	EXT Street Long lens Master Clark + Zara Walk + Talk To Cam, L-R Dolly Hot Dog Stand + To Cam, L-R TO SIT on bench
1	3:59 NgA - lines #2			
2	:27 Inc NgA			
3	:45 Inc			
4	:09 Inc		A2	
5	2:32 Inc NgA #2 + #8			
6	3:56 Comp - best yet		A3	
7	:09 Inc			
8	3:45 Comp		A4	
9	3:59 Comp			
36K		3/28	A8 H21 182	OTS Clark
Hold 1	:23			
2	:25			
3	:27			
4	:23			
36L		3/28	A8 A21 182	OTS Zara
1	:27			
2	:31			
3	:28 Ng 'we - 15"			
4	:26			
36A		3/28	A4 H19 182	Pickup Master
1	1:59			

ACT THREE

FADER IN:

36 EXT. METROPOLIS STREET - CLARK AND ZARA - TRACKING - DAY #3 36

Clark and Zara walk toward along the street toward the park, as:

(X)
(X)

CLARK

... And then he changed again, just like that!

(snaps fingers)

What is this Tez?

ZARA

An animal. He comes from a barbaric planet where assassins are bred and trained and hired out to the likes of Lord Nor. Why didn't you just kill him?! You're obviously stronger than he is...

CLARK

I try not to kill anything. I don't believe in it.

ZARA

(exasperated)

He's no doubt caused a thousand deaths and doesn't deserve any better, himself!

Clark stops, considers this, then:

When I found out I was the most powerful man in this world... I had to make a decision. Whether my powers stood for destruction or for life. I... chose life.

She looks at him with a bemused smile.

ZARA

And on New Krypton we'd choose whatever was expedient. We take a more... pragmatic view.

They start walking.

CLARK

(smiles) Sorry, I'm the sloppy, sentimental type.

walk

(CONTINUED)

36H	3/28	A7 H20 182	Cu Hot Dog Tuit + zoom TO 2S Clark + ZARA exit L-R
Hold 1 :45 Hold 2 :44 Hold 3 :41 Hold 4 :46 (5) :46	Ng #20, 21 "I've had all I'm going TO"	H21	
36J	3/28	A8 H21 182	OT Clark
1 :47 (2) :33			
36B	3/28	A4 H19 182	Pickup Master
(1) 2:23			

36 CONTINUED:

36

ZARA⁸

You've been on this... sloppy planet way too long.. I don't know how you stand it.

How do you

CLARK⁹

Maybe you just haven't given it a chance.

ZARA¹⁰

Oh, I think I've gotten the general idea.

They've neared a hot dog cart in the park. Clark sees it, grins, pulls her over.

(X)
(X)

CLARK¹¹

Okay C'mere.

2/

37 HOT DOG CART - CLARK AND ZARA

37(X)

Clark signals the Hot Dog Vendor.

(X)

CLARK¹²

Gimme a special. please

The Vendor ladles chili onto a hot dog already placed in a paper boat.

(X)

ZARA¹³

Clark, we don't have time for this. (89)

Stop

(X)

Clark smiles, gives her a 'take it easy' look as The Vendor dumps mounds of onions and cheese on the ridiculously messy chili dog, hands it over in exchange for a couple bucks. Clark gives it to Zara who stares.

(X)

(X)

(X)

(X)

ZARA¹⁴ (CONT'D)

And what would you have me do with this? (89)

CLARK¹⁵

Take a bite.

(off her look)

C'mon, I guarantee you cannot get this on New Krypton!

Can get nothing like this

(X)

(X)

She gingerly takes a bite. The glob is dripping all over.

CLARK¹⁶ (CONT'D)

(big grin)

So whaddya think?

(CONTINUED)

36
Master
36A Pickup
Master
36B Pickup
Master

"BIG GIRLS DON'T FLY" (#22) Blue Rev.

36H
S Clark
+ ZARA

36J
S Clark
3/25/96

28A.

37 CONTINUED:

37

(laughing)
It's disgusting!
ZARA¹⁷

(CONTINUED)

36M 50mm 3/28 AG
 1 1:34
 2 1:48

Pov (Tez) of ZARA + Clark - Sit

36F 3/28 AG
 1 1:21 Inc Ng #33

Tite OTS Clark

36C 3/28 AG
 1 1:18 Inc.
 2 1:55 Comp good #32 Ng 35
 3 2:01
 4 1:58 Ng Airborne #35

Tite OTS ZARA

36E 3/28 AG
 1 2:05 #29 "hals" "Tha" #33
 2 1:40 Inc.
 3 2:11
 4 1:19 Inc Ng #33
 5 1:45 Inc Ng
 6 2:10 Comp #31 "World" #33 Zarah
 7 2:03 Comp

Med OTS Clark

37 CONTINUED:

37

CLARK¹⁸
Then you haven't eaten enough!

ZARA¹⁹
I've eaten all I'm ever going to!

She drops it in a trash can; he offers a wad of napkins, as she shakes her dripping fingers.

CLARK²⁰
You need a napkin.

ZARA²¹
I need a bath!

They both laugh; she accepts the napkin, then looks around, a bit guilty.

ZARA²² (CONT'D) *Walk*
Ching... wouldn't approve of this.

CLARK²³
The food?

ZARA²⁴
The food... the laughter... Losing sight, for a second, of our objective...

CLARK²⁵
Ching needs to get a life.

ZARA²⁶
He hates it here. The loud sounds... the smells... the clutter of peoples' minds...
(a conspiratorial smile)
I tell him he's kind of a snob.

CLARK²⁷
Why do you put up with him?

ZARA²⁸
(embarrassed)
Well, he's... a highly accomplished military thinker.

CLARK²⁹
(a knowing smile)
Oh. Oh well, that's good.
(beat)
Now if you guys were from Earth, I'd guess... you know, from the way he always hovers around you... that he's crazy about you.

(CONTINUED)

364

3/24

A6

Pickup Title OTS Clark

①

1:25

420

②

1:01

Hold onto to 10/10/48 35

182

35D

3/24

A5

Pickup Title OTS Zaka

①

1:42

420

1:21

182

38

36 FPS

3/24

A9

Hand held Empty frame
MS Tez 12/10/48 in R-L /
Cu Tez

①

1:33

421

1:31

182

38A

24 FPS

3/24

A9

Hand held MS / Cu Tez

①

1:33

421

182

37 CONTINUED: 2

37

ZARA³⁰

On New Krypton.... no one is...
'crazy' about anything.

CLARK³¹

That's too bad. Because as loud
and cluttered and sloppy as this
place is... It's also full of
passion. Feelings like I have...
for Lois. And feeling like that...
That's the greatest thing there is.

ZARA³²

And it's a selfish thing!
Certainly for people born of noble
blood. We have to put aside our
selfish feelings.

CLARK³³

And I don't think I can. (do that. E17)

(beat)

Zara... What I have with Lois...
It's the kinda thing you grab onto
and never let go of. Because it
is one of the few perfect things
in this sloppy world. And I value
it above all else. Above my own
life.

(then)

Zara... I can't go with you.

She sits there with a completely neutral expression.

CLARK (CONT'D)³⁴

Did you hear what I just said?

ZARA³⁵

Yes, Kal El. I heard your words.
But I also know your thoughts.

(beat)

And you haven't truly made up your
mind at all.

Clark looks down at the table, troubled, as she reaches
across and lightly touches his hand. CAMERA ADJUSTS to
reveal the mouth of a dark alley across from the cafe.

38 THE ALLEY

Tez lurks in the shadows, watching Zara and Clark. Suddenly
filling his head:

38

(CONTINUED)

39

3/29

A15
423
183

INT Planet

Master Perry exits his
office/25/Jimmy exits R-L1 :22
2 :24
③ :21

FX40

3/28

A12
422
182

A13

Master Single Jimmy exits / See Tez
Jimmy reenters PAN R-L
To elevators 25 Hold +
Clark exit + walk past
Jimmy R-L Hold Jimmy/Tez
Lock off ECU Jimmy/Tez1 1:09 Comp
2 :35 Inc Ng JH Car
3 1:07 Ng Shadow/Ng exit
④ :50 Comp "Pretty good"
⑤ :53 Comp

38 CONTINUED:

38

VOICE OF NOR
(an urgent hiss)
Why is he still alive?!

TEZ
(a hoarse whisper)
He's not weak like the creatures of
your wasted planet. He is a god,
here. More powerful than anyone.

VOICE OF NOR
Observe him. Find his weakness.
And strike.

CUT TO:

39 INT. DAILY PLANET - ON PERRY'S DOOR - DAY 3

39

The door flies open, PERRY flies out, waving contact sheets.

PERRY
(machine gun fire)
Olsen! Hop down to photo, have 'em
print up the shots I've circled,
wait for 'em, get 'em back up here,
don't stop for anything, time's
wastin!

Jimmy
GOT IT, Chief

JIMMY'S appeared, grabbed the sheets, makes a dash, taking
CAMERA to a set of swinging doors, which Jimmy runs through.
The doors stay open just long enough to reveal Tez standing
outside them. The doors swing back toward us, obscuring our
view, and when they swing inward again, they reveal what
appears to be "Jimmy." He grabs the door on its inward
swing, strides back into the bullpen. He looks around
craftily as he moves toward the ramp. We hear an O.S. DING
and Jimmy/Tez glances up to see:

40 ELEVATORS

40

Lois and Clark enter from elevators, head for the ramp.

CLARK
(confidentially)
What's dangerous about this
'assassin' is he can change
shapes... be anyone he wants.

They pass Jimmy/Tez, watching them intently.

Morning H-10, Jimmy.

CLARK/LOIS

(CONTINUED)

H1

3/26

A13

25 hours + Clark 1 OTS Clark

H22

182

① : 58

② : 52

Better for Lois #3

③ : 58

"ending better"

H1A

3/26

A13

OTS Lois

H22

182

1 : 13

2 : 102

3 : 135

No - 10 se (Economy 9000)

④ : 150

40 CONTINUED:

40

30

Morning.

JIMMY/TEZ

They go off, CAMERA HOLDS on Jimmy/Tez. His eyes FLICKER silver.

3/8

41 LOIS AND CLARK - MOVING

41

It's just LOIS¹
~~What scares me is,~~ I have no frame
of reference for any of this. But
I can tell... for you... there's a
weird familiarity to it all. It
makes me feel like you're drifting
away.

LOIS, I'm not drifting anywhere. I told
Zara I'm not going.

They've reached Lois' desk.

LOIS³
I wish that sounded more
convincing.

Turns

CLARK⁴
(surprised)
That's what she said.

LOIS⁵
Nice to know I have something in
common with the 'Mrs.'

CLARK⁶
Lois...

LOIS⁷
I'm sorry, I'm sorry. It just bugs
me you've had two weddings and only
hers was real.

The one to her

Clark starts to speak, cocks his head, hears a CRY FOR HELP.

CLARK⁸
I have to go...

Lois uncomfortably nods toward his head, referring to:

LOIS⁹
The voice you just heard... Was
it...

(X)

(X)

(X)

(X)

(CONTINUED)

41 CONTINUED:

41

CLARK
Bridge collapsed.

(X)

LOIS
Oh good.
(catches herself)
I mean...

(X)

(X)

CLARK
(small smile)
We're gonna work this out. Okay?

(X)

LOIS
Sure.

KISS / Clark dashes off.

1"
(owe Jimmy / Tez Pov
of Clark leaves)

H2	3/28	AB H22 182	MS Jimmy exits R-L
1 :16 (2) :10, :21			
H2A	3/29	A15 H23 183	Planet / Perry exits his office Calls Jimmy / OTS Perry Jimmy / Tez X's R-L into Perry's office
1 :19 Nq - no exit 2 :06 Inv. 3 :21 Nq - position (4) :26 "down there" (5) :23			
H3	3/29	A15 H23 183	INT Perry's office Single Perry / Jimmy moves in / OTS Per Tilt down to Jimmy / Tez hand + tilt up to Cu Jimmy / Tez profile / OTS
H3A	3/29	A16 H23 183	MCu Perry
(1) :25			
H3B	3/29	A16 H23 183	Single Jimmy / Tez enters to MCu Jimmy (OTS)
(1) :37 Gag Reel 2 :05 Nq glasses (3) :35 Comp (4) :36 Comp			
H3C	3/29	A16 H23 183	Cu Steak, Cu Jimmy looks. CR
1 :07 Nq plate (2) :17 (3) :13 Nq - potato (4) :22			
H3D	3/29	A16 H23 183	Cu Lois outside door Takes down / Cu Jimmy turns for "Yes, Sir" / Rack focus Lois gone.
1 :15 (2) :13 (3) :15			

42 JIMMY/TEZ

42

He stares, puzzled, at Clark's exit, starts after him, and:

(42A) Single Perry
Jimmy! OTS Perry
PERRY (O.S.)

Jimmy/Tez freezes, turns, and CAMERA ADJUSTS to find Perry headed for him.

I told
PERRY To
I thought you were gonna wait for those prints! Well, I need a hand with a couple other things... C'mon.

He heads back into his office. Jimmy/Tez's lips curl into a snarl. Perry looks back at him.

Jimmy let's go.

PERRY (CONT'D)

Move, Son.

J. exits R-L

43 INT. PERRY'S OFFICE

Perry goes to his desk, attacks a stack of papers and files. Jimmy/Tez comes in after him, closes door.

PERRY

... I wanna re-vamp the assignment board, so get me an updated list of who's doin' what; I want re-write to take another whack at this... And do me a favor? Send this steak back downstairs, the darn thing's blood rare.

He holds out the plate and Jimmy/Tez stares at the red meat, transfixed, making low gurgling sounds.

Stop lookin' at the as
if you're from outer
space

(43A) Jimmy Perry
PERRY (CONT'D)
Jimmy, don't look at me like you're from outer space! Let's go, Son!

quit lookin' at the

Jimmy/Tez sourly takes the plate, turns toward the door, snarling, and we TILT DOWN to reveal his hand, which has become Tez's scaly yellow claw with the long nails. TILT back up to find Tez staring ahead and PAN to reveal Lois on the other side of the glass door, about to knock, staring down at Jimmy/Tez's claw. As her eyes meet his:

Lois w/ book
Jimmy? Today?

PERRY (CONT'D)

Jimmy/Tez glances back at Perry, Lois vanishes.

J- R-L

Yes, Sir

44	3/29	A16 H23 183	Single Jimmy exits Perry's Office / drops plate in Caf + walks TO hallway Single Lois to 2025
1 1:16 Comp 2 1:17 ③ 1:17			
45	3/29	A16 H23 183 A17	Int. Hallway Master Single Lois walks TO Cam. Tez appears H. 2S / Single Tez OTS Tez / he exits / Lois follow + looks AT Bullpen
1 1:53 Comp 2 1:59 Comp ③ 1:58 Comp ④ 1:55 Inc. 2 Strides ⑤ 1:13 Inc. ⑥ 2:11 Comp			
45A	3/29	A17 H23 183 A18 424	Single / OTS Lois (walks away) / turns OTS Tez, now Lois
Hold 1 1:11 2 1:53 good #4 ③ 1:41 "what good is killing"			
45B	3/29	A18 424 183	Cur Lois X's in + moves R-L
① 1:33			
45C	3/29	A18 424 183	Cur Lois "I'm not afraid of you" moves out L-R
① 1:27 ② 1:26			

44 THE BULLPEN

44

Jimmy/Tez stalks out of Perry's office, looking around for Lois, who's nowhere to be seen. He dumps the plate, swiftly heads off past the conference room.

45 WITH LOIS - MOVING

45

She comes out from the end of the hall near Perry's, moves to follow Tez. She rounds the side of the conference room. The hall ahead is empty. She nervously creeps down the hall, rounds the corner and:

TEZ (O.S.)

I'll enjoy killing him, ~~you know~~.

Lois spins and:

46 INCLUDE TEZ

46

Returned to his normal, vile self. He slithers forward. Lois stares, ~~pressed against a wall~~, trying to hold her ground.

TEZ

Those with the strength to resist only die more slowly. ~~as I watch the fear in their eyes until the last flicker of life goes dark. The same fear that's in your eyes.~~

LOIS³

I'm not afraid of you.

He is very near; his words a sultry whisper.

TEZ⁴

You stupid creature, I can feel your fear.

(drawing a fingernail alongside her neck)

But it's not you I want. You must be left behind to grieve. ~~What good is killing without grieving?~~

LOIS⁵

(as contemptuous as she can manage)

You be afraid. ~~You~~ You have no idea what you're up against.

TEZ⁶

No? I can be his equal. What is his, I will make mine.

(MORE)

(CONTINUED)

H7

① 1:30

H/8

A50

H36
184Full + vanc ORB OTS LOIS
X's in L-R (over type)
+ expose

H7A

① 1:30

H/8

A50

H36
184

Single LOIS enters

H8

H/9

A67

H42
189

INT ORB

Single LOIS paces TO OTS LOIS

① 1:08

N/C

② 2:15

USE The Take

③ 2:13

Where LOIS Says
What about Clark's

1:10

? And my life? or what about my life?

H8A

H/9

A68

H42
189

Curious looks C/RT

① 2:15

② 2:30

H8B

H/9

A68

H42
189

MOY Zara looks C/RT

① 1:40

1:33

② 2:17

Student + forceful

③ 2:15

A69

④ 1:43

N/C #9

46 CONTINUED:

46

TEZ (CONT'D)

(beat)

And his death, to you such a calamity, will mean nothing more to me than a moment's pleasure.

And in a flash, he whisks through a doorway. Lois, staggered, lurches forward and throws open the door. He is gone, and we...

CUT TO:

47 INT. WAREHOUSE - NIGHT #3

47

The room is apparently empty. The door CREAKS open and Lois appears, comes inside. CAMERA MOVES IN ON HER as:

LOIS

(nervously)

Zara....? Ching...?

Lois is suddenly bathed in blinding white LIGHT. She squints, shuts her eyes against it, the whole screen goes WHITE and we are:

48 INT. ORB - NIGHT 3

48

Zara is seated, Lois paces.

LOIS

(emotionally)

I just want you to leave! I just want you to go away and.... and leave us alone. And this 'Tez' person will have no reason to kill him.. Clark And...

(barely able to speak)

I am begging you.

ZARA

I can't go, Lois. Too many lives are at stake.

(Clark's) LOIS

What about my life? And Clark's? life? (my)

ZARA

If Kal El doesn't return, Lord Nor will seize power, which will divide all the ruling houses and the hold they have on the people.

(MORE)

(CONTINUED)

H8C

4/9

H69
H42
189

Pickup M Cu Zaga

① 106
② 104

H9 HOMA

3/29

A18
H24
183① 1:34 Inc
② 1:44E+T PARK Night
H, A Clark walks R-L SITS
on bench / Stands / looks around
+ XS out R-L - hedge

H9A

3/29

A18
H24
183① 1:43
② 1:29 Inc Nqc
③ 1:44M Cu Clark enters + SITS
listens, Stands Tilt down,
TO Dunn pushing cart / PAN back
L-R TO Clark

48 CONTINUED:

48

ZARA⁵ (CONT'D)

Riots will be followed by mass murders, followed by civil war.

LOIS⁶

(misting up)

Do you... love Clark?

ZARA⁷

(gently)

This was never a question of love. As a matter of fact, I... have feelings for Lieutenant Ching. But what I'm talking about is more important than two people's love.

I've always ~~loved~~ ^{loved} ~~you~~ ^{you} ~~Clark~~ ^{Clark} ~~Lois~~ ^{Lois} ~~two days ago~~ ^{two days ago}, I thought that was the most important thing there was.

ZARA⁹

I was a child the last time the ruling houses divided. I lost relatives... playmates... All slaughtered as the struggle for power ~~went on~~ ^{went on}.

(beat)

I know how much you love Clark, and what he feels for you. ~~And~~ I wish Clark could stay here forever. But Kai El cannot.

LOIS¹⁰

You're... asking me to sacrifice everything... for a world I'll never see.

ZARA¹¹

I'm asking you to save a world that's robbing us both of the men we love.

She smiles sadly at Lois and we

CUT TO:

49 EXT. CITY PARK - LATE NIGHT 3

49

A blustery cold night. Leaves and trash are tossed about by a moaning WIND. A handful of strollers and vagrants move through the shadows as we FIND Clark, lost in troubled thought, kicking leaves before him as he aimlessly moves along, pondering his predicament.

(CONTINUED)

47-53 (1) 118, 113, 114 114, 125	3/29	424 183	Wild Track Tez all machines
H9C 1 104 Nqc 2 122 3 124 4 117	3/29	A20 183	Pov People = loggers - Cab PAN back + forth
H9B ① 104 ② 111	3/29	A18 424 183	Dolly Clark R-L runs thru hedge (looks around first)
FX52F 1 138 2 137 Cam. not as good 3 136 good for beginning ④ 136	3/29	A20 424 183	MCU/cu Superman Dolly
52D ① 107		A19 424 183	Pov Park, Tree
52 1 115 (109) 2 112 ③ 110 (108)	3/29	A19 424 183	MCU-Superman runs thru hedge
FX 52A 1 126 2 126 3 126 4 126 5 133 up the soon	3/29	A19 424 183	Single Tez /OTS Tez out L-R
52 1 115 2 133 ③ 133 ④ 34	3/29	A19	MCU Tez

49 CONTINUED:

He finally flops on a bench, hands thrust in his pockets, staring up at the night sky. A long beat, then:

TEZ (V.O.)

(a sinister whisper)

I adore the night. It's the time of the deadliest hunters. I know you can hear me with that powerful hearing, Kal El... but where am I?

Clark quickly glances all around the park.

50 HIS POV

The few people in the park move in and out of shadow.

TEZ (V.O.)

I could be any one of them, couldn't I? X Tear them all apart. You're bound to get me.

51 CLARK

He stands, alert, searching...

TEZ (V.O.)

But you won't tear them apart, will you? And this is why I will win. Because I will stop at nothing.

A shadowy figure moves past the end of a hedge. Clark moves off, too.

52 OTHER SIDE OF HEDGE

A deserted area of park. Superman comes from around the hedge, warily looking around. Tez steps out of the darkness.

S. Turns

TEZ

'Superman.' What an arrogant name you've taken.

Into his hand springs a silvery weapon, pointed at the end where a cluster of LIGHTS meet. The LIGHTS begin to GLOW as the device makes a REVING sound; Tez aims it at Superman.

Drop it, Tez.

SUPERMAN

Die, Kal El.

TEZ

(CONTINUED)

FX 52C	3/29	A19 H24 183	MCu Tez against Tree
1 :12 2 :09 3 :09			
FX 52E	3/29	A19 H24 183 A20	Single / OTS Super man (breath)
1 :30 2 :10 3 :30 4 :33	Vis and rest of		
54	4/4	AH3 H33 187	INT. Kent Farmhouse Master Martha walks L-R Pours for Lois, Clark, Moves back R-L to Sit
1 2:09 Group 2 2:12 Group			
54A	4/4	AH4 H33 187	Dolly PAN Martha L-R, R-L to Sit OTS Martha (Clark back)
1 2:25 Group up rhythm 2 2:22 Group			
54B	4/4	AH4 H33 187	Cu Martha
1 1:55			
54C	4/4	AH4 H33 187	MCu Lois
1 2:19			
54D	4/4	AH5 H33 187	OTS Clark
1 2:26 2 2:27			
54E	4/4	AH5 H33 187	Cu Clark
1 1:48			
54F	4/4	AH5 H33 187 AH6	MCu Jonathan
1 2:19 2 :30, 2:43 2 Starts 14			

52A TS Tez 52B MCA Tez FX52A

"BIG GIRLS DON'T FLY" (#22)

Blue Rev.

3/25/96

38.

52 CONTINUED:

52

And he FIRES just as Superman blasts Tez with a blast of SUPER BREATH. Tez flies back, pinned against a tree. Before the last of the breath dissipates, he inhales deeply and blasts back his own blast of SUPER BREATH.

53 SUPERMAN

53

Superman is caught off guard, staggers, almost drops to one knee, his head dips for just a moment, and when he looks up again, Tez has vanished. Superman is instantly on his feet, and:

TEZ (V.O.)

You see? I'm learning.

(beat)

Next time I'll win.

CAMERA MOVES IN on Superman, looking grim, we

CUT TO:

54 INT. KENT FARMHOUSE KITCHEN - ON MARTHA - NIGHT 3

54

Martha pours a mug of coffee, brings coffee and pastries over to the table where a discussion's been going on between Lois, Clark, Jonathan, and herself.

This must be

MARTHA

I guess this is the secret fear of every parent who adopts a child: That their baby's past might one day show up and claim him.

CLARK²

Mom... Dad... None of this makes me feel any different about you... guys

JONATHAN

... But when your own flesh and blood appeared and spoke to you like that, it had to have an effect. We understand that, Clark.

MARTHA⁴

If you go off to this New Krypton, you won't have any of your powers, is that right? M. S.T.S

CLARK⁵

I'll... be like anyone else.

(CONTINUED)

54 CONTINUED:

54

LOIS⁶

(nerves frayed)

Able to die, like anyone else.

(beat)

I spoke to Zara... Her situation is really terrible... But I can't help feeling... well... Every time Clark has to drop everything and fly off to some new disaster... I think 'Why him? Why does it always have to be him?'

MARTHA⁷

Of course you do, honey.

CLARK⁸

So help me out here. What do you (guys) think I should do?

MARTHA⁹

Clark, do you know how much I want to say you should tell these people to get lost? That this isn't your problem...?

JONATHAN¹⁰

And I guess a lotta folks would say that's the smart thing to do...

MARTHA¹¹

(smiling)

When your dad and I were young, we lived a very quiet... very pleasant life here in Smallville. And one day we left home, and got on a bus, and went to where (a lot of) people didn't have it (nearly) so pleasant... And we marched for civil rights.

JONATHAN¹²

We got hit with fire hoses, chased by dogs... Oh, it was something.

MARTHA¹³

And people said to us, 'Why would you go there? It isn't your fight.' Well, I didn't even know what to say... Because it seemed so obvious it was. It was something we believed in.

(CONTINUED)

55

H/H

A 46

INT Living Room

① 135
② 138

NQA #3

433

187

434

Cu figure Baby Clark, Jonathan
hand covers Martha's T.I.T. up
TO Cu Martha, 2S Jonathan

54 "BIG GIRLS DON'T FLY" #22) Pink Rev.

54 CONTINUED: (2

54

JONATHAN
We've never been asked to send a
son off to war. But if we were
and my son asked me, 'Should I go?'
I'd say to him 'Is this your
fight?'

MARTHA
Is it something you believe in?

Clark and Lois slowly look over at each other as we

DISSOLVE TO: (X)

55 INT. KENT KITCHEN - LATER - NIGHT 3

55 (X)

Jonathan is ~~drying their dishes~~ as he looks over to see
Martha sitting alone and staring at a photo of Clark. He
comes over and sits on the arm of her chair.

(X)
(X)
(X)

JONATHAN
You sure sounded brave in there.

MARTHA
A heck of a lot braver than I felt.
(emotionally)
Oh, Jonathan... It's happened.

JONATHAN
(staring off)
They want to take our boy, and send
him off to war.

BLACK.

END OF ACT THREE

56	4/1	A22 425 184	Ext Patio Hi A Single Lois, looks at ring up at Stars, X's R-L into house
56A	4/1	A22 425 184	Hold Lois hands / ring / Tilt up to Cu Lois, looks up at Stars, Dolly She X's into house to 25 Clark + Lois Hug
56B	4/1	A22 425 184	Pov Lois
56C	4/1	A22 425 184	Single Clark / 25 Lois
① :20 GAG Reel ② :50 ③ :55 Alternate-Tyler			
62	2 Stop Change 4/8	A50 436 188	INT Warehouse Hold warehouse door Lois (left) + Clark enter + X L-R TO ORB. Dolly back Tite 25 2 + C RT
64	4/8	A51 436 188	INT ORB 25 Lois + Clark OTS L+C Dolly in Tite 25 Lois + Clark
64A	4/8	A51 436 188	25 Lois + Clark Overexposed / expose / OTS Lois + Clark opening only
64C	4/8	A51 436 188	Tite 25 Lois + Clark Move forward / Cu Lois
① :04 ② 2:56 ③ 2:39 ④ 2:46	Ng-folus all end NgA #3 + #15	A52	
64D	4/8	A52 437 188 A53	Reverse 25 Zara + Ching OTS (Lois) Zara + Ching / 25 2 + C, OTS 2 + C
① 2:39 ② 2:45			

ACT FOUR

FADE IN:

EXT. CLARK'S PATIO - HIGH ANGLE - NIGHT 3

56

Lois stands near the patio edge, staring out, troubled, hugging herself against the cool night air. CAMERA CRANES DOWN and we can see, through the open door behind her, Clark at the kitchen table, wrestling with his difficult decision. Lois glances back at him, then up at the stars.

57 HER POV - NIGHT SKY (STOCK)

57

58 BACK TO SCENE

58

Clark glances out at Lois.

59 CLOSE ON CLARK

59

He watches Lois, the weight of two worlds on his shoulders.

60 LOIS

60

She turns and looks at Clark. CAMERA HOLDS as she goes inside. She touches his shoulder. They say something to each other we can't hear as he stands and holds her close. A moment, then we SLOWLY

CUT TO:

61 OMITTED

61

62 INT. WAREHOUSE - THE ORB - DAY #4

62

It HOVERS just above ground level, GLOWING, HUMMING.

63 LOIS AND CLARK

63

Hand in hand and with some trepidation, they approach CAMERA, watching the Orb, until they are awash in bright LIGHT. The FRAME goes WHITE, and:

64 INT. ORB ON CHING - DAY

64

You have something to tell us Kai El?

(CONTINUED)

64B	4/8	A51 436 188	Cu Clark
① 2:27			
64F	4/8	A53 437 188	Cu Ching walks into frame
✓ ① 1:20 Inc. #8			
② 2:45			
64G	4/8	A54 437 188	Cu Zara
1 1:37 2 Starts #8			
② 2:32 Comp Ng #17 Powers			
64H	4/8	A54 437 188	Pickup Cu Zara
① 1:57 2 Starts #17			
② 1:43			

64 CONTINUED:

64

PULL BACK to find Lois and Clark standing near him, Lois leaning on the pedestal for support. Zara is seated, anxiously waiting.

CLARK²

We have something to tell you.

LOIS³

(with difficulty)

Clark... has decided... He and I have decided... That he should help you in your struggle.

Zara jumps up, trying to contain her joy.

ZARA⁴

And... You both understand that... Lois must remain here. She'd never survive the other world.

CLARK⁵

(glancing at Lois)

We... understand.

Lois doesn't trust herself to look at him.

CHING⁶

(quite formally)

Kal El, I salute your sense of duty.

(softer; to Lois)

I know what you're giving up.

LOIS⁷

(understanding his pain)

I know you do.

CHING⁸

(awkwardly)

I... possibly underestimated you, Lois.

(then)

If I've seemed unkind... Understand that carving out a homeland in a hostile universe leaves us little time in our lives for kindness. Or love.

LOIS⁹

You know what, Lieutenant? Without kindness, what's your homeland worth? Without love, what are your lives worth?

(CONTINUED)

64E

1/8

A53

Pickup QIS Zava + Ching

① :52

2 Starts

137
188

64 CONTINUED: 2

Ching's eyes meet Lois' as Clark smiles appreciatively at her.

ZARA

There's still the matter of Tez. He won't willingly let you leave, Kal El. Can you overcome him?

CLARK

I'm not sure. He doesn't have the powers I have... But he seems to get stronger after each encounter with me. It almost felt like I was fighting myself. Or a turbo-charged version of myself.

CHING

So you mean he was imitating you?

LOIS

(thinking fast)

No. Tez was... becoming him.

ZARA

What?

LOIS

That's what Tez said. He could become Clark's equal. What is his, I will make mine. Clark, he's using your own strength against you, like a highly advanced martial arts technique.

CLARK

So whatever I throw at him, he throws back in a boosted form.

ZARA

To turn Superman's own strength against him, would make Tez unstoppable.

LOIS

Unless Clark can do the same thing to Tez.

CHING

But Tez has had a lifetime to perfect his technique...

(CONTINUED)

FX 65	4/3	A37 H31 186	EXT. STREET Superman jumps in R-L window for searches Superman H31-1 MS reacts + blur R-L Lock off
1 :49 No 2 :45 "Cape" "to" "window" 3 :47 "been" "in" "to" "window" 4 :41			

FX 65A	4/3	A37 H31 A38 186	Over Tez To Superman Lock off
1 :22 Trc. Nq 2 :40 3 :40			

65B	4/3	A38 H31 186	Cu Superman
1 :27 2 :23			

FX 65C	4/3	A38 H31 186	Reverse over Superman to Tez Full-figure ball left hand Lock off
1 :19 Trc. Nq-ball 2 :35 Comp 3 :36 Comp			

FX 65D	4/3	A38 H31 186	MCu Tez w/ ball Lock off
1 :40 2 :41 Nq-Cam bump 3 :40 4 :40			

65E	4/3	A38 H31 186	Cu Tez
1 :06 NqC 2 :41 Comp			

FX 66B	4/3	B6 H32 186	Downshot arcs of light Superman (RT) + Tez
1 :14 2 :08			

64 "BIG GIRLS DON'T FLY" (#22)

Ross-Leming/Buckner

3/18/96

44.

64 CONTINUED:

ZARA
(her eyes closed in
concentration)
A luxury Clark doesn't have.
(beat)
Tez is very near.

CUT TO:

65 EXT. GLOOMY STREET - DAY

65

Superman lands in the seedy street, staring around at the few street people creeping through the shadows to discern which, if any, is Tez.

TEZ (V.O.)
(his awful whisper;
echoey)

Kal El, I am here.

Superman whips his head around.

TEZ (V.O.)

(echoey)
I am here, Kal El.

Superman carefully approaches an old vagrant woman, who scurries into a shadowy archway.

TEZ (V.O.)
(echoey)
Meet my challenge, Kal El.
(louder; very near)
If you dare.

Superman spins and:

66 INCLUDE TEZ - VARIOUS ANGLES

66

Tez's silver eyes FLARE. He carries a shiny black globe. A shrill WHINE. Then ARCS of energy CRACKLE from the globe, enveloping Superman, driving him back, but he trains his HEAT VISION on the globe and the arcs vanish.

Tez intercepts the HEAT VISION with his own eyes, dropping the globe. With great concentration, he uses his eyes almost as a mirror to direct the BEAMS back at Superman, but they are THICKER and more INTENSELY RED.

The THICKER BEAMS catch Superman in the chest and drive him back against the opposite wall. He is pinned there, trying to summon up strength to fight back, as Tez grins nastily and slowly advances, the BEAMS still holding Superman back.

(CONTINUED)

66	24FPS	H/E	A39 H31 186	Dolly Tez - lies down / falls down
① :07 ② :06				
FX 66A	H31	H3	A39 H31 186	Same action
① H3				
67		H/3	A39 H31 186	MCU Superman moves in / looks down up / down C. RT
① H3 No plane ② :35				
FX 67A		H/3	A39 H31 186	Downshot Dust / Cu Tez falls in / looks up left to Zara + Ching / RT to Superman / DIES
① :02 ② :33 ③ :33	No delayed fall			
FX 67B		H/5	A39 H31 186	2S Zara / Ching for Blur look C. RT. to Tez + Superman Lock off
① :52 ② :23 Inc. no plane ③ :27				
68	36FPS	H/3	A39 H31 186	Handheld MCU Superman for the voice of Nor / Camera moves
① :15, :16				
68A	36FPS	H/3	A39 H31 186	Handheld 2S Zara + Ching (Tez d. 2S) voice of Nor look C. RT.
① :16, :17				

FX65 ↑ FX65A ↑ 65B CW Superman FX65A ↑ OTS Tez ↑ FX65D ↑ 65E CW Tez ↑
"BIG GIRLS DON'T FLY" (#22)

Blue Rev.

3/25/96 45.

66 CONTINUED:

TEZ
You are finished, Kal El. Being a
god in one world should've been
enough.

With enormous concentration, Superman cups the two HEAT
BEAMS in his hands, bouncing them back at Tez and adding an
incredibly INTENSE BEAM from his own eyes. The BEAMS fuse
into a SHARP OF ENERGY that first GLOWS GOLD, then becomes
WHITE HOT. It staggers Tez, who reels back, his energy
stopped. Superman BLURS forward at Tez with such force that
Tez is blasted back against the brick wall, displacing
bricks and mortar and leaving an imprint of his body. He
slumps to the ground.

67 ZARA AND CHING

They float down to the alley, where Superman, breathing hard
from the battle, stares down at the unconscious Tez. Tez
is clearly defeated, writhing weakly, his clothes smoking.

CHING

Impressive.

ZARA

Kal El, I thought we'd lost you.
(regaining composure)
Most impressive.

SUPERMAN

What should we do with him?

ZARA

Nothing.

CHING

(off Superman's look)
Tez has failed. Among his kind
that's unacceptable.

68 INTERCUT TEZ

Tez's eyes flick open and Superman reacts, ready to do
battle. ~~But Zara touches his arm.~~

ZARA

He will bring his life forces to
an end.

Ching nods toward Tez who stares defiantly at them, then
focuses mightily, until the life is gone from his eyes and
the head slumps over. Then from everywhere the VOICE of Nor
fills their heads.

(CONTINUED)

69	4/10	A72 H43 190	INT Lois Master Single Lois packing OTS Clark at door / 25 Clark + Lois
1 1:39 Inc NqS #6 ② 2:10 Inc #9			
69b	4/10	A74 H44 190	Cu Lois "H1" Hug at door
1 1:37 focus ② 1:42			
69c	4/10	A73 H44 190	Cu Lois Packing looks at pin + 5 To door + back
① 2:12 "a tomorrow" ② 1:51 Comp			
69D	4/10	A73 H44 190	Cu Clark walks to Lois OTS Clark - Tire
1 1:51 Inc Nq - Position ② 1:44			
69F	4/10	A74 H44 190	Cu Box Lois hands / Cup Sorting Pictures
1 1:18 ② 1:28			

68 CONTINUED:

68

VOICE OF NOR (V.O.)
You've won the battle, not the war.
If you're fool enough to make the
journey, Kal El, I'll await your
arrival... and ruin... on New
Krypton.

CUT TO:

69 INT. LOIS' LIVING ROOM NIGHT #4

69

Lois is alone at her place putting together items in a box for Clark to take with him. There's a KNOCK at the door and she answers. It's Clark. They watch each other, both braced for this moment.

Hi.

CLARK

Hi.

LOIS²

He pulls her into his arms for a long embrace. They finally part and he notices a piece of clothing folded on the sofa.

LOIS³

Your sweater. You lent it to me one night when we flew to Bangkok for Thai noodles. I thought you might need it.

(trying to be light)

'Cause... who knows what the weather's like on New Krypton? (but she can't keep this up)

I mean... I don't know what to do here... Pack you some cookies? Darn some socks? ~~It's not like I can't even write you...~~

She can't continue.

CLARK⁴

I don't know if I can do this.

LOIS⁵

(struggling)

You can.

CLARK⁶

What I want to do is take you in my arms and fly away.

(CONTINUED)

69A

① 1:03

4/10 A72

HHH
190

Pickup Master

69B

4/10

A73
HHH
190① 1:20, 1:32
② 1:26, 1:322S Lois + Clark +
Raking 2S / OTS Clark - time

69E

4/10

A74
HHH
190① 1:58
②

cu 10's Lois

69 CONTINUED:

69

LOIS⁷
From what? Yourself? Your
destiny?

(beat)

I'll be here waiting, Clark. And If
there's a way for you to return,
you will.

L Sit
You can

I will.

CLARK⁸

(then)

You have so much faith in me...

LOIS⁹
It's all I have. I think it's the
only thing keeping me standing here,
right now. Because when I let
myself imagine a tomorrow without
you, I start to shake.

I've got
(that's what's)

~~She sinks to the sofa. He joins her.~~

CLARK¹⁰

Lois, if there were any way I could
take you with me... I would

LOIS¹¹

(touching his face)

I know. I know.

Then she reaches into the box, pulls out a smaller box and
hands it to him. He opens it. It's a wedding ring on a
chain.

LOIS (CONT'D)¹²

I never got to wear this. I want
you to keep it for me.

my wedding ring.

She slips it over his neck.

CLARK¹³

I'll keep it as safe as I keep my
love for you.

Then he takes her hands with almost ceremonial solemnity.

CLARK (CONT'D)¹⁴

Lois, I've loved you from the
beginning.

LOIS¹⁵

And I will love you until the
end.

(CONTINUED)

69B OTS Clark
"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 47A.

69 CONTINUED: 2

CLARK
In my heart I'm your husband.

69

(CONTINUED)

69H

4/10

A7H

1 :41
 ② :40
 ③ :48

#22 "watch for it"
 Ng-wind

44H
 190

Window
 25 Clark (left) + lots
 Dolly back as they Sink down/
 Wind blows Curtains

70

4/3

A40

1 :01 Ng-Crowd (:15)
 ② :38 variation
 ③ :39

431
 186

ETI Appliance Store
 over Crowd TO TV Monitors
 Dolly

71

4/3

A40

1 :12 Inc
 ② :36

432
 186

EXT WORK SITE
 MS WORK Truck + Men in hard hats
 M. Zarate x's R-L

69B 1/OTS Clark
"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 48.

69 CONTINUED: 3

69

17
LOIS
And I'm your wife.

CLARK¹⁸

Always.
69H 2/OTS Clark + Lois
Holding his hand, she stands, looks out the window.

LOIS¹⁹
So, which star is yours?

CLARK²⁰
I'm not sure you can see it...

He scans the skies and points.

There.

CLARK²¹ (CONT'D)

(X)

I see it.
(beat)

I'll watch it every night.

And then they're in each other's arms, and as they become
lost in passion,

I don't know
(for it)

3.19

Wind

CUT TO:

70 EXT. METROPOLIS STREET - APPLIANCE STORE - DAY #5

70

A small crowd stands before the store, watching something incredible on a display TV, signaling to others who run down the sidewalk to join them. CAMERA PUSHES through the crowd to find a screen filled with Superman, addressing the world:

71B BAR
71H BAR
72 3/OTS Superman Video
SUPERMAN

... Although I have always loved life here on Earth, and have called it my home, I have another home as well...

See over

71 EXT. WORK SITE - DAY 5

71(X)

CAMERA CIRCLES a group of men in hard hats, who cluster around a portable radio:

SUPERMAN (V.O.)

(on radio)
... One that needs me now. But wherever I am, I'll carry the best of Earth with me.

(X)
(X)

71B	4/9	AB5 441 189	INT. BAR Dolly R-L People watching TV
-----	-----	-------------------	---

1 :37 INC Nq			
2 1:11 Comp			
③ 1:14 Comp			
71BA	4/9	AB5 441 189	Over People TO TV
① 1:10			

72	130 mm	4/2	A33	INT. Planet McU Superman
----	--------	-----	-----	-----------------------------

1 1:17 Inc				
② 1:11 Comp				
③ 1:21 Comp				
1 :17	40 mm		B4	WS over Crowd TO Superman
② 1:11				
③ 1:21				

Video			V1	Video Superman
① :17, 1:11				
② 1:21				

72B		A34	W Over Superman TO Crowd for Speech
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① 1:19			
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① 1:19			
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B	Tighter Jimmy + Perry
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71B/1 71BA 72 (K) (B) Video

"BIG GIRLS DON'T FLY" (#22) Blue Rev.

3/25/96 48A.

71A INT. A LIVING ROOM SOMEWHERE - DAY 5

71A(X)

CAMERA MOVES IN ON a family huddling on a couch, the light from their TV playing on them:

(X)
(X)

SUPERMAN (V.O.)

... And while I'm gone, I ask each of you to look to yourselves...

(X)
(X)

71B INT. NEIGHBORHOOD BAR COUNTER - DAY 5

71B(X)

Watching CAMERA PULLS BACK from a cluster of working class types listening to a radio: TB

(X)
(X)

SUPERMAN (V.O.)

... For the strength and decency and compassion I know each of you has inside. That one

(X)
(X)
(X)

72 INT. DAILY PLANET - DAY 5

72

Solemn staffers watch as Superman addresses TV cameras and microphones.

↓ ↓ ↓

MISS/RT 73	Cam. Slated 72A	4/2	A33 H29 185	Single Superman walks down STAIRS To OTS Superman / CROWD (Perry) Polli Moves to OTS Perry left, Jimmy RT Superman exits L-R hold 25 Perry + Jimmy
23A		4/2	A33 H29 185 A34	OTS Perry + Jimmy
Hold 1 :11 Ng 2 :14H Inc Ng 3 :1:01 Comp 4 :13 Inc 5 :58				
74		4/2	A34 H29 185	INSERT: Newspaper Dolly in To Banner Superman Pix.
1 :03 2 :17 3 :15				

73 INTERCUT - PERRY, JIMMY, STAFFERS

73(X)

They stand nearby, watching Superman with a mixture of sadness and admiration.

SUPERMAN

Emerson said, 'Self-trust is the essence of heroism.' Inside each of you is a hero. And so, I leave you... Knowing that a world full of heroes has nothing to fear.

(X)

(X)

(X)

1:06
The saddened audience reacts as Superman steps down and approaches Jimmy and Perry.

PERRY

(shakes hands)

Maybe some of us got a little complacent, always knowing you'd always be here to protect us. We're gonna have to be on our toes.

SUPERMAN

(smiles)

I know, sir. I'm counting on the Daily Planet to be the conscience of Metropolis.

(turns to Jimmy)

Jimmy... Be a friend to Lois.

JIMMY

(emotionally)

'Course. Oh, and Clark wanted to be here, but he's out covering the reaction to your speech.

SUPERMAN

Well... Clark knows how I feel.

He gives Jimmy's shoulder a squeeze, goes off. They watch him sadly, then Jimmy picks up a page proof.

JIMMY

Oh Chief, they're ready to roll

on with this...

Oh Great Shades of Elvis,

PERRY

Good Lord, I never thought I'd see the day...

74 THE PAGE PROOF - INSERT

74

The front page of the Daily Planet. The banner headline: A WORLD WITHOUT SUPERMAN, with Superman's picture beneath.

75		4/2	A35 H30 185	Single Lois Turns off TV & x's R-L PAN L-R TO Superman enters MCu Superman 135 Hug x's out R-L
Hold 1 1:00 2 1:02 3 1:09 ④ 1:05	"ITS"			
75A		4/2	A35 H30 185	Cu Martha 125 Jonathan Hug
① :55 ② :57				
76		4/2	A35 H30 185 A36	Over Lois TO Superman / Hug / OTS Lois 76A → See over
① 2:00 ② 2:15				
77C		4/2	A34 H30 185	MS Ching & Zara x R-L Fly / Superman flies Hold 35 Martha, Lois Jonathan
① 1:25 ② 1:42 ① 1:25 ② 1:42			B5	MCu / Cu Lois
77D		4/2	A35 H30 185	Pickup 35 Martha, Lois, Jonathan
① 1:01 ① 1:01			B5	Pickup Cu Lois
77B		4/2	A34 H29 185	WS Crowd Reat
② :30 ② :30			B4	Downshot PAN Cu's
FX 77	18 MM	4/2	A31 H29 185	Lock off Tighter / Ching, Zara Fly
① :16 Ng - Superman ② :45				
① :16 ② :45			B4	Lock off H. WS Crowd. Ching, Zara Fly, Superman flies
FX 77A		4/2	A31	Plate lock off
① :05 ① :05			B4	Plate

75 INT. PERRY'S OFFICE

DAY

75(X)

As Superman approaches the Kents, Lois snaps off the TV in the h.g.

(X)

SUPERMAN
You're the only parents I've ever known. You're the only parents I've ever wanted.

MARTHA
How can something that makes me so proud hurt so much?

JONATHAN
Take care of yourself, son.

SUPERMAN
Mom, Dad... whatever good I bring to New Krypton will be because of you.

Lois watches as the Kents clutch Superman so closely. Now Superman turns to her.

(X)

76 SUPERMAN AND LOIS

76

SUPERMAN (CONT'D)
Watch over them, please.

She touches the chain visible at his neck and pulls out the ring.

LOIS
Don't forget me.

SUPERMAN
(grabbing her hands)
Oh God, LOIS

Lois sees Ching and Zara enter the room behind Superman. She and Zara exchange a sad look.

LOIS
It's time.

He stares deeply into her face as if devouring her essence. Then he turns to the Kents and smiles.

77 THE BULLPEN

Superman strides from the conference room, flanked by Zara and Ching. He glances back at Lois and his parents, then the three Kryptonians begin FLOATING up. Reaction from all over, and:

76A	4/2	A36 H30 185	Cut to watching / OTS. Superman Ching + ZARA
1 1:55 ② 1:54			
76B	4/2	A36	Pov ZARA + Ching
1			
FX 79	4/2	A37 H29 185	CRANE Lock off Ching, ZARA Blur Plate
① 1:11 + Plate C STOP 1:05			
FX 79A	4/2	A37 H29 185	Lock off H.A. Flag Blur Superman Blur Position #2
1 1:08 Ng ② 1:11 Ng flag - good Cape ③ 1:10 Ng ④ 1:12 ⑤ 1:20			
79B	4/2	A37 H29 185	H.A. M.Cu Ching flies R-L + turns Cu Ching looks to Superman, People + blurs out L-R
1 1:20 Ng C - full light ② 1:20 better beginning			
79C	4/2	A37 H29 185	H.A. M.Cu / Cu ZARA flies / hovers looks C, RT + at People + blurs
1 1:19 Ng - window frame ② 1:18			
79D	4/2	A37 H29 185	H.A. M.Cu Superman flies in / looks down RT (at Lois) hovers looking flag blows, blurs
1 1:21 ② 1:18 Top head out at beginning ③ 1:34 2 blurs			
79E	4/2	A37 H29 185	H.A. Cu Superman
① 1:26 ② 1:20 Cam. Buzz ③ 1:19			
82	4/9	A61 H40 189	INT ORB / Hold globe pan to 2S ZARA + Ching at world globe pan R-L to Clark / ZARA. XLS to 2S Clark + ZARA move in to title 2S C + Z
① 1:42 Ng Shadow ② 1:41			

F+TV 77C 79B 79E
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78 LOIS

78

She moves forward, barely holding it together, watching as Superman FLOATS higher.

79 THE ROOM

79

Superman, Zara and Ching suddenly BLUR out.

80 BACK TO LOIS

80

Jonathan and Martha approach her.

LOIS

(heartbroken)

It's over. Everything's over. And I never should have let him go.

JONATHAN

You two will find a way.

(beat)

Dearest Lois, a love that risks nothing, is worth nothing.

And they embrace.

DISSOLVE TO:

81 EXT. NIGHT SKY - NIGHT #5

81

The Orb streaks away.

82 INT. ORB ZARA

82

She stands at the pedestal, looking over charts engraved in clear tablets. Something catches her eye, she looks up and smiles a gentle smile.

83 INCLUDE CLARK

83

He wears the Kryptonian suit of his rank: Black with touches of silver. Zara goes over to him.

ZARA

I'm sorry for the sadness we've brought you, but grateful for the hope you bring us. And honored to call you... 'husband.'

She lightly touches his shoulder and goes.

CUT TO:

84	4/10	A74 H45 190	INT LOIS Living Room Single Lois Sitting on Couch hugs to P. 205 rises + x's out L-R
84A	4/10	A74 H45 190 A75	MCu LOIS Cu LOIS
① :41 ② :30 Tighter			
85	4/9	A61 H40 189	Cu S Clad's hands remove and hold IT / TIT up TO ECu face + back down TO hands (Says Lines)
① :36 ② :39			
88	4/9	A75 H45 190	EXT / INT MS LOIS X's / window Dolly in TO Cu LOIS looks up Ch. 101
① :45 ② :42 * ③ :40			

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84 INT. LOIS' LIVING ROOM - NIGHT 5 84

She's been crying. She sits alone, lost in memories, glances over at a picture of herself with Clark, then off.

85 INT. ORB 85

Alone in the white void, Clark closes his eyes. He is holding the chain with the wedding ring, now brings it up closer to him. He concentrates hard.

86 LOIS' LIVING ROOM 86

Lois looks around sadly, then stops, sensing something. A VOICE fills her head:

Lois... CLARK (V.O.)
(beat)
I... love you.

She is startled, then stands and looks out her window.

87 THE NIGHT SKY - HER POV 87

A STREAK races toward the stars.

88 CLOSE ON LOIS 88

Her eyes are filled with hope.

BLACK.

THE END