

SMALLVILLE

"Lazarus"

Episode #3X6001

Written by

Holly Henderson & Don Whitehead

Directed by

Kevin Fair

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"Lazarus" - Green Draft - 7/09/10

SMALLVILLE

"Lazarus"

Episode #3X6001

CAST

Clark Kent
Lois Lane
Tess Mercer
Oliver Queen/Green Arrow

Chloe Sullivan
Jonathan Kent
Jor-El's Voice
Mature Lex Luthor
Dr. Emil Hamilton
Alexander
Rick Flagg (FKA Deep Voice)
Whispering Voice

~~Security Guard~~ Lab Tech (non-speaking)

General Zod (Stock)
Davis Bloome (Stock)
Bizarro (Stock)
Brainiac (Stock)

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SETS

INT.

Watchtower -
- Upper Level
Daily Planet - Archive Room
- Hallway
Kent Farm - Loft
Fortress of Solitude
Talon Apartment
Luthor Mansion - Library
Operations Building - Air Ducts (same as "Salvation")
Cadmus Labs - Surgical Room
- Corridor
N.D. Holding Cell
JSA Brownstone
Fortress of Solitude
Black SUV #1
Black SUV #2

EXT.

Metropolis -
- Corner
- Street (Outside Daily Planet)
Daily Planet - Rooftop
Netherworld - Cornfield
Kent Farm -
- Cornfield
- Field
Gargoyle Rooftop
~~Bridge~~ Lawson's Field
~~N.D. City Street~~
Fortress of Solitude (Stock)
Deserted ~~Read~~ Field
~~Balcony - Cairo~~ Egypt (to be shot in episode 2)

"Lazarus"

TEASER

FADE IN:

1

EXT. METROPOLIS - NIGHT

1

CONTINUED... ON LOIS racing through POURING RAIN, looking up at something falling in the sky... as she hears a sickening THUD, she rounds a corner and stops in her tracks. PUSH IN ON LOIS, lit up by LIGHTNING, horrified by what she sees --

*
*
*

LOIS

CLARK!

REVEAL CLARK'S LIFELESS BODY

lying in the empty street, the BLOODY GLOWING BLUE DAGGER still stabbed in his stomach. Seeing

*
*

THE S-SHIELD ON HIS CHEST

lit by a LIGHTNING FLASH, she rushes forward to kneel by his side, desperately hoping he's still alive. Off the S-Shield, Lois takes no comfort in the proof Clark really is the Blur. She reaches out a trembling hand to brush back his hair --

*
*

LOIS

Clark?

No answer. Tears welling, Lois puts her hand on Clark's chest... and realizes there's no heartbeat.

*
*

CLARK IS DEAD.

Lois refuses to believe it. She leans close, touches him, wishing she could somehow turn back time and save him.

LOIS

No... Come back to me, Clark.

But there's no response. Devastated, Lois tearfully presses her cheek to his, the storm raging around them now forgotten. As she turns his head toward her, the CAMERA DIVES INTO CLARK'S CLOSED EYE, the window to his soul... DISSOLVE TO:

2

EXT. CORN FIELD - DAY (NETHERWORLD)

2

ON CLARK, lying on a GRASSY KNOLL in the same position he was on the street.

*
*

(CONTINUED)

CONTINUED:

He's not bloody, but wears the torn clothes he died in, his face a little damp, hair tousled. Coming to, he's disoriented to find himself in the middle of a

*
*

MASSIVE CORN FIELD.

Only everything around him looks DESATURATED AND WASHED OUT. As the sound of DISTANT THUNDER mixes with the forlorn CRY OF CROWS on the wind, Clark peers up at CLOUDS RAPIDLY RACING ACROSS THE SKY. Unsettled, Clark takes a few tentative steps through corn into a clearing... and is shocked to see the

*

WORN AND WEATHERED SCARECROW CROSS

that he was tied to in high school ten years ago ("Pilot"). The cross is covered with roosting

BLACK CROWS,

who fly off in a BURST OF BLACK WINGS and CACOPHONY OF CAWING as soon as Clark approaches. Clark stares at the cross, pensive... when he hears a CREEPY RUSTLING far behind him --

SOMEONE MOVING THROUGH THE CORN.

Turning to look, he catches a glimpse of a FIGURE deep in the field... but then it's gone.

CLARK

Hello?

Clark takes a step forward, then hears the same RUSTLING behind him. When he turns to look, it stops. Suddenly, the EERIE SOUND APPROACHES FROM ALL DIRECTIONS. Clark spins to listen, the CAMERA SPINNING WITH HIM, as the DRY RUSTLING of the cornstalks gets louder and louder...

CLARK

Who are you?

Clark suddenly spins to find himself staring at the strangely FLICKERING IMAGES of ZOD, BRAINIAC, DAVIS BLOOME, and BIZARRO (his face cracking) standing in front of the corn.

BRAINIAC (STOCK FOOTAGE)

Hello, Clark.

As their eyes gleam with malevolence, OFF Clark, staggered to witness their return...

SMASH TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

3

EXT. CORN FIELD - DAY (NETHERWORLD)

3

CLOSE ON: CLARK, alarmed... PULL BACK TO REVEAL he's now surrounded on four sides by the menacing, otherworldly IMAGES of Zod, Brainiac, Davis and Bizarro. As he looks at each --

CLARK
(guarded, more to himself)
Where am I?

The four villains just smile, staying enigmatically silent.

CLARK
(strong, to villains)
Tell me what's going on!

Suddenly, a

BRIGHT LIGHT

shines on Clark, the villains becoming WASHED OUT by it.

*

*

JOR-EL'S VOICE
These are but ghosts of your past,
Kal-El.

CLARK
(squints up, realizes)
Jor-El...
(concerned, mind racing)
Am I dead?

JOR-EL'S VOICE
You're teetering on the abyss,
between life and death -- which is
why I am still able to reach you.

CLARK
And my enemies? Why are they here?

JOR-EL'S VOICE
I've sent these visions to remind
you of the threats they posed to
the world.

CLARK
But I defeated them all.

(CONTINUED)

JOR-EL'S VOICE
At what cost?

Clark looks around and is surprised to see a
GRAVESTONE

now sits nearby, partially covered in a mound of dirt. Clark *
comes closer... to see it has an engraving of the FARM at the *
top, with a name just below it (looks just like Jonathan's *
gravestone in "Oracle"). The last name clearly reads *

"KENT"

but the first name is covered over by the dirt piled up
against it. Clark reacts, shaken --

CLARK
My father's grave...
(dark, to Jor-El)
Why show me this?

A chill goes over Clark. He slowly reaches out and
hesitantly brushes away the dirt to reveal the first name...

"CLARK"

Shaken, Clark grimly rests his hand on his own headstone.

JOR-EL'S VOICE
After you die, this stone will be
all that is left of you in the
world.

CLARK
I died to save the world.

JOR-EL'S VOICE
Evil never ends. After facing new *
enemies year after year, you should *
know that.
(dark)
By sacrificing yourself, you've
left the humans vulnerable to
future threats.

CLARK
I left a team of heroes behind to
protect them.

JOR-EL'S VOICE
You were meant to be Earth's
greatest protector.
(MORE)

(CONTINUED)

CONTINUED: (2)

JOR-EL'S VOICE (CONT'D)

Now, they're about to face the
greatest evil -- without you.

Increasingly alarmed, Clark stands and calls out --

CLARK

Then send me back. I know my fate --
to come into the light. To be a
symbol of hope for them.

JOR-EL'S VOICE

I told you to rule with strength,
but you chose the martyr's path --
what makes you think you deserve a
second chance?

CLARK

(getting worked up)

I can do it, Jor-El. I can be
their hero.

Caught up in his impassioned plea, Clark clenches his hand
into a fist and HITS THE TOP of the gravestone once. But
because he's worked up, the sudden pressure

CRACKS THE STONE.

Clark pulls back, horrified -- thanks to his loss of control,
a THIN CRACK now runs from the top down through the

IMAGE OF THE FARM AND THE NAME "CLARK KENT."

Off that eerie omen, the COLUMN OF LIGHT suddenly disappears.

CLARK

(alarmed, a final plea)

Jor-El -- let me face this new
evil, like I always do.

(strong)

Send me back!

Then Clark hears a dry, slithery RUSTLING far behind him. He
spins and peers through the cornstalks to see the back of a

FIGURE IN A WHITE SUIT... WITH A BALD HEAD.

But before Clark can react, he suddenly vanishes in a FLASH
OF WHITE LIGHT that DISSOLVES TO:

CONTINUED:

in the midst of being pulled out of Clark by Lois. As she
CRADLES CLARK IN HER ARMS

in a tableau recalling MICHELANGELO'S PIETA, she regards the
weapon, hating that it killed the man she loves. Then she
hurls it away in disgust. The knife skitters across the
pavement at camera, stopping in the f.g. where its

BLUE GLOW DIMS DOWN AND DIES,

no longer a threat at that distance. As Lois pulls Clark's
lifeless body closer, devastated... a shining SHAFT OF EARLY
DAWN LIGHT reflects through the POURING RAIN down on Clark
and Lois. Suddenly, Lois sees

CLARK'S FINGER TWITCH.

Lois catches her breath -- did she imagine it? She stares at
Clark's hand, desperate, willing it to move.

LOIS

Please, God...

The finger TWITCHES again... and then the STAB WOUND in his
stomach STARTS TO HEAL. Her hope rekindled, Lois pulls back
to study Clark's face, cradling it in her hand.

LOIS

Clark --

CLARK'S EYELIDS START TO FLUTTER

as he begins to come to. Lois is elated by his miraculous
recovery. Then she remembers the importance of keeping
Clark's secret. In a poetic reversal of last season's
premiere, Lois gently lowers his head to the ground and

RETREATS BEHIND SOME SCAFFOLDING

to watch in awe as

*

CLARK HEROICALLY AWAKENS AND STANDS,

backlit by the breaking dawn. Clark spins, confused... then
realizes he's alive. OFF Clark, the Man of Steel risen, as
the shining sun WASHES OUT THE FRAME...

A5

INT. WATCHTOWER - DAY

A5

A distraught CHLOE enters, examining Green Arrow's GLASSES in
her hand, retrieved from the relay station.

*

*

(CONTINUED)

A5

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7.

CONTINUED:

A5

Quickly detaching a SMALL TUBE near its high-tech lenses, she places the piece on the DESK MONITOR to *

WIRELESSLY DOWNLOAD THE DATA IT RECORDED.

Soon the screen displays STATIC-FILLED VIDEO PLAYBACK of Oliver's abduction ("Salvation"):

- A FIST SMASHES THROUGH THE AIR VENT, the impact dislodging Oliver's GLASSES POV from his belt...

- CRASH! The GLASSES POV falls to the vent floor, under the THUNDEROUS SOUND of combat boots running up, RED LASER DOTS converging on the metal...

OLIVER'S VOICE (FROM MONITOR)

Chloe -- they're not Kandorian!

- The GLASSES POV momentarily CUTS TO STATIC... then resets ON OLIVER looking directly into the GLASSES' CAMERA, as he finishes leaving what could be his final message to Chloe --

OLIVER (ON MONITOR)

... I love you.

DEEP VOICE (O.S., FROM MONITOR)

He's over here!

Suddenly, the BUTT OF A RIFLE SMASHES Oliver's face, knocking him out. Off the AMERICAN FLAG painted on the rifle stock... *

- A MAN'S HAND picks up the glasses and raises them to look directly into the GLASSES' CAMERA, revealing

RICK FLAGG --

a greying, military man with a chiseled jaw. He stares into camera to deliver a menacing threat to Oliver's allies:

RICK FLAGG (ON MONITOR)

(intimidating)

We're coming for all of you.

As Rick tosses the glasses to the ground, VIDEO CUTS TO STATIC... then BLACK.

ON CHLOE,

eyes welling, devastated to have just watched the man she loves be brutally abducted. Her mind races on how to save him. Suddenly, she has a moment of inspiration. She yanks open a desk drawer and pulls out a weathered, aged *

(CONTINUED)

SKELETON KEY.

A woman on a mission, she closes the drawer and is about to leave when she hears DOORS SLAM OPEN behind her. She discretely pockets the key and turns, surprised to see --

CHLOE

(smiles)

Clark?

Clark stands in his torn shirt, backlit by the sun. Relieved to see he survived Zod, Chloe embraces him tightly.

CHLOE

You survived. How did you...?

Shell-shocked from his brush with death, Clark explains --

CLARK

(shaken)

I didn't. Zod stabbed me with blue kryptonite -- it kept us from ascending. I grabbed the knife and sent him away. I guess I kind of... died.

(pushes past it)

But I'm here now. The rest of the team -- did they make it?

*
*
*
*

CHLOE

(beat, lies)

They're fine.

(unsettled)

But can we get back to the part where you died?

*

CLARK

Actually, it was more of a near-death experience. I was in a field, and... Zod, Brainiac, Bizarro and Davis were there.

CHLOE

Sounds more like a nightmare. What happened?

Clark struggles to make sense of it all --

CLARK

Jor-El said a greater evil was coming.

(assumes)

He brought me back to fight it.

*
*

(CONTINUED)

A5

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CONTINUED: (3)

9.
A5

CHLOE

I'm all for second chances, Clark,
but did he happen to tell you this
"greater evil's" name?

CLARK

Before I came back to life... I saw
Lex.

*

(off Chloe, grave)

Dr. Fate told me he would be my
ultimate opponent.

CHLOE

I know Dr. Fate had the future on
speed dial, but wasn't Lex
incinerated by Toyman's pet monkey
bomb?

CLARK

All we found was Lex's DNA. And
after the Fortress collapsed on
him, we never found his body.

CHLOE

Coming back to life... not exactly
something an HMO covers.

CLARK

Maybe he went off the grid, to one
of his own facilities.

*

CHLOE

I've kept a pretty close eye out
for any Luthor flare-ups... Level
3, Metron Pharmaceuticals, 33.1...
(ironic)

*
*
*

And I was wondering what happened
to the last ten years of my life.
But, Clark... all of those projects
are dead.

*
*

CLARK

Maybe Lex revived something from
years ago --

CHLOE

(catching on)

Way back, when there wasn't much
digital record to track. But... if
the Daily Planet ever ran a story
on it, they'd have a hard copy in
the Archives.

(CONTINUED)

A5

CONTINUED: (4)

A5

CLARK
(determined)
I didn't send Zod away just for
another evil to take his place.

*

After Clark SUPERSPEEDS OUT, Chloe pulls out the skeleton key
and regards it, determined to save Oliver on her own...

5

INT. SURGICAL ROOM - CADMUS LABS - DAY

5

CLOSE ON: THE MYSTERIOUS OLD WOMAN'S KNITTING NEEDLES (from
"Savior") on a shelf, as CAMERA PANS ACROSS other creepy lab
items, past a jar containing a strange larva... to find

TESS IN PROFILE

(we see the side of her face not burned in "Salvation") lying
on a stainless steel operating table, naked under a sheet.
Her eyes are closed, almost serene -- dead? Suddenly,

HER EYES BLINK OPEN.

Tess slowly sits up, unnerved by the sterile, high-tech lab --

TESS

Hello?

No answer. As she turns to swing her feet off the table,
REVEAL the previously "burned" side of her face is now

COVERED IN AN OPAQUE, VISCOUS MASQUE.

Sensing something's off, Tess touches the masque, concerned.
Seeing a MEDICAL REFRIGERATOR filled with bottles across from
her, she wraps the sheet around her and slides off to

CHECK HER REFLECTION

in the tinted glass of the fridge. Unnerved by the sight of
the strange gel on her face, Tess touches it, gingerly at
first... then cautiously wipes it off, amazed to see

HER FACE IS NO LONGER BURNED.

TESS

How...? That's impossible.

But her shock gives way to fear when she shifts her focus to
the labeled medicine bottles in the fridge: "CADMUS LABS."

(CONTINUED)

CONTINUED:

TESS
(unnerved)
Cadmus.

Alarmed, Tess turns to flee when she sees a SHADOW fall over the frosted glass of the door -- someone's coming... *

NEW ANGLE ON A LAB TECH

pushing open the door to enter. Tess is now back on the operating gurney, under the sheet, her eyes closed... but then the Tech notices her MASQUE IS MISSING from her face. Surprised, he leans over Tess to take a closer look...

TESS SUDDENLY JABS A SYRINGE INTO THE TECH'S NECK, knocking him out. She checks his pulse -- he's unconscious but still breathing. Tess grabs the CADMUS LOGO SECURITY KEY CARD clipped to his lab coat, then heads for the door...

INT. CORRIDOR - CADMUS LABS - DAY

Tess pushes open a security door and takes stock of her surroundings. She's entered an eerie room where the only illumination is watery, purple light cast by about a dozen

LONG VERTICAL WINDOWS

running along one wall; the only sound the rhythmic breathing of RESPIRATORS. A row of stasis tubes stand opposite the windows. But the tubes and windows are too FROSTED WITH LEVELS OF CONDENSATION to make out the FIGURES inside. Tess wipes the condensation off one window... suddenly, in a S.M.,

A DISFIGURED FACE FLOATS UP AGAINST THE GLASS.

Tess staggers back in shock. The BALD MAN inside appears to be dead. His eyes closed, his

BODY IS BACKLIT AND SILHOUETTED.

Tess' eyes shift up to a small metal plaque in the wall above the glass, engraved: "LX4." A chill goes over her. Steeling her resolve, she cautiously walks on, CAMERA FOLLOWING to reveal the next tank contains a

SEVERELY MUTATED SPECIMEN OF THE SAME BALD MAN,

his eyes closed... labeled "LX5." Recognizing the familiar initials, Tess reacts, terrified by what they might imply...

(CONTINUED)

TESS

Oh my god...

She continues on to "LX6"... where a third, smaller MUTATED MAN floats, eyes also closed... until, in a S.M., his

EYES SNAP OPEN

to glare at Tess. Horrified, Tess backs away... as a few BUBBLES OF BREATH escape from the creature's mouth. Tess stares, transfixed, shaken by the realization that --

TESS

They're alive.

ON TESS, suddenly hit with the horrible inhumanity of it all -- who could have done this to these creatures? Then she hears WHIMPERING come from a nearby

*
*
*

STEEL CELL DOOR --

*

one of two, each locked with a KEY CARD PANEL. Pulling the KEY CARD from her pocket, Tess pauses, uncertain what's on the other side. Conscience and curiosity finally get the best of her, she WAVES THE CARD over the lock.

*

TESS SLOWLY SLIDES OPEN THE DOOR...

The cell is pitch black, save the SLASH OF LIGHT cast by the open door. Tess glimpses a FLASH OF MOVEMENT beside a metal food tray as whoever's inside SCURRIES away from the light.

TESS

It's okay. I won't hurt you.

Peering into the darkness, she can just make out the outline of a YOUNG BOY. But his face remains hidden in shadow.

TESS

(reaches out her hand)

What's your name?

*

As the scared boy leans into the light to take her hand... reveal he has a sweet, apple-cheeked face and RED HAIR.

*

YOUNG BOY

I'm Alexander.

OFF the shocking reveal...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

7 OMITTED 7

8 INT. N.D. HOLDING CELL - DAY 8

CLOSE ON: OLIVER -- bruised, bloodied and blindfolded -- as
A MEATY FIST SLAMS INTO HIS FACE.

REVEAL Oliver, naked in silhouette, strapped to an armless
metal chair in a dingy, dank cell, his GREEN ARROW COSTUME
lying in a pile nearby. In pain but undaunted --

OLIVER
It'll be more painful if I have to
look at your face. So what say we
go "the full monty" and lose the
blindfold?

ON OLIVER'S POV: under the blindfold, all he can see are dark
shadows and a pair of COMBAT BOOTS. The boots belong to

RICK FLAGG,

who looms over Oliver, ready to beat some answers out of him.

RICK FLAGG
It only seems fair you not see me.
The world sat blind while cryptic
symbols were burned into its
greatest monuments -- because all
of Earth's satellites had been shut
down or destroyed.
(pointed)
All but one, Queen... yours.

OLIVER
See -- that's why I always buy
quality over quantity.

A SWIFT PUNCH to the stomach knocks the air out of Oliver.

RICK FLAGG
Your satellite was tracking them --
symbols that looked just like the
Blur's. That makes him a "person
of interest." But what's your
connection to all this?

(CONTINUED)

OLIVER

Hey, I'm one of the good guys --
all I did was try to save the
world. I'd tell you who from, but
you wouldn't believe me.

RICK FLAGG

Try me.

OLIVER

Little green men from outer space?

RICK FLAGG

(chuckles, not buying it)
Try again.

A BRUTAL UPPERCUT almost knocks Oliver out. Barely clinging
onto consciousness, Oliver FLASHES TO:

9

INT. WATCHTOWER - NIGHT (MEMORY)

9

*CLOSE ON: Oliver and Chloe in the romantic moment he taught
her how to shoot an arrow (from "Warrior"). As Oliver guides
Chloe's aim from behind --*

OLIVER

*See, it's all about your heart.
Just listen, right there, between
the beats. That's when you let go.*

Chloe lets the arrow fly... and then the memory continues as

CHLOE HITS A BULL'S-EYE.

She triumphantly turns to smile up at Oliver, his arms still
around her. Locked in each other's eyes, they share their
first PASSIONATE KISS. Off the charged emotion, SLAM BACK TO:

10

INT. N.D. HOLDING CELL - DAY

10

Oliver sets his jaw, steeling himself against the sadistic
beating. Emboldened by the memory of the woman he loves --

OLIVER

Better save your strength, Bam-Bam.
I'm not telling you anything.

Flagg's eyes go cold -- not the answer he was looking for.

RICK FLAGG

But we're just getting started.

(CONTINUED)

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CONTINUED: 10

REVEAL Flagg holds ELECTRIC PRODS. He JAMS them into Oliver's chest, sending a JOLT of painful electricity through the hero's body. OFF Oliver gritting his teeth, in severe pain, as the SPARKS FROM THE PRODS light up his face...

11 OMITTED 11

12 INT. ARCHIVE ROOM - DAILY PLANET - DAY 12

CLOSE ON: A MICROFICHE MACHINE, scanning ARCHIVED ARTICLES FROM THE SMALLVILLE TORCH. Lois reads about Clark's high school saves, cycling through a Lana save... a Pete save...

LOIS
Lana... Pete...

Checking the bylines, she notices they were written by "CHLOE SULLIVAN." Lois quickly cycles through more mysterious Smallville saves... all the articles were written by --

LOIS
... Chloe?!

A PHOTO OF THE KENT BARN WITH A SYMBOL BURNED INTO IT appears on another front page. Lois' eyes go wide --

LOIS
And Mr. and Mrs. K were always so overprotective...
(pulls back, floored)
I'm the last one to know.

Suddenly, she hears a WHOOSH outside the room. Lois quickly turns off the machine and turns to see

CLARK

enter in casual reporter clothes. His mind focused on Lex, Clark stops short, genuinely surprised to see her. *

CLARK
Lois? I thought you'd be in Africa by now.

Even though she knows Clark believes the last time she thinks she saw him was when they broke up in the barn ("Salvation"), Lois can't hold back -- she hugs him.

LOIS
I postponed my trip. Maybe indefinitely.

(CONTINUED)

Clark takes a moment to enjoy her embrace. Then he notices a BLUR HEADLINE on the desk and pulls back, worried she's figured out his identity when he kissed her as the Blur.

CLARK

You staying wouldn't have anything to do with the Blur...?

LOIS

Well... Kinda.

(testing Clark)

Turns out he needs me after all.

A little thrown, Clark turns, busies himself with papers.

CLARK

What makes you think that?

She stares at his back, realizing he's not fessing up. Off his flash of stubbornness, she plays right back, goading --

LOIS

Well, I'll tell you, Clark. He just wrapped me up in his muscular arms, pulled me close and landed the most passionate kiss on my lips. I can't lie to you, it was... great.

His back to her, he can't help but smile for a moment until --
Oh My God Does She Know It's Me?!

CLARK

Well, that was... bold.

He turns to try and read her. They both study each other. But he's not talking first. She tries to goad it out of him --

LOIS

Grabbing women from the shadows, lipsmacking them and then running off into the night... kind of makes you wonder what other twisted fetishes he has in his tool box.

Off that, Clark suddenly feels uncomfortable and can't think of an answer. As he searches for a response, Lois grins --

LOIS

So, Clark. Did you come in here for a reason? Maybe you're on a pressing story?

(CONTINUED)

She's loving this. Clark snaps back to his mission.

CLARK

Yes. I'm on a serious deadline.

Clark eyes the FILE CABINETS behind Lois. Picking up on his distress, she realizes he's in Blur mode and needs to get to those files. Thinking fast, she eagerly

PRETENDS TO DROP HER PEN.

LOIS

Oops. Would you look at that -- I dropped my pen. I'm just gonna climb under here and get it... This might take a little while...

As she slowly climbs underneath the desk to retrieve it -- Left alone, Clark sees his chance to search the files.

CLOSE ON: LOIS,

under the desk. PEN ALREADY IN HAND, she improvises to give Clark more time to search the room --

LOIS

I wouldn't deal with all these dust bunnies, but it's kind of my favorite pen.
(a little too loudly)
Not seeing it. Where are you, pen?

Under her desk, Lois' hair suddenly blows in a GUST OF WIND over the sound of swiftly OPENING AND CLOSING file cabinets and rapidly RUMMAGING PAPERS. Then it all SUDDENLY STOPS. Lois smiles, figuring Clark found what he was looking for...

LOIS

(re: her pen)
Found it!

She pops up to see CLARK STANDING IN THE VERY SAME PLACE, only now he has a FILE in his hand. Mission accomplished, he holds it up and indicates the stack of folders next to him.

CLARK

Found it. Lucky it was right on top of this pile.

He smiles awkwardly, covering, as a couple of FILE CABINET DRAWERS ACROSS THE ROOM quietly finish closing shut. After an awkward moment of silence between them...

(CONTINUED)

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CONTINUED: (3)

18.
12

CLARK
(turns to go)
Okay... thanks.

LOIS
Wait, Clark.

Clark stops in his tracks. He looks back to see a Lois who is eager, sympathetic, there for him.

CLARK
What is it, Lois?

Lois stares at Clark, weighing whether or not to tell him right then and there she knows he's the Blur. Finally --

LOIS
We... need to talk. I get now's
not the time. But there's so much
I want to tell you. Barn? Later?

CLARK
(thinks... then)
I'll be there, Lois.

As Clark leaves, OFF an enthusiastic Lois...

13-A14 OMITTED

13-A14

B14 INT. HALLWAY - DAILY PLANET - DAY

B14 *

Clark strides down the hall, man on a mission, file in hand.

CLARK
(into phone)
Hey, Chloe. I found a research
facility linked to LuthorCorp that
wasn't in your files -- Cadmus
Labs. Can you dig up the address?

14 INT. JSA BROWNSTONE - DAY - INTERCUT

14

TIGHT ON CHLOE on her cell.

CHLOE
(into phone)
I would, but... I'm not exactly at
Watchtower right now...

(CONTINUED)

REVEAL Chloe stands looking at the noble JSA PAINTING, stoic. As she approaches a glass case displaying a JSA artifact, we hear an otherworldly WHISPERING getting louder at each step --

WHISPERING VOICE

She's here... foolish girl...
brave but not chosen... yet.

Hearing the strange voice over his cell, Clark stops --

CLARK

Chloe, who is that?

Chloe reaches the case... PAN DOWN TO REVEAL it's

DR. FATE'S GOLDEN HELMET!

Chloe is captivated by the unearthly GOLDEN AURA around it.

WHISPERING VOICE

Love is dangerous... Nabu knows...

CLARK'S VOICE (OVER PHONE)

(alarmed)

Chloe!? Where are you?

CHLOE

Sorry, Clark -- I knew you'd only
try to stop me.

She hangs up, then opens the case and lifts the helmet out.

CHLOE

Show me where Oliver is.

The helmet's VOICE BECOMES LOUDER as it grimly warns...

WHISPERING VOICE

Would you sacrifice your sanity to
save the archer?

Despite the ominous threat, Chloe holds the helmet closer... until it WRAPS AROUND HER HEAD. OFF the frame filling with WHITE LIGHT...

ACT THREE

FADE IN:

A16 INT. JSA BROWNSTONE - DAY

A16

Clark BLURS INTO the brownstone, alarmed --

CLARK

Chloe!

REVEAL Chloe now lies unconscious on the floor, FATE'S HELMET lying next to her. Off Clark's shock...

B16 INT. CORRIDOR - CADMUS LABS - DAY

B16

CLOSE ON: "LX15" imprinted on hospital scrubs... reveal the number is on ALEXANDER'S SHIRT. He holds Tess by the hand, walking with her down the hall of STRANGE SILHOUETTES.

TESS

What is this place, Alexander...
(re: silhouettes, fearful)
Who are they?

Alexander looks over at a window where a specimen has his PALM PRESSED AGAINST THE FROSTED GLASS. Alexander reaches up to press his own small palm against it.

ALEXANDER

They're my brothers.

TESS

(her fears confirmed)
You're him. These things... you're
all engineered from Lex's DNA?

ALEXANDER

We were made to heal the Creator.
Just like we healed you.

He pulls up his shirt to show a BANDAGE OVER SOME RAW SKIN. Stunned at the implication, Tess touches her healed face.

ALEXANDER

(gazes at clone)
Not all of us turned out okay.
Some of us came out sick, some of
us aged too fast...

With the boy focused on his brother clones, an unnerved Tess walks further down the hall. She hears quiet TAPPING from a

(CONTINUED)

B16

"Lazarus" - Green Draft - 07/9/10

21.

CONTINUED:

B16

LOCKED CELL DOOR... Drawn to it, she uses the card to UNLOCK *
it. As the door slides open, Alexander yells, terrified -- *

ALEXANDER (O.S) *

No!

Tess turns to see Alexander staring at her, frozen with fear.

ALEXANDER

That's where they keep the bad one.

In a S.M., a HAND SHOOTS OUT and grabs Tess in a choke hold. *

REVEAL MATURE LEX (50's) *

in scrubs marked "LX13," with the same bald head as the Lex
we know, only this one's more unhinged. Hisses in her ear --

LEX

Tess?

(studies her face)

Tess Mercer.

TESS

How do you know my --

LEX

I have all of Lex's memories, his
emotions...

(his lips to her ear)

I know how much you care about me.

Then, BLOOD trickles from his nose. He wipes it, annoyed. *

ALEXANDER (O.S.)

Leave her alone! *

LEX

(amused) *

Aren't you a chip off the old cell
block.

He steps menacingly toward the kid. Tess ELBOWS LEX IN THE *
FACE, splitting his lip, then pushes Lex back and yells -- *

TESS

Alexander, run!

As the frightened child bolts out the security door, Lex *
SLAMS TESS' FACE into the wall and holds her there. *

TESS

What are you planning to do? *

(CONTINUED)

B16

CONTINUED: (2)

B16

LEX

What I've been waiting to do for
two years.

Throwing her down to the floor, he grabs a METAL CANISTER of
surgical gas labeled "DIETHYL ETHER" and a STAINLESS-STEEL
LIGHTER WITH THE INITIALS "L.L." He TWISTS OPEN the TANK'S
VALVE and aims its hose at the WALL OF STASIS TANKS. Dark --

*
*
*
*

LEX

There can only be one Lex Luthor.

*

As he SPARKS THE LIGHTER and touches it to the tank's hose,

BULLET CLOSE ON: TESS' HORRIFIED FACE

suddenly lit up by ferocious golden light of the ROARING off-
screen flamethrower. As WE HEAR GLASS SHATTER and EXPLODE,
OFF Tess backing up in horror at what she sees off-screen...

*
*
*

C16

INT. UPPER LEVEL - WATCHTOWER - NIGHT

C16

CAMERA WHIPS AROUND a pale, unconscious Chloe on a lab table,
Clark standing by her side as EMIL frantically hovers around
her, checking pulse, adjusting medical equipment. He moves
in front of Clark, focused on shining a light in Chloe's eye.

*
*
*
*

EMIL

Clark, move.

*
*

As Emil quickly administers a shot, Clark stays near Chloe.

*

EMIL

Elevated blood pressure, irregular
pulse, hyperactive eye movement...
it's as if her body's in massive
trauma, but her mind's been plunged
into a REM state.

CLARK

Tell me she's going to be okay?
(off Emil, desperate)
Chloe!? I know you can hear me.

As Emil checks an EKG display, Clark wraps his hand around
Chloe's and leans in close, refusing to give up on her --

CLARK

Listen to me... you're the strongest
person I know when you're fighting
for all of us.

(MORE)

(CONTINUED)

C16

"Lazarus" - Green Draft - 07/9/10

23.

CONTINUED:

C16

CLARK (CONT'D)

Don't lose that when you need it the most. Please... don't give up.

For a second, nothing... then Chloe stirs, murmuring...

CHLOE

Fire... it's all burning...

CLARK

Chloe?

Her eyes slowly focus on Clark. Still weak, she holds him --

CHLOE

Clark... I'm sorry.

CLARK

It's okay -- you're safe now. Why would you take a risk like that?

CHLOE

I had to find him...

*

CLARK

Who?

CHLOE

Oliver. Someone took him when you were fighting Zod. They threatened to come after all of us. So I put on Fate's helmet -- I had to, I couldn't lose him.

CLARK

Where is he?

CHLOE

Don't worry, everything's going to be okay -- I saw it. Clark, you have to trust me.

*

*

(off Clark)

And I saw you -- you were the world's hero... and you weren't wearing black.

*

(then, troubled)

Then I saw... fire... in a lab. Clark, I think Cadmus is burning... You have to go.

With dread, Clark looks to Emil for assurance.

EMIL

She's stabilized.

(CONTINUED)

C16

CONTINUED: (2)

C16

Clark BLURS AWAY. Then, with Clark out of earshot and Emil focused away from her, Chloe whispers with eerie finality --

CHLOE
Goodbye, Clark.

OFF Chloe, wracked with emotion...

16

INT. LOFT - KENT FARM - NIGHT

16

CLOSE ON: A FRAMED PHOTO OF CLARK AND LOIS. Reveal Lois holding it -- she smiles, puts it back on the desk and paces the loft, excited by the prospect of telling Clark she knows he's the Blur. In awe of his hero persona, she glances around the room with fresh eyes... and spots the

GIFT BOX

Martha left Clark ("Salvation"). Lois lifts the NOTE: "If you choose to stay." She fights the urge but curiosity gets the best of her and she lifts off the lid. Lois GASPS at the

SUPERMAN UNIFORM,

laying in the box, recognizing the iconic YELLOW-AND-RED CREST as the Blur's. She's impressed --

LOIS
So much better in Technicolor.

But at that moment, Lois hears FOOTSTEPS climbing the stairs behind her. Thinking it's Clark, she quickly puts the lid back on the box and starts to turn around.

LOIS
I was beginning to think you
wouldn't make it --

She only sees the SHADOW OF A TWO-BY-FOUR as it violently SWINGS down at her, brutally knocking her out.

REVEAL MATURE LEX, in a dark-collared shirt and black coat. With a wry smile --

LEX
Wouldn't have missed it for the
world.

As he looms over the unconscious Lois, Lex spots the romantic PHOTO of her with Clark. His lips curl into a cruel smile, realizing she's the Blur's new love... *

17

EXT. CORNFIELD - KENT FARM - NIGHT

17

TIGHT ON: LOIS slowly coming to. Gradually becoming aware of her surroundings, Lois reacts in horror. PULL BACK TO REVEAL

LOIS IS TIED TO THE SCARECROW CROSS

in the middle of the Kent cornfield (like Clark was in the "Pilot"). She struggles, but the HEAVY ROPE AROUND HER WRISTS is tightly knotted. Looking down, she discovers a

SCARLET "S" HAS BEEN PAINTED ON HER T-SHIRT.

She's unsettled by it, knowing it's a reference to the Blur.

LEX (O.S.)

"And would that I might endure his
agony... as well as mine."

Lois looks up... shaken to see Mature Lex step into view.

LEX

(clarifies the quote)

"The Scarlet Letter" -- Hester
Prynne expressing her heroic
commitment to the man she loves.

LOIS

(pissed off)

Okay, Dumbledore, I'm guessing
you're not a high school English
teacher, so let's cancel the Lit
class and untie me -- right now.

LEX

Of course, the letter itself is a
mark of shame.

(grim)

At least it was when I found Clark
tied to this post ten years ago.

LOIS

(suddenly wary)

You know Clark?

LEX

I saved him that day -- right here,
in this very spot. And all he did
was betray me.

(beat, wry)

I guess it's true -- no good deed
goes unpunished.

*
*
*

(CONTINUED)

LOIS

(guarded)

You sound an awful lot like a
psychotic bald guy I used to know.

*

LEX

Lois -- don't you recognize me?

Lois takes a second, closer look... then sees it in his eyes.

LOIS

Lex...? What happened to you?

LEX

I've evolved.

Lois is stunned by the revelation. Lex reaches into his coat pocket and pulls out the engraved "L.L." SILVER LIGHTER. He starts FLIPPING THE CAP OPEN AND CLOSED as he talks --

LEX

And with age comes wisdom. It
didn't take much to figure out who
the new woman in Clark's life was.
You see, Lois -- you are his
greatest weakness.

(pointed)

Or should I say, you're "the
Blur's" greatest weakness.

Lois nervously eyes the lighter and the sea of dry cornstalks around her. But she's determined to protect Clark's secret.

LOIS

Lex -- threatening to turn me into
human Jiffy Pop isn't the sanest
thing you've ever done, but
Smallville a superhero? Please.

LEX

I can see it in your eyes -- you
know.

(then, steely)

Your death will break him.

With that, Lex FLICKS ON THE FLAME and LOBS THE LIGHTER to the ground. As it lands in the f.g., sparking a BURST OF FLAMES that fill the frame, OFF Lex's vengeful smile...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

A18 INT. CORRIDOR - CADMUS LABS - NIGHT A18

Clark emerges from a dark hall to survey the wreckage of the torched and shattered CLONE TANKS. Staggered, he spies a *

PALE ARM AND HAND *

lying motionless on the floor, reaching out from a smashed chamber. CLOSE ON: CLARK, as he looks inside and reacts,

STUNNED BY WHAT HE SEES.

(we don't see it, but from his shock we assume it's one of the dead clones). Near the hand, Clark spots

A CHARRED METAL LABEL

that reads "LX6." Unnerved, Clark picks it up, realizing "LX" stands for "Lex." He hears a strange CLANKING...

B18 INT. SURGICAL ROOM - CADMUS LABS - NIGHT B18

Clark SLAMS OPEN the locked door and enters, looking for Lex. Behind him, we see a little of the SCORCHED WALL and PURPLE LIGHT from around the corner of the clone corridor. He finds

TESS ON THE FLOOR CHAINED

to a medical table, her futile attempts to bust free making the metal CLANKING he heard. Her lip busted. Hair tousled. Clark is stunned she's here, chained and miraculously healed. *

CLARK

Tess... What happened?

As he breaks her free, Tess tries to pull herself together.

CLARK

I left you at the hospital and --
your face... how?

TESS

I don't know how I got here, but I
woke up, already healed.

(CONTINUED)

CLARK

Everyone in the building is dead.
Who did this?

TESS

It was Lex -- One of his clones.

Clark is shocked by the discovery.

TESS

I know it sounds insane, but... the
real Lex was incubating dozens of
them. I think he'd planned to use
pieces of their bodies to heal his
own.

As Tess trembles from what she's seen, a disturbed Clark
looks around and spots a PLEXIGLAS BOARD standing off to the
side that we hadn't seen before. In its center is a

*
*
*

GENERIC BALD BODY DIVIDED BY DOTTED LINES

*

drawn in grease-pencil. COLOR TRANSPARENCIES of anatomical
illustrations of BODY PARTS have been tacked up around it,
with grease-pencil arrows pointing from each part to that
area on body, mapping a surgery right out of FRANKENSTEIN.

*
*
*
*

TESS

But this one... had to be twenty
years older... and... he destroyed
the rest of them... his brothers...

CLARK

(skeptical)

Why would he leave you alive?

TESS

He wanted me to give you a message.
He said you'd come save me, and
when you did... that it was time
you two finally faced off. He's at
Lawson's field.

OFF Clark, a man on a mission...

18 OMITTED

18

19 EXT. LAWSON'S FIELD - NIGHT

19

Clark SUPERSPEEDS up to find Lex standing beneath a TREE. As
Clark approaches in his black "S" shirt and trench:

(CONTINUED)

LEX

Well, it's nice to see you're finally dressing the part.

CLARK

Where's the real Lex?

LEX

(grins)

The Creator died two years ago. Nasty explosion in a truck. I think one of your friends gets the credit. Bravo.

CLARK

If he's not still alive...

LEX

Why am I? He created us to heal him, he just didn't live long enough to reap the benefits.

Clark's entire mission is thrown off track, he takes a step aside, suddenly lost. Lex looks out over the peaceful field.

LEX

You remember this place, don't you? Not far from where we first met. Where we each made our fatal mistake.

CLARK

The bridge? Lex would have drowned if I hadn't pulled him out of that car.

LEX

And you never let me forget it.

The clone thinks he's one and the same with Lex.

CLARK

You can't blame me for what happened to Lex. He was obsessed with my secret. He was his own downfall.

LEX

Obsessed with you... No, I just had faith you were the person you said you were. Why couldn't you have faith in me? You were the brother I never had. I trusted you.

(MORE)

(CONTINUED)

LEX (CONT'D)
(flash of rage)
And You destroyed me!

CLARK
I never stopped trying to save Lex.

LEX
Because it fed your ego. It gave
you purpose, "saving me." You got
your first taste of playing God at
the bridge and you liked it.
(knowing)
A little too much.

CLARK
I won't apologize for saving
anyone. Even you.

Lex wilts a little, tries to steady himself on the tree.

LEX
Come on, Clark. The truth is, by
the time you dragged me to shore,
something new had crept into your
heart... Pride. The most damning
of the seven deadly sins. And now
you wear that pride on your chest.

This gets under Clark's skin. His jaw tightens as Lex's
trembling hand points to Clark's chest.

LEX
Right there, that self-righteous
symbol. And just beneath it... the
darkness in your heart. Anger at
what was done to you. Guilt at who
you couldn't save. Envy of those
who didn't bear your burden.
(beat)
Just like me, you are your own
worst enemy.

CLARK
(simmering)
I'm nothing like you.

LEX
We're more like brothers than you
think. It's why you could never
stop me. Because deep down, you
know you've brought death and
destruction. Meteor freaks,
Phantoms, aliens...
(MORE)

(CONTINUED)

LEX (CONT'D)

(beat)

The only reason anyone calls you a hero is because you clean up the disasters you unleash.

Livid, Clark lunges at Lex and in one fell swoop sends him to the ground with a violent THUD. Consumed by fury, Clark wraps his lethal hands around Lex's neck. As Clark begins to choke the life out of Lex, all of a sudden

A TRICKLE OF BLOOD

drips from Lex's nose like it did in the lab. The sight shakes Clark out of his rage and he releases his grip. As Lex's breath begins to fail, he grins up at Clark.

LEX

I am dying, Clark. But don't flatter yourself, you didn't do it.

(beat)

I'm just sorry this mutated body of mine won't last to see the world turn on you.

CLARK

(suddenly alarmed)

... what did you do?

LEX

An explosion is rocking the roof of the Daily Planet. You can stop that spinning beacon from plummeting into rush hour traffic...

(as Clark turns to go...)

Or you can save the woman you love.

*
*
*

CLARK

(stops short)

Lois.

(alarmed, to Lex)

Where?!

*
*

LEX

The same place I saved you. But even you aren't fast enough to save both. Today, the world will finally lose faith in their heretic hero.

(victorious)

And it will destroy you.

Lex exhales his last breath. Enraged, Clark knows there isn't a second to lose, and SUPERSPEEDS OUT...

20

EXT. CORNFIELD - KENT FARM - NIGHT

20

WIDE ON the now BLAZING FIELD, BULLET IN to find

LOIS SURROUNDED BY A RAGING INFERNO.

She's covered in sweat and ash, CHOKING on searing smoke. Refusing to go down without a fight, she weakly struggles with the ropes. As the fire creeps closer... WHOOSH!

CLARK BLURS TO A STOP

just outside THE FIRE'S PERIMETER. Seeing Lois surrounded by deadly flames, we RAMP INTO CLARK TIME as he decisively BULLETS INTO THE INFERNO... the violent

BLAZE SUDDENLY FREEZING AROUND HIM,

FLAMES SLOWLY CURLING IN ON THEMSELVES in Clark's wake. As he enters the clearing... in NORMAL TIME Clark BLURS around Lois and WHOOSHES her away. ON LOIS, shocked she's now

ON THE OUTSKIRTS OF THE BURNT FIELD,

safe, untied, alongside the SMOKING EMBERS. Sensing her hero saved her, she quietly cheers him on to herself:

LOIS
Go get him, Clark.

CUT TO: AN ECU ON CLARK RUNNING IN CLARK TIME. He sets his jaw, the effort he's exerting visible in every facial muscle... and he suddenly BURSTS INTO HYPER CLARK TIME --

THE WORLD AROUND HIM BEGINS TO WARP.

LIGHTS STREAK IN TRAILS AROUND HIM. The SOUND WAVERING with turbulence as he approaches the sound barrier. He hears a DISTANT EXPLOSION and PEOPLE SCREAMING... getting closer...

SMASH TO:

21

EXT. METROPOLIS STREET - NIGHT

21

IN CLARK TIME, Clark SUPERSPEEDS past FROZEN Pedestrians frantically racing in the opposite direction. Clark takes a running leap onto the trunk then roof of a parked cab, its

WINDOWS SHATTERING AND ROOF COLLAPSING

as he SUPER-LEAPS up into the air at the falling globe... OUT OF CLARK TIME we

(CONTINUED)

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33.

21

CONTINUED:

21

CUT TO: THE DAILY PLANET GLOBE as seen from above, plunging down at the people below with the eerie MOAN of twisting metal. Suddenly, with an ear-splitting THUNK,

THE GLOBE CHANGES DIRECTION,

heading back up toward us. As it flies up PAST CAMERA,

CLARK'S FACE PASSING THROUGH FRAME,

REVERSE to reveal Clark's RAPIDLY RECEDING FIGURE from the POV of the people below, as the momentum of his leap LIFTS THE GLEAMING SPHERE back up to the roof...

A22

EXT. ROOFTOP - DAILY PLANET - NIGHT

A22

Clark LANDS ON THE LEDGE,

SHOULDERING THE GOLDEN GLOBE LIKE ATLAS,

victoriously standing above the CHEERING CROWDS far below. The first RAY OF SUNLIGHT breaks over the globe and shines down on Clark like a spotlight.

From the CROWD'S POV, Clark stands SILHOUETTED AGAINST sunlight, too far up to make out his actual identity. OFF the quintessential Superman moment...

B22

OMITTED

B22 *

22

INT. LOFT - KENT FARM - DAY

22

Clark rushes up the stairs and stops in front of Martha's gift box where Lois left it. Fortified by his victory, Clark lifts the lid and regards the suit, when a

BLINDING LIGHT

shines from the Key in the Tom Sawyer book, engulfing Clark and the SUIT. As the white LIGHT BLOWS OUT THE SCREEN...

SMASH TO:

23

EXT. FORTRESS OF SOLITUDE - DAY (STOCK FOOTAGE)

23 *

A white light BURSTS then FADES into the mighty Fortress...

24 INT. FORTRESS OF SOLITUDE - DAY

24 *

The crystal cathedral shimmers with renewed LUMINESCENCE as the BLAST OF BRILLIANT WHITE ENERGY fades to

REVEAL CLARK.

Surprised to find himself transported to the fortress, he spots a familiar, pulsing glow against a pillar of ice. As Clark cautiously walks around the column...

ANGLE ON THE CONSOLE,

emitting a PULSING LAVENDER LIGHT from a newly generated crystal console. Clark calls out, proud --

*

CLARK

I defeated Lex.

(off Jor-El's silence)

I refused to let him win and I pushed myself harder than I ever have.

(still excited)

I saved everyone. I'm not really sure how but I saved them. I'm ready to be the hero you sent me here to be.

JOR-EL'S VOICE

Pride. Vanity.

Hearing the same word that Lex used slaps Clark.

JOR-EL'S VOICE

You almost took a man's life and you dare tell me you're following the path I set out for you?

CLARK

... You said I had unfinished business. There was an evil left here I had to face. And Lex --

JOR-EL'S VOICE

That evil is you, Kal-El.

(off Clark)

You must stop focusing on physical battles, and look inside yourself. What you will find is vengeance. A man whose passions rule over his reason.

(beat)

(MORE)

*

(CONTINUED)

CONTINUED:

24

JOR-EL'S VOICE (CONT'D)

You showed today what you are truly capable of.

CLARK

I didn't kill him.

JOR-EL'S VOICE

Because he was already dying. Can you tell me without doubt that you would have stopped yourself otherwise from taking his life?

Clark is silent, knowing Jor-El is right.

*

JOR-EL'S VOICE

The greatest threat earth will face is coming. It preys on wavering souls like yours. People susceptible to the deadly sins. Anger, envy, pride... The darkness will infect you. Your fragile fortitude will not withstand its seduction. Once this darkness consumes you, you will be earth's greatest enemy.

CLARK

(reeling)

That's not my fate.

*

JOR-EL'S VOICE

You can not be a beacon of hope when you have darkness in your heart.

CLARK

(shattered)

Then why did you give me a second chance? Why did you bring me back?

*

JOR-EL'S VOICE

I didn't. It was not my decision to give you back your life.

Jor-El would have let him die. The reality sinks in. It rocks Clark. Emotional, he fights through the pain, humility. He tries to put on a defiant face.

CLARK

You may not see me as a hero, but the rest of the world does.

(strong)

(MORE)

*

(CONTINUED)

CONTINUED: (2)

CLARK (CONT'D)

I decide my own fate. Now tell me
what you did with the suit.

JOR-EL'S VOICE

It's not yours to wear. I regret
as a father, my faith in you
blinded me to the truth...

(beat)

You will never be Earth's savior.

Suddenly, all the LIGHT IN THE FORTRESS DIES, as Jor-El
literally shuts out his son. Clark is left with only the
empty sound of the HOWLING WIND. He's alone. Off Clark,
solemnly devastated by his father's rejection...

*
*
*

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

25

INT. TALON APARTMENT - DAY

25

Chloe stands at the kitchen counter, pensively studying

OLIVER'S GREEN ARROW GLASSES

in her hand. When she HEARS the DOOR OPEN, she quickly slips it into her handbag and turns to see Lois enter, unsettled, a * coat thrown over her smoky clothes. Chloe looks surprised.

CHLOE

"Dr. Livingston, I presume..." your safari got sidetracked?

But Lois' mind is elsewhere, thinking of Lex's warning that she's Clark's greatest weakness. Fishing for advice --

LOIS

Question, Cuz -- you and Oliver...
(off Chloe, pointed)
By now, I'd think you know pretty much everything about him...

CHLOE

(suspicious)
Why, what's to know?

LOIS

Oh, I don't know, like, maybe... his favorite color?

Wondering if Lois means Chloe has probably learned Oliver's alter ego is Green Arrow, Chloe responds, guarded --

CHLOE

... not something I've ever asked.

LOIS

It's just -- you're busy with work and he's REALLY busy with work. And then there's... well, all his responsibilities...

CHLOE

(testing)
Of being a rich playboy?

(CONTINUED)

LOIS
(dodging)
Very time consuming. So, I'm
guessing, things between you two
must get... complicated.

CHLOE
Lois, what are we really talking
about here?

They eye each other. Lois finally pushes off the superhero
of it all and waylays Chloe's suspicions by admitting --

LOIS
The mess that is me.
(this puts Chloe at ease)
I've never been able to make a
relationship work.

In light of her own issues, Chloe offers needed advice --

CHLOE
Sometimes it's hard to share our
plus ones with the world. But
every great relationship has its
sacrifices.

This hits both of them hard. Lois tries to make light of it
so Chloe won't be suspicious.

LOIS
You know me. "Self-sacrifice"
rarely makes my top ten list.

CHLOE
Lois, whatever spurred this sudden
bout of uncharacteristic doubt, all
I know is...
(thinking of Oliver)
Love isn't always about what you
want -- it's also about what they
need.

*

Chloe's words land hard on Lois. Chloe gives Lois' arm a
supportive squeeze and starts to head out. Her hand is on
the doorknob when...

*

LOIS
Chloe, what really happened between
Clark and Lana?
(off Chloe's hesitation)
She couldn't make the sacrifices he
needed, could she?

(CONTINUED)

25 "Lazarus" - Green Draft - 07/9/10
CONTINUED: (2)

39.
25

Her back to Lois, Chloe thinks a moment... then half-smiles -- *

CHLOE

Let's just say... she wasn't the
one fated to be in Clark's life.

Lois misses the implication: Lois is fated to be with Clark.
As Chloe walks out, Lois contemplates... then makes her
decision. OFF Lois, determined to make a sacrifice and no
longer be Clark's "greatest weakness"... *

26 INT. N.D. HOLDING CELL - NIGHT

26

Badly beaten and barely conscious, Oliver sits hand-cuffed,
still blindfolded. A hand enters frame and SLAPS him awake.

RICK FLAGG

Wake up.

CLOSE ON: OLIVER, slowly coming to as he's uncuffed...

OLIVER

Torture always takes it out of me,
but a catnap works wonders. So
what's next -- thumbscrews? Old
episodes of "The Hills"?

RICK FLAGG

Luck's on your side today,
Shamrock. I'm letting you go.

OLIVER

I don't even get a good-bye kiss?
... This isn't over. I'll come
after you.

RICK FLAGG

You don't even know who I am. But
I know you. And I'll be watching,
Green Arrow.

Flagg RIPS OFF THE BLINDFOLD. Oliver squints in the light,
but before his eyes can adjust, a BLACK HOOD is forced over
his head and he's dragged out... *

START MONTAGE:

27 INT. LIBRARY - LUTHOR MANSION - NIGHT

27

Tess stands in the doorway of the shadowy Gothic room,
watching Alexander play on the floor by firelight with

(CONTINUED)

27	<p>"Lazarus" - Green Draft - 07/9/10 CONTINUED:</p> <p>LEX'S "ALEXANDER THE GREAT" TIN SOLDIERS.</p> <p>Tess quietly walks up behind the boy, unreadable. We don't know what she's about to do... until she sets down a</p> <p>GLASS OF WARM MILK</p> <p>for him. PUSH PAST Tess, a dark and different kind of mother, to find a metal soldier burning in the flickering flames. A dark reminder of what young Lex is capable of...</p>	40. 27
28	<p>EXT. DESERTED FIELD - NIGHT</p> <p>CLOSE ON: THE REAR DOOR of a BLACK SUV as it SLAMS OPEN and</p> <p>A HOODED OLIVER</p> <p>is pushed out into a FLOOD OF HEADLIGHTS. TWO BLACK OPS shove him toward a BLACK SUV across the misty field, where TWO MEN IN SUITS shove a second HOODED FIGURE toward him...</p> <p>OLIVER AND THE OTHER FIGURE UNKNOWINGLY CROSS IN THE FOG,</p> <p>just about brushing each other. It's an exchange. As both captors reach their respective SUV's, they're pulled inside.</p>	28 * * * * *
29	<p>INT. BLACK SUV #1 - NIGHT</p> <p>OLIVER'S HOOD IS RIPPED OFF.</p> <p>He's mysteriously free. Meanwhile...</p>	29
30	<p>INT. BLACK SUV #2 - NIGHT</p> <p>Safely inside, the other captive traded for Oliver, oddly reaches up to pull off their own hood... REVEAL the new</p> <p>PRISONER IS CHLOE.</p>	30
31	<p>EXT. EGYPT - DAY (TO BE SHOT IN EP. 2)</p> <p>CLOSE ON: THE LOIS AND CLARK PHOTOGRAPH from the loft. REVEAL Lois staring at it with a heavy heart, she looks up into the bright sunlight as her eyes adjust, WIDEN to REVEAL</p> <p>THE SANDY DESERT.</p> <p>OFF Lois taking in the vista, resolved to her new life...</p>	31

32

EXT. KENT FARM - DAY

32

CLOSE ON: THE ICONIC KENT MAILBOX. Reveal CLARK in his red flannel shirt standing next to it, solemnly reading a

GOOD-BYE LETTER FROM LOIS:

"Clark, I couldn't pass up Africa after all -- Lois."

Devastated by this final loss, Clark stands there, a broken man, lost in his own despair... his hands by his side, the LETTER SLIPS FROM HIS FINGERS, and blows away in the breeze. He stares after it, into the

*
*
*

BLAZING SUNLIGHT

forcing him to squint. As his eyes slowly adjust to the light... Clark sees a FIGURE silhouetted by the fence. Curious, he heads over... END MONTAGE.

33

EXT. FIELD - KENT FARM - DAY

33

In an OVER-SATURATED field, almost ablaze in the GOLDEN SUNLIGHT, Clark walks closer to the figure, then slows. We see a MAN WORKING ON THE FENCE with his back to us. The Man wears a familiar field jacket. Clark steps closer as...

JONATHAN KENT

turns around to pull pliers from his toolbox, smiling at Clark as if a day hadn't passed since they saw each other.

JONATHAN

Chores, Clark -- work keeps a man honest.

(re: the fence and crops)

You have to protect what you've worked hard to build.

CLARK

(stunned)

Dad...? Are you real?

(overcome, to himself)

... I've missed you.

*

Jonathan tightens the wire fence, then turns to Clark --

*

JONATHAN

I never stopped watching over you, Son.

Clark fights his eyes welling with emotion.

(CONTINUED)

CLARK

Then you must be disappointed. I'm
not the man you raised me to be.

JONATHAN

No... You're much more. I'm proud
of you.

That hits Clark. But his shoulders soon bare the weight --

CLARK

That makes one father.

JONATHAN

Since when do you listen to Jor-El?

CLARK

He's right, Dad. You don't know
who I've become. I've taken my
anger out on people... leveled an
entire building. And now I know
for sure... I have it in me to
kill.

(torn up)

I failed.

JONATHAN

We're all confronted with trials.
The true measure of a man is what
he chooses to do in the face of
them.

CLARK

You never had that problem.

JONATHAN

I'm far from perfect, Clark. I
couldn't keep my own anger in
check. That rage built up in me...
And my heart gave out because of
it. My fury drove me to almost
kill another man, but instead it
took my own life.

CLARK

Lionel? You were just trying to
protect me, Dad.

JONATHAN

We can't make excuses for the dark
stains on our hearts, Clark.

*
*

Clark lowers his head, mournful.

(CONTINUED)

CLARK

I don't even know how I got to this place.

JONATHAN

Sacrifice. We all make sacrifices -- and with each one, we lose something along the way.

(beat)

No one's sacrificed more than you, Clark. It's easy to let resentment build up, and come out in other ways.

CLARK

I feel like for everything I do right, I do something wrong... Sometimes I think if you were still here...

Clark looks to his dad, missing him so much. Jonathan eyes his son, has to look away. He peers out at the field.

JONATHAN

A day doesn't go by, I don't regret not being able to be here for you. I'd do anything for a second chance to make it right.

(beat)

But you got that second chance, Clark. You can be the greatest hero the world has ever known.

CLARK

Not according to Jor-El.

JONATHAN

(grins)

Then do what you do best -- prove him wrong. It's true you're holding onto old ghosts, clinging to regrets, guilt, anger...

(beat, reassuring)

But you're also holding onto me, and your mom, and everything we taught you here on the farm. I know you had to leave here to make a place in the world. But you need to hold onto the things that made you good.

(beat)

You have to hold onto Smallville.

(CONTINUED)

CONTINUED: (3)

Jonathan turns to Clark. He can see Clark wrestling.

JONATHAN

Jor-El was right about one thing --
something dark is coming, Clark.
And you will be tested.

(off Clark's concern)

It won't be easy, but... I have
faith in you, Son.

Jonathan reaches out and puts his arm around Clark's
shoulders. Clark sinks into the comforting moment until...
CLOSE ON: CLARK, as he looks out at the field, worried...

CLARK

Dad, what's coming?

But there's no answer. REVEAL Clark is actually alone at the
fence, looking out over the farm. OFF Clark, unsure...

EXT. GARGOYLE ROOFTOP - NIGHT

A MYSTERIOUS BLACK MIST

pours THROUGH THE BROKEN WINDOW to swirl across the roof. We
FOLLOW THE MIST to the gargoyle ledge, where it binds into a

MASSIVE HUMANOID SILHOUETTE.

For a moment, the figure looms large against the city
lights... then suddenly

SHATTERS INTO A CLOUD OF FLAPPING WINGS,

instantly transforming into a FLOCK OF CROWS. As one of the
black birds FLIES AT US, OFF the chilling omen...

INT. FORTRESS OF SOLITUDE - NIGHT

Snaking through the columns of ice, the wind ECHOES through
the empty cavern. Come around a frozen pillar to reveal the

SUPERMAN SUIT ENCASED IN ICE,

the frozen cape flared out, breathtaking. OFF the inspiring *
reveal Jor-El hasn't destroyed the suit, but has it locked it
away for safe keeping until Clark is truly ready...

SMASH TO BLACK.

END OF EPISODE