

SMALLVILLE

"Crusade"

Episode #176301

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CAST

Clark Kent
Lex Luthor
Lana Lang
Jonathan Kent
Martha Kent
Chloe Sullivan
Lionel Luthor
Jason Teague
Lois Lane

~~Dr. Swann~~ *
Bridgette Crosby *
Dr. Vaughn
The Seer
Doctor
Admissions Clerk
Captain
Co-pilot
Tariq
Egyptian Worker
OnStar Operator (voice only)

"Crusade"

TEASER

FADE IN:

WHITE TITLE ON BLACK: Three months later...

As the words dissolve, THE SCREEN is engulfed in HUMMING, BLACK SILENCE until a DULL, METALLIC SOUND ECHOES. Suddenly, the nose of an axe breaks into view. The freaky phosphorescent-green glow of a light-stick floods

1 A SHIELD-SHAPED CHAMBER. 1

It's only a foot across and is carved out of stone. A pair of hands feverishly pulls away the rest of stone sealing the opening. Then a TURBANED FACE excitedly peers in.

EGYPTIAN WORKER
(in Arabic)
I found it! I found it!

WORKER POV: A statue of the Egyptian sun god RA. It's standing in an alcove at the back of the chamber and has the body of a man and the head of a falcon. The figurine is intricately fashioned from gold and lapis-lazuli.

The Worker yanks it out...

1A INT. OUTER CHAMBER - PYRAMID - DAY 1A *

... and turns to face A DARK FIGURE who pushes his way through a crowded throng of torch-wielding LABORERS. As the Figure takes the statue, the CAMERA REVEALS that *

IT'S LEX.

CLOSE ON STATUE: As Lex twists it over in his hands, a metallic cartouche is revealed embedded in the figurine's back. It's delicately inscribed with Kryptonian symbols.

Lex's mouth edges into a smile when his watch suddenly begins to BLEAT. As he quickly turns to exit.. *

SMASH CUT TO:

1B INT. CORRIDOR - SMALLVILLE HIGH - NIGHT 1B

CAMERA GLIDES LOW AND SLOW down the empty hall, heading towards THE VOICE that's coming from the Torch office.

(CONTINUED)

1B CONTINUED:

1B

CHLOE (O.S.)

I don't know where to start. I'm sure you must have a million questions, but I don't know how many answers I can give you.

CAMERA TRACKS through the doorway TO REVEAL...

1C INT. TORCH - SMALLVILLE HIGH - NIGHT

1C

... A YOUNG WOMAN sitting in front of the computer watching a video-file of Chloe on the monitor. She's a sophisticated beauty with a whip-smart mind. Her name is

LOIS LANE.

CHLOE

If you're watching this it means I'm probably dead. You were always the one good thing in my life. If I didn't say it enough, I care about you more than you'll ever know.

CLOSE ON COMPUTER: Chloe speaks direct to camera.

CHLOE

Please find out who did this, Clark, you're the only one who can.

As the image FREEZE-FRAMES, Lois sits back in her chair, her mind whirring from the surprising confession...

2 OMITTED

2

3 EXT. COUNTRY ROAD - NIGHT

3

THE HEADLIGHTS -- of a silver Explorer. The car streaks past endless fields of corn while storm clouds swarm overhead. *

4 INT. CAR - MOVING - NIGHT

4

Lois is driving, venting on her cell phone to a AAA operator. *

LOIS

(spelling it out)

K-E-N-T. Kent. It's a farm. Do they even have addresses?

(MORE)

(CONTINUED)

4

CONTINUED:

4

LOIS (CONT'D)

(beat)

The last super-genius I had on the line told me to take a left at Route 31, now I'm totally lost.

OPERATOR

Do you see any visual landmarks?

LOIS

About a billion stalks of corn.

Suddenly, a thunderous BOLT OF LIGHTNING fissures across the heavens causing the line to go to HASH.

LOIS

Hello? I don't believe this!

She stabs the system off with her finger and pulls down the visor, revealing a SINGLE CIGARETTE. She's about to reach for it when she catches a glimpse of herself in the mirror.

LOIS

You smoke that and you'll spend the rest of the night hating yourself.

She steels herself, flips up the visor, is fishing in her purse for some Nicorette, when

A LIGHTNING BOLT

FORKS down from the sky with DEAFENING force and electrifies the road directly in front of her. Lois frantically turns the wheel, careens into a cornfield, plows through the sea of stalks, just as

A MONSTROUS BLUE-WHITE BOLT

smoke-strikes twenty feet in front of her. She covers her eyes as the car is suffocated in nuclear-white light and the stalks are whipped flat against the car with tsunami-like force. She only looks up again when an

EERIE CALM DESCENDS.

She peers out and sees A NAKED FIGURE illuminated in the dusty headlights. He's curled into a fetal position in the middle of the expanse of perfectly flattened corn.

5

EXT. CORNFIELD - NIGHT

5

Lois approaches the Figure, cautiously turns him over, revealing -- CLARK. He stares at her blankly.

(CONTINUED)

LOIS

My God, are you okay?

(beat)

Can you tell me your name?

CLARK

I don't know.

LOIS

I need to get you to a hospital.

If they even have one in the sticks.

He studies her face with a strange, alien-like curiosity.

CLARK

I'm okay.

LOIS

You've been struck by lightning, you're stark naked, and you can't remember your name. You've got a very loose definition of "okay."

Lois averts her gaze as Clark stands. He's not at all embarrassed, and peers about in innocent wonder.

LOIS

Look at his face.

But she can't help herself, sneaks a peek, then turns away.

LOIS

I've got a blanket in the trunk. Don't move. I'll be right back.

CLARK

Who are you?

LOIS

I'm Lois, Lois Lane.

OFF this revelation...

*

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. SKY - DAY - TO ESTABLISH - (STOCK) 6 *

The CAMERA SOARS through the heavens, PLOWS through a blanket of clouds, and emerges over the most beautiful city in the world -- PARIS. *

7 EXT. STREET - PARIS - DAY 7 *

CAMERA CRANES DOWN from the Eiffel Tower to REVEAL a bustling city street. Lex's face stares down from the side of an art nouveau newspaper kiosk. He's featured on the cover of the French edition of "Time" magazine under the headline *

"SAUVEUR DE LUTHORCORP?"

CAMERA RACKS as LANA steps into view. She's snapping photos and has undergone a transformation. The pastels have been replaced by a sophisticated look, and she exudes a new, easy-going confidence. As she puts on her lens cap

TWO CUTE FRENCH TEENS *

smile at her flirtatiously. Lana shoots them an amused look. As she turns away, she comes face to face with

JASON TEAGUE.

He's 21, Abercrombie & Fitch good-looking, with a backpack casually slung over his shoulder.

JASON

Excuse me, American, right?

Lana nods, a little flustered.

JASON

Would you do me a huge favor?

LANA

Sure as long as it doesn't get me arrested.

JASON

I'm supposed to meet somebody here, my girlfriend.

(MORE)

(CONTINUED)

JASON (CONT'D)

Well, she's not exactly my girlfriend even though we spend every waking moment together. We met two months ago today, on this exact street corner. I bought her something to mark the occasion. I wanted to get your opinion.

*
*
*
*
*

He reaches in and pulls a shiny black motorcycle helmet from his rucksack. Lana eyes it with amusement.

LANA

I'm sure that's the last thing she'll be expecting.

*
*

JASON

I know it doesn't scream romance, but the first time we met, I clipped her on my Vespa. She thought I was trying to steal her purse so she kicked me off my bike, messed up an old football injury. She felt so bad that she stayed at the hospital with me for five hours and... we just clicked.

*
*

Her eyes meet his.

LANA

Sounds like love at first crash.

JASON

For me, completely. But I'm impulsive. I was supposed to intern at my father's investment firm this summer, but when I got to the door the first day I couldn't go in. I felt like I was selling out. So I went to the airport and bought a ticket. Two days later I met her. I guess it was destiny.

LANA

How does she feel?

*

JASON

I can't tell, she was hurt by somebody, but she never talks about it.

LANA

Well, nothing says "I love you" like a motorcycle helmet.

JASON

It's for a weekend trip to Nice.
If she's up for it.

He looks back, his eyes alive with attraction.

LANA

If a guy did something that
romantic for me, I think I'd have
to kiss him.

And that's exactly what she does. She leans in and kisses
him. They grin as they finally come up for air.

LANA

I'd love to go to Nice with you
Jason.

He gently strokes her face.

JASON

Happy anniversary, Lana.

OFF this moment of tender intimacy...

INT. SMALLVILLE MEDICAL CENTER - NIGHT

TIGHT ON THE ELEVATOR DOORS as they open to reveal Lois
and Clark.

Clark is still naked, except for a red picnic blanket draped
over his shoulders, and he's gazing around curiously. Lois
begins heading down the hall, realizes he's not following,
has to reach through the closing doors to yank him out.

LOIS

Try to keep up.

CLARK

Why are we here?

LOIS

To get you checked out.

CLARK

I'm fine.

LOIS

You know how many people get struck
by lightning every year? Hardly
any. You know how many survive?

(MORE)

CONTINUED:

LOIS (CONT'D)

Even less. And the number who get picked up by lost drivers? Zero. So far you're three for three. So how about a little less complaining and little more forward motion.

They approach the BURLY BLACK CLERK at the admissions desk.

LOIS

Excuse me, I've got a guy here needs immediate attention.

The Clerk looks at Clark, curious, then slides a clipboard of paperwork across the desk to Lois.

ADMISSIONS CLERK

Fill out these admissions forms and include proof of insurance.

LOIS

Slight problem. I don't know who he is and neither does he. He's got amnesia. So I'm turning him over to you.

(to Clark)

You can keep the blanket.

As she heads off, the Clerk steps around and blocks her exit.

ADMISSIONS CLERK

Does this look like the animal shelter? You have to stay with him until we find someone who can ID him.

LOIS

Look, I did the good Samaritan thing but I can't be responsible for this guy.

As they argue, they don't notice Clark in the b.g. He steps to a window and gazes at his reflection as if for the first time. As he touches his hand to his face, the blanket slips free of his shoulders.

ADMISSIONS CLERK

You already are.

(picking up phone)

I have to call a deputy to get your statement.

Suddenly, they hear a GASP. They both spin and find AN OLD WOMAN clutching a walker, staring at naked Clark in shock.

(CONTINUED)

LOIS

(deadpan, to Clerk)

I think you might want to get him
some clothes first. *

OFF her sarcastic smile...

INT. HOSPITAL ROOM - SMALLVILLE MEDICAL CENTER - NIGHT

MARTHA is backlit by an array of BEEPING monitors and
machinery. She's reading aloud from a well-worn hardback.

MARTHA

(reading)

"After breakfast I wanted to talk
about the dead man and guess how he
come to be killed, but Jim didn't
want to."

CAMERA SLOWLY DOLLIES TO REVEAL she's reading to JONATHAN,
who is lying in the hospital bed, deathly still.

MARTHA

"He said it would fetch bad luck;
and besides, he said, he might come
back to haunt us..."

Suddenly, a shaft of light washes across the room. Martha
looks up and sees a FEMALE DOCTOR standing in the doorway.
Martha smiles sadly as she holds up the book.

MARTHA

"Huck Finn," it's Jonathan's
favorite. *

There's an awkward silence. *

DOCTOR

Martha... I wanted to know if
you've thought about what we
discussed. *

Martha remains both calm and strong.

MARTHA

I'm not pulling the plug on my
husband.

DOCTOR

It's been three months and there's
been no change. *

(MORE)

(CONTINUED)

9 CONTINUED:

9

DOCTOR (CONT'D)

Jonathan is brain dead. Your insurance is already capped out. You need to think about the future.

MARTHA

My future's lying in this bed and I will not give up on him.

OFF her face of quiet determination...

10 OMITTED

10

11 INT. EXAM ROOM - SMALLVILLE MEDICAL CENTER - NIGHT

11

Clark is wearing green hospital scrubs and is closely examining a cotton-bud, while Lois impatiently paces. She hears a NOISE, turns back, and finds Clark is almost out the door. She races over, grabs him by the arm.

LOIS

Okay, we need to stay in the room.

CLARK

I'm not supposed to be here.

LOIS

That makes two of us. I came to Smallville to investigate my cousin's death. Her name was Chloe Sullivan, you heard of her?

(off his vacant look)

Of course, you haven't.

*
*
*

She reaches into her purse, pulls out a packet of gum.

LOIS

Nicorette.

Clark looks at her blankly.

LOIS

I've given up smoking. These are the only things that get me through the day. I started when I was fifteen. It's my father's fault, he said if he ever caught me smoking he'd kill me. So in a fit of teenage rebellion, I started.

(MORE)

(CONTINUED)

11 CONTINUED:

11

LOIS (CONT'D)

Then I couldn't stop. Now, I have a gum addiction.

CLARK

You talk a lot.

LOIS

I'm not very comfortable with uncomfortable silence and you're not exactly keeping up with your end of the conversation.

She checks her watch.

LOIS

Forty-five minutes and still no doctor. If this isn't an indictment of small-town medicine, I don't know what is.

When she looks back up, Clark is once again almost out the door. She steps in front of him, blocks him with her body.

LOIS

Whoa, where are you going?

CLARK

I'm leaving.

LOIS

You're going to have to get through me first.

Without blinking he grabs her by the shoulders, picks her up, and swings her out of the way. He steps through the door...

12 INT. CORRIDOR - SMALLVILLE MEDICAL CENTER - NIGHT

12

... just as Martha is pouring herself a cup of coffee. As Clark steps into the hall behind her, Lois follows after him.

LOIS

Hey!

Martha turns, peers after Lois, just catches sight of the back of Clark's head as he strides around the corner. She looks at him in stunned disbelief.

MARTHA

(to herself)

Clark?

(CONTINUED)

She follows after him, races past Lois.

MARTHA

Wait!

He doesn't stop. Martha hurries, suddenly cut off by

PARAMEDICS

rushing an ACCIDENT VICTIM to the emergency room. In the
commotion, she loses sight of him, scrambles around the
Victim's gurney, spots Clark at the elevator, races forward.
Standing in front of her son, Martha stares in shocked relief.

MARTHA

It is you.

She throws her arms around him. Hugs him tight.

MARTHA

I thought I'd lost you forever.

But he remains stiff, pulls her arms free.

CLARK

Who are you?

MARTHA

It's me. Mom.

CLARK

I don't know you.

As Martha reacts to his cold rebuff...

LOIS

Don't take it personally, he
doesn't even remember his own name.

Martha turns and finds Lois, who extends her hand.

LOIS

Lois Lane. I found him lying in a
field near Route 31.

Martha is distracted, can't take her eyes off Clark as she
desperately tries to make sense of the situation.

MARTHA

Thanks for helping him.

(CONTINUED)

LOIS

I guess I'm a sucker for stray dogs
and naked guys.

(realizing)

Okay, that didn't come out right.

(MORE)

(CONTINUED)

12 CONTINUED: (3)

12

LOIS (CONT'D)

It's been a long night and I'm
nicotine deprived.

Martha looks back at Clark.

MARTHA

Come on, sweetie, let's get you
home.

CLARK

I'm waiting for the sign.

LOIS

You should have a doctor look him
over. I'm starting to think the
lightning fried his brain.

MARTHA

Lois, I'm really grateful but this
is a family matter.

Lois puts her hands up in surrender.

LOIS

Okay, this is me, backing away.
(beat)
Good luck.

As she heads away, Martha turns to her son.

MARTHA

I don't know what's going on, but
you need to come home with me right
now.

He doesn't move. Martha vamps.

MARTHA

I can help you find the sign. I
just have to get you out of here.

Martha takes his hand, leads him to the elevator. As they
wait, Lois steps to the reception desk.

LOIS

(re: Clark & Martha)

I passed amnesia boy off to his
mother. I didn't catch her name.

(CONTINUED)

ADMISSIONS CLERK

Martha Kent. She's in here all the time.

*
*
*

LOIS

Kent. As in Clark Kent.

*
*

She races back to the elevator just as the doors are closing.

*

LOIS

Hey, wait up! I need to talk to --

*
*

As the doors close in her face...

*

CUT TO:

*

13-14 OMITTED

13-14

*

15 A BATTERED TIN SIGN (CIRCA 1973)

15

The sunbaked word "Airport" is painted in English and Arabic. Suddenly, a dusty, black Suburban BLURS by.

16 INT. SUBURBAN - MOVING - DAY

16

TIGHT ON LEX: He's in the back, clutching the figurine in a leather satchel. His face is pearly with sweat. The driver, TARIQ, glances in the rearview mirror, concerned.

*
*

TARIQ

Heat too much for you, Mr. Luthor?

Lex says nothing, reaches into his pocket and hands him a fat envelope. Tariq opens it, thumbs the brick of \$100 bills.

LEX

I don't want any record that I was here. Bury everything.

TARIQ

We will be like footprints in the sand.

Lex nods, looks almost on the verge of passing out. As he stares down at his watch...

MATCH CUT TO:

17 AN IDENTICAL WATCH.

17

PULL UP TO REVEAL it's on the wrist of a young woman. Her name is DR. GABRIELLE VAUGHAN, and she looks up anxiously as Lex steps through the door of...

INT. JET - DAY

DR. VAUGHAN
You're two hours late.

LEX
I'm well aware of my tardiness,
Doctor. But some things are worth
the risk.

She leads him back into...

*

17A INT. REAR CABIN - JET

17A

*

It's home to a filtration chamber, a high-tech sarcophagus which is fed by a snake's nest of IV tubes. Lex hangs up the satchel as Dr. Vaughn rips open his shirt, revealing

*

*

*

SIX DIME-SIZE, TITANIUM DIALYSIS WELLS

implanted into his chest and arms. She immediately begins connecting the wells to IV tubes which are attached to a collection of bags of blood.

*

*

*

DR. VAUGHAN
What's more important than your life?

LEX
The truth.

DR. VAUGHAN
Your body survived a massive
chemical onslaught that would have
killed 99.9% of people. That in
itself is a miracle.

*

LEX
I don't need a lecture.

Dr. Vaughan shakes her head in frustration.

*

(CONTINUED)

DR. VAUGHAN

I told you if your blood isn't purified every 72 hours, your internal organs will start to shut down.

(beat)

You're living on borrowed time, Lex, stop trying to borrow more.

As Lex slides into the chamber...

CUT TO:

18 INT. LOFT - KENT FARM - DAY

18

Martha leads Clark up the stairs. He's wearing a black shirt and jeans and gazes around the space, unimpressed.

CLARK

What is this place?

MARTHA

Your dad calls it your fortress of solitude. It's where you come to think and look at the stars.

She gestures to the telescope, but he steps right past her and begins spinning an old globe with his finger. Martha looks around, uncertain, spots some photos on Clark's desk.

MARTHA

Here are some pictures, maybe they'll jog your memory.

She hands them to him. He stares down at the first photo and into the smiling faces of Lana and Chloe.

CLARK

Who are they?

MARTHA

People who love you.

He begins systematically flicking through the stack.

MARTHA

Do you remember anything about where you were before you showed up in that field?

(CONTINUED)

CLARK

I was someplace that felt like home.

MARTHA

No, Clark, this is your home!

*

Suddenly, he stops on a photo. Stares at it.

CLARK

I recognize this man.

He holds it up to Martha -- it features Jonathan. She smiles with relief.

MARTHA

Good, that's your dad. You're starting to remember.

*

*

CLARK

He's not my father. He tried to stop me from being reborn.

Martha looks at her son.

*

MARTHA

Clark, he loves you. He tried to save you from Jor-El.

*

Clark coldly shrugs.

CLARK

Either way he's dead.

He drops the photo on the floor and begins heading back down the stairs. OFF Martha's sudden sense of dread...

19 EXT. SKY - DAY

19 *

Lex's jet cuts through the clouds.

*

20 INT. REAR CABIN - JET - DAY

20 *

LEX -- he's lying in the filtration chamber. As his blood circulates through the maze of tubing, CAMERA TRACKS past the pint bags of blood to find Dr. Vaughan.

*

*

CAPTAIN

(over intercom)

Better buckle up, Dr. Vaughan, we're about to hit some turbulence.

(CONTINUED)

While she heads into the main cabin, the CAMERA TRACKS to the leather satchel as it's knocked to the floor. The figurine topples out and shatters open, revealing a

FLAT, TRIANGULAR-SHAPED CRYSTAL

hidden within. Suddenly, a blinding blade of light bursts out of the Kryptonian symbol etched onto the crystal. As the light suffocates THE FRAME in arctic brightness...

21-22 OMITTED

21-22

23 EXT. BARN - KENT FARM - DAY

23

Clark is walking back to the house, when his head suddenly snaps back and he SCREAMS in excruciating pain. He falls to his knees, forces open the fingers of his clenched fist.

CLOSE ON PALM: Needles of light spear up through his skin - forming the same symbol that's on the crystal.

Martha runs out of the barn behind him.

MARTHA

Clark!

He closes his fist, rises to his feet, and turns to face her with a confident new sense of purpose.

CLARK

My name is Kal-El of Krypton. It is time to fulfil my destiny.

*

MARTHA

Destiny! What are you talking about? This is Jor-El! He did this to you.

*

*

*

She angrily grabs him by his shirt.

MARTHA

Give me back my son!

CLARK
(ice cold)
Clark Kent is dead.

GO TO CLARK-TIME: Martha is frozen as Clark hunches down,
then launches himself into the air. As he

LIFTS OFF,

a vortex of dust whips around him which washes across the LENS
as REAL-TIME RETURNS. OFF Martha's stunned amazement as Clark
flies up and disappears into the endless expanse of sky...

23A EXT. SKY - DAY

23A

You can see the curve of the earth from up here. Clark
rockets into view, shoots right past the CAMERA, and
disappears into the penumbra of light at the edge of space.
OFF this awe-inspiring image...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. KITCHEN - KENT FARM - DAY

24

Martha is pacing on her cordless. *

MARTHA

(into phone, frustrated)

No, it can't wait a couple of days.

I need to speak to him now.

(listens)

Just tell him it's regarding my son, Clark Kent.

She hangs up, shakes her head in defeat. However, as she turns to put the phone back on its cradle, she's startled by

LOIS,

who is standing in the doorway. *

LOIS

I tried ringing but all I got was a busy signal. How do you survive without call waiting?

(stepping right in)

The mechanic at the gas station gave me your address. Guess there are no secrets in a small town.

(looking around)

Where's Clark?

MARTHA

Up... upstairs...

Lois heads for the stairs, but Martha quickly blocks her.

MARTHA

... sleeping.

LOIS

Hey, is that fresh coffee?

Before Martha can respond, Lois steps right over, grabs the pot, and begins pouring herself a mug.

LOIS

I've been craving a cup all day. I can't believe this is the town that Starbucks forgot.

(MORE)

(CONTINUED)

24 CONTINUED:

24

LOIS (CONT'D)

I heard the only decent coffee shop around here closed down, the Falcon or something.

MARTHA

Lois, I appreciate everything you've done for Clark and I don't mean to be rude but...

LOIS

Look, I didn't come here fishing for thanks. I think Clark might know something about my cousin Chloe's death.

MARTHA

(taken by surprise)

Chloe? I didn't realize she had any family except for her dad.

LOIS

When my crazy aunt went "Kramer vs. Kramer," Gabe cut the Lane branch off the family tree. But Chloe and I still managed to stay in touch.

MARTHA

I'm sorry for your loss, Chloe was a wonderful person.

Lois nods her thanks, but keeps digging.

LOIS

Were she and Clark ever an item?

MARTHA

For a moment but they were always close friends. Why?

LOIS

I got the impression she still carried the torch for him. Funny, I never thought she'd fall for the farm boy type.

MARTHA

Trust me, it can happen to the best of us.

LOIS

Not me, I'll take a nerd with glasses any day of the week.

(CONTINUED)

MARTHA

Clark has many sides.

LOIS

Yeah, I've seen several of them already. Any chance he's going to wake up soon?

MARTHA

I doubt it.

LOIS

Right now, he's my last hope to get justice for Chloe. The FBI inquest closed last week. They ruled the explosion an accident.

(disgusted)

How many gas leaks do you find in safe houses? In two weeks Lionel Luthor is going to walk free. Chloe will have died for nothing.

*
*
*
*
*

MARTHA

If Clark remembers anything, I'll have him call you.

Martha starts ushering her to the door.

LOIS

In Chloe's notes she said you used to work for Lionel. I'm trying to see him but he's refused my requests. Any advice?

MARTHA

Stay away. You don't want to get pulled into Lionel's web.

LOIS

How did you manage to escape unscathed?

Martha considers the question, offers a bittersweet smile.

MARTHA

I didn't.

(beat)

Good-bye, Lois.

25 EXT. NOTRE DAME - DAY - TO ESTABLISH - (STOCK) 25
The Gothic edifice towers into the azure sky.

26-27 OMITTED 26-27

27A INT. NOTRE DAME - DAY 27A

Technicolor sunlight floods through the stained-glass windows *
as Lana and Jason walk hand in hand. He gently leans and *
kisses her. *

LANA

Jason, stop it! We're in a church *
and I actually have an art history *
project to finish. *

JASON

My girlfriend invites me to an old
crypt for some brass rubbing, I
thought it was code for something
else.

LANA

You've got a dirty mind, Mr.
Teague.

JASON

But a pure heart.

He gently lifts her hand to his lips and kisses it.

JASON

Come on, I've already scoped out
our victim.

CUT TO:

27B OMITTED 27B *

28 INT. CRYPT - NOTRE DAME - DAY 28

CLOSE ON: A MEDIEVAL WOMAN.

She's etched in brass on a granite burial slab at the back of
the crypt.

(CONTINUED)

She's holding a sword and shield and is standing on an heraldic eagle footrest. Her necklace is a dead-ringer for Lana's long-lost accessory. PULL BACK TO REVEAL

LANA AND JASON.

JASON

Meet Countess Margaret Isobel Thoreaux.

(re: Latin inscription)

It says she was a warrior princess who kicked a lot of ass and broke a lot of hearts.

LANA

Is that a direct translation?

JASON

Figured you two had a lot in common. You're strong, uncompromising... beautiful.

Lana blushes, pulls a roll of black paper from her back-pack.

LANA

We better get to work, this place closes in an hour.

JASON

Actually, I've got a hot date to organize.

(off her look)

Somebody forget to mention it's their birthday tomorrow.

Lana cringes in embarrassment.

LANA

Who told you?

JASON

Sources in the highest level of government.

(off her look)

I slipped the admissions clerk twenty euros.

LANA

Jason, I don't expect --

He puts his finger to her lips...

JASON

Stop talking and start rubbing.

He pecks her on the cheek, heads away.

JASON

The festivities start at 10AM,
Cafe de Flores.

*
*

Lana smiles, watches as he goes, then kneels before the burial slab and gently place the scroll of black paper over the brass etching. Using the flat side of a large metallic crayon she carefully begins making a silver impression of

THE WARRIOR PRINCESS.

As the shield emerges into view, she notices a row of strange-looking symbols curving around the edge. They look exactly like the ones in the cave. Curious,

LANA

lifts off the paper and cautiously reaches down. As her finger connects with the etching, it suddenly unleashes

A TORRENT OF WIND AND LIGHT.

As her SCREAM is lost in the FURY...

SMASH CUT TO:

29 INT. COCKPIT - JET - DAY 29 *

The CAPTAIN is coasting when the CO-PILOT notices something on the radar. *

CO-PILOT
Check this out.

CLOSE ON RADAR: A green blip is beelining towards the aircraft at the speed and precision of a missile.

CAPTAIN
What is it? A bird or plane?

OFF their confusion...

30 EXT. SKY - DAY 30 *

Clark plows up through the canopy of clouds. His arms are by his sides and his black shirt is plastered to his body. He leaves a vortex-like contrail as he careens towards the jet. *

31 INT. REAR CABIN - JET - DAY 31 *

Lex sits on the edge of the chamber while Dr. Vaughan detaches the IVs from the dialysis wells. Then he notices the broken figurine and angrily reacts. *

LEX
What the hell happened? *

He reaches down and plucks up the glowing crystal from the broken shards. Intrigued, Lex holds it up, sending spangles of light glinting across his face. *

CAPTAIN
(over intercom)
Mr. Luthor, we have a situation.
You better come up here.

32 EXT. JET - SKY - DAY 32 *

Clark flies right past the ROARING engine, over the wing, heading for the door...

- 33 INT. REAR CABIN - JET - DAY 33 *
- Lex pulls on a shirt, steps to the door, reaches for the handle just as...
- 34 INT. MAIN CABIN - JET - DAY 34 *
- ... the main door is ripped away, instantly depressurizing the aircraft. Everything that isn't bolted down is sucked out as the interior of the jet becomes a living tornado.
- 35 INT. REAR CABIN - JET - DAY 35 *
- Lex and Dr. Vaughan are SLAMMED to the floor. The crystal flies out of Lex's hand and skitters towards the door. *
- 36 OMITTED 36 *
- 37 INT. MAIN CABIN - JET - DAY 37 *
- Clark swings in through the devastated doorway. Immune to the NOISE and flying debris, he holds up his hand. *
- 38 INT. REAR CABIN - JET - DAY 38 *
- Lex pulls himself up, blood trailing from a cut above his left eye, reaches for the crystal, just as it suddenly
- FLIES INTO THE AIR *
- and SMASHES a hole right through the door. *
- 39 INT. MAIN CABIN - JET - DAY 39 *
- CRYSTAL POV: As it flies across the cabin. *
- Clark clutches the crystal in his hand, causing it to stop glowing. Then he turns and superspeeds towards the abyss. *

39A INT. REAR CABIN - JET - DAY

39A *

Lex peers through the hole just in time to see the blur
disappear out the door. OFF his incredulous reaction...

*
*

FADE OUT.

*

END OF ACT TWO

*

ACT THREE

FADE IN:

40 OMITTED 40

41 OMITTED 41 *

42 INT. LOFT - KENT FARM - DAY 42 *

Martha looks through Clark's possessions. She picks up the broken picture of Jonathan and stares at it. *

CROSBY *

I'm afraid the answers you're searching for won't be found in this barn. *

Martha turns to see *

BRIDGETTE CROSBY, *

an attractive woman in a sharp business skirt suit, coming up the stairs, carrying a small box. She moves to Martha, extends her hand. *

CROSBY *

I'm Bridgette Crosby. Dr. Swann sent me. *

Martha shakes her hand, a little hesitant. *

MARTHA *

You'll have to forgive me, I was -- *

CROSBY *

-- Expecting to speak to Dr. Swann personally? *

MARTHA *

The matter I need to discuss with him can't exactly be relayed through someone else. *

CROSBY *

I understand your hesitancy to discuss Kal-El with a stranger. *

MARTHA *

How much did Dr. Swann tell you about my son? *

(CONTINUED)

CROSBY

He didn't need to tell me anything.
We've been watching over Kal-El for
a long time.

*
*
*
*

MARTHA

Dr. Swann promised Clark that no
one else knew.

*
*
*

CROSBY

He promised that your son's secret
wouldn't leave the confines of his
foundation, and it hasn't.

*
*
*
*

Martha shakes her head.

* =

MARTHA

This was a mistake. I should never
have called. I wish Clark hadn't
contacted Dr. Swann in the first
place.

*
*
*
*
*

She heads toward the stairs.

*

CROSBY

Your son's destiny was put into
motion long before their paths
crossed.

*
*
*
*

Martha turns back, angry.

*

MARTHA

You don't know anything about my
son.

*
*
*

CROSBY

You're right. I don't. But I know
what it's like to love someone
whose calling is greater than
yourself. As much as you want to
hold onto them, you can't, because
they belong to the whole world.

*
*
*
*
*
*
*

Martha studies her.

*

MARTHA

You mean... you and Dr. Swann?

*
*

Bridgette smiles sadly.

*

(CONTINUED)

CROSBY

Maybe in a different lifetime. But
I grew to love the quest as much as
the man.

*
*
*
*

She steps toward Martha.

*

CROSBY

I can help you, Martha, if you'll
let me. Where is your son?

*
*
*

MARTHA

(sighs)
I don't know, he... flew away.

*
*
*

CROSBY

Then he's fully embraced his
Kryptonian destiny.

*
*
*

MARTHA

Do you know what that destiny is?

*
*

She shakes her head.

*

(CONTINUED)

CROSBY

No, but the symbol burned into your field three months ago is the Kryptonian symbol for "crusade."

Martha takes that in.

MARTHA

I don't know what Jor-El's done to him, but deep down I know Clark is still in there.

CROSBY

The only thing that can challenge a father's will is a mother's love.

MARTHA

I can't possibly face Clark alone.

CROSBY

You don't have to.

Bridgette opens the lid on a lead box, revealing

A CHUNK OF ONYX-COLORED ROCK.

CROSBY

It's black Kryptonite.

MARTHA

Black? Where did you get this?

CROSBY

Nowhere near Smallville.

MARTHA

What does it do?

CROSBY

If Dr. Swann's translation of the cave wall is correct, it's the catalyst for a battle between Kal-El and Clark.

*
*

MARTHA

Does it happen to mention who wins?

CROSBY

The walls tell of a struggle raging within the chosen one. He's reached a fork in the road, his destiny must be decided. He will either choose to live above us as Kal-El or among us as Clark.

*
*

MARTHA

So I could end up killing my own son?

CROSBY

Or you could save his life.
(beat)
You're his only hope.

*
*

OFF Martha, wrestling with her decision...

43 OMITTED

43

44 EXT. METROPOLIS MEN'S CENTRAL - DAY - TO ESTABLISH

44

It's a high-tech fortress surrounded by a double barricade of thirty-foot fences crowned with razor-wire.

45 INT. CELL - METROPOLIS MEN'S CENTRAL - DAY

45

TIGHT ON A DIRTY MIRROR as it swings into FRAME and LIONEL LUTHOR checks himself out. His hair remains shaved and his blue eyes are still fired with life. When he hears the door open, he turns, but his smile fades when he sees it's -- Lois.

LIONEL

You're not Martha Kent.

LOIS

Would you have seen me if they said it was Lois Lane?

Lionel makes the connection.

LIONEL

The dearly departed Miss Sullivan's
cousin. High marks for creativity.
But getting through the door
doesn't mean I'll talk to you.

He turns his back on her, gestures to...

LIONEL

Guard.

LOIS

I don't believe that safe house
explosion was an accident.

LIONEL

Of course not, you believe I'm
responsible.

LOIS

No, a stunt like that is thuggish
and obvious. It smacks of
desperation. All the things you
aren't.

He waves off the Guard, looks back at her.

LIONEL

Okay, Miss Lane, you've got my
attention. What's your theory?

LOIS

I don't have one.

LIONEL

Then why are you here?

LOIS

Because I wanted to look into the
face of the son of a bitch who is
responsible for my cousin's death.
You may not have blown her up, but
you're the reason she's gone.

LIONEL

Before you anoint her for sainthood
let me clear up some facts. I made
your cousin an offer and she took
it. I kept up my end of the deal,
she didn't.

(MORE)

(CONTINUED)

45 CONTINUED: (2)

45

LIONEL (CONT'D)

Now she's dead because of her actions -- not mine. Next time you come at me, Miss Lane, bring more than your righteous indignation.

(beat)

Zoo hours are over, good day.

LOIS

It must kill you sitting here knowing somebody has given you this gift. You don't know who, you don't know why. But in two weeks you're probably going to walk out of here a free man.

(beat)

Or are you being set up?

As she turns away, OFF Lionel's rattled reaction...

CUT TO:

46 INT. CAVE - DAY

46

CRANE DOWN FROM the image of Naman and Sageeth TO REVEAL

CLARK.

He's standing in front of the octagonal keyhole. He stares down at the crystal in his hand, then steps forward, places the palm of his other hand over the keyhole. The "wheel of symbols" instantly glows to life. Like a touch-pad, Clark uses his hand and inputs a sequence of symbols.

A DEAFENING CRACK REVERBERATES

as a line of hot, white light shoots up, bisecting the wall from floor-to-ceiling. Clark ROARS as the line of light glows wider and brighter. When the light evaporates

A FISSURE

is revealed. Face against the HOWLING WIND, Clark steps through and emerges into...

47 INT. INNER CHAMBER - CAVE - DAY

47

It's octagonal in shape with a high, curving ceiling. A stone pedestal sits in the middle of the chamber illuminated by a single shaft of light.

(CONTINUED)

47 CONTINUED:

47

CLOSE ON PEDESTAL: It features an impression of an angular "S" symbol enclosed in a triangular shield (i.e. the traditional Superman chest emblem).

Clark slots the crystal into the tail of the "S". It's clear it's a broken piece of a larger stone. As Clark runs his finger across the empty remainder of the impression...

48 INT. CAVE - DAY

48

Clark strides out through the fissure. As he turns and looks back, the CAMERA SWEEPS INTO A TIGHT SHOT. A FURIOUS LIGHTSTORM plays on his face. As it dies away, CAMERA REVEALS

THE WALL HAS RESEALED.

However, as Clark swings towards the exit, he finds

MARTHA

standing in the shadows.

CLARK

You shouldn't have come here
Martha Kent.

*
*

She steps forward.

*

MARTHA

If you're still in there, Clark...
I love you.

She sweeps up the box Swann gave her.

THE BLACK KRYPTONITE

begins to glow as she steps towards him. Clark grimaces in agony as she approaches. Martha watches as blades of energy needle out of his flesh. He begins to jitter, as the internal battle between Clark and Kal-El is externalized.

*
*
*
*

CLARK

Mom!

*
*

He jitters back into Kal-El.

*

KAL-EL

Only one of us can live.

*
*

(CONTINUED)

He jitters again and like the image of Naman and Sageeth, he splits at the waist becoming Clark and Kal-El at the same time. Kal-El wraps his hands around Clark's neck.

KAL-EL

Your humanity has made you weak.

It looks like Kal-El is getting the upper hand.

MARTHA

Clark!

Clark looks up as Martha tosses him

THE BLACK KRYPTONITE.

He catches it in his hand and with his last ounce of strength,

SLAMS HIS FIST THROUGH KAL-EL'S CHEST!

As Clark's hand is absorbed inside Kal-El's body, the two figures ROAR, colliding in a jittering blur. This transforms into a swirling orb of energy, which finally EXPLODES in a

BLINDING APOCALYPSE OF LIGHT.

SMASH CUT TO:

49 INT. HOSPITAL ROOM - SMALLVILLE MEDICAL CENTER - DAY 49

JONATHAN -- lurches up in his hospital bed. Miraculously blessed with new life. As a NURSE races in...

SMASH CUT TO:

50 INT. CAVE - DAY 50

Martha looks up, amazed to see

CLARK!

He's lying on the ground, naked except for shredded jeans. She races to his side, unsure.

MARTHA

Clark? Clark!

He looks at her, weak but alive.

CLARK

It's me, Mom. I'm... home.

As she cradles his head and ROCKS him, the CAMERA CRANES UP...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

51 OMITTED 51

51A INT. HOSPITAL ROOM - SMALLVILLE MEDICAL CENTER - DAY 51A

Although weak, Jonathan is sitting up in bed. Martha is by his side, when Clark enters in a white t-shirt and jeans. He wraps his father in a hug. *

CLARK
What did the doctor say?

JONATHAN
She called me a walking miracle. *
(beat)
All thanks to you, Clark.

Clark looks at Martha.

CLARK
The real hero is Mom. If it wasn't for her I'd still be Kal-El.

MARTHA
I knew you were in there somewhere
Clark.

JONATHAN
Do you remember anything after you were pulled into the cave?

CLARK
I can only remember the last couple of days and even that's a little jumbled.

They seem to accept that. Jonathan looks at his son.

JONATHAN
Your mother told me that you can...

He can't quite get the word out. *

JONATHAN *
... fly. *

CLARK
Kal-El could fly, Clark Kent is still earthbound.

(CONTINUED)

JONATHAN
How did it feel?

CLARK
Amazing... and scary. Like if I
could do that I'm capable of
anything.

MARTHA
You are.

CLARK
No, Mom, that's you. I don't know
if I would have had the strength to
keep it together for three months
not knowing where I was or if dad
would pull through.

MARTHA
My father used to tell me, "Life
asks of you what it thinks you can
handle." And there were days when
I thought it had asked too much.
But then I'd think about this
family, how much we've endured and
the good times ahead of us.
Suddenly, I found the will to keep
going because I knew that the three
of us would be together again.

Jonathan reaches across and takes her hand. Clark takes his
other. They share a moment. Jonathan looks up at Clark.

JONATHAN
From my calculation you've got
about three months worth of chores
waiting for you.

Clark grins.

CLARK
They'll be done before you're home.

He turns to leave.

(CONTINUED)

MARTHA

By the way, Clark, when you flew
off from the farm, where did you
go?

He shrug-smiles casually.

CLARK

I don't know, you'd have to ask Kal-
El.

His parents nod, but as Clark turns away, his face reveals
that he was lying. OFF this...

CUT TO:

52 INT. CELL - METROPOLIS MEN'S CENTRAL - DAY 52

Lionel is studying a law book as Lex enters. He looks up. *

LIONEL

Lex, I was just reading about you.

He holds up a copy of "Time" magazine. Lex is on the cover
under the headline, "SAVIOR OF LUTHORCORP?" *

LIONEL

You know they dubbed Nero a savior
and look what happened to him.

LEX

If you want to blame someone for
LuthorCorp's woes, look in the
mirror. A CEO on trial for murder
usually erodes consumer confidence.

LIONEL

Gallivanting around the world on a
fool's crusade isn't going to win
you any points with shareholders
either.

(off Lex's surprise)

I'm in a cage, Lex, not dead.
Don't be so naive as to think I
haven't been keeping tabs on you.

LEX

Then how'd you do it?

LIONEL

Do what?

(CONTINUED)

LEX

Break into my jet at twenty-thousand feet.

LIONEL

Lex are you sure you're feeling okay, you look a little pale.

*

LEX

Where is it?

LIONEL

Lex, I honestly have no idea what you're talking about?

*
*

LEX

Let me refresh your memory: three crystals hidden around the world by scientifically advanced ancient cultures. Legend has it that when united, they point the way to a treasury of knowledge that puts the Library of Alexandria to shame.

*
*
*
*
*
*
*

LIONEL

Lex, you're chasing a fairy tale.

*
*

LEX

One you believed in enough to finance six expeditions over the last two years.

*
*
*
*

LIONEL

I may have funded some educational digs through the LuthorCorp Foundation. So what?

*
*
*
*

LEX

They all focused on sites that had unearthed the same symbols as those on the cave wall.

(searching beat)

You think those crystals can save your life, Dad?

*
*
*
*
*
*

LIONEL

I don't have time for games, Lex. I'm about to go on trial for my life. And when I'm vindicated, those who put me here will feel my wrath.

*

(CONTINUED)

LEX

Like Chloe did?

LIONEL

Miss Sullivan perished in a terrible accident. She didn't deserve to die.

LEX

But I did. Is that why you poisoned my brandy?

LIONEL

Blowing up houses, poisoning brandy? What sort of monster do you think I am?

LEX

I lay there for ten minutes before the paramedics came. They said that dose would kill an ordinary man, but apparently I'm not ordinary.

LIONEL

No, you're my son.

Lex shakes his head in disgust, leans in coldly.

LEX

You shouldn't wound what you can't kill, Dad.

OFF Lionel's enigmatic face as Lex exits...

52A

INT. LANA'S APARTMENT - PARIS - DAY

52A

*

It's a small, top-floor apartment somewhere in the Marais.

*

LANA

*

is sprawled, face-down on the bed, naked except for a white sheet that is loosely draped across her mid-section. She suddenly wakes with a start. Looks around, confused.

*

*

*

JASON (O.S.)

*

(through door)

*

Hello! Lana, are you in there?

*

(CONTINUED)

It takes a moment to get her bearings, then she wraps the sheet around her shoulders, uneasily steps to the door. She cracks it open on the chain.

*
*
*

JASON

*

I waited at the cafe but you never showed.

*
*

She looks at him, still in a confused daze.

*

LANA

*

What time is it?

*

JASON

*

Almost noon. I've been banging on the door for half an hour. You okay?

*
*
*
*

LANA

*

Yeah, I don't know exactly how I got home. I must have passed out.

*
*

(beat)

*

I'll meet you downstairs.

*

SMASH CUT TO:

*

52B INT. BATHROOM - LANA'S APARTMENT - DAY

52B

*

A SHOWER,

*

where Lana is reviving under the steaming-hot spray. She finally turns it off, grabs a white towel as she steps out. However, as she begins to dry off, she catches her

*
*
*

REFLECTION

*

in the old mahogany standing mirror. Lana steps to the mirror, unsure, cautiously lowers the towel to reveal

*
*

THE TATTOO

*

that now graces the small of her back. It's black and features an odd, geometric symbol enclosed in a triangle. As she runs her finger across it, confused, CAMERA PUSHES IN...

*
*
*

MATCH CUT TO:

*

53 OMITTED

53

*

54 THE SAME IMAGE.

54

It's embossed onto the medieval shield forged for Countess Margaret Isobel Thoreaux, which is now mounted onto the ancient stone walls of...

INT. CHAMBER - NIGHT

Illuminated by thousands of candles, EIGHT MEN are seated around an octagonal table. Their leader is called THE SEER.

THE SEER

It has begun.

OFF this chilling declaration...

SMASH CUT TO:

55 EXT. CEMETERY - DAY

55

CLOSE ON GRAVESTONE: "Chloe Sullivan. Beloved daughter. 1987-2004" PULL BACK TO REVEAL Lois as she kneels in front of the headstone, slots a bouquet of roses into place.

*

*

LOIS

*

I've got a confession to make. I didn't go to your funeral. I hate funerals. My dad says everybody hates funerals, but they're about paying tribute to a life well-led. He's right, damn him. I hate myself for being weak. I just knew that when I came out here, it would make it real.

(collecting herself)

I promise I'll find out who did this. Even if I have to do it alone.

CLARK (O.S.)

You're not alone.

Lois turns, startled.

(CONTINUED)

LOIS

A fact you could have shared before you were breathing down my neck.

CLARK

Sorry, Lois, I didn't know you were out here.

LOIS

Glad to see we're past the clothing-optional stage of our relationship. I'm surprised you remember me at all.

CLARK

Chloe's cousin, Nicorette addiction, hates uncomfortable silences.

LOIS

Guess, this means all your synapses are firing again.

CLARK

I can't really explain my actions over the past few days, but Chloe was my best friend and you're not the only one who misses her.

LOIS

I'm just the only one doing something about it.

CLARK

I get the feeling you like doing things by yourself.

LOIS

My father raised me to be independent and self-sufficient.

CLARK

That's one way to describe you.

Lois senses the veiled insult.

LOIS

The only thing I like about you at the moment is your mom. You can't possibly be as weird as I think you are with a mother that cool.

(CONTINUED)

He smiles, never met anyone quite like her before.

CLARK

Let me help.

LOIS

Is that an offer or a threat?

CLARK

If you want, you can stay with us while you're in town. It's got to be more comfortable than your car.

LOIS

Thanks, but you should know I don't pay attention to curfews and I never make my bed.

Clark nods, then she sees he's holding a bunch of freshly plucked wildflowers.

LOIS

I'll give you a minute alone.

As she heads away, Clark kneels at the grave, traces Chloe's name with his finger, lays the flowers down. Then a thought strikes him. He stands and focuses his X-ray vision.

X-RAY VISION POV: The ground dissolves and the ghostly blue-white outline of an empty casket is revealed.

He shouts back to Lois.

CLARK

Lois.

She turns.

CLARK

Chloe's still alive.

OFF this startling revelation...

FADE OUT.

END OF EPISODE