

THE ADVENTURES OF SUPERMAN

"SUPERMAN ON EARTH"

(The planet, Krypton, home of a race of Supermen, explodes in space. The sole survivor, the infant son of Jor-el, is sent to earth in a rocket ship and is raised as Clark Kent who ultimately assumes the role of Superman.)

SCREENPLAY
BY
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For
National Comics Publications, Inc.

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"SUPERMAN ON EARTH"

FADE IN:

1. FULL SHOT

STOCK

Superman, cape waving in the breeze, a radiance forming an aura about him, stands challengingly, facing Camera.

DISSOLVE:

2. FULL SHOT

STOCK

Over the same shot of Superman the first title appears, in large letters:

"ADVENTURES OF SUPERMAN"

The figure of Superman continues ghosted in over the following shots.

3. CLOSE SHOT HAND HOLDING REVOLVER ACROSS SCREEN

VOICE

STOCK

Faster than a speeding bullet?

4. CLOSE SHOT REVOLVER

Finger pulls trigger. *STOCK* Revolver fires and bullet ricochets.

5. CLOSE SHOT STEAM LOCOMOTIVE HIGH-BALLING

VOICE

STOCK

More powerful than a locomotive!

6. CLOSE SHOT WHEELS AND PISTONS OF LOCOMOTIVE

Sound up full with long whistle. *STOCK*

7. MED. SHOT TALL OFFICE BUILDING DAY
As CAMERA PANS up building as though leaping it. *STOCK*

VOICE
Able to leap tall buildings at
a single bound!

Burst of air, like rocket propulsion.

8. LONG SHOT EXT. SMALL GROUP OF PEOPLE ON STREET DAY
They are looking up at sky in amazement. *STOCK*

9. ANGLE SHOT SAME GROUP FROM ABOVE

FIRST MAN
(pointing)
Look! Up in the sky!

SECOND MAN
It's a bird! *STOCK*

WOMAN
It's a plane!

THIRD MAN
It's Superman!

10. SAME AS SCENE 1
Theme music in full, under on cue *STOCK*

NARRATOR
(heroically)
Yes, it's Superman....strange
visitor from another planet who
came to earth with powers and
abilities far beyond those of
mortal men! Superman...who
can change the course of mighty
rivers.. bend steel in his bare
hands...and who, disguised as
Clark Kent...

DISSOLVE TO:

11. CLOSE SHOT THREE-QUARTER FIGURE OF CLARK KENT

NARRATOR *STOCK*
(cont'd)

..mild-mannered reporter for a great Metropolitan newspaper, fights a never-ending battle for truth, justice and the American way!

DISSOLVE TO:

12. CLOSE SHOT SAME AS (8) - *STOCK*

Waving American flag DISSOLVES IN behind figure.

Music up full to conclusion. CUT and INTO planetary theme.

FADE OUT:

FADE IN:

13. ESTABLISHING SHOT

EXT. THE HEAVENS NIGHT

MERCER

As CAMERA MOVES IN SLOWLY to: ..

14. EXT. THE FIRMAMENT MED. SHOT NIGHT BECOMES DAY

Planets of various sizes visible. *MERCER*

NARRATOR

Come with us now on a far journey...a journey that takes us millions of miles from the earth...where many years ago, the planet, Krypton, burned like a green star in the endless heavens.

DISSOLVE TO:

15. MED. SHOT SINGLE, GREEN-SHADED PLANET REVOLVING IN ORBIT as CAMERA MOVES IN SLOWLY.

NARRATOR

Here, civilization was far advanced. It had brought forth a race of Supermen...men and women like ourselves but advanced to the absolute peak of human perfection.

DISSOLVE TO:

16. EXT. CITY OF HIGH WALLS AND GLEAMING TURRETS LONG SHOT DAY

MINIATURE

NARRATOR

As we near Krypton, we see high walls and gleaming turrets.

DISSOLVE TO:

17. LONG SHOT EXT. MAGNIFICENT BUILDING WITH SHIMMERING CRYSTAL DOME DAY

MINIATURE

NARRATOR

We approach the magnificent Temple of Wisdom with its dome of pure crystal shimmering like a diamond in the sun.

DISSOLVE THROUGH TO:

18. LONG SHOT INT. MARBLE-COLUMNED COUNCIL CHAMBER DAY

CAMERA PANS down slowly from above to MED. SHOT of massive council table. Eight men...all elderly save two...are seated around it. A ninth, white-bearded and patriarchal, is at the head of the table on a slightly raised dais. CAMERA PANS TO CLOSE SHOT of JOR-EL at table at right of white-bearded man.

NARRATOR

There, in a great marble chamber, Jor-el, Krypton's leading man of science, is about to address a special meeting of the planet's governing council.

CUT TO:

19. CLOSE SHOT ROZAN

NARRATOR

White-bearded Rozan, leader of the council, calls the meeting to order.

C.U.

Music out as Rozan strikes gavel twice.

ROZAN

Members of the governing council!

20. FULL SHOT COUNCIL TABLE

CAMERA PANS from face to face, concentrating longest on KOGAN, the heavy.

ROZAN'S VOICE

(o.s.)

20A ->

You have been summoned here on urgent business. As you are well aware, Krypton has been experiencing some strange phenomena. Only last week, on the full moon, a great tidal wave threatened to engulf this city. There have been mysterious quakes and eruptions, some of which have done extensive damage. It is a matter of no little concern and I, therefore, as President of the Council, requested Jor-el, our brilliant young scientist, to investigate these phenomena.

REV

CUT TO:

21. CLOSE SHOT ROZAN

ROZAN

(continuing)

He is here with us now, ready to deliver his report. Gentlemen... Jor-el speaks!

C.U.

(he nods to Jor-el)

22. MED. SHOT JOR-EL

rising. CAMERA DOLLIES IN for CLOSE SHOT.

REV

(CONTINUED)

22. CONTINUED:

22A. JOR-EL
Council members, I have completed my solar calculations and much as I dread uttering these fateful words, I have come to the conclusion that Krypton is ~~fated to destruction~~

25HOT

~~25~~

~~about to be destroyed~~

23. MED. SHOT COUNCIL TABLE

Members are shocked, babbling.

REV

24. CLOSE SHOT ROZAN

He is striking his gavel.

ROZAN
Gentlemen! Gentlemen!

25HOT

The babbling dies down.

ROZAN
(cont'd)
Proceed, Jcr-el.

25. CLOSE SHOT JOR-EL

JOR-EL
These internal quakes we have been experiencing....these volcanic eruptions...the giant tidal wave Rozan mentioned.... point to only one end! The planet Krypton is utterly and finally doomed!

C.V.

26. MED. SHOT COUNCIL TABLE

Much excitement. Kogan, the heavy, has risen.
Rozan strikes gavel.

ROZAN
Gentlemen, please!

FULL SHOT

KOGAN
Jor-el speaks nonsense!

(CONTINUED)

26.

CONTINUED:

26/6

ROZAN

Give him the courtesy of hearing him out, Kogan. I am certain he can explain his strange utterance. *(Noticing a Jor-el)* 25140T

~~JOR-EL~~

~~There is nothing to explain, Rozan. This is no figment of my imagination...no horrible nightmare. Kogan and the rest of you think I bring this news gladly? No! I have worked far into the night for many nights and there is no other conclusion to be reached.~~

~~ROZAN~~

~~Could there, perhaps, be some error in your calculations, Jor-el?~~

~~JOR-EL~~

~~No, Rozan, there is no error.~~

27.

MED. SHOT COUNCIL TABLE

CAMERA PANS from face to face. All are seriously concerned save Kogan. He is disdainful.

27A ->

JOR-EL

REV

The sun is gradually drawing Krypton closer to it. Within a month... possibly only a week...perhaps even in a matter of days or hours... the gravitational pull will be so strong that Krypton will not be able to weather the strain. When that time comes... when we are drawn into the burning orbit of the sun...our planet will explode like a giant bubble! It will burst into a hundred million fragments and every living thing on it will be destroyed!

28.

MED. SHOT COUNCIL TABLE ANOTHER ANGLE

REV

All members have risen. Some are shouting. Rozan is striking the gavel and calling for order.

28.

CONTINUED:

KOGAN

(shouting)

The man is mad! He talks like one demented!

ROZAN

Gentlemen, please! We must have order!

Members seat themselves slowly.

~~KOGAN~~

~~(to adjoining member)~~

~~I always thought him a fool.~~

~~The member nods.~~

29.

~~CLOSE SHOT JOR-EL AND ROZAN~~

~~Jor-el is tense, taut, controlling himself.~~

~~ROZAN~~

~~Assuming that what you say is true, Jor-el, how are we to prevent this catastrophe?~~

25 SHOT

~~JOR-EL~~

~~It cannot be prevented, Rozan. It is a force of nature that even we, who are Supermen, cannot control. But there is one way to escape.~~

~~ROZAN~~

~~Escape? What do you mean?~~

Jor-el walks to back of room, CAMERA PANNING, rolls window-shade display easel to table.

30.

CLOSE SHOT JOR-EL AT EASEL

JOR-EL

(Y'S TO DRAWING)

As you know, I have been working, these many months, on a model of a space ship which, in its final form is designed to carry the population of Krypton to another planet.

24 SHOTS

He pulls window shade roller down revealing an architectural drawing of a huge space ship.

31. CLOSE SHOT DRAWING

JOR-EL

(o.s.)

The model is completed and will be tested before sundown.

CAMERA PULLS BACK to include Jor-el.

C.V.
CHART

JOR-EL

(cont'd)

If, as I anticipate, the test is successful, I will require the services of five thousand skilled workers and unlimited material to construct a fleet of space ships before the end comes.

32. COUNCIL TABLE KOGAN FEATURED

WHAT WERE WE TALKING US FOR FOOLS

KOGAN

TELL US. (rising)

And where, Mr. Scientist, would we go in these fantastic space ships of yours?

WHERE? REV.

~~YES WHERE?~~

JOR-EL

(controlling himself)

3/A-

To the planet, Earth, Kog. My studies tell me the Earth has an atmosphere almost identical with our own.

CHART

KOGAN

You study too much, my friend.

REV.

Members nod. Some smile.

33. TWO SHOT JOR-EL AND ROZAN FROM BEHIND ROZAN

ROZAN

Kogan is right, Jor-el. You have been working too hard.

C.V.

~~Jor-el makes protesting gesture.~~

ROZAN

(continuing)

~~Believe me, we have the utmost regard for your knowledge and integrity, but planets the size of Krypton do not explode.~~

34. FULL SHOT COUNCIL TABLE

As members nod in agreement we HEAR a distant clap of REV! thunder and a low, ominous rumble.

JOR-EL
Wait! Do you hear that, Rozan?
Gentlemen? C.V.

KOGAN
I hear only thunder. REV

JOR-EL
It is not thunder! It is an internal eruption...gas exploding in subterranean pockets? You ~~are~~ ~~listening to the forewarning of~~ doom! Quakes like that ~~are~~ sounding the death knell of Krypton!

Kogan is laughing uproariously. Council members confused. Some follow Kogan's lead. REV

~~JOR-EL~~
~~Laugh, Kogan! Laugh if you wish! I have no time for laughter. My wife, Lara, and my infant son are dear to me! It is not my intention to stand by and see them destroyed!~~ C.V.

35. CLOSE SHOT JOR-EL

He is in the grip of rigidly controlled anger, enunciating each word with biting emphasis.

I warn you! JOR-EL

The time will come...and that time is perhaps very close at hand...when you will wish you had heeded the words of Jor-el! When Krypton is shattered into a hundred million stars! When the glorious civilization we have built is no more! When you and your families are swept from the face of this planet like dust! CHART

36. FULL SHOT COUNCIL TABLE

FULL SHOT
All are laughing now. Through Jor-el's eyes all their faces being to circulate around Kogan's big, ugly face as the laughter reaches a horrible pitch. Jor-el turns and walks swiftly away as we:

37. EXT. ASTRONOMICAL OBSERVATORY LONG SHOT DAY

Jor-el is seen coming up flight of steps. He pauses at door to observatory, turns and looks up at sky.

38. CLOSE SHOT JOR-EL

He is looking up at sky, worried.

39. LONG SHOT SKY WITH DARK, OMINOUS CLOUDS (STOCK)

We HEAR distant rumbling. STOCK

DISSOLVE DISSOLVE TO:

40. INT. OBSERVATORY FULL SHOT DAY DOLLY CHINESE

There is an aperture in the wall, toward which a model space ship is mounted on a projection ramp, its gleaming, burnished nose pointed up at the aperture. Door opens and Jor-el enters. CAMERA FOLLOWS him as he dons heavy rubber apron, proceeds to laboratory table which is a maze of test tubes, retorts and glass tubing. He selects large, long-necked flacon filled with white, viscous fluid (mineral oil), crosses to space ship model, unscrews cap from fuel tank and begins pouring liquid into hole. Door opens behind him and his wife, LARA, enters. She closes door and comes up beside and behind him.

41. TWO SHOT JOR-EL AND LARA

He finishes pouring and turns, almost colliding with her.

JOR-EL

Lara! I didn't hear you come in.

Jor-el replaces flacon on lab table.

LARA

(softly)

You were too intent on your work. What did the Council say, Jor-el?

42. MED. SHOT JOR-EL AT LAB TABLE, BACK TO CAMERA

He turns and comes in toward space ship carrying the fuel tank cap and a waste rag. He replaces ship and wipes off res

42.

CONTINUED:

JOR-EL

They laughed at me. Marked
me for a fool.

She looks pained. Her hand squeezes his arm.

JOR-EL *WAHES*

(continuing)

No matter. Let them laugh.
The model is ready to launch.
I will send it on its way and
watch its flight on the scanning
screen. If it lands safely,
I will immediately build one
large enough to transport all
three of us to Earth!

He embraces her and presses his cheek against hers.

JOR-EL

My one prayer is that I have
not delayed too long.

She looks at him strangely.

LARA

What do you mean, Jor-el?

He looks up through the window *PAST CAMERA*

43.

LONG SHOT DARKLY CLOUDED SKY THROUGH WINDOW

JOR-EL

(o.s.)

STOCK OR MERCE?

The clouds are dark and all
day there's been a strange
glow in the western sky. Different
from anything we've seen before.

44.

TWO SHOT

LARA

(running hand over
her face)

It seems to have gotten
oppressively hot. Is that
because we're being drawn
closer to the sun?

(CONTINUED)

44.

CONTINUED:

JOR-EL

Yes. The sun that will
finally destroy us! Where
is Kal-el?

LARA

Asleep now. But he has been
restless all day.

We HEAR a thunderous explosion in distance followed by
waves of rumbling.

LARA

(clinging to him)
Jor-el? What was that?

JOR-EL

An internal explosion....a bad
one.

45.

INT. OBSERVATORY FULL SHOT

The walls are shaking and mortar is falling from the
ceiling.

LARA

(panicky)
Jor-el!

JOR-EL

Easy, Lara, easy.

He puts her aside and goes to door. ~~CAMERA FOLLOWS~~
~~behind him.~~ As he opens door there is a thunderous
explosion and debris falls outside door. Lara screams
as he forces door shut, then runs to him. *Deck*

LARA

(panic-stricken)
Jor-el! Jor-el!

46.

CLOSE TWO SHOT - JOR-EL AND LARA OVER JOR-EL'S SHOULDER
LOOKING INTO LARA'S FACE

He forces her to look up at him. *Deck*

JOR-EL

Lara..listen to me: This is
the end! Krypton is breaking
apart!

We HEAR explosion after explosion

46.

CONTINUED:

LARA

What can we do?

JOR-EL

Nothing! I was a fool for waiting this long!

LARA

It wasn't your fault, Jor-el. The Council...

JOR-EL

I should have built a larger ship months ago. Now we have only a model.

(suddenly)

Lara!

LARA

Yes, Jor-el?

JOR-EL

The model can carry one of us *and the child!*

You, Lara.

She slumps, sobbing.

LARA

...if only one can be saved it

47.

MED. SHOT JOR-EL AND LARA INCLUDING DOOR TO NEXT ROOM

JOR-EL

(lifting her up)

Get him, ~~Lara~~ Wrap him in a ~~metallic~~ blanket and bring him here!

all right

Door

*JOR-EL WATCHES HER GO -
BACK TO CAMERA*

She darts through a door other than the outside door. There is another terrific explosion, and debris falls on the model ship.

JOR-EL WHIRLS AROUND TO CAMERA + LOOKS OFF

48.

MED. SHOT

Jor-el in f.g. sweeps the debris off the model ship. In the b.g. the outside door is suddenly flung open, revealing Kogan, who stands there a moment, ominously, staring desperately at the unsuspecting Jor-el. Then, silently, he advances toward the space ship.

Door

49. CLOSE SHOT

(DAILY TO REEF)

ON Kogan, as he makes his way silently toward the space ship, O.S., his eyes spelling evil desperation. As his face comes in full, almost covering the screen, CAMERA TRUCKS BACK with him, building for suspense.

50. MED. CLOSE SHOT

Jor-el has the space ship cleaned of the debris and is making some last minute adjustments as Kogan enters, wild-eyed, glances at the space ship.

KOGAN

How many people can this carry?

JOR-EL

(whirling)

Kogan! What are you doing here?

KOGAN

The Temple of Wisdom has collapsed! Krypton is being destroyed.

JOR-EL

(mimic)

"Jorel speaks nonsense" eh?
Why don't you laugh now, Kogan?

KOGAN

(desperate)

A man can make a mistake. How many people can this carry?

JOR-EL

I'm sorry, Kogan, but it's too late. You'll die for your mistake. You and every living thing on Krypton. (WALKS TO O.S. WERKTABLE)

KOGAN

You're not going to leave me to die. (SPINS JOR-EL AROUND)

He looks around and grabs up some heavy object and starts to bring it down on Jor-el, who reaches out and grabs Kogan's arm, warding off the blow. The two go into a desperate struggle.

51. MED. SHOT

of Jor-el and Kogan struggling desperately.

52. ANOTHER ANGLE

Kogan breaks free, starts to enter space ship, Jor-el grabs him and forces him back.

53. MED. CLOSE

Lara enters from side door carrying their baby swathed in a large blanket. She reacts with a start to the O.S. struggle.

For later CUT she hurries toward space ship.

54. MED. CLOSE SHOT

Jor-el and Kogan, in death grip, as they fall near the wall, Kogan's head striking some jagged edge. He becomes limp, slumps to the floor, unconscious. Jor-el releases his hold, rises, then spotting Lara O.S., hurries out to meet her.

55. MED. SHOT

Overlapping action, as Jor-el, still showing signs of his recent struggle, hurries toward space ship as Lara enters with baby, at an angle.

56. THREE SHOT JOR-EL, LARA AND BABY

LARA *Here he is, Jor-el.*
~~Jor-el, are you all right?~~

JOR-EL
 Yes, You have him well wrapped?

LARA
 (tearing)
 Yes. He's so good. Not a
 whimper.

JOR-EL *The model must
 climb in, Lara. I'll hand him
 to you.*

LARA
No —I'm not going, Jor-el.

JOR-EL
 What do you mean?

LARA
 My place is with my ~~husband~~

56. CONTINUED:

JOR-EL

Lara, please!. There isn't time!

He looks at electronic control board.

57. CLOSE SHOT CONTROL BOARD

The needles of all four dials are quivering between 90 and 100...the peak load.

JOR-EL

(o.s.)

The take-off pressure is building up! In just a few seconds...

58. CLOSE SHOT LARA'S FACE

There are tears on her cheeks but she is fighting back hysteria.

LARA

(interrupting him)

I would be lost without you in a new world, Jor-el. -- anyone is to survive, let it be our son.

(THEY HEAR A SH-LOEK OFF PAST CAMERA)

59. FULL SHOT INT. OBSERVATORY

As we HEAR a thunderous crash and a portion of the observatory wall caves in. We see flames leaping outside.

60. MED. SHOT JOR-EL, LARA, BABY

As Jor-el quickly puts child in space ship, closes and bolts hatch door. Lara reacts, reaching for baby, but Jor-el pulls her hand away to control panel as CAMERA PANS with them. > Holding her with one arm, he reaches up and throws make-and-break switch.

61. CLOSE SHOT REAR JET END OF SPACE SHIP

Smoke, under pressure, is shooting out the jet vents. We HEAR a steady hiss that builds and builds.

62. TIGHT TWO SHOT JOR-EL AND LARA

PANEL

as they watch the space ship. Behind them, the large ammeters hit 100. Jor-el reaches up, behind him and pulls the second switch.

63. MED. SHOT THE SPACE SHIP

ROCKET

As it shoots up and out through the wall opening, trailing sparks and fire with a terrific "whoosh".

64. TIGHT TWO SHOT JOR-EL AND LARA

She is clinging to him, horror-stricken. He is looking up through the aperture.

JOR-EL

It's gone, Lara! Our son is on his way to Earth!

Lara, her eyes shining with hope, clings to Jor-el and gazes out in happy agony at the receding model.

65. FULL SHOT THE OBSERVATORY

MINATURE?

As the building collapses, wiping out Jor-el and Lara, filling the screen with smoke, flames, debris.

CUT TO:

66. LONG SHOT THE HEAVENS Animation

As Krypton explodes into a million fragments.

67. MED. SHOT THE SPACE SHIP

As it hurtles through the heavens, wisps of smoke trailing past it, and jets of flame propel it.

NARRATOR

And so, as the great planet, Krypton, explodes into untold billions of fragments, the sole survivor of its mighty race of inhabitants - an infant boy - hurtles through the dark reaches of infinite space toward a tiny target - Earth!

DISSOLVE DISSOLVE TO:

REVISIONS ON:
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19.

68. TRICK SHOT THE SPACE SHIP

as it streams through the heavens accompanied by an unearthly whining SOUND.

69. OMITTED:

~~69.~~

70. OMITTED:

~~70.~~

71. OMITTED:

~~71.~~

QUICK DISSOLVE TO:

71A. EXT. COUNTRY ROAD PAN SHOT DAY (PROCESS)

~~71A.~~

as an ancient Model T. Ford comes chugging along the road with EBEN KENT driving and SARAH KENT beside him on the front seat. We HEAR the unearthly whining SOUND in the distance, coming closer gradually.

71B. CLOSE SHOT EBEN AND SARAH (PROCESS)

~~71B.~~

as they ride along in the Model T. Sarah places her little finger in her ear, shakes it vigorously, then shakes her head.

SARAH

Must be gettin' a head cold.
Got a funny ringin' in my ears.

EBEN

(looking up. o.s.,
out the window)
Ain't only in your ears. I hear
it, too.

SARAH

(looking at him)
You do?

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19A.

71C. TRICK SHOT THE SPACE SHIP

71C.

as it streams across a patch of woods or farmland or any countryside scene, close to earth.

71D. RETURN TO SCENE

71D.

SARAH

(frightened now)

Eben, it's gettin' louder!
What is it?

EBEN

(puzzled, concerned)

I dunno.

The whining SOUND becomes almost ear-splitting as the space ship passes over the car. Both Eben and Sarah react. Eben steps hard on the brake, Sarah covers her head with her hands. We HEAR A CRASH as the space ship hits the ground o.s. Eben looks o.s., reacts.

EBEN

Sarah, look!

Sarah looks o.s. fearfully.

SARAH

Merciful heavens!

71E. REVERSE SHOT - THE SPACE SHIP FROM THEIR POV

71E.

as it burns furiously, hissing like compressed gas.

71F. MED. CLOSE EXT. THE MODEL T DAY

71F.

as Eben climbs out fast and exits o.s. toward flaming space ship. Sarah slides out and follows him.

72. OMITTED:

72.

73. OMITTED:

73.

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19E.

74. ANGLE SHOT FLAMING SPACE SHIP

74.

as Eben enters scene, running. He gets close to the space ship but the heat drives him back. Sarah enters scene, breathless. We can HEAR the faint CRYING of a baby over the hissing flames.

SARAH

(clutching his arm)

What is it?

EBEN

(trying to peer through flames)

Looks like one of them new-fangled rockets.

We HEAR the baby's cries louder.

EBEN

(cont'd)

There's a baby in it!

SARAH

Lan' sakes alive!

Eben edges cautiously toward the burning space ship.

SARAH

(cont'd)

You can't do nothin', Eben.
You'll get burned.

(CONTINUED)

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20.

74.4 CONTINUED:

Eben reaches into his back pocket, pulls out a pair of workman's gloves, puts them on.

EBEN

Got to do somethin'!

75. CLOSE SHOT THE SPACE SHIP

as Eben, reacting to the heat, one arm over his face, gets close enough to kick at it. It flares apart and where he has kicked the flames die down somewhat. Eben reaches in to remove something from the flaming ship. As he steps back with a bundle in his arms, the flames blaze up more fiercely.

76. CLOSE SHOT SARAH

Flame shadows flicker on her face as she looks on in fear and trepidation. She holds out her arms as Eben enters scene and hands her the blanket-wrapped child. It is still crying. Eben's face is sweated.

EBEN

(over action)

Here!

Eben rips off his smouldering gloves, throws them aside. Sarah unfolds the blanket to look at the baby's face. Its crying dies down to a whimper.

EBEN

(Cont'd)

Burned much?

SARAH

(looking down at baby,
wonderment mirrored in
her face)

Not burned at all! Blanket's not
even scorched!

We HEAR a WHOOSH explosion. Eben looks o.s., his eyes widening.

EBEN

Sarah! Look!

Sarah looks o.s., her eyes widening.

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21.

77. REVERSE SHOT THE SPACE SHIP FROM THEIR POV

all we see now is a burned out patch of ground with tiny flames around the perimeter. The space ship is gone.

78. REVERSE CLOSE SHOT EBEN AND SARAH

as they react to wonder as they gaze o.s.

SARAH

It's -- gone!

EBEN

Like it was never there!

SARAH

But the baby, Eben! We can't be dreamin'! The baby's real!

EBEN

(looking and smiling)

Real as rain -- an' just as pretty!

(then frowning)

What do you reckon we oughta do with it, Sarah?

SARAH

(uncertainly)

S'pose we oughta turn it over to the authorities...

EBEN

S'pose so. But -- who's gonna believe all this, Sarah? We got nothin' t'show but the baby an' a wild story. They'll say we're crazy!

SARAH

(decisively)

Ben, let's keep the baby! We always wanted children of our own. Eben, you think maybe we could keep it, bring it up like our own!

EBEN

Wal, now, I dunno....

SARAH

We could bring it up good, Eben!

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22.

78. CONTINUED:

78.

EBEN

Reckon we could:

SARAH

Then we kin keep it?

EBEN

We'll try, Sarah. We'll sure try.

He puts his arm about her shoulders, and as they turn the CAMERA PANS with them as they walk toward ~~the~~ ~~farmhouse~~.

FADE OUT:

FADE IN:

DUST RAG AROUND HEAD

79. INT. KENT PARLOR FULL SHOT DAY

79.

as Sarah dusts furniture and arranges knick-knacks. Prominent is an old-fashioned couch set against back wall. (Both Sarah and Eben are twenty-five years older.)

80. MED. SHOT DOORWAY FROM PARLOR TO KITCHEN

80.

As Eben enters from kitchen and stops in doorway. He watches Sarah for a moment, smiling.

(CONTINUED)

80.

CONTINUED:

EBEN

Ain't you through house-cleaning yet?

Sarah reacts, startled. Eben starts into room. Sarah waves dustrag at him.

SARAH

Don't you trek any barn dirt in here! Look at those shoes.

CUT TO:

81.

MED. TWO SHOT

EBEN

Same shoes I had on yestiddy an' the day before an' the day before that.

Sarah continues dusting, back to CAMERA.

SARAH (SWEEPS FEET TRACTS)

Today isn't yestiddy or the day before or the day before that.

EBEN

Whut in tarnation is today? All forenoon you wuz cookin' and bakin' an' fussin' around an' now ----

82.

CLOSE SHOT SARAH

as she stops dusting and faces him, hands on hips.

SARAH (STEP BACK TO EBEN)

You got no idea whut this day is?

EBEN

(scratching head)

Wal, now, let's see.

She smiles.

SARAH

Don't strain your brain, Pa. It's jus' twenty-five years ago this very day you snatched that infant child outta the burnin' rocket or whatever it was. (EXITS TO FIRE PLACE)

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24.

82. CONTINUED:

82.

EBEN

April tenth! Land o' Goshan!
Clean slipped muh mind!

83. MED. SHOT

83.

as Sarah returns to her dusting.

SARAH

Didn't nothin' occur to you
when I asked Clark to ride
into town to fetch me a few
yards of somethin' I didn't
need?

EBEN

Wal, I kinda wondered....

SARAH

Had to git him outta the way
while I iced the cake and
tidied up the parlor. Few of
the neighbors are comin' in
to help us celebrate.

(looking at Eben)

You better git your chores done
an' change them smelly old
clothes 'fore he gits back.

EBEN

Chores is done. Just got to
put the tractor away.

(shaking his head)

Twenty-five years. Don'
hardly seem that long.

(as he turns and starts

to exit toward kitchen door)

No, sir. It sure don't.

84. OMITTED:

84.

85. OMITTED:

85.

86. OMITTED:

86.

87. OMITTED:

87.

88. OMITTED:

88.

89. OMITTED:

89.

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25.

89A. CLOSE SHOT THE DOORWAY TO KITCHEN

89A.

as Eben, suddenly struck by a violent pain in the chest, turns, clutching his heart and leans heavily against the door jamb. The stabbing pain brings forth a gasping cry.

89B. CLOSE SHOT SARAH

89B.

as she spins around from dusting, sees Eben o.s., reacts, cries out and runs toward him.

89C. MED. CLOSE EBEN

89C.

his face contorted with pain as Sarah enters scene.

SARAH

Eben! What's the matter?

EBEN

(having difficulty breathing,
almost unable to talk)

Help ...me to..the couch...Sarah.

CAMERA PANS them to the couch as Sarah, with great effort, helps Eben and stretches him out.

89D. TWO SHOT EBEN AND SARAH SHOOTING OVER SARAH

89D.

as she leans over him. We can see Eben's pale, pain-wracked face.

EBEN

Ring...the...doctor, Sarah.

Sarah hesitates, then nervous and almost on the verge of tears, exits quickly. CAMERA MOVES in for CLOSE SHOT of Eben's face. We can hear him gasping for breath.

DISSOLVE TO:

90. INT. PARLOR FULL SHOT DAY

90.

as Sarah sits on couch, staring straight ahead. Kent is at window, looking out without seeing.

(CONTINUED)

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26.

90. CONTINUED:

90.

They both turn as door to bedroom opens and DOCTOR emerges. His shirt sleeves are rolled up, and he is rolling one of them down even though he's hampered by having coat over one arm and is carrying medical bag in other. Kent comes over as Doctor moves closer to Sarah, who looks up expectantly. CAMERA MOVES IN for MED. THREE SHOT.

SARAH

Is he -- is he all right, Doctor?

DOCTOR

I'm sorry, Sarah...

Kent looks questioningly at Doctor, who nods sadly. Sarah, watching, understands. Her head bows, and her hand reaches out toward Kent's. He grasps her hand. After a moment Sarah looks up proudly.

SARAH

He was a good man, son. He was a good husband....

KENT

-- and a good father....

FADE OUT:

FADE IN:

91. MED. SHOT COUNTRY BUS STATION DAY KENT AND SARAH 91.
as they stand waiting for bus. Kent has a suitcase at his feet. A few other people are waiting.

92. MED. CLOSE SHOT KENT AND SARAH DAY

92.

SARAH

Bus'll be along any minute now, Clark.

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92. CONTINUED:

92.

KENT

I still hate to leave you, mother.

SARAH

I'm gonna be just fine, son, with
cousin Edith comin' on t'live with
me an' all.

93. CLOSE SHOT SARAH

93.

as she becomes confidential.

SARAH

(continuing)

Besides, you got a great
responsibility to the world,
Clark. You GOTTA accept it -
make use of your great powers.
You sure you packed that costume
I made for you?

94. MED. TWO SHOT

94.

KENT

(indicating bag)

It's in my suitcase.

SARAH

Nothing'll ever hurt it, Clark -
not acid nor fire nor anything
else. It's made out of the red
an' blue blanket, you were
wrapped in the day we ---

KENT

I know, ma.

(looks o.s.)

Here comes the bus.

95. OMITTED:

95.

96. OMITTED:

96.

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28.

96A. MED. SHOT THE BUS STATION SHOOTING OVER PEOPLE 96A.

as the bus pulls in and the front doors opens. People carrying bags begin boarding.

96B. TWO SHOT SARAH AND KENT 96B.

as they embrace and Kent kisses her cheek. They part.

KENT

(choked up)

Good-bye, ma.

SARAH

(forcing a smile)

Good-bye, son.

96C. MED. CLOSE THE BUS 96C.

as Kent enters scene and starts to board. He pauses on the step, looks back, smiles, enters the bus. The doors close and the bus pulls away.

96D. CLOSE SHOT SARAH 96D.

alone on the sidewalk now, waving good-bye and looking o.s. at the departing bus. Tears are rolling down her cheeks.

NARRATOR (over 96C, 96D)

And so, Clark Kent, last of a race of Supermen, takes the first step toward dedicating his amazing strength and powers to the cause of truth and justice.

DISSOLVE TO:

97. OMITTED: 97.

98. OMITTED: 98.

99. OMITTED: 99.

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29.

99A. MONTAGE CLARK KENT (BLACK VELVET)

99A.

Walking figure of Kent superimposed over city scenes, looking at tall buildings, etc.

NARRATOR (over 99A)

In the great city of Metropolis, he decides to keep his Superman identity a secret, and, as Clark Kent, to adopt a pose of mild-mannered timidity.

Over narration Kent puts on a pair of horn-rimmed glasses-

DISSOLVE TO:

100.	EXT. DAILY PLANET BLDG.	LONG SHOT DAY (STOCK)	100.
		DISSOLVE TO:	

101.	EXT. ENTRANCE DAILY PLANET BLDG.	CLOSE DAY	101.
	as CAMERA ANGLE WIDENS to include Kent who looks at name plaque, then enters building.		
		DISSOLVE TO:	

101A.	INT. MISS BACHRACH'S DESK	DAY	101A.
	angled to include sign on Perry White's door. There is an inter-com on her desk. Miss Bachrach looks up and o.s. across corridor.		

MISS BACHRACH

Mr. White's on the phone but the moment he's through, I'll tell him you're still waiting.

CAMERA PANS quickly to Kent seated in one of a row of four chairs across the corridor.

KENT

Thank you.

102.	OMITTED:	102.
------	----------	------

103.	OMITTED:	103.
------	----------	------

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30.

104. INT. WHITE'S OFFICE MED. SHOT

~~104.~~

as White is behind desk on phone. There are three phones and an inter-com on the desk.

WHITE

(into phone)

I don't care what it costs!
That's the way I want it and
that's the way I'm going to get
it! Tell that to Maguire and
if he doesn't like it, he can
lump it.

(slams receiver as
another phone rings;
picking up wrong phone)

White speaking....

(hears the other ring,
slams down one receiver)

White speaking..What?...I should
say not!..Under no circumstances...
and that's final!

(slams down receiver)

The inter-com buzzer sounds.
He picks up other receiver,
realizes what he's done, slams
it down, flips the inter-com
switch)

(barks)

Yes?

MISS BACHRACH'S VOICE (O.S.)

(filter)

That young man is still waiting,
Mr. White.

WHITE

What young man?

104A. CLOSE SHOT BUTTER OFFICE

~~104A.~~

MISS BACHRACH

Clark Kent.

WHITE'S VOICE

(rasping filter)

Who's he?

MISS BACHRACH

The young man who's applying
for a reporter's job. He's been
here since three o'clock, Mr. White.
You told me ----

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31.

104B. CLOSE SHOT

104B.

WHITE

I don't care what I told you!
I don't hire reporters at --
(looks at his
wrist-watch)
-- at twenty minutes to six and
anyway I'd like to fire some, not
hire them!

MISS BACHRACH'S VOICE (O.S.)

(filter)
Yes, Mr. White.

WHITE

Send Lois Lane in here!

104C. CLOSE SHOT

104C.

MISS BACHRACH

Yes, Mr. White.

As Kent comes into scene.

KENT

Obviously Mr. White doesn't want
to see me.

MISS BACHRACH

I'm terribly sorry, Mr. Kent,
but he's not in a very good
humor today. Perhaps if ---

KENT

(smiling)

It's quite all right. I'll get
to him...somehow. Thank you,
very much.

Kent exits and CAMERA HOLDS on Miss Bachrach who has
one of those "Isn't he a nice young man" looks.

104D. STORE ROOM DOOR (STOCK)

STOCK

104D.

as Kent enters scene, looks around, enters.

104E. CLOSE SHOT WINDOW TO OUTSIDE LEDGE

104E.

as Kent enters scene and *looking* window.

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104F. MED. CLOSE SHOT OUTSIDE LEDGE

104F.

as Kent comes into scene, stops and looks down.

104G. THE STREET BELOW (STOCK)

104G.

104H. MED. CLOSE THE LEDGE

104H.

as Kent exits along ledge.

105. MED. SHOT DOOR TO OFFICE

105.

as it opens, and LOIS LANE enters, crosses to White.

LOIS

You wanted me, Chief?

WHITE

Nothing works around here!
Nothing!

LOIS

What's the trouble?

106. FULL SHOT WHITE'S OFFICE

106.

LOIS and White at the cooler. Behind them,
through the open window, we can see Clark Kent.
He drops into room quietly.

WHITE

Trouble? No trouble. I just
can't get any water out of ~~THE TOP OFF THIS~~
~~this~~ thing.

LOIS

Let me try it.

^{SUB} She takes glass from White, ^{TAPS THE FOUNTAIN - LOIS KEPT}
~~comes out.~~ pushes button and water

WHITE

I'll be a monkey's uncle.

LOIS

(handing him glass)

Here.

He takes glass

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32A.

107. CLOSE SHOT LOIS AND WHITE

107.

WHITE

Who in blazes are you?

108. CLOSE SHOT KENT

108.

KENT

My name is Clark Kent. I --

109. MED. SHOT KENT, LOIS, WHITE

109.

as White starts around desk for inter-com. He is furious.

WHITE

I told that girl --

KENT

(approaching desk)

Don't blame your secretary, Mr. White. She doesn't know I'm in here.

WHITE

What do you mean she doesn't know you're in here! How d-d you get past her?

KENT

I didn't. I -- uh -- I came in the window.

WHITE (AROUND DESK-)

(looks at window, then at Kent)

Is that supposed to be funny?

(pointing)

That window's twenty-eight stories above the street and the side of the building is as flat as this desk; except for a narrow ledge.

(he hits the desk)

110. MED. SHOT

110.

The office door suddenly flies open and JIMMY OLSEN rushes in, practically pushing Kent away from the desk.

110. CONTINUED:

JIMMY
(excited)
Mr. White!

110A-
WHITE
Who gave you permission to
berge in here like a wild
bull?

Jimmy waves a teletype sheet in his hand.

JIMMY
Just got a flash! There's a
dirigible flyin' over the
airport with a guy hangin' from
a rope!

LOIS
(reaching for
teletype- sheet)
Let's see it, Jim.
(she takes it,
reads quickly)

WHITE
I still want to know---

110B
LOIS
Chief, listen.
(reading)
An oil company blimp attempt-
ing to land at Metropolis Airfield
in a high wind pulled eleven men
aloft clinging to the landing
ropes. Ten dropped off safely
but one man is still hanging
to a rope while the blimp
cruises at a thousand feet above
the field, unable to land. More
to follow.

111. CLOSE SHOT

White reaches for a phone.

WHITE
Get down there, fast, Lois!
You, too, Olsen. Tell Ludlow
to assign a photographer...two
of them.

(CONTINUED)

111. CONTINUED:

LOIS

(o.s.)

Okay. Come on, Jim.

JIM

(o.s.)

Right.

We HEAR door open and close.

WHITE

(into phone)

Pete! Hold the Seven Star
for a page one replate.

No, I don't know when! Just
hold it!

(he hangs up)

112. ANGLE SHOT KENT AND WHITE

KENT

Mr. White....

WHITE

Now, look here, young man, I'm
too busy now to talk to you.

KENT

Mr. White, if I could - if that
man could be rescued, and I could
get his exclusive story---

WHITE

What?

KENT

Would you give me a job?

WHITE

Don't bother me!

KENT

Would you, Mr. White?

WHITE

Yes! Yes! Now leave me alone!

KENT

Thank you, Mr. White.

Kent exits from office.

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35.

113. CLOSE SHOT WHITE

113.

Crazy! Just ^{WHITE} crazy!

114. OMITTED:

114.

114A. STORE ROOM DOOR (STOCK SAME AS 104D)

114A.

115. EXT. ENTRANCE PLANET BUILDING DAY

115.

As Lois and Jim and photographer carrying camera come out of building fast. CAMERA PANS WITH THEM as they cross sidewalk swiftly and jump into Lois' car at curb.

LOIS
You drive, Jim -- and don't spare the horsepower!

116. OMITTED:

116.

116A. SUPERMAN LEAPING OUT STOREROOM WINDOW (STOCK)

116A.

117. EXT. LONG SHOT THE CITY DAY (STOCK)

117.

As seen from above.

118. OMITTED:

118.

119. EXT. LONG SHOT SUPERMAN FLYING TRICK SHOT

119.

As he streaks across scene with city background.

FAST DISSOLVE TO:

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36.

120. INT. CAR LOIS, JIMMY, PHOTOG (PROCESS) DAY 120.

As Jimmy drives, Lois in front, photog in back.
Suburban background.

LOIS
We're making good time.

JIM
It must seem like time's
standing still for that poor
guy hanging on the rope.

LOIS
If he still IS hanging on!

121. EXT. LONG SHOT THE BLIMP DAY (MINIATURE) 121.

As the blimp, with the legend TIGER-POWER GASOLINE
printed on its side, is buffeted slightly in the
wind trailing a swinging rope at the end of which
is a man.

122. EXT. CLOSE SHOT MAN ON ROPE (DAY) *F - 1950* 122.

As he clings desperately to the rope, which he has
managed to loop around one wrist. He is dressed in
denim pants, a windbreaker. As we watch, the wind
swings him in a suddenly stronger gust.

123. EXT. CLOSE UP HIS HANDS *PROCESS* 123.

as they slip ever so little on the rope, and the
rope cuts across his wrists.

124. OMITTED: 124.

125. EXT. CLOSE SHOT MAN ON ROPE *PROCESS*
As he weakens.

126. EXT. CLOSE UP HIS HANDS *PROCESS*
As the loop comes out and his fingers slip nearer and nearer to the end of the rope. At last, with one last convulsive grasping, the rope slips from his hands, and HE SCREAMS.

127. EXT. MED CLOSE SHOT SUPERMAN AND GUY (TRICK SHOT) *BLACK VELVET*
As Superman zooms in and catches guy just as he falls free.

DISSOLVE DISSOLVE TO:

128. INT. WHITE'S OFFICE GROUP SHOT DAY
As the rescued GUY sits in chair excitedly and unbelievably retells his story. Photog is taking shots of him as White, Kent, Lois and Jimmy stand by.

GUY
Just like I told Mr. Kent,
there I was hangin' there for
what seemed like years....

WHITE
And then your hands slipped from
the rope.....

GUY
A thousand feet up. I knew I was
a goner.

WHITE
(to photog)
That's enough pictures, Joe.
Get 'em on metal for the next
edition.

Joe nods and exits.

GUY
An' then I thought I musta
flipped my lid from bein' so
scared, 'cause right then this
guy in the red an' blue uniform
comes flyin' through the air an'
catches me.

128.

CONTINUED:

WHITE

It----it's ridiculous! There *C.V.*
just can't be any such thing as
a man who flies through the air!

GUY

I know it, Mr. White, but it *C.V.*
happened. I'm here, ain't I?
An' I'm alive.

LOIS

It happened all' right, Chief.
Just as we got to the airport,
we saw something streak across *the t.*
the sky and catch this man.

JIM

We thought we were crazy too!

GUY

My brain was whizzin' around in
my head, an' next thing I knew
this----this super guy landed *C.V.*
me behind one of the hangars
like on a feather bed. Then
I made like a school-girl n'
passed out---fainted.

WHITE

And when you came to, Kent was
there.

GUY

Yessir, an' he hustled me around
by the side of the administration
building an' got me in a cab.
Then we came straight here.

WHITE

Pretty smart, Kent. We got a
clean beat over every other paper
in town. *G...*

KENT

Does that mean I get the job,
Mr. White?

As he speaks, a copy boy opens office door and hands
White a half dozen newspapers. White tosses one on desk
so that others can see it.

129. INSERT NEWSPAPER

masked so that we see only the headline and the by-line in bold-faced 24 point type. The headline says: SUPERMAN SAVES DOOMED FLYER, and the by-line says BY CLARK KENT.

WHITE'S VOICE

(o.s.)

There's your answer, son.

130. CLOSE GROUP SHOT

KENT

(beaming)

Gosh, thanks, Mr. White!
Thanks a million.

GROUP

131. CLOSE UP LOIS

As she looks suspicious, frowning a little.

LOIS

There are one or two things I haven't got quite straight in my mind, Mr. Kent.

132. CLOSE GROUP SHOT

FAVORING LOIS AND KENT.

LOIS

For example, how did you leave here later than we did, and beat us to the airport?

KENT

(blandly)

Is that all?

LOIS

Not quite. How come you found the man behind the hangar at just the right moment to get his exclusive story when every top, experienced reporter in town was breaking his neck--- or her neck---to get that story?

Kent smiles at her, and the CAMERA ANGLE NARROWS to include just Kent and Lois.

(CONTINUED)

132.

CONTINUED:

132.

KENT

Maybe I'm a Superman, Miss Lane.

She holds the suspicious pose, and Kent keeps smiling,
as we

FADE OUT:

THE END