

## The Death Of Superman

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FADE IN :

INT. LOIS' APARTMENT - NIGHT

LOIS LANE is asleep on her couch, with a blanket pulled around her. The TV is on, but muted, casting a blueish light around the room.

The open door, which leads to the balcony, is letting in just enough of a breeze to blow through Lois' hair.

LOIS (V.O.)  
Each night, it's the same. I fall  
asleep, wishing...

INSERT FLASH

A quick, almost strobe-light style flash. From "The Birth Of Superman", we see a Lois' first meeting with Superman, in her apartment.

BACK TO SCENE

LOIS (V.O.) (CONT'D)  
There are times, just as I wake up  
in the morning, when it all seems  
like a dream. A man who can fly.  
Bullet-proof.  
(beat)  
A hero.

INSERT FLASHES

More strobe flashes.

Superman flying with Lois.

Superman punching into Metallo's chest.

Lois walking down the street as Superman's body falls onto a nearby car, crushing it.

BACK TO SCENE

Lois stirs, just a little. She's still asleep.

LOIS (V.O.) (CONT'D)  
There are times when I can see him,  
and I ask him why it had to happen  
that way.  
(beat)  
He never answers.

There is a CLASH OF THUNDER. The TV goes off.

Lois' eyes shoot open and she sits up on the couch as lightning flashes.

LOIS (V.O.) (CONT'D)  
There are times when I can't bring  
myself to accept that he's gone.  
(beat)  
But more often than not...

The balcony doors SLAM shut. Lois jumps to her feet.

LOIS (V.O.) (CONT'D)  
...I don't see Superman at all.

As lightning flashes again, we can see a SHADOWY FIGURE standing in front of the balcony doors. It's the shape of a man.

Lois is deeply troubled by the sight of this man. She begins to tear up.

LOIS (CONT'D)  
This isn't happening.

Another flash of lightning now REVEALS CLARK KENT. We only see a quick glimpse of him as he stands before Lois, soaking wet, and with blood falling from his eyes like tears.

LOIS (CONT'D)  
This isn't happening.

Clark (still bathed in shadows) extends a hand toward Lois, reaching for her. Begging for her.

Lois is finding it harder to contain her tears.

LOIS (CONT'D)  
Clark?

Another flash of lighting, and Clark is now gone.

Lois gasps. She stands, staring at the balcony doors.

THUNDER rips through the darkness. Another flash of lighting. This time, Lois vanishes.

INT. LOIS' APARTMENT - BEDROOM - NIGHT

Lois wakes with a gasp. There is no lightning or thunder now. Only the sound of SIRENS in the distance.



PERRY

It's hard to believe how fast a city can go to hell after the death of one man.

JIMMY

Well, he wasn't just any man, sir.

PERRY

I know that.

(beat)

I know.

Perry turns and starts to walk toward his office.

PERRY (CONT'D)

Walk with me, Olsen.

Jimmy hurries to catch up to Perry.

JIMMY

You want me to walk with you?  
I'm... I mean, it's an hon--

PERRY

(ignoring Jimmy)

It's not like I haven't seen my share of darkness. I've reported from combat zones. I've gone head to head with mob bosses and street pimps. It's just that... After Superman died, this city mourned together. We were all connected by the same tragedy. There was such... resolve.

JIMMY

But it didn't last.

PERRY

No.

(beat)

Now we're back to business as usual. Everyone's looking out for themselves. Nobody could care less if their neighbor is suffering. It's not just Superman, the person, who died, Jimmy. The more time that passes, the more I'm convinced that-

JIMMY

His spirit died too.

Perry stops walking and looks back to Jimmy who actually seems to get what Perry is saying.

PERRY

Yeah.

After the moment passes, Perry starts to walk again. Jimmy keeps up.

PERRY (CONT'D)

(holding up the paper  
again)

The sad part is, we need that spirit now more than ever. Things are worse now than they were before Superman came along. This "Intergang" and their weapons... I've never seen anything like them.

JIMMY

I know.

Jimmy looks across the room, toward Clark's desk which sits empty now.

When Perry sees what Jimmy is looking at, he stops for a moment and looks toward Clark's desk as well.

After a moment without saying anything, Perry starts to walk again.

PERRY

You should get back to work, Olsen.

Jimmy keeps his eyes on Clark's desk.

JIMMY

Yeah.

INT. GBS BUILDING - NEWS SET - DAY

A news anchor, MICHELLE DEEDS, is sitting at the news desk, speaking to CAT GRANT, who is a gossip reporter in her early 30's, and who appears to have had quite a bit of plastic surgery.

MICHELLE

Okay, so fill me in on this story.  
It's not really true, is it?

CAT

Well, I can't tell you how true it is, except to say that one of the people at the scene was a Keystone City police officer and he reported the same thing as everyone else.

MICHELLE

Superman?

CAT

That's what they're saying, more or less. Most people only caught a quick flash of red. Some are saying that they actually saw Superman's face.

MICHELLE

Why would he suddenly be so shy?

CAT

It's a classic story, Michelle. A celebrity becomes this huge media sensation and the next thing you know, they just want to escape. Some choose to run, others punch a photographer.

MICHELLE

It's a good thing he hasn't done that.

CAT

(laughs)

Right? But seriously, it could just be that he needed to get away for a while.

MICHELLE

If it works for Elvis...

CAT

Exactly.

MICHELLE

Well, thanks for filling us in on the latest gossip. It was juicy as always.

CAT

My pleasure.

Michelle turns to the camera.

MICHELLE

If you want to hear more from Cat Grant, you can log onto our website, [www.GBSNews.com](http://www.GBSNews.com) and read her blog which is updated daily.

Michelle turns to another camera and keeps talking.

MICHELLE (CONT'D)

We're going to switch to a somewhat related topic now. Joining us in our newsroom downstairs is Daily Planet reporter and GBS contributor, Lois Lane. Lois, it's good to see you again.

On a nearby monitor, we can see Lois, looking into the camera.

LOIS

Good morning, Michelle.

MICHELLE

You've been away for the past four months, since the death of Superman, but you're back with a report on the recent crime outbreak. What can you tell us about this wave of violence? Can we chalk it up to normal thugs, or is this another Livewire situation?

LOIS

Well, we haven't seen many confirmed reports of what the authorities are now calling "meta-humans".

MICHELLE

Meta-humans?

INTERCUT WITH:

INT. GBS BUILDING - NEWSROOM - DAY

Lois in the newsroom, with a camera on her.

LOIS

Right. These are the people who somehow acquire abnormal abilities, like Leslie Willis, but we really haven't seen many cases of meta-human activity in the last few months. Since Superman died. What we're seeing instead are normal people with weapons and technology unlike anything we've seen before.

MICHELLE

Like these... I want to call them ray guns. We're seeing them more and more every day.

LOIS

Right. Now, I've spoken to some sources within our military and a few of the leading tech labs in the world, and nobody has a clue where these weapons are coming from. They don't resemble anything that even our own military has been using.

MICHELLE

(with a wink)

When you refer to your military connections, can we assume that you're talking about your father, General Sam Lane?

Lois looks into the camera without expression for a moment or two before answering.

LOIS

No.

MICHELLE

Oh... Okay.

(beat)

One last question before we go.

(beat)

We just had your old friend, Cat Grant, on the show to discuss rumors that Superman may still be alive. Do you think it's possible that he might be?

Again, Lois doesn't look thrilled with the question.

LOIS

With all due respect to my good friend, Cat...

(MORE)

LOIS (CONT'D)

(beat)

I was there. I saw Superman fall onto a car from the roof of a high-rise. I saw the burn marks on his clothes. I saw the blood coming out of his ears...

Lois starts to look more and more distant as she continues.

LOIS (CONT'D)

His eyes were open, just like you see in all of the movies. Only, his expression wasn't blank. It wasn't peaceful. Superman died and he knew it was coming.

(beat)

He was terrified.

Michelle is silent for several seconds, not knowing how to respond to Lois. Finally, she looks into the camera and says...

MICHELLE

We'll be right back with more of today's news.

Lois pulls an earpiece out of her ear, and takes off her microphone. She wants to get out of there.

INT. KENT HOUSE - LIVING ROOM/FOYER - DAY

MARTHA KENT is sitting in a chair, watching GBS. Her eyes are filled with tears.

As a commercial comes on, Martha turns off the TV and walks to the front door. She stands next to the screen door, letting a gentle breeze blow past her, and gazes at the world outside.

In the background, we can hear her phone ring. She doesn't move to answer it.

INT. GBS BUILDING - HALLWAY - DAY

Lois is walking toward the elevators at a faster than normal pace.

Cat catches up to her, with a smile on her face, and keeps pace.

CAT

Check us out. Side by side once again.

LOIS

We were never side by side, Cat.

CAT

Okay, well not like partners or anything, but we worked in the same office for years. Tell me you're not thrilled to see me.

LOIS

I'm not thrilled to see you.

Lois quickly glances at Cat before returning her eyes to the path ahead.

LOIS (CONT'D)

Hell, I can barely recognize you.

CAT

It's neat, huh? Check this out...

Cat stops walking and jumps up and down, just slightly. She then hurries to catch up with Lois who hasn't stopped to check anything out.

CAT (CONT'D)

That kind of bounce doesn't come naturally.

Lois stops at the elevators and presses the "down" button.

CAT (CONT'D)

Are you mad?

Lois turns to Cat, wanting to let loose, but she stops herself. She turns back to the elevators, waiting for the doors to open.

CAT (CONT'D)

I know when you're upset, Lois. You start pulling this snobby "I'm so superior" routine. I always thought you'd outgrow that. Guess I was wrong.

LOIS

Maybe I will by the time I'm your age.

CAT

My age?

(beat)

Okay, whatever. I was going to try to be your friend, but apparently that's not what you want.

LOIS

No, it's not. I have friends. One of whom you seem to enjoy using for your disgusting little gossip fodder.

CAT

What?

(beat)

Oh, my God... Were you screwing Superman?

Lois turns to Cat, disgusted. She's about to respond, but the elevator doors open. Remaining silent, Lois steps into the elevator.

Cat follows, much to Lois' displeasure.

CAT (CONT'D)

Garage, please.

Lois looks at Cat with a "push your own button" expression.

CAT (CONT'D)

What?

(holding up a hand)

Some of us have nails to worry about.

Lois pushes two buttons. As the elevator doors close, Lois keeps her eyes on the numbers over the doors.

LOIS

Your botox is wearing off.

INT. LEXCORP BUILDING - LOBBY - DAY

MERCY GRAVES walks into the building. She's wearing a black suit, with her hair pulled back. She does not look happy as she walks toward the elevator.

Before she can reach the elevator doors, a SECURITY GUARD steps in front of her, cutting off her path.

SECURITY GUARD

Can I help you?

MERCY  
I can help myself.

SECURITY GUARD  
Not if you think you're getting in  
that elevator.

Mercy pulls an ID card from her pocket and shows it to the guard.

MERCY  
Are you new? Because I've been  
working for Lex for a while now. My  
name is--

SECURITY GUARD  
Graves. I know who you are.

MERCY  
Then you know that I'm not some  
lowly underling. You might want to  
get out of my way.

SECURITY GUARD  
I have strict orders to keep you in  
your place.

MERCY  
My place?

The security guard smiles and looks at Mercy's outfit.

SECURITY GUARD  
You know. The car. That's where  
drivers are supposed to hang out.

Mercy composes herself and looks the guard right in the eye.

MERCY  
If you don't get out of my way  
right now, I will break you.

The guard doesn't move.

MERCY (CONT'D)  
Last chance.

Still, the guard doesn't move.

Mercy smirks and throws a punch, which the guard easily  
blocks.

SECURITY GUARD

You're not the only talent in this company.

Mercy throws another punch. The guard grabs her arm and holds onto it.

Mercy knees the guard in the gut, causing him to release her arm. She then spin-kicks him in the face, before grabbing onto his jacket and ramming his head into the nearest wall.

Mercy reaches down and grabs a stun gun from the guard's belt. She looks as though she's about to use it on the guard.

As she does this, TWO MORE GUARDS make their way into the lobby.

SECURITY GUARD 2

Hold it!

Knowing that even she can't take on two security guards, Mercy puts her hands in the air (still holding the stun gun). She turns to face them.

MERCY

It's cool, boys. You win. I just want you to give Lex a message for me. Tell him...

Mercy looks down at the guard whose ass she just kicked.

MERCY (CONT'D)

You know what? Nevermind. I think he'll get the message.

Mercy turns and starts to walk out of the lobby. As she nears the door, she passes a FEMALE LEXCORP EMPLOYEE who is just entering the building, flipping through a folder full of papers.

Mercy jams the stun gun into the woman's side and jolts the hell out of her, sending the woman to the ground and the papers flying.

With that, Mercy walks out of the building.

INT. DAILY PLANET - CITY ROOM - DAY

Lois walks toward her desk. As she walks, Jimmy approaches.

JIMMY

Lois.



JIMMY  
You don't look it.

Lois looks at Jimmy, as though warning him to back off.

JIMMY (CONT'D)  
Right.  
(beat)  
I should probably go. I have a date  
in...  
(looks at watch)  
Four hours. I should probably get  
ready for that.

Lois keeps that threatening look on her face until Jimmy wanders off.

Once Jimmy is gone, Lois makes her way back to her desk. She sits down, facing Perry's office, and keeps her eye on the door, waiting for it to open.

As she waits, Lois grows more and more uneasy. She glances toward Clark's desk, which still has his name plate sitting on it.

Just as Lois looks back to Perry's office, the door swings open and Perry walks out. He turns and shakes the hand of the new hire, which Lois still can't see.

Lois takes a deep breath as this new reporter steps out of Perry's office.

REVEAL Cat Grant, walking into the city room, with a big smile on her face.

LOIS  
Hell. No.

Lois stands from her chair and starts to walk toward Perry and Cat, just as Perry returns to his office.

Cat begins to make her way toward the empty desk. When she sees Lois, her smile grows.

CAT  
Did you just get here? What, did  
you walk?

LOIS  
What are you doing here?

CAT  
I work here.  
(beat)  
Again.

Cat walks past Lois, to Clark's desk.

LOIS  
I swear to everything sacred, Cat,  
if you so much as touch that desk,  
I will rip those implants out of  
your body with my bare hands.

CAT  
Colorful.

Cat stands next to Clark's desk, and looks Lois in the eye with a slight smile on her face, as though trying to figure out the best way to get at Lois.

Lois is staring Cat down, without wavering, which only seems to amuse Cat even more.

Without looking, Cat grabs the name plate from the desk. It's only once the plate is in front of her that she glances down at the name, and then back to Lois.

CAT (CONT'D)  
Clark Kent.  
(beat)  
Never heard of him.

LOIS  
You wouldn't have. He was a real  
journalist.

CAT  
Was?

Lois doesn't respond. She keeps her eyes on Cat.

After a moment, Cat places the name plate back on the desk and softens her look a little bit.

CAT (CONT'D)  
You really are a busy little bee,  
aren't you? Superman and Clark  
Kent, both at the same time.  
(beat)  
It's very ironic that they both--

LOIS  
I strongly advise you not to finish  
that sentence.

CAT  
Were you always this bitter?

Lois doesn't respond. After a few moments, Cat decides that she's had her fun, and softens up a little.

CAT (CONT'D)  
Look, we don't like each other. No big surprise there. But as long as I'm working here, we could at least try to get along.

LOIS  
Fine.  
(beat)  
You're still not sitting at this desk.

CAT  
Then where?

Lois looks around the room, but there are no other empty desks.

LOIS  
I'll work it out. Just take five, and get a cup of coffee or something.

CAT  
I can do that.

Lois smiles, trying to seem more polite than she's feeling. She turns and walks toward Perry's office.

Once Lois is gone, Cat turns and looks at Clark's desk. On it, she sees a photo of Clark with his parents. She likes what she sees.

CAT (CONT'D)  
Ooh.

INT. DAILY PLANET - PERRY'S OFFICE - DAY

Lois walks into Perry's office, closing the door behind her. Perry is sitting at his desk, reading something on his computer.

LOIS  
Are you kidding me?

PERRY

I haven't said anything. How could I be kidding?

LOIS

Cat Grant? This is who you pick to replace Clark Kent?

Perry realizes the seriousness of the conversation and turns his attention to Lois.

LOIS (CONT'D)

Clark was a damn good reporter. He was a good man who cared about telling people the truth about important issues. He was fair. He was...

(beat)

Cat is a gossip whore. She doesn't care about anyone or anything. She will stab anyone in the back to get a story. How can you possibly choose her to replace Clark?

PERRY

I'm not replacing Clark, Lois. I'm not trying to find someone to fill his shoes. I'm just trying to find someone who can fill a page.

LOIS

With the latest scoop on which celebrity isn't wearing underwear?

PERRY

These are hard times. People like to read lighter stories during hard times.

LOIS

People need to have reporters who will stand up to the politicians, moguls and thugs during hard times.

PERRY

That's what we have you for.

LOIS

I'm not good enough! I'm not--

Lois is finding it hard to keep her emotions in check. She's tearing up, so she turns away from Perry to compose herself.

LOIS (CONT'D)

I'm not good enough. I can't do this alone. I can't be here alone.

PERRY

You're not alone. You have an office full of people who want to work with you, just like Clark did.

Having pulled herself together, Lois turns to face Perry once again.

LOIS

If any of them were capable of doing the job, they'd have risen to the occasion long before now. Clark started out reporting on flower festivals and school plays. Most of these people have been here way longer than him, and none of them are near his level.

PERRY

I know.

(beat)

I don't know what I can say to make this better.

Lois takes a seat in one of Perry's guest chairs.

LOIS

I don't know either.

(beat)

Cat Grant. Seriously?

PERRY

She's always been popular. If it helps any, I could let her work from home a lot.

LOIS

Could you make her work from Blüdhaven?

PERRY

It'll get easier.

LOIS

Yeah, if she'd stop stalking me.

PERRY

I don't mean Cat. I mean Clark. It'll get easier.

LOIS  
How can you be so sure?

PERRY  
Because there aren't many ways for  
it to get harder.

LOIS  
Have you looked outside lately? I  
saw a woman get mugged last week,  
and when the police stopped to help  
her, they got mugged too. The city  
is falling apart. Intergang has  
better weapons than the police.  
Hell, they have better weapons than  
the army.

PERRY  
Any word on where these weapons  
come from?

LOIS  
Jimmy says that Clark was onto  
something, but he doesn't have  
details.

INT. GBS BUILDING - HALLWAY - NIGHT

Jimmy is walking down the hallway with OLIVIA. Both are  
dressed nicely, and they talk quietly to each other.

JIMMY  
Why is it that meeting your father  
never gets easier for me?

OLIVIA  
Because my father is a lying,  
weapon smuggling criminal.

JIMMY  
Right. That's it.

OLIVIA  
We're close to ending this. We just  
need proof.

JIMMY  
Maybe if we had help.

OLIVIA  
We've discussed this.

JIMMY

I know. We can't get help, because  
it'll spook your father.

OLIVIA

He doesn't know that I know. He  
doesn't know that you know.

Olivia smiles.

OLIVIA (CONT'D)

Which is weird, because you're just  
about the worst spy ever.

JIMMY

Am not. I'm totally sneaky.

OLIVIA

Do you not remember almost choking  
on your garden salad the last time  
we had dinner with him?

JIMMY

He had a knife.

OLIVIA

He had a steak.

JIMMY

It was a very shifty looking steak.

Olivia stops walking and takes Jimmy's hand in order to stop  
him. She looks him in the eye, to calm his nerves.

OLIVIA

You're doing fine. We're almost  
done with this.

Jimmy nods, and Olivia gives him a kiss, which seems to calm  
him down.

Still holding hands, they resume walking.

When they reach the sitting area outside of Morgan Edge's  
office, they find a man, DESI, walking toward them, working  
on his PDA. He is a short man, with dark hair and dark eyes.  
He wears a black suit with a dark brown shirt and black tie,  
making him seem a little out of place in an otherwise bright  
office.

OLIVIA (CONT'D)

(smiles)

Hey, Desi.

When Desi speaks, he has a quiet, somewhat raspy voice.

DESI  
Your father's still working. He  
should be done shortly.

OLIVIA  
We can wait.

JIMMY  
Hi, Mr... Umm... Desi. Sir.

Desi ignores Jimmy and keeps walking.

OLIVIA  
Smooth.

JIMMY  
I don't know his last name.

OLIVIA  
Just call him Desi, like the rest  
of us. You're not on his staff.  
(beat)  
They really have you whipped down  
at the Planet, don't they?

Before Jimmy has a chance to respond to Olivia, Morgan's door opens, and MORGAN EDGE walks out of his office. He's on his cell phone, so he holds up a finger before anyone can talk to him.

Jimmy and Olivia look at each other, getting ready for their mission.

MORGAN  
(into phone)  
If I cared what they had to say, we  
wouldn't be where we are today, now  
would we?  
(beat)  
I thought it was thirty-five.  
(beat)  
Fine. Just get the deal through. It  
doesn't matter either way.  
(beat)  
Trust me.

Morgan hangs up his phone and smiles at Jimmy and Olivia as he walks to them.

MORGAN (CONT'D)  
A tycoon's job is never done.

Morgan hugs Olivia. She hugs back, but it's awkward for her.  
When Morgan is done hugging Olivia, he turns to Jimmy.

MORGAN (CONT'D)  
Hello, Jim.

Jimmy isn't at all comfortable.

JIMMY  
Hel-- I mean, hi, Mr. Edge.  
(beat)  
Sir. Hi.

Morgan seems amused by Jimmy's nervousness. Olivia just shakes her head at Jimmy's lack of spy-like coolness.

Morgan extends his hand, which Jimmy shakes.

MORGAN  
I've told you, call me Morgan.

JIMMY  
Right. Sure thing, Mr. Edge.  
(beat)  
Morgan.  
(beat)  
Sir.

OLIVIA  
I think I might have found a new place to reopen the center, Dad.

Morgan turns his attention to Olivia.

MORGAN  
Really?

OLIVIA  
Mm-hmm. It's not too far from our old spot. It needs some work, but I think I can get a good price on it. I asked a contractor friend of mine what it might cost to fix the place up. He's supposed to e-mail me tonight sometime.

MORGAN  
That's great, sweetie. You know you have my complete support. Whatever it takes to get the center back up and running, you just let me know.

Olivia smiles.

OLIVIA  
Thanks, Daddy.

MORGAN  
Now, shall we head down to the restaurant? I could use a nice juicy steak right about now. How 'bout you, Jim?

Jimmy gulps.

OLIVIA  
Yeah.  
(beat)  
Wait. Umm... This business stuff's gonna bug me all night if I don't check my e-mail. Can I?

MORGAN  
Fine. Just hurry up. We'll meet you in the lobby.

Olivia nods and heads into her father's office. Once she's gone, Morgan puts a hand on Jimmy's shoulder and leads him toward the elevator.

MORGAN (CONT'D)  
I guess we have some time to talk.  
Just us men.

Jimmy gulps once again.

INT. GBS BUILDING - MORGAN'S OFFICE - NIGHT

After she's closed the door behind her, Olivia hurries to her father's desk and sits down. She quickly starts looking through files on his computer.

INT. GBS BUILDING - ELEVATOR - NIGHT

Jimmy and Morgan are in the elevator waiting for it to reach the lobby, as bad elevator music plays.

Jimmy continues to look uncomfortable.

MORGAN  
Have you ever killed an animal, Jim?

JIMMY  
Killed?

MORGAN

Y'know, with a gun, or an arrow.  
Hunting.

JIMMY

Oh. No. I'm from the city.  
(beat)  
Sir.

MORGAN

We'll have to go out sometime. You  
haven't lived until you've held the  
life of another creature in your  
hands and felt its warm blood  
between your fingers.

JIMMY

I'm not really a hunter. I mean, I  
don't mind people hunting. I just  
don't think I could... kill.

MORGAN

We can all kill. It's the nature of  
all living things, in some form or  
another. To eat. To defend  
ourselves. It's part of our makeup.  
You can do it. You just haven't  
tried it.

(beat)

Have you ever even shot a gun  
before?

JIMMY

No, sir. I really just stick to  
cameras.

Morgan laughs.

MORGAN

Those can be just as deadly, I  
guess. Depending on who you're  
shooting and when.

INT. GBS BUILDING - MORGAN'S OFFICE - NIGHT

Olivia continues to browse through the files on Morgan's  
computer.

As she looks, she comes across a folder simply entitled "D"  
and clicks on it. The folder is password protected. When she  
is asked for a password, Olivia pauses, trying to think.

After a moment, she is about to type something into the computer, but the office door opens. Desi walks into the room, carrying some files, and causing Olivia to look at him with a somewhat guilty expression on her face.

DESI

Ms. Edge, are you supposed to be in here?

OLIVIA

I'm just checking my e-mail.  
(beat)  
Dad said I could.

Desi hesitates, as though trying to determine whether or not she is telling the truth.

As Desi is hesitating, Olivia moves the computer's mouse, clicking her way out of the password protected area.

Desi walks toward the desk, and places the files on it. Olivia still isn't sure what he is going to do or say next. He is not an easy person to read.

DESI

If you'd like, I could walk you down to the lobby.

OLIVIA

I have an e-mail to respond to. It could take a few minutes. You should go ahead without me.

DESI

(long beat)  
Very well.  
(beat)  
Goodnight, Ms. Edge.

Olivia smiles.

OLIVIA

G'night.

Desi turns and walks out of the room. Giving her one more quick glance as he closes the door.

Olivia turns back to the computer and tries opening the file again. When asked for a password, she attempts to crack it a few times, but fails each time.

OLIVIA (CONT'D)

C'mon.

She tries again. Again, she fails. Not knowing what to try next, Olivia takes a deep breath.

INT. GBS BUILDING - LOBBY - NIGHT

The elevator doors open, and Olivia steps out. Jimmy and Morgan are standing nearby, waiting for her. When she meets up with them, she smiles.

MORGAN

Did your friend get back to you?

OLIVIA

Yup. So far, it's looking good.

MORGAN

Excellent.

Morgan walks ahead of them, to get the door. As Jimmy and Olivia hang back, Jimmy looks at her, silently asking if she found anything. In response, she shakes her head.

INT. DAILY PLANET - CITY ROOM - NIGHT

Lois is moving her belongings from her desk, to Clark's. As she does, she is careful not to move too many of Clark's things.

Perry walks up from behind her, holding a paper cup full of coffee and looking tired.

PERRY

Lois? What are you still doing here?

LOIS

Moving. Cat might be taking Clark's job, but she's not taking his desk.

PERRY

Why would she take Clark's desk?

Lois pauses, and looks at Perry.

LOIS

I thought...

PERRY

We have a lot of space here, and Cat's going to be working from home a lot of the time.

Lois sits in her chair, catching onto the fact that she's been played.

LOIS

I can't believe her. It's like she doesn't even have a soul.

PERRY

Give her a break. She's had her share of hardships too, you know?

LOIS

I really don't care what she's been through. I just want her gone.

(beat)

I just want things back to normal.

PERRY

This is normal now. Get used to it.

LOIS

I guess I don't have a choice. I just wish...

PERRY

Wish what?

LOIS

(beat)

It's nothing. You should get home, Chief.

PERRY

I still have some work to do. If there's anything you need, you know where to find me.

LOIS

Thanks. I think I just need to walk for a while. It's been a long day.

PERRY

Just be careful. It's not the city that it used to be.

Lois reaches into her purse and pulls out a taser.

LOIS

I can take care of myself.

PERRY

Be careful just the same.

Lois gives him a slight nod, and Perry walks back to his office.

Once Perry is gone, Lois turns back to the desk. She starts moving her things back to her own space.

EXT. METROPOLIS STREET/ALLEY - NIGHT

Lois is walking down the street now, with her arms crossed in front of her, to keep warm. Her purse is at her side.

As she walks, she seems deep in thought. Every once in a while, she will look up to the sky, as though expecting Superman to swoop down and offer her a lift home.

Her cell phone rings. Pulling it from her pocket, Lois looks at the caller ID. It reads : "DAD"

Not feeling a great need to chat with her father, Lois sticks her phone back in her pocket.

She continues walking down the street, until she passes an alley. Glancing down this alley, Lois spots a YOUNG MAN standing around, smoking a cigarette and holding what looks to be a gun of some sort, though it's too dark to make out details.

Lois moves past the alley and stops, leaning against the building so that she can look around the corner without being seen.

As she watches, the young man checks his watch, and then tosses his cigarette to the ground. A few moments later, he aims his gun at the wall and a large ring of red light appears on it, generated by his gun.

The ring grows brighter, and eventually, the portion of the wall within that circle begins to move outward, into the alley.

Once there is a hole in the wall, THREE MORE TEENAGERS step out of the building, holding bags of loot which they have just stolen.

Lois looks at the sign for the store which is being robbed. It reads : VIQUE'S DIAMONDS

As the youngsters laugh and revel in the success of their latest heist, the young man with the strange gun moves the wall back into place. Once it's back, the young man turns off the device, and the wall is back to normal.

Lois is intrigued by this, but doesn't have time to think about it before the youngsters begin to walk toward her.

Lois moves around the corner, and starts to walk down the street once again.

Soon, all four young people round the corner and walk behind Lois, down the street. They're still thrilled with themselves over the job that they've just pulled off.

Lois can't help but be nervous, knowing that they're behind her. Each time she passes by a store with a window, she glances in it, keeping tabs on the thugs.

She pulls out her cell phone, and punches in 9-1-1, and is just about to hit "send" when she glances in a window to check up on the criminals behind her.

As she looks in that window, the young man with the gun-like device sees her checking them out. Lois knows that she's been spotted and begins to walk faster, pressing "send" on her phone as she does.

YOUNG MAN

Hey, lady!

LOIS

Crap.

Lois begins running down the street, as quickly as she can, keeping her cell phone to her ear.

The youngsters aren't far behind.

911 OPERATOR (V.O.)

(through phone)

9-1-1, what's your emergency.

LOIS

I've just witnessed a jewelry store robbery on Hub Street, near 16th Avenue. There's a group of four teenagers with strange weapons, and they're after me.

As Lois continues to run, she passes a car that's parked on the side of the street. As she passes it, all of the windows in that car explode, sending glass everywhere.

YOUNG MAN

I'd stop if I were you, lady!

Another teenager behind her giggles.

OTHER TEENAGER

I wouldn't!

LOIS

(into phone)

Hello? Are you there?

911 OPERATOR (V.O.)

We're sending a car to the area now. Please stay where you are, so we can find you.

LOIS

You're joking, right?

911 OPERATOR (V.O.)

Ma'am, we can't help you if you don't help us.

LOIS

My name is Lois Lane. I'm a reporter with the Daily Planet. Unless you want a cover story about the inept 911 operator who--

Lois can't finish the sentence before a wave of red energy moves past her, knocking her to the ground. Her cell phone falls out of her hand, and breaks as it hits the sidewalk.

Lois doesn't waste any time getting back to her feet. She tries to keep running, but she's grabbed by one of the teenagers, and thrown against the wall.

The young man with the gun walks up to her and smiles.

YOUNG MAN

You wouldn't be trying to mess up our fun, would you, lady?

LOIS

Just ordering a pizza.

YOUNG MAN

I love pizza.

Lois is thrown off by the young man's comment.

LOIS

Good to know... I guess.

YOUNG MAN

The question is, what do we do with you now?

LOIS

I won't tell the cops a thing. I haven't seen any of your faces.

OTHER TEENAGER

You're looking right at us.

LOIS

Looking isn't seeing, kid.

YOUNG MAN

It doesn't matter what you see. You think we care if you tell on us?

LOIS

Then, why?

YOUNG MAN

(with a smile)

'Cause it's fun.

There is obviously no simple way of handling this situation. Lois looks around the street, and while PEOPLE are looking her way, nobody is willing to help her.

Taking matters into her own hands, Lois knees the guy who is holding her against the wall. As he stumbles back, Lois grabs onto the gun-like device that the young man is holding. Just as she pushes it away from herself, the young man pulls its trigger, causing a chunk of the wall behind Lois to crumble.

Lois throws all of her weight against the young man holding this device. As he stumbles back, she twists the device out of his hand, and whacks him across the head with it.

Before she can do anything else, Lois is grabbed from behind by a THIRD TEENAGER, who is wearing some sort of exoskeleton on his hand. This exoskeleton allows him to lift Lois off of the ground with relative ease.

THIRD TEENAGER

Drop it, lady.

Lois tries to struggle, but she has no leverage, so it's useless. Finally, she gives in and drops the gun-like device to the ground.

Just as she does this two police cars pull up, with their lights flashing. FOUR POLICE OFFICERS jump out of the cars and aim their weapons at the teens.

POLICE OFFICER

Everyone, freeze!

THIRD TEENAGER

Ooh, cops.

The third teenager is bored with Lois, so he throws her through the nearest store window, and out of our view.

The third teenager then turns to the cops and smiles, putting his hands in the air.

THIRD TEENAGER (CONT'D)

Please, officers, don't shoot me.  
I'm just a kid and stuff.

The third teenager takes a step toward the curb, where a car is parked.

POLICE OFFICER

I said, don't move!

THIRD TEENAGER

I'm just gonna put my hands down on the car. Y'know, so you can arrest me.

When the third teenager reaches the car, he begins to lower his hands, as though to put them on the car.

Of course, he doesn't simply put his hands on the car. Instead, he squats down behind the car, and grabs it with his exoskeleton-covered hand. As he stands back up, he throws this car high into the sky.

All four cops look up at the car, which is spinning as it begins to fall back down, toward them.

THIRD TEENAGER (CONT'D)

Damn. Milk really does do a body good.

The cops jump out of the way as the car crashes down on top of their police cars.

The young man grabs his gun-like device, and turns up its power.

INT. DRESS SHOP - NIGHT

We are now in the store which Lois was thrown into. While we can hear a battle being waged outside, with guns being fired, and other types of weapons being used as well, we do not see any of that.

Instead, we PAN THROUGH the dark store, until we FIND LOIS. She is unconscious on the ground, covered by broken glass and debris.

FADE TO BLACK:

FADE IN:

INT. HOSPITAL ROOM - NIGHT

Lois is still unconscious, now on the bed. She has several small cuts on her face from the glass in the shop.

Perry is sitting in a nearby chair, drinking a cup of coffee and reading a magazine.

After a few seconds, Lois begins to wake up, though her eyes are still closed. When she starts moving, Perry puts his coffee and magazine down and stands up.

PERRY

Lois?

LOIS

Perry? What are you doing in my--  
(opens her eyes)  
--hospital room? What happened?

PERRY

You were caught in the middle of a fight between the cops and Intergang.

LOIS

I take it I didn't win?

PERRY

No.  
(beat)  
Neither did the cops.

Lois takes a deep breath, now more awake and aware. She sits up.

LOIS

Let's get out of here.

PERRY

You're supposed to stay.

LOIS

I don't do hospitals.

PERRY

Lois, you should at least talk to the doctor first.

LOIS

Am I dying? Did they say anything about dying?

PERRY

No.

LOIS

Then I'm good enough to go home and sleep in my own bed. If there're any complications, they can find my body in the morning.

Lois gets out of bed and looks around.

LOIS (CONT'D)

Where are my clothes?

Perry points to a plastic bag on a nearby table. Lois grabs it and walks into the bathroom.

LOIS (O.S.) (CONT'D)

So, who told you I was here?

Perry walks closer to the bathroom door, so he doesn't have to yell.

PERRY

They found your Planet ID in your purse.

LOIS (O.S.)

Ah.

(beat)

You wouldn't believe the weapons these kids had. They were crazy.

The door opens and Lois (now in her own clothes) walks to the bed to put her shoes on.

LOIS (CONT'D)

I saw them rob a jewelry store. They cut a hole right in the wall, like it was butter. Then, they put it back. Good as new.

PERRY

And yet we still have no idea where they're coming from.

LOIS  
I'll find out.

Lois pauses, and then looks to Perry, looking unhappy as she just realizes something.

LOIS (CONT'D)  
You said the cops didn't make it.

Perry shakes his head.

LOIS (CONT'D)  
This is starting to piss me off. I know we don't have Superman anymore, but there has to be a way of stopping these thugs. With or without their fancy weapons.

Lois grabs whatever belongings of hers that she's not wearing and heads for the door. Perry is close behind.

LOIS (CONT'D)  
I'm going to find it, Chief. I'm going to bring down their whole damn gang if it's the last thing I do.  
(beat)  
Just as soon as the throbbing in my head stops.

INT. LEXCORP BUILDING - LEX'S OFFICE - NIGHT

LEX LUTHOR is sitting at his desk, though he is turned toward the window, looking out at the city, where a couple of fires are burning and police cars are speeding down the streets.

Lex is on the phone at the moment.

LEX  
We've been making some progress, but it's hard to say how useful any of it is at this point.  
(beat)  
Certainly, there's a demand, but certain design flaws make the situation a little more complicated. I'm sure you've read the specs.  
(beat)  
I understand that, Ms. Waller. I assure you that my company is doing everything it can to further those interests that we share.  
(MORE)

LEX (CONT'D)

(beat)

I look forward to it.

Lex hangs up his phone, and turns around to return it to its base.

As he turns, he finds Mercy sitting in one of his guest chairs. This surprises him.

LEX (CONT'D)

What are you doing here?

MERCY

We need to talk.

LEX

There's nothing to say.

MERCY

How about explaining to me why I'm driving a car for your associates, and not doing the job that I originally agreed to.

LEX

Things change. If you're unhappy, you're free to leave the company.

Lex walks to a nearby wet bar and pours himself a glass of twenty-eight year old Port Ellen single malt Scotch... Or, y'know, whatever's handy.

Mercy stands up and walks to him, trying to get him to look at her, but he doesn't seem to want to.

MERCY

I don't want to leave the company.  
I want to work for you, the way I used to.

Lex says nothing, he simply takes a sip of his drink.

MERCY (CONT'D)

What's wrong with you? What did I do that was so bad?

Still, Lex says nothing. Mercy nods, understanding why he is silent.

MERCY (CONT'D)

You blame me for this. For what's happening to the city.

(beat)

(MORE)

MERCY (CONT'D)

It wasn't my plan Lex. I was just following orders.

LEX

No. I never asked for this. I never wanted--

MERCY

You wanted a way to make him weak, and that's what you got. I'm just the one who flipped the switch and tested the results. I never threw him off that building.

LEX

Whether we want to admit it or not, we are responsible for what happened.

Lex glances toward the window, seeing the flashing lights of police cars, and fire trucks below, and smoke in the distance. It troubles him.

LEX (CONT'D)

We did this.

MERCY

And that's why you can't even look at me?

(beat)

It's not the first time you've gotten your hands dirty, Lex. We both know that.

Lex starts to walk away from her, toward the window behind his desk, in order to look out once again without Mercy seeing the look in his eyes. The weakness. It disgusts him to feel this way.

LEX

Never like this.

MERCY

It wasn't supposed to end the way it did. Nobody saw that coming, but you can't put it all on me. I just did the field testing.

Lex continues to look out the window, rather than at Mercy.

LEX

What did you do? Tell me exactly what happened.

MERCY

I flipped the switch, and the sky lit up around us. Superman didn't know what was happening.

Lex finally looks at Mercy, not knowing whether or not he wants her to continue.

MERCY (CONT'D)

I kned him in the gut, and he doubled over.

(beat)

He was gasping for air. I kicked him in the face, and he bled.

Lex's look intensifies, which causes Mercy to stop talking. She's not sure that she should continue. Lex walks to his desk and sets his drink down.

LEX

Keep going.

Mercy hesitates before going on.

MERCY

He came at me. Hit me in the face, but I didn't stop. I grabbed his arm and flipped him to the ground. I was--

Mercy can't finish what she's saying before Lex grabs her and kisses her. At first, she is surprised by this, but eventually, she gives in and kisses him back.

LEX

Keep talking.

As Lex continues to kiss Mercy's neck, she goes on.

MERCY

He kicked my feet out from under me, and held me down.

Lex slams Mercy against the window, growing more passionate as she tells her story. Whatever weakness he had shown before has turned into a need for power.

MERCY (CONT'D)

I threw him off of me and got back up.

(beat)

He tried to hit me, but I avoided him. I hit him in the face again and again.

Lex now spins Mercy around, throwing her down on his desk. She smiles as Lex leans over her, kissing her.

EXT. STREET OUTSIDE OF LOIS' BUILDING - NIGHT

Perry's car pulls up to the curb, and Lois steps out. She turns around before closing the door.

LOIS  
Thanks for the ride. I appreciate it.

PERRY  
Just take it easy, okay? You've had a rough night.

LOIS  
We both know I'm not going to take it easy, but I appreciate the concern.  
(beat)  
G'night.

Lois closes the car door, and Perry drives off. She walks into her apartment building.

INT. LOIS' APARTMENT BUILDING - HALLWAY - NIGHT

Lois steps out of the elevator and walks toward her apartment, with her key already in her hand.

Before she can reach her door, she stops short. Someone is waiting for her.

REVEAL GENERAL SAM LANE, standing near her door. When he sees her coming, he straightens up.

LOIS  
What are you doing here, Daddy?

General Lane sees her wounds and walks closer to her.

GENERAL LANE  
What happened to you?

LOIS  
I got in a little gang fight. No big deal.

GENERAL LANE  
A gang fight?

Lois moves past her father, to her door. She starts to unlock it.

LOIS

They're not uncommon these days. I made out a lot better than some people.

General Lane looks down.

GENERAL LANE

You could have been killed.

LOIS

Hey, then you might have another body to dissect.

GENERAL LANE

That's not funny.

Lois turns to her father, annoyed.

LOIS

No. It's not.

GENERAL LANE

Lois--

LOIS

Stop. If I wanted to have this conversation with you, I would have answered the phone. I don't want your excuses. I don't want your lecture about the safety of humanity.

(beat)

You took his body. I don't even want to know what kind of tests you're running on it.

(beat)

He wasn't just some alien life-form, Dad. He wasn't just a character for people to gawk at on their TV screens. He was someone I knew. He was a friend of mine, and you're ripping him open and spreading his parts around some mysterious government facility. How am I supposed to react to that?

General Lane looks away, trying to figure out some way to respond.

LOIS (CONT'D)

Don't tell me you're speechless.  
You always have a line or two about  
responsibility or growing up that  
you could throw at me.

GENERAL LANE

Lois...

General Lane looks back at Lois. He appears much less certain of himself than he normally does. This worries Lois.

GENERAL LANE (CONT'D)

What I'm about to tell you is off  
the record, do you understand me? I  
could get court-martialed, or  
worse.

Lois nods.

GENERAL LANE (CONT'D)

(long beat)

We don't have Superman's body.

LOIS

What? Who does?

GENERAL LANE

I don't know.

LOIS

How can you not know? I don't  
understand.

GENERAL LANE

The remains were taken during  
transport.

LOIS

Taken? How is that possible?

GENERAL LANE

I don't know. But whatever took his  
body managed to knock out twelve  
guards in the process, without so  
much as one shot fired.

Lois is obviously disturbed by this news.

INT. KENT HOUSE - LIVING ROOM - NIGHT

Martha is sitting in her chair, holding onto a remote control, and watching an old family video on the TV.

In this video, YOUNG CLARK (18 years old) is preparing for his high school graduation.

YOUNG CLARK  
(laughing)  
...could wear Pa's old suit to the party. You know I look good in powder blue.

JONATHAN KENT is standing behind young Clark. The camera moves, so we can see them both.

JONATHAN  
You laugh now, but just wait twenty years. You'll have your share of regrets when it comes to style.

YOUNG CLARK  
Are jeans and t-shirts going out of fashion after half a century?

JONATHAN  
You never know.

MARTHA (O.S.)  
(from behind the camera)  
Where would you like to be in twenty years, Clark?

YOUNG CLARK  
What?  
(beat)  
Is this, like, an essay question?

MARTHA (O.S.)  
It'll be fun to look back.

JONATHAN  
How about President of the United States?

YOUNG CLARK  
(laughing)  
Umm... Pretty sure I don't qualify as a natural born citizen, Pa.

JONATHAN  
Bah! It's a technicality.

MARTHA (O.S.)  
Why don't we let Clark answer?

JONATHAN  
Fine.

Jonathan pokes young Clark in the back.

JONATHAN (CONT'D)  
Answer your mother.

Young Clark rolls his eyes, and tries to think.

YOUNG CLARK  
Okay, twenty years...  
(beat)  
I see myself running the farm.  
Married to Lana, of course. Taking  
care of my incredibly old, senile  
parents.

ANGLE ON: MARTHA

Sitting in her chair, watching the video. She is pained by it.

JONATHAN (O.S.)  
That's it? Running the farm?

YOUNG CLARK (O.S.)  
What's wrong with running the farm?  
I like it here.

JONATHAN (O.S.)  
There's nothing wrong with it. Just  
so long as it's really what you  
want.

MARTHA (O.S.)  
Leave the boy alone, Jonathan. If  
he wants to run the farm, he can  
run the farm.

JONATHAN (O.S.)  
I never said he couldn't. I just  
want to make sure it's what he  
really wants. Our boy's special.

MARTHA (O.S.)  
Of course he is. He's a Kent.

There's laughter from the TV.

YOUNG CLARK (O.S.)  
Okay, this is getting too sweet for  
my taste.  
(beat)  
I love you guys.

JONATHAN (O.S.)  
Well, gosh. Now I'm getting misty.

YOUNG CLARK (O.S.)  
(laughing)  
Shut up. I'm serious.

DISSOLVE TO:

INT. KENT HOUSE - LIVING ROOM - MORNING

Martha is asleep in her chair, and the TV has gone to an empty blue screen, since the video has ended.

There's a knock on the front door. It doesn't wake Martha. After a few moments, there is another knock. Still, Martha does not wake.

Finally, the door opens, and LANA LANG walks into the house.

LANA  
(calling out)  
Mrs. Kent? Are you home?

Martha begins to wake up, just as Lana walks into the living room and sees her.

MARTHA  
Lana? What time is it?

LANA  
It's only eight.

Martha pulls herself out of her chair and smooths out her clothes.

MARTHA  
Only eight? You've never lived on a farm.

LANA  
I stopped by to see if you wanted to come to Granville with me and Clark today.

Martha's reaction to the name "Clark" is a momentary confusion, followed by a hint of sadness.

LANA (CONT'D)  
I'm sorry. I didn't mean to--

MARTHA  
 (with a smile)  
 Don't be silly. It's fine.

LANA  
 We're going to the circus. It'll be fun.

MARTHA  
 I'm sure it will be.  
 (beat)  
 Normally, I'd love to go. It's just that I have a hundred things to do around here. There's just so much work that's been piling up.

LANA  
 Right. I understand.  
 (beat)  
 Mrs. Kent, can I be blunt with you?

MARTHA  
 Lana, you've been like a member of this family ever since the days when you ran around town in a fairy princess costume.

LANA  
 Right. Okay.

Lana isn't sure quite how to phrase what it is that she wants to say. She hesitates for a moment before spitting it out.

LANA (CONT'D)  
 You've been like a recluse ever since Clark died. You haven't wanted to leave the house. You just stay here, and I don't think it's good for you.  
 (beat)  
 I don't know what it's like to lose a son, thank God. But I like to think that I know you, and this... It isn't you.

MARTHA  
 I appreciate your concern, dear.  
 (beat)  
 Would you like some coffee?

Martha walks out of the room, toward the kitchen. Lana follows her.

INT. KENT HOUSE - KITCHEN - MORNING

Martha walks to the coffee pot and begins to make a fresh pot of coffee.

MARTHA

I think I have some of that cream that you like. We might want to check the date on it though.

LANA

Mrs. Kent?

MARTHA

Jonathan always used to take honey in his coffee. Don't ask me how that started.

LANA

Martha?

Martha stops what she's doing, and turns to face Lana. She has pain in her eyes.

MARTHA

Do you know what I see every time I leave this house? Magazines. T-shirts. Posters. Action figures. All with Superman's face on them. Sometimes I look out a window, and for just a second, I could swear that I see him. Everywhere I turn, there he is, like a ghost that's haunting me.

LANA

Everyone misses him.

MARTHA

They miss Superman. They miss the man in tights who flew into burning buildings and shot lasers from his eyes, because he wasn't a person to them. He was a hero. He was nothing more.

LANA

Superman was always a part of Clark. He was a real part of the good person that you raised. A part that should be remembered.

MARTHA

What about the rest? What about the boy who broke an entire set of dishes when he was ten years old? What about the boy who, even as a teenager, always made sure that he said that he loved us before he went to bed?

(beat)

The world doesn't mourn for that man. Clark's death was an afterthought, even in the newspaper that he worked for.

(beat)

All that I have of my son is in this house. The rest of the world can keep Superman.

Martha goes back to work, making coffee.

LANA

I understand what you're saying, but leaving the house won't make those memories disappear. Living your life won't make Clark any less a part of it.

MARTHA

The moment I move on, I'm starting a life without him in it. I've already been through that with Jonathan and I can't do it again. I can't keep redefining what I am.

LANA

That's all we can do without the people we love. Since Pete left, I've become a mother. My entire world has shifted, and it shifts even more every day.

(beat)

What you're doing here is defining yourself as someone who is broken. To me, that seems like the farthest thing you could possibly be from who you were with Clark around.

Martha tears up.

MARTHA

What if I start to forget? What if it all vanishes, like the ship that brought him here?

LANA

We'll make sure that doesn't happen. We're in Smallville, where Clark Kent was well known before anyone ever heard of Superman. People here will remember him. That's how he'll live on.

EXT. THE ARCTIC - DAY

We PUSH ACROSS the icy terrain, as wind blows powdery snow around us.

The sun is shining so brightly that it's hard to look at the scene without squinting.

As we see this, we hear the quiet, almost whispered voice of Jor-El.

JOR-EL (V.O.)

Kal-El.

INT. DAILY PLANET - CITY ROOM - DAY

The office is buzzing with reporters, hard at work.

In a corner, away from the others, Jimmy is talking on his cell phone.

JIMMY

I think this is too big for us. We don't know what we're doing.

(beat)

I know he's your father, but...

(beat)

I just think we should tell someone.

ANGLE ON : LOIS

She walks out of the elevator, still recovering from her attack the night before.

She walks directly to her desk and sits down. As she gets to work on her computer, she pulls up a folder called "Superman". In this folder, there are many articles with headlines like:

"The Death Of Superman!"

"A World Mourns Its Hero"

"Superman Revealed!"

Sorting past all of these files, Lois finds what she is looking for. When she clicks on it, a video comes onto her screen. It looks like something that might have been shot on a cell phone camera.

As the video plays on the screen, we see the MetroGrand Hotel up close. The video was shot from across the street, and pans up to shoot the bright red light on the top of the hotel.

PEOPLE near the camera are wondering what the light could be and muttering questions to each other.

Finally, the light goes off.

The video cuts, and picks up moments later as the crowd is reacting to the death of Superman who now rests on the top of a car, having fallen off of the roof. We can see Lois staring at the body, in shock as the crowd continues to gather.

Lois pauses the video. She puts her hand near the computer screen, over the image of Superman's body.

We see Cat walk up behind Lois and lean down to look at the screen. She winces.

CAT

Morbid.

Lois sits back in her chair.

LOIS

I don't have time for you right now.

CAT

Right. Because you're too busy flipping through pictures of your boyfriend's corpse.

LOIS

He wasn't--

Lois cuts herself off. She doesn't want to bother explaining things to Cat. Instead, she turns off her computer monitor and turns to face Cat.

LOIS (CONT'D)

Aren't you supposed to be working from home?

CAT  
 (with an evil grin)  
 You found out about that, huh?

LOIS  
 What's wrong with you? Why do you  
 love to make everyone around you  
 feel like crap?

CAT  
 Not everyone, sweetheart. Just you.

Lois shakes her head, as though she pities Cat. She turns back to her desk, and starts to flip through files in her drawer.

The lack of response is more frustrating to Cat than any snarky comeback could have been.

CAT (CONT'D)  
 So, what? No comeback?

LOIS  
 I have work to do, Cat. It's what  
 reporters do.

CAT  
 Ah, there it is. You, looking down  
 on me from your high horse.  
 Pretending that you're better than  
 me. You don't even realize that  
 we're the same. I'm just more open  
 with my motives.

LOIS  
 We're not the same. I'm a  
 journalist.

CAT  
 "I'm a journalist. I want to report  
 the truths that people deserve to  
 know." Blah, blah, blah.  
 (beat)  
 It's the same thing I do.

LOIS  
 Somehow, I don't see the  
 similarities between exposing  
 criminal activities, and gossiping  
 about the latest celebrity breakup.

CAT  
 How about keeping your mouth shut  
 when you know someone's corrupt?  
 (MORE)

CAT (CONT'D)

Word around the water cooler is that you have all kinds of secrets that you're not spilling when it comes to Lex Luthor.

LOIS

Those stories were killed. Do you know how many lawsuits the paper would be hit with if we ran with those stories?

Cat flashes her smile once again.

CAT

Funny. That's never stopped me.

Cat turns and walks away from Lois.

Lois pauses for just a second or two, to think about what Cat just said to her, and then she turns back to her computer screen and turns it on.

She begins looking through her files related to Superman's death once again.

Jimmy walks up to her desk and sees what she's doing.

JIMMY

Is that about Superman?

Lois is annoyed by the interruption.

LOIS

Can't I get any privacy around here?

Jimmy looks around the room full of reporters, and then back to Lois.

JIMMY

Ummm... no.

Lois doesn't stop working. The presence of Jimmy doesn't bother her as much as Cat did. She feels no need to hide what she's doing.

LOIS

Sit down, Jimmy.

Jimmy is thrown off by the invitation. Still, he doesn't let it slip away. He pulls up a chair and sits next to her desk.

JIMMY

What's going on?

LOIS

There were sixteen people with cameras when Superman died. At least, that's how many there were who posted their pictures online. I need to study those pictures. I need to read the statements. I need to track his body from the moment it left the scene, until...

JIMMY

Until what? Lois, you've gone over the information a hundred times.

LOIS

Well, I missed something.

JIMMY

What are you talking about?

Lois looks away from her work, to Jimmy. She leans in closer to him and looks around to make sure nobody else is listening.

LOIS

His body is missing.

JIMMY

The government took it.

LOIS

And it vanished into thin air.

Jimmy isn't sure what to say next, so he remains silent, with a dumbfounded look on his face.

LOIS (CONT'D)

This is off the record. This is me talking to the only friend I have in this place who can't order me to write a story about it.

JIMMY

Friend? Are we... I mean, I like to think that we're... But I was never...

LOIS

Don't get all girlie about it, Jimmy. You, me, and Clark... We were always the team.

Jimmy is silent once again, though he looks as though her words struck an emotional cord in him.

LOIS (CONT'D)  
Still, if you say a word of this to anyone, I will throw you out a window myself.

JIMMY  
I swear.

Lois turns back to her computer and starts flipping through the different images.

Jimmy watches for a moment. It seems as though he wants to say something, but he's not entirely sure how to say it.

JIMMY (CONT'D)  
Can I ask a question?

LOIS  
What?

JIMMY  
It's just that... I mean, if the military took his body from the scene before it disappeared...  
(beat)  
Why are we looking at these pictures?

LOIS  
Because, I need to find something. I need a clue.

JIMMY  
But--

LOIS  
I know.  
(beat)  
I just need to find something. I'm tired of this. We didn't have a body for Clark, and now Superman.

Jimmy looks down.

LOIS (CONT'D)  
It's not right. Bodies don't just vanish. They're taken. Whoever took his body needs to pay.

Jimmy nods, and looks back to the computer screen, wanting to help.

JIMMY  
Closure.

Lois plays another video from the scene of Superman's death. This is a different angle.

JIMMY (CONT'D)

At least, we say it's closure. Then it becomes about justice. Then revenge.

(beat)

So... blinded by anger, you wind up in a mess that's way over your head and you don't know how to get out of it.

Lois pauses the video. She looks back to Jimmy.

LOIS

Is there something you want to tell me, Jimmy?

Jimmy looks Lois in the eyes. It's obvious that his answer is "yes", but he can't say the word. He just shakes his head.

JIMMY

I should go. Mr. White has work for me, I think.

Lois gives a slight nod as Jimmy gets up to walk away. After taking a couple of steps, Jimmy turns around.

JIMMY (CONT'D)

Let me know if you find anything.

Lois agrees, and Jimmy continues on his way. For just a moment, Lois seems concerned about Jimmy, but there isn't much that she can do for him at the moment.

Lois turns back to the video and plays it.

On the computer monitor, we can see the crowd gathering after the death of Superman, pushing toward him in order to get a look for themselves.

As Lois watches this video, she notices something. She rewinds the video and takes a closer look.

CLOSE ON : THE VIDEO

As the crowd of people push toward Superman, people exit the MetroGrand Hotel and join them. There is one exception. In this crowd, only one person exits the building and moves away from the body, rather than toward it.

The video is too fuzzy to make out any details on this person, but it's enough to catch Lois' attention.

INT. GBS BUILDING - LOBBY - DAY

Olivia is walking through the lobby, carrying a white paper bag. She smiles and nods hello to the people that she passes along the way.

As she reaches the elevator and pushes the button, she finds herself standing next to Cat, who is also waiting for the elevator.

At first, the two women are silent, but after a few seconds, Cat turns to Olivia.

CAT  
You're Olivia Edge, aren't you?

Olivia smiles. Cat extends a hand.

CAT (CONT'D)  
I'm new to the network. Cat Grant.

Olivia shakes Cat's hand.

OLIVIA  
I know who you are. You've done stories about most of the people I grew up with.

CAT  
(wincing)  
Ooh. Sorry.

OLIVIA  
No, it's funny. Most of them are snobs. I don't want to be quoted, but that blind item you had on the Gotham playboy was spot on. All hands.

Cat smiles.

OLIVIA (CONT'D)  
Oh. Don't quote me. That was off the record, or whatever.

CAT  
Nothing I didn't already know.

The elevator opens and the two women step inside. Olivia pushes her button.

OLIVIA  
Which floor?

CAT  
Six, please.

Olivia presses the button for Cat. As the doors close, both women look up at the numbers above the door, both looking a little bit sinister.

INT. GBS BUILDING - HALLWAY - DAY

Olivia walks down the hallway, toward her father's office, still carrying the bag. Still smiling at the people that pass her.

As she nears the office, she turns to her father's secretary, Gina, who is an older woman with a grandma-like vibe to her.

OLIVIA  
Hi, Gina.

GINA  
Hi, sweetie.

Gina holds out a dish of candy. Olivia takes a piece.

OLIVIA  
I really shouldn't, what with the diet and all.

GINA  
You're a stick.

OLIVIA  
And you need new glasses.  
(then)  
Is Daddy in?

GINA  
Sure is. Let me call in and see if he's available.

OLIVIA  
Thanks.

As Gina picks up the phone, Olivia turns and takes a few steps, just wandering around. Her smile fades when she's not looking toward Gina. She's nervous.

GINA  
You can head on in, dear.

Olivia turns, and again has that smile on her face. She walks into the office.

INT. GBS BUILDING - MORGAN'S OFFICE - CONTINUOUS

Olivia walks in, and closes the door behind her. Morgan is at his desk, with Desi standing right behind him. Once again, Desi has his PDA in his hand.

OLIVIA  
Hi, Daddy.

MORGAN  
This is a pleasant surprise.

OLIVIA  
Wait until you see the Ruben sandwich that I brought with me.  
(then, to Desi)  
Sorry, I didn't get you one. You can have half of mine if you want.

DESI  
No. Thank you.

Olivia reaches the desk and sets the bag down.

OLIVIA  
(to Morgan)  
You do have time for lunch, don't you?

MORGAN  
Always.

Olivia smiles, and looks to Desi, who is still standing behind Morgan with a blank expression.

MORGAN (CONT'D)  
We sure have been seeing a lot of you lately, sweetheart. Not that I mind.

OLIVIA  
(unpacking food)  
Yeah. I guess that happens when my life goes up in flames. Literally.

Morgan looks to Desi.

MORGAN  
Olivia thinks that she might have found a new location for the youth center.

DESI

I know.  
 (beat)  
 That's very nice.  
 (beat)  
 Please excuse me.

Desi walks out of the room, fiddling with his PDA. Before he closes the door, he turns and gives one last look to Morgan and Olivia.

Morgan returns the look, and gives Desi a slight nod as Desi closes the door. He then turns back to Olivia and smiles wider.

MORGAN

Now, did you say something about a Ruben?

INT. METROGRAND HOTEL - LOBBY - DAY

Lois walks into the hotel, and pauses while she has a good look around.

Behind the counter sits a YOUNG WOMAN. She is pretty, blond and all smiles. She won't be helping Lois.

Next, Lois spots the a BELLBOY, loading luggage onto a cart. He is very Jimmy-like. Also no help.

Finally, Lois spots a man, TOM, in a suit, standing near one of the walls. He is big, tough-looking. Obviously, he is a security guard. Making this more apparent is the fact that he's staring at her.

Lois smiles and walks toward Tom. When she finally reaches him, she puts on a slightly ditsy act.

LOIS

Are you a security guard?

TOM

Yes, ma'am.

LOIS

Good. Maybe you can help me then.  
 See, I have this daughter... well,  
 she's not really my daughter. She's  
 my step-daughter. Her real mother's  
 way older than I am.

(beat)

(MORE)

LOIS (CONT'D)

Anyway, she's only fourteen years old and I think she might be dating this guy who's way too old for her, if you know what I mean.

Tom doesn't say anything.

LOIS (CONT'D)

I was hoping that you might be able to help me. I found a receipt in her bag from this hotel. It was time-stamped and everything, but it doesn't have her name on it. Now, she tells me that it was her friend, Carla, who was at the hotel, but I think she's lying. I just don't want her to be getting into an adult relationship when she's so young. You know what I mean? Do you have a daughter?

(beat)

A step-daughter?

TOM

Is this for a story, Ms. Lane?

Lois drops the act.

LOIS

This was easier before I was on TV.

(beat)

How 'bout I give you fifty, and you let me look at one of your security videos?

TOM

Done.

LOIS

Really? Just like that?

INT. METROGRAND HOTEL - SECURITY ROOM - DAY

Lois and Tom are in the security room, watching footage from a security camera on one of the monitors.

TOM

So, I saw you on TV the other day, talking to that gossip chick. You looked like you were about to punch her in the face.



FIONA

You've been described in a lot of ways, Lex. Which would you say was the most accurate?

LEX

Wow. That's a tough question to answer. I'm certainly not a saint, but then again, I don't think anyone has ever described me in that way.

(beat)

There was once a piece written about me in a newspaper, where they referred to me as a man with a vision. I see what I want, and I pursue that until I can wrap my hands around it.

FIONA

Do you think you're a visionary?

LEX

No. I think there are sort of fanciful connotations to that word. I might say that I have an ability to see the chess board a few moves ahead of some people, but that's more about discipline than anything else.

FIONA

Do you ever have down days?

LEX

We all do.

FIONA

Do you ever doubt yourself?

LEX

Only when I can afford to.

FIONA

Do you watch TV?

LEX

(smiles)

When I have the time.

FIONA

Any favorite shows?

LEX  
(with a sly smile)  
Yours, of course.

Fiona smiles as though she just got a chill up her leg.

FIONA  
Do you think of yourself as a  
normal person?

LEX  
I do. I've been down low. I've  
lived in a small apartment with my  
parents, and I know what it is to  
work your way up from that. I've  
been fortunate, but I haven't  
forgotten where I come from.

FIONA  
Is there any truth to the rumors  
that you might run for public  
office?

LEX  
I've thought about it, but I think  
that I have my hands full with my  
company right now.

FIONA  
But, never say never.

LEX  
Very true.

FIONA  
Thank you Lex. I appreciate your  
taking the time to speak with us.

LEX  
Thank you.

There is silence between the two of them as Fiona smiles like  
a moron. Finally, her cameraman starts to lower the camera.

CAMERAMAN  
And, we're clear.

FIONA  
Awesome. Let's get back to the  
office ASAP. I need to edit this  
thing.  
(then, to Lex)  
Thanks again, Mr. Luthor.

Fiona and her crew walk off. Lex turns in the other direction, toward Mercy. As Lex walks toward Mercy, he spots Lois behind her, walking toward them.

LOIS  
I need to talk to you. Now.

LEX  
Ms. Lane, if you're looking for an interview--

LOIS  
Not you, Lex.

Lois look more directly at Mercy.

LOIS (CONT'D)  
You.

MERCY  
Piss off.

LOIS  
Where were you when Superman died?

MERCY  
Same place I was when Kennedy was shot: None of your damn business.

LEX  
I'm sorry, but we have to be going. If you wish to interview one of my employees, you'll have to make arrangements through the proper channels.

LOIS  
This isn't about an interview. This is about murder.

MERCY  
Are you accusing me of something?

LEX  
I would tread very lightly if I were you, Ms. Lane.

LOIS  
Tread this.

Lois pulls a piece of paper from her bag and shows it to Lex and Mercy. It's the image of Mercy in the MetroGrand lobby.

LEX

This means nothing. We're in that hotel all the time, on business.

LOIS

I have video of your minion walking out of the hotel just after Superman hit the car.

LEX

Do you have video of her pushing him off of the building?

Lois hesitates.

LOIS

It's no secret that you weren't a fan of his, Lex. You would have done anything to see him gone.

LEX

If I were you, I would walk away right now and forget this theory of yours, before you commit any number of litigable offenses.

Lois looks Lex in the eye. There are a hundred things that she would love to say to him, but they would all get her in trouble.

After a moment, Lois looks past Lex, to Mercy.

LOIS

This isn't going away. I know what you did... "allegedly." And when I "allegedly" prove it once and for all, you're going to "allegedly" suffer dearly.

(beat)

I hope that wasn't too cryptic for you.

LEX

Good day, Ms. Lane.

Lex takes Mercy's arm and leads her away from Lois, toward the entrance to his building.

LOIS

Lex!

Lex pauses and turns around.

LOIS (CONT'D)  
 I know what you are, and unlike everyone else, I'm not scared of you.

Lex's only response is a slight smile, as though her declaration amuses him.

Lex and Mercy walk into the building, leaving Lois alone on the street.

HARD CUT TO:

EXT. THE ARCTIC - DAY

We continue to PUSH THROUGH the arctic as wind continues to blow.

JOR-EL (V.O.)  
 I have shown you where you come from, my son. Your world. Your people.  
 (beat)  
 Now, you must see your destiny.

HARD CUT TO:

INT. DAILY PLANET - PERRY'S OFFICE DAY

Perry is at his desk, staring up at Lois. He's not amused.

PERRY  
 You did what?  
 (beat)  
 Lois, what the hell were you thinking?

LOIS  
 I know, Chief, but they're guilty. I could see it in their eyes. This could finally be the piece that brings down Lex Luthor.

PERRY  
 Great, and where is the video of his assistant killing Superman?

LOIS  
 I...

PERRY  
 Don't have it?

Perry takes a moment to gather himself before shaking his head.

PERRY (CONT'D)

Find something else, Lois. If you want to attack someone, go after Intergang.

LOIS

I don't have a lead on Intergang.

PERRY

You don't have anything on Luthor either. Don't waste your time or mine writing a story that we both know is never going to see the light of day.

LOIS

Why is it that a gossip whore like Cat Grant can make up any trash she wants to about whatever movie star she feels like slamming, and you'll just run with it, but when I have a story that matters, it dies?

PERRY

Do you know how many times Cat's been sued in her career?

LOIS

And yet, the paper still seems to think she's worth it.

PERRY

You don't have facts, Lois. You have bits and pieces of information-

-

LOIS

Drop it, Perry. I've come into this office with a hundred stories on Lex Luthor and the corruption surrounding him over the years, and every time I do, you kill it. It doesn't matter what evidence I have.

At first, it looks like Perry might rip Lois a new one, but after that, he turns and looks out the window.

LOIS (CONT'D)

Ignoring me won't make me go away.  
It won't take back the question I  
have. Why do you keep killing my  
stories?

Perry looks back to Lois. He's not as upset as he should be.

PERRY

I don't make all of the calls  
around here. Even I have bosses.

LOIS

Why would they want to protect Lex?

PERRY

I'm sure you've heard that he might  
be running for office.

Lois expression changes from anger to disgust.

LOIS

They're protecting him because they  
support his candidacy?

Lois takes a seat in one of Perry's extra chairs.

LOIS (CONT'D)

What am I supposed to do with this  
information? How can I keep working  
here?

PERRY

Times have changed. No matter where  
you find a job, you'll be looking  
at the same situation.

Lois is speechless.

PERRY (CONT'D)

Welcome to my world.

INT. DAILY PLANET - CITY ROOM - DAY

On one of the TV screens, we see a GBS REPORTER, sitting  
behind a desk, talking to the camera.

GBS REPORTER

...in the past month. Police are  
scurrying to recruit new officers,  
but have found it difficult due to  
Intergang's war on law.

(MORE)

GBS REPORTER (CONT'D)  
 Coming up in the next hour, we'll  
 be discussing this situation with  
 Mike Foller and Deb Yang.

The reporter turns to another camera.

GBS REPORTER (CONT'D)  
 How are other countries around the  
 world handling the assault on their  
 law enforcement agencies? With  
 Intergang factions appearing in  
 nearly every major city, what can  
 be done to aid those countries who  
 cannot battle--

Jimmy passes the TV, with his cell phone held to his ear. We  
 STAY ON HIM as he continues to walk.

JIMMY  
 C'mon. Pick up.

Jimmy hangs up his cell phone and looks around the room,  
 trying to figure out what he can do next. He's worried.

He starts to walk toward the elevator when his CELL PHONE  
 RINGS. Looking at the caller ID, Jimmy sees that Olivia is  
 calling him.

Relieved, he answers.

JIMMY (CONT'D)  
 I've been trying to call you for  
 hours.

INTERCUT WITH:

INT. OLIVIA'S APARTMENT - DAY

Olivia is sitting at her computer, with her cell phone to her  
 ear.

OLIVIA  
 I know. Sorry. I was with my  
 father.

JIMMY  
 You were? Why?

OLIVIA  
 Because, I had to do something. I  
 needed to take this investigation  
 to the next level.

Jimmy hesitates. He's not sure that he wants to know what she means by that.

He hurries to get to a more hidden corner of the room.

JIMMY

What does that mean?

OLIVIA

It means, I have a friend who hooked me up with a bug.

JIMMY

A bug?

OLIVIA

Y'know, a listening device that one plants in a room in order to listen in on what people are saying.

JIMMY

I know what a bug is. I just... This is dangerous.

OLIVIA

I know what this is. I just need to know what my father is doing, Jimmy. I can't stand the idea of him being responsible for all of this.

JIMMY

I know.

Jimmy looks around, making sure that nobody is listening.

JIMMY (CONT'D)

But if he is, he's dangerous. You could get hurt.

OLIVIA

And if we do nothing, a lot more people get hurt.

JIMMY

Then maybe we should go to the police.

OLIVIA

And tell them what? Our evidence is gone. We haven't been able to find anything new in the last month.

(beat)

I just need to do this.

(MORE)

OLIVIA (CONT'D)  
I need to know for myself before I  
put my father in jail.

Jimmy doesn't say anything. He doesn't like any of this.

OLIVIA (CONT'D)  
I'm gonna start listening. I'll let  
you know if I find anything.

Olivia clicks a few buttons, and turns on the bug. On her  
computer, we can hear random sounds from Morgan's office.

JIMMY  
I can be there in a half hour.

OLIVIA  
Come after work. We don't wanna let  
anyone know what we're doing.

MORGAN (V.O.)  
(in the background)  
Yes, I need more. I need a lot  
more.  
(beat)  
It's almost time.

Jimmy looks at his watch.

JIMMY  
I'm off soon enough anyway. Just...  
Don't do anything... I mean, be  
careful.

OLIVIA  
I will.

There's a KNOCK on Olivia's door.

OLIVIA (CONT'D)  
Jimmy, hold on a sec.

Olivia puts her cell phone on her desk and walks to the door.  
She opens it. We don't see who is on the other side, but  
Olivia seems surprised to find them there.

OLIVIA (CONT'D)  
What are you doing here?

STAY WITH JIMMY as he listens to what's going on in Olivia's  
apartment.

OLIVIA (V.O.) (CONT'D)  
 I didn't say you could-- Hey!  
 (beat)  
 Stop that.

There's a crash, which makes Jimmy jump.

JIMMY  
 Olivia?  
 (beat)  
 Olivia?!

Behind Jimmy, we can see several people in the office looking his way. He never notices them.

OLIVIA (V.O.)  
 Ouch!  
 (beat)  
 JIMMY!

The line goes dead. Jimmy's cell phone beeps.

He looks at his phone and tries to redial. As he puts his phone back to his ear, all he hears is:

OLIVIA (V.O.) (CONT'D)  
 Hey, this is Olivia. I'm either  
 busy or don't want to talk to you.  
 Either way, leave a message.

Jimmy hangs up his phone, but doesn't know what to do next. He starts to pace, out of a need to move.

Looking around the office, Jimmy spots Lois, walking back to her desk. He runs for her.

As Jimmy reaches Lois, she can tell that something is wrong.

LOIS  
 Jimmy?

JIMMY  
 I need help. I need-- She was on  
 the phone one second, and then it  
 went dead. Someone was there.

LOIS  
 What are you talking about? Who?

JIMMY  
 Olivia.  
 (beat)  
 Oh, God.

LOIS  
Slow down. Tell me what happened.

JIMMY  
Morgan Edge is the one who's  
supplying weapons to Intergang.

Lois is visibly surprised.

JIMMY (CONT'D)  
He's the reason Clark died, Lois.  
He's behind all of it, but we  
needed evidence before we could go  
to the police. We needed more  
answers.

LOIS  
How long have you known about this?

JIMMY  
Since Clark found out.

LOIS  
You should have gone to the police.  
They could have looked into it.

JIMMY  
I know, but we didn't. It doesn't  
matter now. We need to help her.  
(beat)  
She planted a bug in her father's  
office. They must have found out.  
They took her.

Lois grabs her jacket and heads for the elevator.

LOIS  
Let's go.

Jimmy follows.

HARD CUT TO:

EXT. THE ARCTIC - DAY

Still, we PUSH ACROSS the arctic, moving ever forward as the  
wind howls.

HARD CUT TO:

INT. GBS BUILDING - MORGAN'S OFFICE - DAY

Morgan is sitting at his desk, staring at a picture of Olivia that sits in front of him. In the picture, she is full of joy and smiling widely.

His office door opens, and Desi walks in, pulling Olivia behind him. She is anything but joyful.

OLIVIA  
Someone call the police! Help me!

Desi closes the door behind them, and Olivia walks to her father's desk. He continues to look at the picture, rather than the real Olivia.

OLIVIA (CONT'D)  
So, what are you going to do to me now? Are you going to kill your own daughter, just to save yourself?

Morgan looks up at her, with a blank expression.

MORGAN  
Hello, sweetheart.

After a few seconds, Morgan is unable to look at his daughter any longer. He stands up and walks to a window, where he looks out over the city.

DESI  
(to Olivia)  
Sit down.

Olivia turns to Desi, obviously with no intention of sitting.

DESI (CONT'D)  
Now.

OLIVIA  
Go to hell.

Desi pulls his PDA out of his pocket and presses a few buttons on it. He then presses the PDA into Olivia's back, like a stun-gun, and shocks her with a jolt of energy.

Olivia's legs weaken and she finds herself lowering into the chair.

After taking some time to recover, Olivia turns her attention back to Morgan.

OLIVIA (CONT'D)  
 (to her father)  
 What's going on here, Dad?

MORGAN  
 I know what you've done.

Olivia is confused.

OLIVIA  
 What *I've* done?

Finally, Morgan turns to Olivia, looking deeply troubled.

MORGAN  
 I know that the weapons came from  
 your youth center. That your "kids"  
 are responsible for everything  
 that's happened.  
 (beat)  
 I know everything.

A look of disbelief rushes over Olivia.

OLIVIA  
 Oh, you have to be kidding me.  
 (beat)  
 You're seriously going to pin this  
 all on me? How could you do that to  
 your own daughter?

MORGAN  
 Stop. Just... stop.

Morgan walks to where Olivia is sitting and squats down in front of her.

MORGAN (CONT'D)  
 You know I love you, but what  
 you've done...

OLIVIA  
 I didn't do anything, you psycho  
 piece of sh--

MORGAN  
 Enough lying, Olivia. Desi's shown  
 me the proof. You can't hide from  
 this anymore.  
 (beat)  
 You have to turn yourself in.

Now, Olivia is just confused. Morgan genuinely seems to believe what he's saying to her.

OLIVIA

Dad, I didn't do this. You did.

MORGAN

I know I wasn't around as much as I could have been, but--

OLIVIA

No. You did this. You actually did this. The weapons came to my center through your company. I've been collecting the evidence on you.

Morgan doesn't know how to respond. He's as confused as Olivia.

DESI

It's a funny thing, the human mind. So weak. So fragile. It almost makes the equation useless.

Olivia and Morgan turn toward Desi. Desi looks down at them both.

OLIVIA

What?

DESI

Of course, creating a world of illusion for one man's mind is hardly the same as controlling it.

MORGAN

What are you talking about?

DESI

I'm talking about the way of the universe. Love equals hope, equals joy, equals free will.

(beat)

The foundation of life. Simple, in it's way.

Olivia and Morgan have no idea how they're supposed to respond to any of this.

DESI (CONT'D)

I'm fascinated by your world. The balance. The symmetry. Yin and yang. Your most militaristically powerful nation, perhaps the most generous and giving at the same time.

(MORE)

DESI (CONT'D)

Your most honored and respected citizens, perhaps the most corrupt and vile.

(beat)

It's such a contradictory existence. So... human.

Olivia looks to her father, who stands up and looks Desi in the eyes.

MORGAN

You? You did this to us? How?

DESI

You make it sound as though it was difficult. All I needed to do was alter a few documents, and you two did the rest of the work for me.

(beat)

Isn't it odd how easily you would believe that your own daughter or father would be guilty of such a horrible crime, and yet neither of you ever thought twice about the people you put in charge of your affairs? It's this kind of thinking that makes me want to slice you open and poke at your insides.

While Olivia and Morgan marvel at the psychotic nature of Desi, Desi looks to his PDA and presses a few buttons on it. It PINGS at him several times, and begins to HUM as its power begins to build up.

DESI (CONT'D)

(to the PDA)

Yes. Yes, home.

Desi turns to Olivia and Morgan and gives them an unnatural-looking smile.

OLIVIA

Who are you?

Desi thinks about his answer for a moment.

DESI

I am the harbinger of your world's demise. I am but a soldier in his army.

OLIVIA

Who?

DESI  
You'll find that out. Shortly.

The PDA PINGS again. Desi aims it toward the center of the room.

DESI (CONT'D)  
You may wish to cover your ears.

EXT. GBS BUILDING - DAY

All appears calm and quiet until we suddenly hear a muffled BOOM.

HARD CUT TO:

EXT. THE ARCTIC - DAY

We continue to PUSH THROUGH the arctic... it's a big place. Very cold, I hear.

HARD CUT TO:

INT. POLICE STATION - DAY

Lois and Jimmy are standing next to the desk of DETECTIVE TURPIN. He is an older man, and not in the best of shape.

Around the station, OFFICERS are scurrying to keep up with their work. It's very chaotic.

DETECTIVE TURPIN  
Morgan Edge? The guy who owns the world?

LOIS  
Yes.

JIMMY  
It sounds crazy, I know. It's just... I was there when Clark caught onto the whole thing. I saw what happened to him.

DETECTIVE TURPIN  
Clark?

LOIS  
Kent. A reporter who was blown up.

DETECTIVE TURPIN  
Right. I heard about that.

LOIS  
You don't have to believe us. Just  
look into it.

(beat)  
Whoever's doing this needs to have  
a wide reach. They need to be able  
to distribute these weapons all  
over the world. How many people  
have that kind of funding and  
power?

DETECTIVE TURPIN  
Off the top of my head? A lot. Why  
would Morgan Edge want to give gang-  
bangers all these weapons?

LOIS  
I don't know. That's why we need a  
detective.

Turpin looks Lois in the eyes for a few moments, and then  
turns to Jimmy and looks him in the eyes. He's trying to get  
a feel for them.

After taking his time to consider what they're saying, he  
nods.

DETECTIVE TURPIN  
Fine. I'll look into it. I'm not  
making any promises, but I'll look  
into it.

LOIS  
That's all we're asking. I'll come  
with you.

DETECTIVE TURPIN  
You have a badge?

LOIS  
No.

DETECTIVE TURPIN  
Then you're not going anywhere near  
this.

(beat)  
I'll give you a call. Tell you what  
I find.

LOIS  
Fine.

Turpin sits down at his desk and starts to look over some paperwork. Lois and Jimmy stand over him, waiting.

After a moment, Turpin looks up at them.

DETECTIVE TURPIN

We're half the force we used to be.  
I got a lot of work to do before I  
leap into action.

LOIS

Fine.

Lois hands Turpin a card.

LOIS (CONT'D)

Call me.

After getting a nod from Turpin, Lois and Jimmy turn and walk toward the exit.

JIMMY

That's it? Now we just wait?

Lois smirks.

LOIS

When have you ever known me to wait  
for anything?

EXT. POLICE STATION/STREET - DAY

Lois and Jimmy hurry out of the police station and down the street.

LOIS

Where does Olivia live?

JIMMY

On Huber.

LOIS

Let's go.

INT./EXT. ANCIENT HALLWAY/CASTLE - NIGHT

The hallway looks as though it is part of an ancient stone structure. Light is provided by torches which hang on the walls, and there are very few windows.

Olivia is being pulled down this hallways by Desi. She struggles, but he manages to pull her along with one arm.

OLIVIA  
Where are we? What is this place?

Desi doesn't answer.

OLIVIA (CONT'D)  
Who are you?

Still no answer.

As they near a doorway, through which the light of a much bigger fire burns, and screams can be heard, Olivia begins to struggle even harder. She is doing everything possible to keep herself out of that room.

DESI  
Struggle if it makes you feel  
better.

Olivia elbows Desi in the face, but he barely reacts.

As he pulls her along, she stops moving her feet, becoming dead weight, which he drags across the floor with ease.

OLIVIA  
Where is my father?

DESI  
You don't seem understand...

Desi throws Olivia against a wall, and holds her there as blood seeps into his eyes, turning them red. When he speaks to her, he is very calm.

DESI (CONT'D)  
Your father is nothing. Your  
questions do not matter. None of  
those things that you valued so  
much in your lifetime matter any  
longer, because you are about to  
die. All that matters in this place  
is the equation.

Olivia looks into Desi's blood-red eyes, freaking out a little bit.

It's in that moment that she looks past Desi, and sees a window. Her eyes widen as she sees the world around her.

OLIVIA  
Oh my God. Where am I?

PULL BACK through the window, to REVEAL the world around this castle.

The window seems small on the side of the massive castle, which lacks any of the elegance of a normal, human, castle. This castle is black, with harsh angles and points.

Around the castle, for as far as the eye can see, there are fire pits. The sky above is black and red.

On the ground, THOUSANDS OF SLAVES are at work, mining the planet for all that it is worth. They are sickly looking beings who are skinny, bald and dirty.

Above them PARADEMONS are patrolling the sky with flight-packs on their backs and alien weapons, ready to kill anyone who fails at their assigned task.

INT. ANCIENT HALLWAY - NIGHT

Desi is still holding Olivia against the wall. The blood that filled his eyes, turning them red, now begins to run down his cheeks like tears.

DESI  
Welcome to Apokolips.

INT. TORTURE CHAMBER - NIGHT

Olivia is dropped onto a hard, stone slab. Her wrists and ankles are strapped to the slab, and no matter how hard she struggles to get free, there is no escape for her.

The room is large, and full of very imaginative torture devices. The walls, which reach as high as we can see, are littered with VICTIMS, from many different worlds. They are hung like trophies. Some are dead, but the more unlucky are still alive. All are bleeding, and screaming in pain. Some are missing limbs, or have the flesh cut from their bodies.

Olivia can't help but see these victims as she struggles to get free. The sight makes her that much more scared, and tears fill her eyes.

OLIVIA  
No. Please, no. Please. Please!

Desi stands over Olivia, looking over her body, as though studying it and trying to decide where to cut in. He is no longer wearing his suit. Instead, he wears a dark robe, with a hood.

In his hand, Desi holds a knife, which looks as though it was made from the blackest obsidian. He waves it over her, as though the knife itself will tell him where to slice.

OLIVIA (CONT'D)

Desi, please. Don't do this to me.  
You don't have to do this.

DESI

Oh, I do. To you and so many more.  
Your city. Your planet. Every  
living being on your world, if that  
is what it takes to find what we're  
looking for.

OLIVIA

I don't understand. Desi, please.  
Stop.

DESI

You don't need to understand, and I  
can only stop when I am ordered to.

OLIVIA

Ordered? By who?

Desi grins.

EXT. SUICIDE SLUMS - STREET - DAY

The street is not in a nice part of town. The buildings  
around it are old and in poor condition.

Three police cars are stopped in the middle of the street,  
with their lights flashing. Behind them, SIX POLICE OFFICERS  
are standing, with their guns aimed at three teenagers, who  
are carrying some far more advanced weapons.

One of these teenagers (who shall be called ASH) stands a  
little bit closer to the police than the other two (WILLY and  
PORK). None of the teens seem particularly threatened by the  
cops.

Of the police officers, the one who seems to take the lead in  
dealing with the teens is an older officer, OFFICER BISHOP.

OFFICER BISHOP

Put your weapons down. Now!

ASH

Or what? You'll shoot us? Is that  
supposed to be scary? 'Cause it  
ain't all that scary.

Ash holds up his weapon, aimed at Officer Bishop.

ASH (CONT'D)  
Now, this here... This is scary.  
This can do all kinds of damage.

OFFICER BISHOP  
Don't make us shoot you, son.

ASH  
Try it, "son".

INT. OLIVIA'S APARTMENT - DAY

The door opens and Lois leads the way in, sticking something into her purse that we can't quite see. Jimmy follows her in.

JIMMY  
How did you unlock that?

LOIS  
Does it matter?

Lois spots Olivia's computer and goes to it.

LOIS (CONT'D)  
I'm guessing that they found the  
bug she planted in Edge's office,  
but maybe she got something before  
that.

Lois sits at the computer and looks at the screen. She discovers the recording program still running. This puzzles her.

LOIS (CONT'D)  
Hmm.

JIMMY  
What?

LOIS  
It's still running.

JIMMY  
It's still recording? Why wouldn't  
they turn it off?

LOIS  
I don't know.

Lois looks over the visual representation of the recording, noticing that it's been pretty quiet for a while.

As she moves backward, she does see a sudden jump in the noise level. She clicks on that section of the audio.

DESI (V.O.)  
--wish to cover your ears.

A few moments pass, and all that can be heard on the recording is a pinging sound.

Then, out of nowhere, there is a loud boom which causes both Lois and Jimmy to jump.

The boom is followed by a static-y sound on the recording, and the sound of air rushing around Morgan's office.

JIMMY  
What was that?

LOIS  
I don't know.

JIMMY  
Was that a gun?

LOIS  
I don't know.

OLIVIA (V.O.)  
What is that?  
(beat)  
No! Leave me alone! Desi, stop!

The static and rushing air stop. The office is silent again.

JIMMY  
She was yelling at Desi.

LOIS  
That's Edge's assistant, right? The guy with the texting addiction.

JIMMY  
Yeah. He always creeped me out a little bit.  
(beat)  
Lois... They had to know that she bugged the room. That's why they took her. So... I mean, if they knew...

LOIS  
Why is it still on?

JIMMY

Yeah.

LOIS

I don't know.

JIMMY

Maybe it's good though, right? It's evidence for the cops to use to go in there now.

LOIS

It could be evidence. That's how I know this isn't good.

JIMMY

What do you mean?

LOIS

I mean, it seems like they didn't care about the bug, and that is a very bad thing.

Lois pulls usb drive from her pocket and sticks it into the computer. She copies the files to the drive.

INT. BANK - DAY

The ALARM is ringing loudly, while CUSTOMERS and EMPLOYEES lie on the floor, with their hands on their heads.

Behind the counter, TWO MASKED THUGS are pulling money from all of the cash drawers, holding onto advanced weapons.

One of these thugs is wearing a bluetooth earpiece, talking to someone else.

MASKED THUG

We only have a few more seconds.  
How's it going down there?

INT. BANK - VAULT - DAY

ANOTHER MASKED THUG is in the vault, filling a bag with money. His gun-like weapon is stuck in his pants.

He is also wearing a bluetooth earpiece.

OTHER MASKED THUG

Almost done.

HARD CUT TO:

EXT. THE ARCTIC - DAY

Still, we PUSH THROUGH the arctic. This time, we pass something along the way. It is a small piece of twisted metal.

WHISPERED VOICE (V.O.)

You have seen their nature, my son.  
Selfishness. Greed. Violence. You  
must lead them. For their own  
protection.

HARD CUT TO:

INT. LEXCORP BUILDING - LEX'S OFFICE - DAY

Lex is sitting at his desk, speaking on the phone. Mercy is pouring a drink for herself.

LEX

Yes, fine.

(beat)

I know that, but there must be  
another way.

(beat)

We don't have the resources for  
that.

(beat)

Then make it possible. That is what  
I'm paying you for.

Lex hangs up the phone. Mercy walks to his desk and sits on it, taking a sip of her drink.

MERCY

Tough day at work, sweetheart?

Lex gives Mercy a look which tells her that he's not amused.

MERCY (CONT'D)

Relax, I'm not going girly on you.

She hands him her drink, and he takes a sip.

MERCY (CONT'D)

Well, not in the prissy sense,  
anyway.

INT. DAILY PLANET - PERRY'S OFFICE - DAY

Perry is at his desk, reading a story on his computer, with the headline "KATE KANE OUT OF THE CLOSET?"

Cat is standing in front of Perry, waiting for him to finish reading.

After several seconds, Perry finishes, and looks down at his desk.

CAT

How hot is that? I have sources to back it up too.

PERRY

Is this really news?

CAT

I guess it might not be a surprise to everyone, but I never--

PERRY

No, I mean... Is this news? We're at war in Kahndaq. We have a police force that's being butchered by Intergang.

(beat)

Do people really consider this newsworthy these days?

CAT

This is what you hired me for, Perry. This is why I'm here.

Perry looks up at her. He knows that she's right, but he still doesn't like it.

CAT (CONT'D)

Nobody's saying that this is as important as the war in Iraq--

PERRY

Kahndaq.

CAT

Whatever. But it is good reading. It's entertainment, to get peoples' minds off of all that other stuff.

PERRY

What about Kate Kane? How does she feel about the story?

Cat seems dumbfounded. After a couple of blinks, and an attempt to think up a response, she smiles politely and says:

CAT

I'm not sure I get what you're asking.

INT. TROOP TRANSPORT - NIGHT

PETE ROSS is sitting in the back of a transport vehicle, being driven across the desert. SEVERAL OTHER SOLDIERS are sitting in the vehicle, talking amongst themselves and laughing.

Pete is silent. His thoughts are somewhere far away.

EXT. LANA'S CAR - DAY

Lana is driving the car down the road, with Martha sitting in the passenger seat, watching dark clouds gather in the sky.

Little Clark is in the back seat playing with one of his toys.

LANA

(smiling)

I'm telling you, he was interested.

MARTHA

He was not.

LANA

Every time you looked away, he looked toward you.

MARTHA

He probably thought I was shoplifting.

LANA

Yes. Because you look like the type.

Martha doesn't say anything else. She simply continues to look out the window.

Lana looks over at her, seeing the distant look in Martha's eyes. Lana's smile fades.

LANA (CONT'D)

I see him sometimes, you know? In a dream, or just walking down the street, for a split second.

Martha looks at Lana.

LANA (CONT'D)

I see him, and for that brief moment, it's like he's back, and the world is right again.

Lana has nothing more to add to that, and Martha has no response. Instead, the car falls silent, except for the sound of the baby playing in the back seat.

EXT. OLIVIA'S APARTMENT - DAY

It's still sunny in Metropolis, as Lois and Jimmy exit Olivia's building, in a hurry.

LOIS

I'll make a copy of this and get it down to the detective. If we get there in time, he might be able to do more than just ask a few questions.

JIMMY

Do you think he's still at the station?

LOIS

We'll call and check. If we have to, we'll go straight to the station.

(beat)

The TV station.

EXT. SUICIDE SLUMS - STREET - DAY

The police are still aiming their weapons at the teenagers who have the more advanced weapons.

OFFICER BISHOP

We can stay here all day.

ASH

Actually, I'm getting kinda tired.

Ash aims his weapon at Officer Bishop. All of the other officers stiffen up.

Ash attempts to fire, but nothing happens. He looks at the weapon in his hand, which has powered down.

Suddenly, the smug drains from his expression.

ASH (CONT'D)

Aw, sh--

EXT. METROPOLIS STREET - DAY

Lois and Jimmy are still in a hurry. Lois has an impatient look on her face. After a few seconds, she stops walking and turns to Jimmy.

LOIS

Let's just head to the GBS building.

JIMMY

But, the police...

LOIS

He's probably already there, and we're missing everything.

Jimmy's mind is elsewhere.

JIMMY

I don't get it. Why would Morgan Edge do this? Why would he need to sell weapons to kids? What does that accomplish for a man who's already a billionaire?

LOIS

Some people can never have enough.

JIMMY

Even if it means killing innocent people? Most of them, cops.

Lois is about to say something, but stops herself as she thinks about what Jimmy just said.

LOIS

You're right. Most of the people killed in the last month have been cops, or soldiers, depending on where we're talking about.

INT. BANK - VAULT - DAY

Masked thugs converge in the vault, carrying their bags of money as well as their advanced weapons.

The leader of these thugs pulls up his sleeve, revealing a high-tech device, strapped to his arm. He presses a few buttons on the device, activating it.

MASKED THUG

Let's go.

The masked thug then walks through the vault wall. The other thugs pull up their sleeves and activate their own devices.

INT. SEWER - CONTINUOUS

The first thug exits the wall, into the sewer.

Behind him, another thug follows.

Before the next thug exits, the devices on both of the thugs' arms power down. They look at each other, and then back to the wall.

REVEAL a third thug, stuck partially within the wall.

EXT. METROPOLIS STREET - DAY

Lois and Jimmy are rushing down the street once again.

JIMMY

I don't get it. What's going on?

LOIS

All of our defenses are being weakened. This isn't just about weapons dealing.

JIMMY

Then what?

LOIS

An attack, maybe.

Before Jimmy can respond, a loud boom shakes the entire street. Lois and Jimmy both jump and turn to find the source of this sound.

Looking upward, they see something very bad.

LOIS (CONT'D)

Or an invasion.

PAN UP to REVEAL a vortex (or, a boom tube, as it shall be known) in the sky, through which PARADEMONS are pouring out, into the skies above Metropolis.

Another boom shakes the area. Followed by another, and another.

INT. LEXCORP BUILDING - LEX'S OFFICE - DAY

Lex and Mercy are standing near the window, watching as parademons fly past.

MERCY  
What the hell?

Mercy takes a step back, away from the window. Lex, on the other hand, takes a step closer, trying to get a closer look.

A loud boom shakes the building, and shatters the windows in Lex's office. A boom tube opens right next to Lex's window.

MERCY (CONT'D)  
Lex, let's go!

Lex continues to watch the parademons as they fly out of the boom tube. One of these parademons spots Lex and flies toward him, through the broken window.

Lex dives out of the way, and the parademon crashes into Lex's desk. As it tries to get back up, it stumbles all over the place.

Lex takes a good look at the parademon, while Mercy rushes toward him.

MERCY (CONT'D)  
Lex!

Mercy grabs Lex by the arm and pulls him. Finally giving in, Lex follows Mercy out the door.

INT. LEXCORP BUILDING - HALLWAY - DAY

LEXCORP EMPLOYEES run through the hallway, trying to get out of the building. In the background, we can hear more booms.

MERCY  
We'll take the stairs.

LEX  
No, the elevator.

MERCY  
The elevators might not be working.

They reach the elevators, which are empty, and Lex steps into one.

LEX  
They'll work.

Mercy follows Lex into the elevator. As another employee attempts to follow them inside, Mercy pushes them out.

MERCY  
Stairs are down the hall.

The elevator doors close, and Lex presses a series of buttons in a specific order. At first, these buttons glow white, but as he presses the last in the series, all of the buttons turn black.

LEX  
There's an emergency escape underground.

Mercy smiles.

MERCY  
Well, don't you think of everything?

LEX  
Yes. I do.

INT. DAILY PLANET - CITY ROOM - DAY

Perry and Cat walk out of Perry's office, into the city room, which is full of panicking reporters. Some of these reporters are running for the stairs, while others are running toward the windows.

Cat's eyes widen as she sees parademons through the window, flying past.

PERRY  
Great Caesar's ghost.

CAT  
What are they?

PERRY  
News.

Cat looks at Perry, and then back to the windows. After considering her options, she joins the rush of reporters that are heading for the stairs.

Perry takes a step toward the windows.

PERRY (CONT'D)  
 Everyone, get the hell away from  
 the windows. Have we learned  
 nothing in the past couple of  
 years?

EXT. SUICIDE SLUMS - STREET - DAY

The police officers, as well as the teenagers who had been facing off against them are all looking upward, as parademon shadows pass over their faces. They're all stunned.

OFFICER BISHOP  
 Henry, call the station.

Another cop gets on the radio.

Ash raises his weapon toward the parademons.

ASH  
 Suck this.

OFFICER BISHOP  
 No!

Ash attempts to fire his weapon, but nothing happens. He looks at it for a moment, puzzled. He then tosses it to the street and runs away. His friends follow him.

Officer Bishop looks back to the sky.

INT. LANA'S CAR - DAY

Rain is falling on the car, which is now parked in front of the Kent house. Lana still sits behind the wheel and Martha holds Little Clark in her lap.

Thunder roars overhead.

MARTHA  
 When Jonathan died, Clark wouldn't  
 talk for days. Do you remember  
 that?

Lana nods.

MARTHA (CONT'D)  
 He thought that there should have  
 been more for him to do.  
 (MORE)

MARTHA (CONT'D)

He thought that he should have been able to save his father, but even Clark Kent can't save everyone all the time.

(beat)

I told him that. I told him that despite all of his powers, he couldn't control life and death any more than the rest of us. His father was gone, and it was nobody's fault.

LANA

You were right.

MARTHA

I know I was. I felt it.

(beat)

Don't get me wrong, I loved Jonathan and I miss him to this day. I just didn't feel him the way I used to. I didn't see him. I had closure that I just don't feel with Clark.

LANA

With Mr. Kent, you had the chance to say goodbye. You saw him. None of us had that with Clark, so it's like we expect him to walk through the door any minute.

A boom shakes the car. Little Clark screams.

While Martha tightens her hold on Little Clark, Lana tries to calm him.

LANA (CONT'D)

It's okay, baby. It's just thunder.

As the sky darkens, Martha looks up, through the windshield, into the sky.

MARTHA

No. I don't think it is.

Lana looks through the windshield and her eyes widen.

LANA

My God.

Lana starts the car.

LANA (CONT'D)

Hold on.

MARTHA

Where are we going?

LANA

To the barn.

Martha puts the car in gear, and speeds toward the barn. Once they're near the barn, she stops the car.

MARTHA

Hurry!

Martha and Lana open their doors and rush out of the car.

INT. KENT BARN - DAY

The barn doors burst open and the women rush in.

MARTHA

The cellar. Quickly.

Lana rushes toward the cellar, which once held the ship that brought Clark to Earth. The hole that had been found by Martha after Clark's funeral has been patched.

Lana opens the cellar door and starts to climb into the cellar. Martha is following, until a loud bang causes her to jump and turn toward the door which leads outside.

LANA

Mrs. Kent!

MARTHA

I'm coming.

Martha is about to follow Lana into the cellar, but as she turns, she catches a glimpse of something.

The tarp-covered Dodge Charger is still sitting in the barn.

Martha can't help but stop when she sees this. She puts her hand over her heart, as though feeling something pull her toward the car.

LANA

Mrs. Kent, we need to go!

MARTHA

Get in the cellar. I need to get supplies.

LANA

But--

Martha turns toward Lana.

MARTHA

For the sake of your child, stop  
arguing with me and go!

Lana hesitates, but eventually gives in. She gets into the cellar, shutting the door behind her.

Martha turns toward the old car. After taking a deep breath, she walks to it and pulls the tarp back, as though expecting to find Clark asleep inside.

It's obvious that the car is empty, and when Martha sees this, she deflates.

As she begins to turn away from the car, she sees something else which catches her eye.

On the car window, there is a reflection of the barn door. In the doorway, we see the outline of a man.

Martha turns to see who is in the doorway, but when she turns, the figure is gone.

Still feeling that pull on her chest, Martha walks toward the barn door, and out into the rain.

EXT. KENT BARN/KENT HOUSE - DAY

The rain continues to pour down, and in the background, we can still see parademons filling the sky, as loud booms echo through the air and boom tubes open.

Martha doesn't care about any of this though. She rushes toward the house.

INT. KENT HOUSE - LIVING ROOM - DAY

We hear the front door open and close. Martha rushes through the house, soaking wet.

MARTHA

Clark!

When she doesn't find Clark, she hurries to another room.

INT. KENT HOUSE - KITCHEN - DAY

Martha looks in the kitchen, but finds nobody.

MARTHA

Clark!

INT. KENT HOUSE - CLARK'S ROOM - DAY

The room is still looking like a sewing room, and less like Clark's bedroom when Martha rushes in.

She finds nobody there, and this frustrates her.

She pauses, trying to think of where Clark could possibly be. She is breathing heavily, and trying to hold back tears. This is not easy for her.

As she looks toward the window, she sees the figure of a man standing in the distance, in the field.

When she hurries to the window to get a better look, the figure is gone.

Martha is trying not to break down. She puts a hand on the window and closes her eyes.

MARTHA

(quietly, to herself)

I saw you.

After a few moments, a thought occurs to her. Martha hurries out of the room.

EXT. SMALLVILLE CEMETERY - DAY

The rain is still pouring down, onto the grave of Jonathan Kent. On the grave, there is a single white calla lily.

Nobody is standing over Jonathan's grave. Instead, we PAN OVER to the grave next to it, which is the grave of Clark Kent.

Standing in front of this grave, we see the legs of a man. They are clothed in form fitting, blue fabric.

PULL BACK to REVEAL Superman, standing in front of Clark Kent's grave.

Superman's costume is different than that which we are used to. There is no red underwear on the outside, or red boots.

There is also no cape. The costume is a form fitting blue costume, with a silver "S" shield on the chest.

Superman's hair is also a bit longer than when he died. It falls across his face as he looks down at the grave.

Martha walks up behind him. She stands a few feet back, simply taking in the sight and saying nothing for a few moments. Finally, she speaks to him, in a soft tone, as though speaking too loudly will make the illusion vanish.

MARTHA

Clark...

Superman doesn't respond. He simply continues to look down at the grave.

Martha walks closer, and raises her hand as though to put it on her son's shoulder, but pulls back for fear that this might shatter the illusion.

SUPERMAN

Clark Kent.

MARTHA

Clark, look at me.

SUPERMAN

This is who I was.

Superman turns and looks at Martha, with eyes that look different somehow. As though there is a slight blue glow to them.

SUPERMAN (CONT'D)

He's dead.

MARTHA

We thought so.

Superman looks down, toward the ground.

SUPERMAN

They're all dead.

Martha isn't sure what to say to this. She doesn't know what he's talking about.

SUPERMAN (CONT'D)

I'm the last of my people. The last son of Krypton.

MARTHA

Krypton?

Superman looks up at her again, as though surprised to hear the name of his homeworld coming from her lips.

SUPERMAN  
I am Kal-El.

MARTHA  
How do you know this? I don't understand.

SUPERMAN  
He told me.

MARTHA  
Who?

SUPERMAN  
My father.

Martha's eyes automatically move toward Jonathan's grave.

SUPERMAN (CONT'D)  
My other father.

MARTHA  
He's alive? Here?

Martha looks up to the sky, where the parademons are still pouring out of boom tubes.

SUPERMAN  
He died with the rest of them.

MARTHA  
Then, how?

Superman seems to slowly come back to himself as he talks to Martha.

SUPERMAN  
A recording. A mind without body,  
stored in the crystals.  
(beat)  
He showed me my world. Who I am. He  
told me what I'm meant to do here.

MARTHA  
What are you meant to do?

SUPERMAN  
Lead.

This news does not sit well with Martha. She raises her hand again, and this time she does try to put it on his shoulder.

To her surprise, his shoulder seems to flicker under her touch. She chooses to ignore this.

MARTHA

Clark, come home. We can talk about this once we're out of the rain.

The use of the name "Clark" doesn't seem right to him somehow.

SUPERMAN

Clark.

Superman turns toward the grave once again.

After staring at the name on the grave for a few seconds, he turns toward Martha.

SUPERMAN (CONT'D)

I can't.

Superman takes a step back, away from Martha.

SUPERMAN (CONT'D)

I'm sorry.

MARTHA

Clark--

Before she can say anything else, Superman shoots into the air, and out of sight.

As Martha looks toward the sky, the loud booms continue to sound in the distance.

EXT. AIR ABOVE SMALLVILLE - DAY

Superman flies high into the air, and stops in front of a group of parademons. He looks at them, deeply troubled.

The parademons see Superman and begin to fly toward him, squealing in an animal-like fashion.

Before the parademons can reach Superman, he shoots off into the distance.

EXT. METROPOLIS STREET - DAY

CROWDS of people are running up and down the street, screaming and trying to make their way to someplace where they can feel safe.

Lois and Jimmy are running right along with them. Jimmy has his digital camera in hand, snapping pictures as he goes along.

JIMMY

What are those things?

LOIS

My guess would be, they're the bad guy.

JIMMY

Then what are they waiting for? Don't bad guys usually, y'know... attack?

LOIS

They're an army, Jimmy. They're waiting for the same thing that all armies wait for. Orders.

JIMMY

Oh.

Jimmy looks up at the parademons which are pouring into the sky above them.

JIMMY (CONT'D)

This is bad.

INT. LEX'S CAR - DAY

Mercy is behind the wheel of this small, sporty, yet seemingly well armored car. They are speeding through a long, dark tunnel.

In the passenger seat is Lex, who is holding a conversation with DR. AMANDA WALLER, who is seen on the small LCD display where the GPS would normally be.

DR. WALLER

Our best estimation would be millions, all over the world. We don't know who they are or where they're coming from, but they're coming faster than we know how to handle.

LEX

I'm on my way to the Zero Lab now.  
I should be there within an hour.

DR. WALLER

Assuming we have an hour.

(beat)

General Lane will meet you there. I  
hope the two of you can work  
together on this project. You may  
be our best hope, at least in your  
sector.

LEX

I'll let you know when we've  
arrived.

Dr. Waller nods and the screen goes blank.

MERCY

Zero Lab?

LEX

You'll be waiting here in  
Metropolis.

MERCY

But--

LEX

The lab is far above your security  
clearance. Don't bother arguing  
with me.

As they near the end of their tunnel, Lex gets ready to exit  
the car.

LEX (CONT'D)

Slow down.

INT. UNDERGROUND TUNNEL - DAY

The car speeds down the tunnel, eventually reaching a large,  
open area where a fancy-ass helicopter is waiting with it's  
engine running.

The car stops and Lex hops out. Mercy steps out of the car as  
well.

MERCY

What the hell am I supposed to do  
now?

Lex turns back to Mercy.

LEX

Take the car. Take the tunnel back to the B-6 junction. It'll take you to West River station.

(beat)

Do what you can here.

Mercy doesn't exactly love the idea, but she accepts the order with a nod.

Lex turns and heads for the helicopter.

LEX (CONT'D)

(to the pilot)

Open the roof.

INT. DAILY PLANET - CITY ROOM - DAY

Some reporters are still gathering around the window, as parademons fly past them.

One parademon sees these reporters and squeals at them, causing them all to gasp and pull back.

Perry is watching from behind the crowd. Near him, a TV monitor is displaying the GBS news, as a MALE ANCHOR reports on the situation from behind a desk.

MALE ANCHOR

...hundreds of thousands- possibly millions- of these beings have appeared all over the world. They appear to be carrying weapons with features similar to those carried by Intergang, but we have been unable to officially tie these two groups together at this time.

(beat)

This is serious, ladies and gentlemen. If you can possibly get to a basement or shelter of some kind, I highly recommend that you do so.

The anchor touches his ear as someone speaks to him through his earpiece.

MALE ANCHOR (CONT'D)

I'm being told to clarify my suggestion and assure you that officials have yet to declare any sort of emergency. Those comments were mine alone, and not in any way the recommendation of GBS or any of its affiliated companies.

Perry listens to this disclaimer and shakes his head at the silliness of needing such a disclaimer at a time like this.

EXT. KAHNDAQ DESERT - NIGHT

The entire convoy of vehicles is stopped by the side of the road. There is only desert for as far as the eye can see, except in the sky, where boom tubes are lighting the area, and parademons are pouring out.

Pete is standing by, watching all of this happen, keeping his weapon ready for what is inevitable.

INT. KENT BARN - DAY

Martha hurries back into the barn, carrying a lantern and a sack of supplies with her. Lana is standing near the cellar door, waiting.

LANA

Where have you been?

Martha drops the supplies and walks to Lana with a smile on her face. Through the barn door behind her, we can see parademons in the sky over Smallville, but Martha still smiles.

MARTHA

He's alive, Lana. Clark is alive.

LANA

What? Mrs. Kent, you need to--

MARTHA

I'm not crazy. I spoke to him.  
Clark is going to save us.  
Everything is going to be okay.

Lana isn't sure whether to celebrate, or worry about Martha's mental health. For a moment, she remains silent, deciding to forego any reaction at all.

LANA  
Alive or not, Clark isn't here  
right now. We still need to get to  
the cellar.

Lana picks up the supplies that Martha dropped.

LANA (CONT'D)  
Let's go.

As Lana walks toward the cellar door, Martha turns toward the barn door for one last look outside. In her eyes, it's a beautiful day.

INT. GBS BUILDING - MORGAN'S OFFICE - DAY

Lois and Jimmy hurry into the office and to his desk.

JIMMY  
Where is she?

Lois looks around the room for any sign of what might have happened, but she finds nothing.

JIMMY (CONT'D)  
Where's Olivia?

LOIS  
I don't know.  
(beat)  
Maybe she left. If she was smart,  
she would have evacuated with  
everyone else.

JIMMY  
Do you really think she's safe,  
Lois?

Lois looks to Jimmy, unsure of how to respond.

JIMMY (CONT'D)  
He did this to her. Her own father.  
How could he do that?

LOIS  
We don't have all the facts. All we  
can do right now is try to stay  
safe and figure out our next move.

Jimmy looks around the room one last time, trying to find some glimmer of hope that he can hold onto.

When he finds no glimmer, he looks to Lois, and gives her a reluctant nod.

INT. DAILY PLANET - CITY ROOM - DAY

Same as before. Perry is next to the TV monitor and the male anchor is reporting.

MALE ANCHOR

--the weapons seem to have failed at the same time. Whoever supplied these weapons to Intergang has somehow disabled them in order to prevent them from being used against their own invading forces.

The anchor touches his ear and pauses for a moment.

MALE ANCHOR (CONT'D)

I'm sorry. The weapons were *allegedly* disabled by the *allegedly* invading forces.

The image on the TV monitor changes. The male anchor is replaced by an image of Desi, standing on a Metropolis rooftop with parademons flying through the sky behind him.

DESI

People of Earth, listen and be warned. Your governments are powerless against the forces of Apokolips.

Perry turns toward the TV monitor.

INT. GBS BUILDING - MORGAN'S OFFICE - DAY

DESI (O.S.)

Your weapons are useless against us.

Lois and Jimmy walk around Morgan's desk and see Desi on his computer screen.

DESI (CONT'D)

Surrender is your only option. Submit yourselves to us and become part of the equation.

JIMMY

Is that Desi?

INT. KENT BARN - CELLAR - DAY

Martha, Lana and Little Clark are in the cellar, with a radio nearby.

DESI (V.O.)  
We outnumber you. We out-power  
you...

EXT. KAHNDAQ DESERT - NIGHT

Desi's voice can be heard over all of the radios inside of the vehicles.

DESI (V.O.)  
Your planet now belongs to  
Darkseid.

PETE  
Like hell.

The soldiers prepare for a battle. As they ready themselves, the parademons begin their attack, shooting energy weapons, and dive-bombing.

INT. DAILY PLANET - CITY ROOM - DAY

More reporters are heading for the exits, as the parademons just outside the windows are beginning their attack.

A parademon flies through the window and grabs a MALE REPORTER, clawing at him and beating him.

As the male reporter screams for help, others around him try to get themselves to safety. That is, except for Perry, who approaches the parademon from behind, and hits it over the head with a chair.

Though the chair breaks, the parademon does not. It turns and faces Perry, shrieking like an injured pig.

EXT. METROPOLIS STREET - DAY

The scene on the street is much more violent. Parademons are swooping down from the sky, grabbing people and carrying them away screaming.

Other parademons are firing their energy weapons from the sky, causing explosions on the streets.

High above, buildings are being attacked. Glass is raining down from the windows that are being broken. Explosions are ripping holes in the sides of buildings. Smoke is filling the sky.

As all of this happens, we can still hear the sound of boom tubes opening in the distance.

INT. GBS BUILDING - STAIRWELL - DAY

Explosions can be heard from within the building, and smoke is filling the stairwell as HUNDREDS OF PEOPLE attempt to make their way downward.

Amongst these people, near the back of the line, are Lois and Jimmy.

JIMMY

Oh, God. Oh, God. We're under attack.

(looks to Lois, terrified)

We're under attack.

LOIS

You think? Really?

JIMMY

Oh, God.

Jimmy wants to move faster and get out of the building, but the line isn't moving quickly enough. He's trapped and getting more scared by the second.

JIMMY (CONT'D)

We have to get out of here. We have to get...

(beat)

Where can we go? The whole city's under attack. Where can we go?

We're gonna die.

LOIS

We're not going to die. Just stay calm.

JIMMY

How do you know?

LOIS

In all the years we've been doing this, we haven't died yet. Why would we start now?

JIMMY

Right. Wait... Clark died.

Lois is annoyed by her inability to calm Jimmy down.

LOIS

Crap.

INT./EXT LEX'S HELICOPTER/AIR ABOVE WOODED AREA - DAY

The helicopter is a beast of a machine, swerving every which way in order to avoid parademons as it makes its way through the air, over a heavily wooded area below.

Lex is holding on tight, as the helicopter is rocked by explosions outside.

Suddenly, the helicopter is struck by parademon blasts.

Outside the helicopter, we see a parademon firing its weapon at the heavily armored helicopter, making dents, but not enough to bring it down.

As the parademon flies toward the helicopter, it hits the propeller and is sliced in half.

The parademon falls away dead, as the helicopter begins to spin out of control, unable to stay up with a badly damaged propeller.

Inside the helicopter, we can see Lex holding on for dear life as alarms sound.

PILOT

Hold on!

The pilot presses a button on his control panel.

Outside the helicopter, we see the damaged propeller ejected and thrown clear of the helicopter. After a second or two, a replacement propeller is deployed from the top of the helicopter (in a Transformers-y way) and begins to spin.

INT. DAILY PLANET - CITY ROOM - DAY

The reporter who was being attacked before is now on the ground, moaning in pain as Perry rushes between desks in an attempt to avoid the parademon that is chasing him.

Unfortunately for Perry, this parademon is not as stupid as it may look. It leaps onto the desk nearest to Perry and prepares to leap down onto him.

Perry turns to run, but trips over a trash can, falling to the ground.

With another shriek, the parademon leaps off of the desk, onto the floor near Perry. It would seem that there is no escape for Perry now.

Just as the parademon raises its weapon and prepares to fry Perry, a loud bang rings through the office.

The parademon flinches, and it's weapon fires, burning a hole through the floor next to Perry, and through about three floors below that.

The parademon turns around to see what that annoyance was, which is when we see Cat standing behind it, holding a gun.

She fires at the parademon again, hitting it in the chest armor, but the parademon doesn't stop. It moves toward her.

She fires again, and again, hitting the parademon both times. Still, it keeps coming.

CAT

Son of a bitch.

The parademon swings at Cat, causing her to drop the gun as she flies through the air and slams into the wall.

After hitting the wall, Cat is banged up, but still awake. She pulls herself off of the ground.

Meanwhile, Perry has grabbed the gun off of the ground. As the parademon walks toward Cat, Perry approaches it from behind.

PERRY

Hey!

The parademon turns toward Perry and shrieks at him again. This time, Perry puts the barrel of the gun in its mouth. He pulls the trigger.

The parademons stumbles backward, shaking its head as though it has water in its ears rather than a bullet in its head.

Blood begins to drip from the parademon's mouth.

Perry watches for a moment, waiting to see what will happen to the creature, which hasn't yet died.

After a few seconds of waiting to see what will happen, Perry aims the gun at the parademon's head and prepares to fire again.

As he pulls the trigger, there is no bang. Only a click. The gun is out of bullets.

Perry looks up at the parademon, which looks up at him at the same time. For a tense moment, we're not sure what will happen next.

And then the parademon falls over, dead.

Perry drops the gun as Cat stumbles back to him.

CAT  
You wanted real news?

INT. GBS BUILDING - STAIRWELL - DAY

Lois and Jimmy are still trying to make their way down the stairs, but it is a slow process.

LOIS  
The biggest news since Superman,  
and I'm stuck in a stairwell with  
no windows.

An explosion rocks the building. People scream below.

JIMMY  
I'm not sure I want to see what's  
happening.

LOIS  
Not knowing doesn't make us safer,  
Jimmy. It only makes us unprepared.

There's another explosion. This time, the explosion comes from just a few levels below Lois and Jimmy.

When they look to see what's happening, they see that a parademon has blown its way through a wall, into the stairwell. It's attacking people.

The crowd begins to scream, and surge back upward.

Lois doesn't want to go up with the rest of the crowd. She wants to help the people below her.

As the people scream at Lois to move and try to push past, the parademon shrieks. The shriek echoes through the stairwell, making it far more evil sounding than when Perry heard a similar sound.

LOIS (CONT'D)  
Somebody help them! Do something!

The crowd doesn't listen to Lois. They're pushing on her too hard, trying to escape the parademon.

Jimmy grabs Lois' arm and pulls her up the stairs.

LOIS (CONT'D)  
Jimmy, let me go!

JIMMY  
Do you want to be trampled to death? C'mon!

Lois doesn't want to go with him, but she knows that she'll be of no use to anyone if she's dead. She turns and hurries up the stairs.

High above Lois and Jimmy, there is another explosion, which sends debris raining down on them.

As they look up, they see that another parademon has blasted its way into the stairwell. This parademon swoops down and grabs a woman who had pushed past Lois and Jimmy.

The woman screams as the parademon blasts through another wall, carrying the woman out of the stairwell.

Lois rushes up the stairs, to see if there's any way to help the woman, but neither the woman nor the parademon are anywhere to be seen. Instead, Lois sees an office full of debris.

LOIS  
We have to get out of here.

Lois hurries toward the nearest door. Jimmy hesitates, looks back to the crowd below, and eventually chooses to follow Lois.

JIMMY  
Wait up!

INT. UNDERGROUND MILITARY FACILITY - HALLWAY - DAY

A heavy metal door slides open, allowing Lex into the facility, with TWO ARMED SOLDIERS behind him. These soldiers aren't wearing any specific uniform. They're wearing all black, but it's obvious that they're military.

As Lex walks into the facility, the door closes behind him. He walks down the long hallway, which looks to be very high-tech, and secure.

At the end of this hallway, there is an elevator. Lex approaches the control panel to the side of the elevator, and presses a button which activates a laser. The laser scans his face.

COMPUTER VOICE (V.O.)  
Please confirm authorization code.

LEX  
Lex Luthor. Alpha six three seven  
beta two one.

COMPUTER VOICE (V.O.)  
Authorization code accepted. Please  
confirm DNA.

Lex sticks his finger into a small slot on the console. There's a slight hissing sound.

Once the hiss stops, Lex pulls his finger out of the slot and waits for the computer to work. This takes a few moments.

LEX  
It's a good thing I'm not in a  
hurry.

COMPUTER VOICE (V.O.)  
DNA confirmed. Please proceed  
through the elevator doors.

The elevator opens. Lex steps inside, leaving the armed soldiers behind. The doors close.

INT. UNDERGROUND MILITARY FACILITY - OTHER HALLWAY - DAY

The elevator doors open and Lex is greeted by General Lane. They begin to walk down the hallway.

GENERAL LANE  
Nice of you to join us, Luthor.

LEX  
I was held up. What's the  
situation? How wide spread is this  
invasion?

GENERAL LANE  
Near as we can tell, it's global.

LEX  
That's less than ideal.

GENERAL LANE

Police forces have been weakened. We're short on manpower, and what we do have doesn't stand a chance against the weapons these things have pointed at us. That's why we're activating your project.

LEX

I don't have nearly the power to handle an invasion of this scale, General. What we were working on was designed to go up against one man, not this.

GENERAL LANE

We don't need you to handle the world. We only need you to clear Metropolis.

LEX

I don't know that it's possible. It's true that the recent surge in law enforcement deaths has increased donation levels, but we're still talking about an incredible drain on energy stores. We haven't even made a dent in finding an alternative at this point. Until we solve that problem, we're pretty much running one giant life support facility.

GENERAL LANE

But if you did have the energy, you think you could pull this off?

LEX

I think we'd stand a much better chance than we do right now.

They reach the end of the hallway, and General Lane swipes his ID card in the panel near a heavy metal door.

GENERAL LANE

Then it's time we granted you a little more clearance.

The door opens, casting a brilliant green glow across the faces of Lex and General Lane. Lex's eyes widen.

LEX

How?

GENERAL LANE  
We're the US government.

Lex continues to look at what lies beyond the door.

After a few seconds, we REVEAL a large warehouse-like lab just beyond the doorway.

Through this door, we see truckloads of kryptonite being unloaded in front of about A THOUSAND METALLO SOLDIERS. (These soldiers are the metal forms that we've seen before, minus the skin)

INT. GBS BUILDING - OFFICES - DAY

Lois and Jimmy are making their way through cubicles and office areas, which have become difficult to define, as they have been blown apart by parademons.

While small fires burn, sprinklers rain water down upon Lois and Jimmy, who are trying to stay as low and quiet as possible, since parademons can be heard nearby.

As Lois nears a corner, she stops and checks to see if the coast is clear. Seeing that it is, she continues on her way through the office.

A loud shriek stops Lois and Jimmy in their tracks. Jimmy closes his eyes, fearing that a parademon could jump out at them at any moment.

Lois, on the other hand, grabs a (knife-like) letter opener off of the floor and prepares to use it as a weapon, should the need arise.

When Jimmy opens his eyes, he sees the letter opener in her hand and pauses.

JIMMY  
Are people allowed to have those things in offices?

Lois shoots Jimmy a "shut up" look. He gets a little defensive.

JIMMY (CONT'D)  
I just thought it might be dangerous is all.

Behind Jimmy, something explodes, causing him to jump and grab Lois' arm.

LOIS  
(whispered)  
You really have to let go of me,  
Jimmy.

Jimmy lets go of Lois' arm.

JIMMY  
Sorry.

After taking a moment to gather herself, Lois continues on her way through the office.

At the next corner, she stops to check and see if the coast is clear. When she pulls back quickly, it's obvious that it is not.

Another shriek is heard in the office, followed by a loud crash and a woman's scream.

In the distance, we can hear a boom tube opening.

Lois keeps her back to the wall as she tries to figure out a course of action.

She looks around the area for something that she might be able to use in this situation, but there doesn't seem to be much around her except for rubble.

That's when she spots something. It's a few feet in front of her, and hidden beneath the remains of a cubicle.

She checks to see if the coast is clear. It's still not. She closes her eyes, as though counting down silently.

JIMMY (CONT'D)  
What are you doing?

Opening her eyes, Lois quickly darts toward the cubicle remains and reaches into the debris. From it, she pulls a laptop computer, complete with a mobile internet card (the type that mobile phone providers put out).

With the laptop in hand, Lois returns to where Jimmy is sitting. He obviously has no idea what she's doing.

JIMMY (CONT'D)  
What's that for?

LOIS  
Research.

Lois gets on the ground and opens the laptop. When the screen activates, she smiles.

She looks to Jimmy and hands him the letter opener.

LOIS (CONT'D)  
Hold this.

JIMMY  
But... I'm really bad at stabbing things.

Lois forces the letter opener into Jimmy's hand. He doesn't like it.

JIMMY (CONT'D)  
I'm gonna get thrown out a window again, aren't I?

Lois doesn't respond. She's too busy working on the computer.

INT. DAILY PLANET - CITY ROOM - DAY

Perry is sitting at one of the computers, attempting to get an internet connection, but it's failing.

Cat is standing nearby, nervous.

CAT  
We should get out of here.

PERRY  
And go where?

CAT  
I don't know. Hiding sounds like a really good idea though, and this doesn't seem like hiding to me.

Cat gestures toward the wall of very large windows not far away, with parademons flying by.

Through the window, we can see the parademons attacking other buildings, swarming all over them. We can also see parademons flying into the sky, carrying people along with them as they go.

PERRY  
You should go.

CAT  
We should go. Both of us.

As she says that, Perry's phone beeps in his pocket.

As he pulls it out, Cat looks toward the windows, nervously.

CAT (CONT'D)  
 Might wanna turn that to silent  
 mode, don't you think?

Perry looks at his phone. On it is a message from Lois. It  
 reads : "CELL LINES STILL OPEN. JIMMY AND I AT GBS. OYU  
 OKAY?"

PERRY  
 Lois and Jimmy are at GBS.

Perry starts to type a response on his phone.

PERRY (CONT'D)  
 I'm telling them to stay put.

Cat pulls out her own cell phone and starts to work on it.

CAT  
 I have an internet connection.

PERRY  
 (reading)  
 Morgan Edge was selling weapons to  
 Intergang. His assistant was the  
 man on TV.

Cat looks up from her own phone, to Perry. She's intrigued by  
 the news. After she absorbs it, she gets back to her own  
 work.

CAT  
 I'm texting everyone in my contact  
 list. Hopefully we can get an idea  
 of how big this is.

PERRY  
 Good.

Perry and Cat continue to work on their text messaging as  
 parademons terrorize the city behind them.

CAT  
 Damn, we're good reporters.

EXT. KAHNDAQ DESERT - NIGHT

Soldiers are shooting their weapons toward the skies, as  
 parademons fly overhead, shooting their energy weapons and  
 blowing things up.

Pete is in the middle of this mess, with no cover available  
 to him. Around him, men are dropping left and right.

Several of them are being grabbed by parademons and carried into the sky. Things are not looking up for them.

A parademon swoops down and grabs Pete, carrying him into the air.

As he struggles, the parademon squeals and looks all menacing.

The parademon extends an arm, holding a wand-like object in his hand. He aims it straight ahead and activates it, causing the tip of the object to glow bright white.

In front of them, a boom tube opens, producing an incredibly loud boom.

When Pete sees this, his eyes widen and he struggles even harder than before.

PETE

No.

(beat)

Oh, God.

As Pete struggles, illuminated by the boom tube, something appears in front of him, near the boom tube. It is a MALE FORM, which appears all black against the bright light.

The form flies through the air, toward Pete and the parademon. It flies so fast that we can't see any detail of this being. All that we can see is a streak of gold across his chest as he violently attacks the parademon that is holding Pete.

If this is a rescue attempt, it's not a very great one. As the being attacks the parademon, Pete falls from the sky and hits the ground hard.

We stay on the unconscious Pete on the ground as the battle wages on behind him.

A few moments later, the parademon crashes to the ground near Pete... in several pieces.

EXT. METROPOLIS STREET - DAY

Desi, wearing his robe rather than his suit, calmly walks down the street while people panic around him, and parademons cause all sorts of damage for as far as the eye can see.

A pinging sound causes Desi to stop walking. He pulls his PDA out of his pocket and studies its display. He likes what he's seeing.

DESI  
How are we progressing?

The PDA pings some more, answering his question.

DESI (CONT'D)  
Very good.

The PDA pings some more. Upon hearing this, Desi looks up, just in time to see a large airplane streak across the sky. As it passes over Metropolis, objects begin to fall from this airplane.

DESI (CONT'D)  
Destroy it.

The PDA pings. As it does, a swarm of parademons shoot off, after the plane.

The objects that fall toward the ground are hard to see at first, but there are hundreds of them.

As they get closer, we see that they are metal spheres, each about the size of a curled up man.

Parademons attack the spheres as they fall toward the streets, but their weapons do little damage.

Soon, these spheres begin to smash into the street, leading toward Desi.

As they hit the ground, each sphere creates quite a dent in the pavement, and cars. After that, there is nothing.

DESI (CONT'D)  
What is this?

His PDA pings a response.

DESI (CONT'D)  
Scan for explosives.

More pinging. Desi seems mildly surprised by what he's told.

DESI (CONT'D)  
Biological?  
(beat)  
Do they plan to kill us with germs?

One ping.

DESI (CONT'D)  
Then--

Before he can finish his thought, one of the spheres blows itself apart, sending shrapnel through the air. In its place, we see a metallo soldier, sitting in a fetal position.

Once the metallo soldier is free of his sphere, he stands and begins to walk toward Desi, shooting a high-tech (but still somewhat traditional) firearm.

The bullets from this firearm never reach Desi, however. As each is fired, the PDA emits jolts of red energy, destroying the bullets. As they are fried, there are small explosions, which still do no damage to Desi.

Along the street, more of the spheres explode and their soldiers begin to move toward Desi as well.

From the sky, parademons swoop down, attacking the metallo soldiers.

Some of the metallo soldiers are carried off, into the sky, while they continue to fight. Others grab the parademons, and slam them to the ground or beat them in the face.

Other metallo soldiers fire their weapons at the parademons, exploding upon impact and killing some of the parademons (when managing to hit the few fleshy spots on the armor-covered things). Other shots explode upon impact on the armor, but the parademons are uninjured.

There are a lot more parademons than there are metallo soldiers, and the metallo soldiers are not as strong as Metallo was when he was around Superman. While they can still hold their own, this is not going to be an easy battle.

One of the metallo soldiers is pounding a parademon in the face when a second parademon swoops down. This parademon grabs onto the metallo soldier and tries to pull him off of the ground.

While this metallo soldier struggles with the two parademons, he grabs onto the energy weapon in the hand of one of his attackers, and pulls it free.

Still struggling, the metallo soldier tries to aim the parademon weapon at his enemy, but as his arm is struck by the parademon, the weapon is thrown clear of the fight.

The weapon flies through the window of a nearby coffee shop.

INT. COFFEE SHOP - CONTINUOUS

There is a CROWD inside the coffee shop, trying to hide from the parademons outside.

As they take cover behind the counter, the energy weapon lands and slides across the floor, settling not far from the foot of a YOUNG BUSINESS MAN.

The young business man looks down at the weapon.

INT. GBS BUILDING - OFFICES - DAY

Lois is still on the computer, texting back and forth with Perry.

Meanwhile, Jimmy is holding onto the letter opener tightly, looking around the corner and making sure that there are no parademons coming. He looks very nervous.

JIMMY

I don't mean to rush you or anything, but could we... I mean, I just think that we might want to move.

There is a loud crash nearby, followed by a parademon shriek.

JIMMY (CONT'D)

Soon.

LOIS

I'm going as fast as I can. I just need a couple more minutes.

JIMMY

Right.

(beat)

But, see, you said that. A couple of minutes ago.

LOIS

Cat's getting info on the attacks.

Lois keeps reading. She seems puzzled by what she sees.

LOIS (CONT'D)

This is weird.

JIMMY

I noticed.

LOIS

No. These reports... People are fighting back. In Keystone City, there are reports of a red blur attacking the invaders.

(beat)

(MORE)

LOIS (CONT'D)

Star City, explosive arrows of some kind being shot from a rooftop...

(beat)

People are fighting back in every major city around the country...

Well, except Gotham.

(beat, then more confused)

Gotham's quiet. No aliens at all. They're gone. How can that be possible?

JIMMY

It is Gotham. Maybe these alien guys took one look and decided it just wasn't worth it.

Lois looks up at Jimmy. His answer isn't good enough for her.

Another crash is heard, this time much closer than the last one. Lois and Jimmy both jump a little at the sound.

JIMMY (CONT'D)

They're getting closer. Don't you think we should...?

LOIS

One sec.

Lois turns to the computer and types : "Done sitting. GTG"

She sends the message and puts the computer down. Just as she stands up, two more crashes can be heard, and a hole is blasted through the floor not far from where they're standing. The energy blast shoots straight up, through the ceiling.

LOIS (CONT'D)

Let's go.

JIMMY

Where? Where do we hide?

LOIS

We don't.

Lois walks to the hole in the floor and looks through it. On the level below, we see debris, and the corpse of a GBS employee.

JIMMY

Umm... Uh... Why?

Lois turns to Jimmy and smiles.

LOIS

Do you know why we're the best at  
what we do, Jim?

Jimmy shakes his head nervously.

LOIS (CONT'D)

Because we do it. Let's go.

With great determination, Lois turns around and prepares to move out.

As she turns, however, she finds herself face to face with a parademon, which shrieks in her face.

Surprised, Jimmy takes a step backward. Lois grabs the letter opener from him and with nothing but pure bravery and all the strength she can muster, she swings the letter opener through the air, toward the chest of the parademon.

The letter opener breaks as it makes contact with the parademon's armor.

Lois winces as the parademon raises its weapon toward her and prepares to fire.

Without thinking, Jimmy lunges toward the parademon, and attempts to shove the weapon out of the way before it can fire.

Annoyed by Jimmy, the parademon raises its arm and swats at Jimmy, as though he were nothing more than a gnat.

Out of reflex alone, Jimmy holds out his hands and closes his eyes.

As the parademon strikes him, Jimmy grabs onto its arm and refuses to let go. The parademon is forced to deal with this inconvenience rather than shoot Lois.

While Jimmy is holding on to the parademon's arm and being shaken around wildly, Lois tries to figure out how she can help.

Seeing nothing nearby that might help her fight the parademon, Lois finally jumps into action without a weapon of any kind.

She grabs the parademon's other arm, which is still holding onto its weapon.

The parademon doesn't seem to be having much trouble with Lois and Jimmy when it comes to strength. The only trouble it has is from the distraction of fighting two people at once.

Several times, the parademon attempts to get them off of its arms by slamming them together, but this doesn't work.

Shrieking and squealing, the parademon attempts to bang Lois and Jimmy into whatever desks or walls are nearby, but they refuse to let go.

Finally, Lois spots something interesting. Tucked into the boot of the parademon is a holder of sorts, which holds a wand-like object (the type used for opening a boom tube).

Letting go of the parademon, Lois is thrown several feet through the air.

She pulls herself together as quickly as possible before rushing toward the parademon once again.

As the parademon raises its energy weapon to Jimmy, Lois dives to the ground near the parademon's feet and grabs the wand-like device.

LOIS (CONT'D)  
Jimmy, get clear!

Jimmy continues to struggle with the parademon for a second or two, as Lois tries to figure out the device.

The parademon is about to shoot Jimmy. Jimmy's eyes widen and he lets go of the parademon.

Jimmy stumbles backward, unable to find his footing before falling down.

The parademon aims its weapon and prepares to blast Jimmy.

LOIS (CONT'D)  
Hey!

The parademon doesn't respond.

From behind, Lois jams the device into the parademon's flight pack's exhaust vent.

LOIS (CONT'D)  
What's this do?

Activating the device, Lois is thrown backward. A loud boom shakes the room, unlike any boom we've seen thus far.

As the boom tube opens, the parademons explodes, and pieces of it fly across the room in every direction.

With the blinding light of the boom tube in front of them, Lois and Jimmy struggle to get to their feet.



Jimmy looks down at the weapon in his hands and then rushes after Lois.

JIMMY (CONT'D)  
Seriously, what is this for?

EXT. METROPOLIS STREET - DAY

The street is now filled with metallo soldiers and parademons, battling.

While some parademons are struggling with the metallo soldiers on the streets, others are high above, firing their energy weapons down at the metallo soldiers (and hitting the other parademons in the process).

A few of the metallo soldiers have picked up parademon weapons, and are using them to fire at their enemies.

INT. UNDERGROUND HQ - DAY

Lex and General Lane are in the control center of the underground facility, watching the battle unfold through the eyes of the metallo soldiers, on dozens of monitors.

Around them, military personnel are scurrying to keep up with all that is going on.

The look on General Lane's face is a look of great concern, but a look of strong determination as well. He's committed to this battle.

Meanwhile, the look on Lex's face is something else entirely. If one didn't know better, they might suspect that he enjoyed seeing his metallo army at work.

INT. KENT BARN - CELLAR - DAY

Martha, Lana and Little Clark are in the cellar. Lana is fiddling with a radio, trying to get it to work, but all we can hear is static.

Martha isn't paying attention to her. Her mind is someplace else entirely.

In the background, we can hear muffled explosions.

LANA  
There has to be one station that works.

Lana grows annoyed and turns the radio off.

LANA (CONT'D)  
You'd think there would be one,  
right?

Martha doesn't respond.

LANA (CONT'D)  
Mrs. Kent?

Martha finally looks up at Lana and smiles.

MARTHA  
I'm sorry. What were you saying?

LANA  
Nothing. I just wish we knew what  
was happening.

MARTHA  
Have patience. We just have to wait  
for it to be over.

Lana smiles and looks down at Little Clark. She's not sure whether or not she believes Martha.

Martha notices Lana's reaction.

MARTHA (CONT'D)  
I don't blame you for not  
believing, but I'm not insane. I  
saw my son out there today. He'll  
come back to us, and he will save  
us all from this. You just wait and  
see.

Still saying nothing, Lana tries to appear more certain than she really is.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Parademons are flying overhead, and firing their energy weapons downward, toward the street.

In the background, we can see other parademons, carrying struggling people through boom tubes.

Watching all of this, with a pained expression on his face is Superman. He says nothing. He does nothing. He simply watches.

Behind him on the roof, we see the form of a WOMAN, watching Superman. She is hidden by shadows, and we can't make out any details of her appearance, but we can see her silently watching.

WOMAN

This is the world without Superman.

(beat)

I didn't know.

Superman doesn't react at all.

The woman walks out of the shadows, revealing herself to be LIVEWIRE.

She is not in her feisty costume. She looks rather plain, compared to her former self.

LIVEWIRE

I wanted to save it. I wanted to be a hero.

(beat)

I just wanted to be something... more.

She walks to his side, and watches the chaos below with him.

SUPERMAN

(quietly)

We are what we are.

LIVEWIRE

Whatever.

They remain silent for a moment. Eventually, Livewire speaks again.

LIVEWIRE (CONT'D)

So... Sorry about that whole killing you thing.

(beat)

I didn't mean to.

Superman doesn't respond.

LIVEWIRE (CONT'D)

I come up here sometimes and apologize.

(beat)

Sad to say, this isn't the first time I've seen you. Usually, you disappear by now, or turn into a bunny or something.

(beat)

(MORE)

LIVEWIRE (CONT'D)

I think I might be crazy. Big  
shocker.

(beat)

You are real this time, right?

Superman hesitates. It looks like he wants to answer, but  
doesn't know how.

LIVEWIRE (CONT'D)

You've come back to save us.

SUPERMAN

What if I haven't? What if you were  
right? What if I really am one of  
them?

LIVEWIRE

Then I guess I'm not sorry about  
the killing you thing after all.

Livewire turns toward Superman.

LIVEWIRE (CONT'D)

But we both know you're not the bad  
guy. My shrink says that was a big  
breakthrough for me, so I guess it  
must be true.

(beat)

We are what we are. A smart guy  
once told me that. Never said we  
didn't get to choose.

Livewire steps up on the ledge.

LIVEWIRE (CONT'D)

And that, sir, is what you call  
amends.

(beat)

Now, you stay and work out your  
issues or whatever. Comin' back  
from the dead's gotta be a bitch.

Livewire winks at Superman.

LIVEWIRE (CONT'D)

I'm gonna go be a hero.

Livewire waits a few seconds, then takes a deep breath and  
bolts into the sky.

Superman is left alone, to watch the chaos unfold.

JOR-EL (V.O.)

Look at them, my son.

Superman closes his eyes, trying to make the voice go away.

JOR-EL (V.O.) (CONT'D)  
They're a flawed race. Weak. Just  
as we were.

SUPERMAN  
They're stronger than you think.

JOR-EL (V.O.)  
Their world is falling apart and  
they are incapable of preventing  
it.

Superman opens his eyes once again, and looks at the chaos.

JOR-EL (V.O.) (CONT'D)  
You walk amongst them as a god.  
More powerful. More capable of  
saving their planet. You can do for  
them what I could not do for  
Krypton. That is why I chose this  
planet for you.

Superman doesn't want to be hearing any of this.

JOR-EL (V.O.) (CONT'D)  
Lead them. Guide them. Show them  
that they can survive under your  
protection.

SUPERMAN  
Force them to bend to my will?

JOR-EL (V.O.)  
You are not corrupt. You can lead  
them wisely.

SUPERMAN  
I am not a god.

JOR-EL (V.O.)  
Then, what would you call yourself?

Superman pauses before answering. He then closes his eyes,  
and just for a moment, Superman seems to slightly fade.

INT. KENT HOUSE - LIVING ROOM - DAY

Superman, once again solid, suddenly finds himself standing  
in this room, where all of the power seems to be out.

He opens his eyes, just as the TV turns on, and the video that Martha was watching begins to play. He keeps his eyes on the screen.

JOR-EL (V.O.)  
Distractions.

SUPERMAN  
Truth.

As Superman watches, we hear the video playing OS.

JONATHAN (O.S.)  
How about President of the United States?

YOUNG CLARK (O.S.)  
(laughing)  
Umm... Pretty sure I don't qualify as a natural born citizen, Pa.

Superman looks sad, watching the video, but smiles nonetheless.

JONATHAN (O.S.)  
Bah! It's a technicality.

MARTHA (O.S.)  
Why don't we let Clark answer?

JONATHAN (O.S.)  
Fine.  
(beat)  
Answer your mother.

YOUNG CLARK (O.S.)  
Okay, twenty years...  
(beat)  
I see myself running the farm. Married to Lana, of course. Taking care of my incredibly old, senile parents.

JONATHAN (O.S.)  
That's it? Running the farm?

YOUNG CLARK (O.S.)  
What's wrong with running the farm? I like it here?

JONATHAN (O.S.)  
There's nothing wrong with it. Just so long as it's really what you want.

MARTHA (O.S.)

Leave the boy alone, Jonathan. If he wants to run the farm, he can run the farm.

JONATHAN (O.S.)

I never said he couldn't. I just want to make sure it's what he really wants. Our boy's special.

MARTHA (O.S.)

Of course he is. He's a Kent.

There's laughter from the TV.

YOUNG CLARK (O.S.)

Okay, this is getting too sweet for my taste.

(beat)

I love you guys.

JONATHAN (O.S.)

Well, gosh. Now I'm getting misty.

YOUNG CLARK (O.S.)

(laughing)

Shut up. I'm serious.

MARTHA (O.S.)

(extended beat)

We love you.

After a few moments, the tape goes to static.

JOR-EL (V.O.)

This is not your truth. This is your illusion.

Superman looks at his hands.

SUPERMAN

We're the projections of dead men.

Superman's hands FLICKER.

FLASH TO:

EXT. THE ARCTIC - DAY

We PUSH THROUGH the arctic once again, seeing two more pieces of metal along the way.

BACK TO:

INT. KENT HOUSE - LIVING ROOM - DAY

Back to where we were, with Superman in the living room.

JOR-EL (V.O.)

You have a destiny, my son.

JONATHAN (O.S.)

You have a destiny, son.

Superman looks up and sees that the static is gone from the TV. There is further video of Jonathan Kent playing now.

JONATHAN (CONT'D)

You might not see that now, but someday you will. I know you, and you won't be happy, just sitting on a farm, watching people suffer from a distance. You'll want to do something about it, and nothing that I, or your mother, can say will change that.

(chuckles)

I guess that means we raised you right.

(beat)

What you're capable of doing is incredible. The abilities you have are beyond anything I could have dreamed. It's your gift, son. It's the gift that you can give to this world. Your world.

(beat)

I know you don't always feel it, but it's not where you're born that matters, Clark. What matters is where you call home, and the people who love you. By those standards, you're the most human person I've ever known. We all feel alien at times. We all feel lost.

(beat)

No matter where your life takes you, just remember how to find your way back home. Remember who you are, Clark Kent, and don't let anyone tell you different.

(beat)

You're my son. I love you.

Jonathan pauses, and then moves to press a button on the recorder. The video goes to static once again.

SUPERMAN  
I love you too, Pa.

JOR-EL (V.O.)  
Listen to me, my son. Do not be  
blinded by your own disguise.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman once again finds himself on the rooftop, with the city in chaos around him.

JOR-EL (V.O.)  
Be strong, Kal-El. For their sake.

SUPERMAN  
You underestimate my people.  
They're stronger than you know.

JOR-EL (V.O.)  
The Kryptonians were strong as  
well.

SUPERMAN  
They died.  
(beat)  
These humans... No matter how bad  
it might seem now, they'll win in  
the end. With or without my help.

JOR-EL (V.O.)  
What makes you so sure?

Superman grins.

SUPERMAN  
She does.

EXT. METROPOLIS STREET - DAY

The metallo soldiers are still fighting in the streets,  
struggling to hold their own against the parademons.

At the same time, parademons are firing on them from high  
above, causing more than a little bit of a distraction.

In the center of this mess, and incredibly calm for a person  
in the middle of this mess, is Desi. He watches without great  
interest.

DESI

Your world. Your people. Just as  
I've seen a thousand times before.  
One by one, you will all submit, or  
you will die.

Desi checks his watch.

DESI (CONT'D)

And I would prefer you do it before  
he arrives.

Down the street a good long way, in the middle of the battle,  
we find ourselves looking at a metallo soldier, which has a  
large scratch down the side of its face. This soldier,  
SCRATCH, is fighting a parademon, hand-to-hand.

Scratch seems to be holding his own just fine, though the  
parademon continuously attempts to aim its weapon at him.

Using one arm to keep that weapon aimed elsewhere, Scratch  
uses the other to latch onto the parademon's neck, which is  
covered by armor.

When Scratch speaks, it's with a deep, synthetic voice.

SCRATCH

Before your weapons hit the  
streets, I was a cop! I was a human  
being!

(beat)

I had a daughter.

Behind Scratch, a metallo soldier arm hits a car. Things  
didn't work out so well for whichever soldier lost that  
fight.

The parademon screeches in Scratch's face. Behind its  
goggles, we can see its red, evil eyes.

Scratch turns and slams the parademon against the car,  
putting his metallic face close to the parademon's.

SCRATCH (CONT'D)

Six years old. Her name is Hannah.

Scratch bangs the parademon against the car once again.

SCRATCH (CONT'D)

She's obsessed with *The Wizard Of  
Oz*. Watches it over and over again.

Scratch head-butts the parademon.

SCRATCH (CONT'D)  
Or, at least she did, before her  
daddy died.

Scratch slams his head into the parademon's face three more times.

A blast from an energy weapon hits the street next to Scratch, blowing a hole through the pavement. Scratch looks up to the sky and sees the parademon which fired the blast.

SCRATCH (CONT'D)  
You know, I always hated those damn  
flying monkeys in that movie.

The parademon in the sky prepares to fire again. This time, Scratch uses the parademon in his hands as a shield.

When the energy blast hits, the parademon in Scratch's hand goes limp. It's not dead, but it's close.

SCRATCH (CONT'D)  
(to the parademon in the  
sky)  
Thanks for the assist, buddy.

Scratch drops the parademon in his hand and rushes toward another parademon, which has another metallo soldier pinned down on the ground.

The parademon in the air aims its weapon at Scratch and prepares to fire.

Before it can kill Scratch, however, another blast of energy takes out the parademon in the sky. It falls to the ground.

Scratch turns to see where this blast came from, and finds Lois and Jimmy standing nearby, holding onto their energy weapon.

SCRATCH (CONT'D)  
Thanks.

LOIS  
No problem.

After a smile and a nod, Lois turns away from Scratch, to Jimmy. She's confused by her situation, helping the metallo soldier.

LOIS (CONT'D)  
I think.

Seeing another parademon behind Jimmy, Lois fires her weapon again, hitting the target.

Jimmy shoots a blast of his own, which misses the mark entirely.

Now deeply involved in this battle, Lois and Jimmy are becoming targets of the parademons.

Several parademons try to make their way toward them on foot, but are cut off by metallo soldiers.

More parademons begin to fire their weapons at Lois and Jimmy from high above.

A parademon fires at Jimmy. This blast is just about to hit him, but Lois manages to dive on top of him, saving him from the blast, but leaving them both exposed on the street, with no way to escape another attack.

JIMMY

Thanks.

LOIS

We need cover.

Lois pulls Jimmy up, and toward a nearby car, which has already been heavily damaged.

JIMMY

This doesn't look much safer.

LOIS

It's probably not.

Now ducking behind the car, Lois and Jimmy try to regroup. Lois clings to her parademon blaster, looking deep in thought as Jimmy keeps an eye out for any attacks from above.

JIMMY

Now what?

LOIS

I don't know.

JIMMY

You don't know? I thought you had a plan.

LOIS

The plan was to get out here.

Lois looks around the car, at the battle which is going on around them. As she does this, a blast of energy strikes the car near her. She ducks back down.

LOIS (CONT'D)

Okay. We have to keep moving.

JIMMY

Is this part of your big plan?

LOIS

Don't choose now to get ballsy,  
Olsen.

JIMMY

Right.

(beat)

Where do we go?

Lois tries to figure this out. In doing this, she looks around the car once again. This time, she sees two parademons flying right toward her and Jimmy.

Lois raises her weapon and takes a deep breath, preparing to fire.

The parademons shriek as they get closer, and are about to attack Lois and Jimmy when two bolts of electricity shoot them out of the air.

The parademons land on the ground near Lois, smoking from their chest wounds.

As Lois looks up, she sees Livewire flying through the air, crackling with electricity and zapping parademons left and right.

At first, Lois is confused by the sight of Livewire fighting on the good side, but after a moment, she turns to Jimmy, with a renewed energy.

LOIS

Let's go. Now.

Lois hurries away from the car, trying her best to follow Livewire, while also attempting to keep safe behind cars and in doorways.

Jimmy follows close behind her, clinging to his weapon as though it were a teddy bear rather than a high powered weapon.

As the two of them duck into a doorway and Lois peeks around the corner at the battle, Jimmy closes his eyes and tries to catch his breath.

Lois turns to Jimmy, as though to tell him to move once again, but sees that he is panicking.

LOIS (CONT'D)  
Are you okay?

JIMMY  
Are you?

LOIS  
We're going to be fine.

JIMMY  
Maybe we should get inside or something.

LOIS  
Do you want to find Olivia?

Jimmy doesn't answer, but he also doesn't look any more comforted.

LOIS (CONT'D)  
It's a story, Jimmy. Just like any other we've gotten.

Lois puts a hand on Jimmy's parademon blaster, and lowers it.

LOIS (CONT'D)  
You have your camera?

Jimmy nods as he reaches into his pocket and grabs his digital camera.

LOIS (CONT'D)  
Then keep up and get pictures.  
Perry will have our asses if you mess this up, kid.

This is one method that seems to work, at least a little bit.

He starts to lower his weapon to the ground, but Lois stops him.

LOIS (CONT'D)  
Okay, we're reporters, not idiots.  
Keep that thing and don't hesitate to use it, understood?

Jimmy nods.

Lois looks around the corner again, and sees Livewire down the street, standing on the ground, and blasting away at parademons around her.

LOIS (CONT'D)

Let's go.

Lois moves out of the doorway, with Jimmy behind her, snapping pictures with one shaky hand while holding onto his parademon blaster in the other.

Lois keeps low and moves swiftly, firing at several parademons who take interest in her along the way. She manages to take down one of these parademons, but the others seem more pissed off than injured.

Luckily for Lois, those parademons are easily distracted and are shot by metallo soldiers before they can go after Lois. They end up fighting the metallo soldiers instead.

Lois and Jimmy reach a delivery truck near Livewire, who seems to be having a little bit of fun as she zaps parademons out of the sky with the point of a finger and doing an impersonation of the fairy godmother from Cinderella.

LIVEWIRE

Bibbidy...

(zap!)

Bobbidy...

(zap!)

Boo.

(beat)

Put 'em together and what do you got?

Livewire smacks her hands together and lets out a jolt of electricity which zaps the hell out of five parademons.

Meanwhile, Jimmy is looking past Livewire, toward a section of street which looks even more chaotic than what they've been through already.

While looking there, he sees something.

JIMMY

Hey...

Jimmy turns around to speak to Lois, and jumps when he sees Livewire.

JIMMY (CONT'D)

Holy...!

(then, to Lois)

She's...!

LOIS

Yeah, I was thinking the same thing.

Livewire turns and sees Lois and Jimmy now. She looks annoyed.

LIVEWIRE

Oh, god. I'm not on "To Catch A Meta-Human" or something, am I? I swear, if you faked this alien invasion just for my sake, I'm gonna be pissed.

A parademon swoops down and tries to grab Livewire. Upon touching her, the parademon is electrocuted and falls to the ground.

Still stunned, Jimmy raises his camera and snaps a picture.

A parademon blast strikes the truck which Lois and Jimmy are using for cover, causing Lois and Jimmy to duck out of the way.

Livewire shoots off a bolt of electricity, taking out the source of the blast.

LIVEWIRE (CONT'D)

You can thank me later.

LOIS

You killed Superman.

LIVEWIRE

I didn't--

LOIS

I saw the burns. I know it was you.

Livewire bolts herself closer to Lois and Jimmy, just as a few blasts from a parademon weapon strike the truck, blowing holes right through it and narrowly missing them.

After ducking and covering, Lois stands up again and aims her weapon toward the sky, waiting for more parademons to come.

Livewire also keeps her eye out, while looking far more calm than Lois.

LIVEWIRE

I didn't mean to kill him.

LOIS

Well, that makes it all better  
then.

Livewire shoots off two bolts of electricity, at parademons approaching on the ground. Lois fires off a shot of her own, toward the sky.

LIVEWIRE

Superman didn't seem too upset when  
I spoke to him.

LOIS

Yeah, well... Huh?

There is no time for Livewire to respond before another blast of energy nearly hits her and she fires back a blast of her own.

Jimmy stands up just long enough to see a parademon flying toward him. He ducks again, narrowly avoiding its attempt to grab him.

Lois shoots that parademon down.

Jimmy grabs Lois' arm, trying to get her attention off of Livewire.

JIMMY

If she's shooting bad guys, she's  
on our side right now.

Jimmy then turns toward the large battle up ahead and points.

JIMMY (CONT'D)

Look over there.

Lois reluctantly turns to see what Jimmy is looking at. Livewire also takes an interest.

Lois sees that Jimmy is pointing to Desi, standing in the middle of the battle, being kept safe from metallo soldiers by the army of parademons.

LOIS

Interesting.

LIVEWIRE

What are we looking at?

JIMMY

Morgan Edge's assistant. He's the  
guy who's doing all of this.

LIVEWIRE

Then that's the guy I gotta go zap.

Livewire turns to Lois and smiles.

LIVEWIRE (CONT'D)

Good chat. See ya later.

LOIS

Wait--

Before Lois can say anything else to Livewire, Livewire bolts herself out of talking distance.

LOIS (CONT'D)

A street full of Metallos, Livewire rushing off to save the day...  
Throw in Lex Luthor and my day will be complete.

Just as Lois says these words, we cut to...

INT./EXT. LEX'S CAR/DIFFERENT METROPOLIS STREET - DAY

Mercy is still in the car that we last saw her in, speeding down a street on the outer edges of the battle zone, which has much less action than the street where Lois is.

Parademons are still attacking the area, but there aren't any metallo soldiers in this area.

As Mercy speeds down the road, toward the action, a parademon swoops down from the sky, landing on the street in front of her. It shrieks as some lame attempt at intimidation as it raises its weapon at Mercy.

The plan doesn't work to well for him. Mercy steps on the gas, and with a smirk on her face, she rams her car into the parademon.

Though the parademon is struck by the car and is likely killed, it does manage to get off a shot from its weapon just before being hit.

The damage from the blast, combined with the speed at which it was travelling causes the car to flip over itself two or three times and slide across the street before coming to a stop, upside down.

After the car comes to a stop, it gently rocks on its roof. It sits silently for several seconds with no sign of life from within.

A moment later, a parademon swoops down from the sky and lands near the car. It curiously inspects the car a little bit before finally moving to the driver's side door and ripping it off.

The parademon bends down to look inside. As it gets this glimpse, a series of shots from within the car blow the parademon's head apart.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman is still watching from high above.

JOR-EL (V.O.)

Your faith in them is strong, but misplaced. They don't have the power to succeed against the forces of Apokolips.

Superman doesn't respond to the voice. He just continues to watch.

JOR-EL (V.O.) (CONT'D)

Even if they were to succeed this time, there will always be another threat to this world, Kal-El, and it won't always be from outside forces.

(beat)

Imagine the horrors that they could inflict upon themselves. The same horrors that destroyed our own world.

(beat)

Lead them. Save them from the fate that has befallen your mother and I.

Still, Superman says nothing.

EXT. METROPOLIS STREET - DAY

Livewire is trying to get to Desi, but parademons are surrounding him, protecting him from her.

She attempts to bolt her way past them, but something disrupts her electricity whenever she attempts to use it near Desi.

While Livewire is busy blasting the parademons that surround her, Lois is attempting to provide cover for the metallo soldiers on the street, by firing at the parademons in the sky.

She manages to hit several of the parademons, which fall to the street, but others fire back at her. She avoids their blasts by taking cover behind the car, with Jimmy.

Jimmy is trying his best to get up the nerve to take a shot. He is still holding onto his parademon weapon in one hand, ducking behind the car. He just seems unable to move out and take a shot.

EXT. DIFFERENT METROPOLIS STREET - DAY

Mercy has found a parademon weapon and is using it to fire wildly at the parademons in the area. She is making her way toward the front line of the battle, taking cover along the way, but being far more proactive than Lois and (especially) Jimmy.

EXT. METROPOLIS STREET - DAY

Lois shoots at two parademons that are trying to fly her way. She misses both of them, as they fire back at her.

As she ducks behind the car to avoid these blasts, another blast of parademon energy shoots over her head, taking out one of the parademons.

Lois looks to the source of this blast, and finds the man from the coffee shop, taking cover in the doorway of a building, firing at the parademons.

Looking around, Lois sees other people rushing out to the street and grabbing parademon weapons. They open fire.

A parademon blast hits the car near Lois, causing a loud explosion. She ducks for cover as other people fire back at the parademon that shot at her.

When the dust clears, Lois smiles with relief.

LOIS

Looks like we finally have some  
help, Jimmy.

She turns to look at Jimmy, but he is nowhere to be seen. Lois begins to freak out.

LOIS (CONT'D)

Jimmy?

She stands up, not thinking about her own safety.

LOIS (CONT'D)

Jimmy!

A parademon weapon drops from the sky, hitting the ground next to Lois.

A loud boom directly above her causes Lois to flinch. When she looks up, she sees a parademon carrying Jimmy through a boom tube as he kicks and tries to break free of its grasp.

LOIS (CONT'D)

JIMMY!

Lois takes aim at the boom tube, but can't fire without hitting Jimmy.

She freezes, now knowing what to do to help him.

From behind her, a loud shriek is heard. Lois turns and sees a parademon closing in, about to grab her.

Out of nowhere, someone dives on top of Lois, taking her to the ground and out of the parademon's reach.

As she gathers her senses, Lois looks to see who tackled her. It is a man, TONY. He's a strong looking guy in his 30's, wearing a t-shirt and ripped jeans.

LOIS (CONT'D)

Thanks...

Tony grabs Lois' parademon weapon off of the ground, and looks much more comfortable holding it than she did.

TONY

Stay down.

Tony opens fire on nearby parademons.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Still, Superman watches, growing more troubled by the moment.

JOR-EL (V.O.)

Your body is ready, Kal-El. Your path is clear.

Superman closes his eyes, wishing to make the voice go away.

JOR-EL (V.O.) (CONT'D)  
It is time to fulfill your destiny.

EXT. THE ARCTIC - DAY

We PUSH THROUGH the arctic yet again, seeing more twisted metal, along with scraps of red fabric, blowing in the wind.

A low rumble can be heard in the area.

JOR-EL (V.O.)  
Lead them.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman keeps his eyes shut for several moments. When he finally opens them, he looks down at the battle being fought below. The sight troubles him greatly.

EXT. METROPOLIS STREET - DAY

Lois is behind the car, catching her breath and trying to think.

Tony is standing, firing off shots at the parademons.

LOIS  
There has to be a way to get to him.

TONY  
Who?

LOIS  
Jimmy.

TONY  
Am I supposed to know who that is?

Tony fires a shot. His lack of concern annoys Lois.

LOIS  
The man who was just taken by one of those... whatever the hell they are.

TONY  
Lots of people were taken. The best thing we can do for them right now is keep fighting.

Tony fires off three more shots.

A metallo soldier flies through the air, hitting the ground next to the car. He's badly damaged, but pulls himself off of the ground and heads back into battle.

EXT. DIFFERENT METROPOLIS STREET - DAY

Mercy is getting closer to the core of the battle. She is crouching behind a pile of debris that has fallen from a nearby building, breathing heavily as she tries to assess her situation and examine a shoulder injury.

When she sees that her shoulder is bleeding badly and doesn't look good, she winces.

Looking around at what is going on in the streets, Mercy decides to ignore her shoulder and keep going. She lifts her parademon weapon and heads back to the fight.

EXT. METROPOLIS STREET - DAY

Meanwhile, Lois is still taking cover while Tony holds off the parademons around her.

LOIS

I'm not losing another one. I can't.

Lois reaches for Jimmy's parademon blaster and takes it in her hand. She starts to stand.

TONY

Where are you going?

LOIS

See that guy, up ahead?

Tony glances up ahead. When he sees nothing, he shakes his head at Lois.

LOIS (CONT'D)

The guy in charge of all this is up there. If we want to stop this, we have to stop him.

Tony now takes a more serious look up ahead. He thinks for a moment, and then looks to Lois.

TONY

Just stay behind me and do exactly what I tell you to do. Got it?

LOIS  
Who the hell--

Lois doesn't finish the sentence before noticing a tattoo on Tony's arm which reads : "USMC"

LOIS (CONT'D)  
Nevermind. Lead the way.

INT. UNDERGROUND HQ - DAY

Lex and General Lane are still watching the monitors, where they see the battle playing out.

General Lane is less than thrilled.

GENERAL LANE  
I thought these things are supposed to be able to take down Superman.

LEX  
We're not dealing with Superman. The metallo's reaction to the meteor rocks changes when he's around.

GENERAL LANE  
Then how the hell do you suggest we win this fight? We're barely keeping our heads above water.

LEX  
Better question, General.

Lex points toward one of the monitors.

LEX (CONT'D)  
Isn't that your daughter?

General Lane looks to the monitor and sees Lois rushing toward Desi, firing her weapon as she goes. He is very unhappy to see this.

GENERAL LANE  
Son of a bitch.

The General turns to Lex.

GENERAL LANE (CONT'D)  
I want your soldiers to get her out of there. Now.

LEX

We'll get right on that, just as soon as they're done fighting off alien invaders.

Lex keeps his eyes on Lois, as though he's watching some twisted reality show on TV.

INT. TORTURE CHAMBER - NIGHT

A parademon drags Jimmy into the chamber. Jimmy is still struggling to get free. He is battered and bloody now.

In this chamber, we can hear people screaming in pain, wanting to go home. We can hear some crying as well.

As Jimmy struggles, the parademon pulls him to the wall where victims have been mounted. Upon seeing this wall, Jimmy's eyes widen and he becomes even more terrified than he was before.

JIMMY

Oh, God. Please, God.

The parademon then picks Jimmy up off of the ground and flies him into the air before slamming him against the wall.

As Jimmy is pinned to the wall, shackles seem to wrap themselves around him.

Blood begins to wash over Jimmy, and he sees that it is running down the wall, draining from the victims above him.

The parademon leaves Jimmy there, as the shackles grow tighter and tighter. Before long, they grow so tight that the pain is unbearable.

Jimmy screams in pain. One of his bones cracks.

Through his pain, Jimmy manages to open his eyes. As he does, he gets a nice view of the wall directly across from him. On this wall, he can see Olivia, shackled to the wall. She is completely limp, and badly injured.

JIMMY (CONT'D)

No.

(beat)

Olivia!

Jimmy pulls on his shackles, which does nothing to help him. He screams as pain shoots through his body.

JIMMY (CONT'D)

Olivia!

As Jimmy struggles, a DEEP AND MENACING VOICE fills the chamber.

DEEP VOICE (O.S.)

The blood of humanity reeks of  
life.

Jimmy stops struggling and tries to find the source of this voice.

DEEP VOICE (O.S.) (CONT'D)

Hope.

(beat)

Love.

(beat)

Free will.

(beat)

Your "souls", as you call them. The  
element that gives you breath. You  
literally drip this filth from your  
every wound.

If possible, Jimmy grows even more terrified.

DEEP VOICE (O.S.) (CONT'D)

How ironic that such purity would  
carry within it the key to its own  
undoing. That such a rich example  
of the life formula would be the  
solution to the equation I've been  
trying to solve for three hundred  
years.

Jimmy can't find the source of this voice. He closes his eyes tightly, wishing that all of this would end.

DEEP VOICE (O.S.) (CONT'D)

(beat)

In your suffering, you show me my  
answer. As you die, the terror in  
your eyes reveals to me the spark  
within yourselves that you never  
knew existed.

(beat)

Hopelessness.

(beat)

Despair.

(beat)

You die alone. Unable to prevent  
the inevitable. Forced to succumb.

(MORE)

DEEP VOICE (O.S.) (CONT'D)

And just before you die, the spark becomes a beacon. As your mind finally realizes what has been hiding within it for your entire existence, the formula of life grows unstable.

(beat)

All that's left is anti-life.

Somewhere, in the vastness of this torture chamber, amongst the screams and cries, a voice calls out.

DISTANT VOICE (O.S.)

Oh, my God! Would you shut the hell up and kill me already!

Jimmy opens his eyes. Somehow, he appears slightly less terrified.

Despite all that is happening to the people in that room, Jimmy seems to find comfort in knowing that humanity still exists.

EXT. METROPOLIS STREET - DAY

Lois is ducking for cover inside a doorway, while parademon blasts explode around her and Tony returns their fire. She is not far from where Desi is standing, and the action is thick in this area.

All around, metallo soldiers are struggling with parademons in hand-to-hand combat as well as with parademon blasters, while blasts from above either explode near them, or on top of them. When the metallo soldiers are hit, they naturally lose a limb here and there, but as long as the chest and head are there, they continue to function on some level.

Lois takes a quick look toward Desi before ducking into the doorway once again. Judging by the look on her face, she doesn't like what she sees. She may have bitten off more than she can chew this time.

Closer to Desi, three parademons have Livewire pinned to the ground, beating on her and swiping at her with sharp fingers. As she screams, bolts of electricity surge across her body, but she doesn't seem to be controlling them.

Every so often, Livewire will attempt to bolt her way out of the area, and her body will turn into a spiderweb of energy, but she is too weak to complete the exit.

EXT. DIFFERENT METROPOLIS STREET - DAY

In the middle of the street, two parademons are attacking a metallo soldier. The soldier is on his knees, unable to get in a hit of his own. All he can do is attempt to protect himself as best he can.

Mercy rushes into the street and smacks one of these parademons across the head with her blaster. The parademon swiftly swats her to the ground, and turns its attention to her. It shrieks as it prepares to leap on top of her.

Raising her blaster, Mercy attempts to shoot the parademon, but the weapon won't work. When she looks down at it, she sees that its been damaged... probably when she stupidly used it to club the parademon.

Mercy looks back to the parademon, and prepares for its attack on her, but before the thing can make its move, another parademon is thrown on top of it, taking it to the ground.

Mercy turns and sees the metallo soldier, extending a hand to help her up. Mercy gets to her feet.

MERCY

Get back to work.

Mercy turns to look for her next target. As she does this, a parademon swoops down from above and grabs her. It carries her off, into the sky.

INT. UNDERGROUND HQ - DAY

Still, Lex and the General watch. The General is far more tense than Lex.

GENERAL LANE

Find my daughter. I want to see her now.

Some of the techie people get to work, looking for Lois.

Lex takes a step toward the monitors, with a proud look on his face.

LEX

Look at them. Look at how well they fight.

Lex turns toward General Lane.

LEX (CONT'D)  
Don't mistake this for joy,  
General, but we've proven something  
today.

Lex turns back to the monitors.

LEX (CONT'D)  
We've proven something important.

An image of Lois, in the doorway, appears on one of the monitors. It's obviously from the point of view of a metallo soldier, and this soldier quickly moves on.

On the monitor, the video rewinds and pauses on the image of Lois.

General Lane takes in her situation. He's unhappy, but for just a moment, there is something else in his eyes. A glimmer of pride.

Lex, meanwhile, is still in awe of the metallo soldiers.

LEX (CONT'D)  
Look at what we've created. The  
power. The force.  
(beat)  
We've proven that we don't need  
Superman to save us.

Across the room, a young TECHIE WOMAN is monitoring the condition of the metallo soldiers. We hear her report, as Lex and General Lane continue to watch the battle.

TECHIE WOMAN  
I've lost contact with another  
soldier. Attempts to reestablish  
are failing.  
(beat)  
Soldier 161 has sustained critical  
damage to its power supply.

GENERAL LANE  
Damn things keep coming. How much  
longer can we last out there?

Lex doesn't respond, but he's eager to find out.

EXT. METROPOLIS STREET - DAY

The metallo soldiers continue to battle the parademons all over the street, causing a lot of chaos.

Lois keeps low as she follows Tony from her safety zone in the doorway, to a nearby car, which has been turned on its side and heavily damaged.

She hides behind this car, holding onto her parademon blaster, probably more tightly than she really needs to.

Sneaking a peak from behind the car, Lois sees that Desi is standing in the middle of the street, working on his PDA, as parademons keep an area around him clear of metallo soldiers.

Lois looks around the area, and up to the roofs of nearby buildings, looking for any way that she might get to Desi.

The problem is that parademons are still attacking the buildings, swarming over most of the rooftops. There is nowhere to take a shot from.

Lois looks back to Desi, and raises her weapon. She looks down the "barrel" of the blaster, trying to get a clear shot at him, but there are too many parademons in her way.

TONY

You a sniper now?

LOIS

Apparently not.

Lowering the weapon once again, Lois happens to catch a glimpse of Livewire, being attacked on the street, about halfway between herself and Desi.

Livewire is still being beaten on by the parademons, and is still sparking with electricity every now and then, but she is obviously losing power.

Lois moves behind the car once again, and tries to think of a plan.

As she thinks, she sees the battle being fought between metallo soldiers and parademons near her. She also sees that there are about twenty or thirty normal people who have taken parademon blasters, and who are trying to cover the metallo soldiers, by shooting at the parademons in the sky.

While she takes in all of this, she happens to see that the hood of the car being used as her cover has been blown off. Her eyes are drawn to its battery.

Getting an idea, Lois looks down the street, noticing six or seven other cars in the area, as well as a downed power line, which is jumping around like a snake on crack.

INT. KENT BARN - CELLAR - DAY

Martha and Lana are still huddled in the cellar, with Little Clark.

Dust falls from the ceiling as muffled explosions can be heard outside.

The radio near them is offering nothing but static. Still, they keep it on. In fact, Martha turns up the volume.

When Lana looks to Martha, as though to ask her why she is doing this, Martha tries to smile.

MARTHA

It beats the alternative.

Lana nods, and looks down at her son. She is obviously quite nervous.

After a few moments, Lana looks back to Martha.

LANA

You really saw him?

Martha nods.

An explosion outside rocks the ground, and Lana tries her best to cover Little Clark from the shower of dust that falls.

When everything settles, Lana looks to Martha. It's obvious that there is a lot that she wants to say. She is growing more nervous about the situation outside and their lack of information.

Despite this nervousness, she chooses to believe Martha. She indicates this with a simple nod.

EXT. KAHNDAQ DESERT - NIGHT

Pete begins to wake up, as fires burn around him, casting their light across his face.

As he slowly remembers what has happened, and where he is, he attempts to pick himself up, but finds it more difficult than he would like.

Groggy, and in a great deal of pain, Pete struggles to lift his head and survey the area.

As he finally gets a glimpse of the world around him, he is shocked by what he sees.

The shock of this situation dulls the pain enough for Pete to pull himself into a seated position on the ground.

We PULL BACK as Pete gets a better look at the area, and we see that the fires burning are from the flight packs on the backs of several parademons. The area is littered with parademons, all dead and ripped apart to varying degrees.

The skies are empty. No parademons appear to be alive.

The human soldiers, on the other hand, are on the ground. It's hard to tell which of them are alive and which are dead, but there is some moaning and crying out in pain.

Pete pulls himself over to one of these injured men, LT. FORDMAN, who is badly injured, but still conscious.

As Pete tries to inspect the damage done to Fordman, the lieutenant grabs onto Pete's jacket and pulls him closer.

LT. FORDMAN

I saw him.

Fordman smiles, revealing bloody teeth.

LT. FORDMAN (CONT'D)

I saw Superman.

Pete looks to Lt. Fordman, surprised.

PETE

What did you say?

LT. FORDMAN

He was here, Ross. He did this.

Pete looks around the area, at the violence that went into creating this scene.

PETE

Superman didn't do this.

(beat)

Superman's dead.

LT. FORDMAN

I saw him. Who else could kill these sons of bitches like this?

Pete considers the question, which is a valid one. He is not as happy as one might expect him to be. He actually looks troubled by the news.

PETE

You saw his face?

Lt. Fordman shakes his head.

LT. FORDMAN

Nah. He zoomed through here like a blur, ripping these things apart, then moved on to the next fight before we could say anything to him.

Pete nods.

PETE

So, you don't know for sure.

LT. FORDMAN

Who else could have done this?

Pete hesitates before answering. He then shakes his head.

PETE

I don't know.

EXT. METROPOLIS STREET - DAY

Lois is now crouching behind a different car, with Tony. They seem to have a plan in motion.

TONY

This has to be quick. No second chances.

LOIS

I don't think any of us expect a redo. Just be sure you shoot the right guys.

TONY

And we're sure the metal dudes are the good guys?

LOIS

Today, anyway.

Lois takes a quick look around the car, at the battle. She then looks back to Tony, and takes a deep breath.

LOIS (CONT'D)

I guess we should do this.

(beat)

On three.

Tony nods.

LOIS (CONT'D)

One.  
    (beat)  
Two.  
    (beat)  
Three!

Lois grabs a car battery from the ground and hurries around the car with it.

While Lois pushes her way through the chaos in the streets, firing her parademon weapon randomly with one hand and carrying the battery in the other, Tony moves alongside her, covering her from airborne parademons, and other enemy blasts.

Along the street, similar teams are making their way in the same direction as Lois and Tony. Each with one person carrying a car battery, and others providing cover.

Parademon blasts hit the buildings near Lois as she hurries down the street, throwing debris in all directions. Though Lois is scraped across the face by one such piece of debris, she keeps moving.

The chaos thickens as Lois and Tony grow closer to their target, each blasting away as much as they possibly can, just trying to keep the parademons off of them.

Metallo soldiers begin to provide some support to the team, grabbing parademons who are attempting to charge toward the humans, and struggling with them.

Soon, Lois reaches the area where Livewire has been taken down, and is still being beaten by parademons.

Desi is not too far from this group, which means that the parademon activity is high.

Ignoring all of the parademons behind them, Lois and Tony turn their attention toward the parademons that are attacking Livewire. They begin to fire on them, taking some down completely, while managing to turn the attention of others away from Livewire.

Alongside Lois and Tony, more humans gather, blasting the parademons.

Before long, the parademons leave Livewire and turn toward the humans who are blasting them.

TONY

Now! Go!

Lois and the other humans who are carrying batteries press forward as much as possible, trying to get as close to Livewire as they can.

Tony looks back and sees that a couple of the people are lagging behind, looking nervous.

TONY (CONT'D)  
Pick it up! Move!

These people pick up their pace.

Though they try to press on, it's becoming obvious that they are too bogged down by enemy fire to make it all the way to Livewire. Seeing this, Tony assesses the situation, and turns to Lois.

TONY (CONT'D)  
We can't make it. Just throw it.

LOIS  
What?

Tony turns and yells to all of the others.

TONY  
Throw them! Now!

Following Tony's lead, everyone throws their batteries toward Livewire, trying to get them close without actually hitting Livewire.

Once the batteries are away, the humans return to firing on the parademons. They form a circle, blasting the parademons in all directions, and attempting to create an area clear of enemy fighters.

The parademon forces, of course, are far greater than the humans, so while the humans do succeed in slowing down the parademons, it is very obvious that this can't last for very long.

On the ground, Livewire is barely conscious. She is bleeding and broken, and is barely sparking at all. Still, she sees what Lois has done, and it doesn't take a genius to figure out why she did it.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman is still on the roof above, watching the battle being fought with great intensity. He is obviously impressed by what is happening below.

## EXT. METROPOLIS STREET - DAY

While Lois, Tony and the others distract the parademons, Livewire attempts to pull herself toward the nearest battery. It is not very far from her, but in her weakened state, she has a hard time moving at all.

Beside Lois, human fighters are still taking hits and falling to the ground. The others remain strong, and are soon joined by more humans who have decided to pick up weapons and jump in.

In fact, the street behind Lois is full of humans who have taken weapons and are firing upon the parademons.

Livewire is getting closer to one of the batteries on the ground. She is only a few feet away from it by now, but struggling a great deal.

Lois is still busy blasting away at parademons in the sky. Those that attempt to charge at them from the ground are taken out by metallo soldiers. The human/metallo force seems to be coming together quite nicely by this point.

Even as she fights these parademons, Lois' attention is focused on one target in particular. She keeps her eyes on Desi, keeping track of his position at every moment.

Desi doesn't seem very concerned for his own safety. In fact, he checks his watch, as though he were simply waiting for a bus to arrive.

Livewire has gotten close to the nearest of the batteries. She is moments away from reaching out and touching it.

We watch as Livewire inches closer and closer, finally grabbing the battery and pulling it closer to her. She grabs onto it with her other hand, and hugs the battery tightly.

Soon, Livewire seems to be absorbed by the battery, for just a moment, before shooting back out in a bolt of electricity, onto the street. She is still weak and injured (though less than before), but she is able to pull herself toward the next battery.

Once again clutches the battery and is absorbed into it. This time, when she exits the battery, she bolts right into the next battery. Then the next.

Once she has sufficient energy, Livewire bolts across the street, and into a downed power line.

We can see the electricity surging through the wires, until finally, Livewire bolts from the power line, and materializes next to Lois.

Livewire is no longer bloody. She appears well.

LIVEWIRE

Thanks for the jump, Lo.

Livewire holds out her hands, and begins to collect electricity in her palms. The energy grows and grows, while Livewire looks upon her enemies with a devilish grin.

Lois and the human troops are still blasting away, and still taking casualties.

LOIS

Take out the leader.

LIVEWIRE

Can't. Dude's got some insulation dealie working for him.

Livewire then looks to Lois, with electricity sparking through her eyes.

LIVEWIRE (CONT'D)

Don't mean I can't take out his guards though.

With that, Livewire throws her balls of electricity toward the parademons who are surrounding Desi. The blast is enough to shake the entire street, and drains Livewire of most of her power.

As Livewire falls to her knees, the parademons surrounding Desi are thrown back, and crash onto the street, jittering a little, but not getting back up.

Livewire is trying to catch her breath now, as she looks to Lois.

LIVEWIRE (CONT'D)

Your turn.

Lois looks down at Livewire, as though finding herself conflicted in her feelings toward the woman.

TONY

Let's go!

Lois looks toward Desi with great determination in her eyes. She then follows the rest of the humans in her squad as they press forward.

Lois and the other humans charge at Desi, firing their parademon blasters at him as they go.

Desi stiffens up a little, as his PDA pings and fires red jolts of energy at each blast that is fired toward Desi. These red jolts disrupt the parademon energy before they hit Desi.

Despite the fact that these blasts aren't hitting Desi, he finds himself backing up, away from the oncoming humans.

DESI

These weapons were designed to serve the forces of Darkseid. Do you think we wouldn't plan for insurrection?

TONY

All we need is one good hit.

DESI

Impossible.

Desi is now backed up against a building. He has nowhere else to go.

Lois stops firing, just long enough to shoot Desi one of her trademark smirks.

She then changes her aim, and fires her weapon over Desi's head. The rest of the humans adjust their aim as well.

At first, Desi doesn't seem to know what is going on. This changes as chunks of the building behind him begin to fall down on him.

While his PDA attempts to disrupt the blasts being fired, it can't disrupt the debris that falls.

Desi looks up, just in time to see a large chunk of the wall come loose from the building.

DESI (CONT'D)

Son of a--

He doesn't have the time to finish that sentence before the chunk of building falls on top of him, apparently crushing him.

The humans lower their weapons in order to assess the situation.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman continues to watch, pleased by what he sees now.

SUPERMAN

I told you they could win.

EXT. METROPOLIS STREET - DAY

Lois steps closer to Desi, where she sees his PDA, on the ground and pinging like crazy.

TONY

Is he dead?

LOIS

I don't know.

Lois turns around, toward the battle which is still being fought between the metallo soldiers and the parademons.

LOIS (CONT'D)

We don't have time to care. Find someplace to settle in and do your work.

TONY

What about you?

Just as Lois' squad begins to move back toward the battle, Desi's PDA fires off a beam of light, which opens a boom tube behind Lois. The resulting boom shakes the street violently.

EXT. THE ARCTIC - DAY

We PUSH THROUGH the arctic, seeing more debris scattered along the ground as we continue to hear the low rumbling sound.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman's pleased expression is gone. He leans just a little bit closer to the edge, waiting to see what is about to happen.

JOR-EL (V.O.)

It's time for you to return to them, my son. The battle is not yet over.

(MORE)

JOR-EL (V.O.) (CONT'D)  
Though resilient, they will lose  
this day, and the world you love  
will die without your intervention.

EXT. METROPOLIS STREET - DAY

All at once, the people in the area turn to look at this boom tube, which is much larger than any of the others.

When they see the size of this boom tube, none of the humans look happy.

TONY  
Ever play one of those video games  
where you think you kill the bad  
guy once and for all, only to find  
out that he was just a lower level  
henchman?

LOIS  
No.

TONY  
Well... This is pretty much what  
that feels like.

DEEP VOICE (O.S.)  
Desaad has fallen.  
(mild chuckle)  
The will of your people is strong.  
This confirms my suspicions, but it  
does not spare your race.

Lois looks to Tony, a little nervous.

Behind Lois, a few of the humans decide to back off a little bit. Lois stands her ground.

The parademons in the area break off their attack, and take up positions on the rooftops, like gargoyles, watching and waiting for what is to come.

Lois looks at the parademons, knowing that this can't be a good sign.

She then turns back to the boom tube.

The boom tube begins to flash as the energy which creates it surges, and it soon turns red.

TONY  
What do we do?

LOIS  
Jump on the axe. It'll make the  
bridge collapse and then he'll fall  
into the lava.

Tony looks at Lois, dumbfounded.

LOIS (CONT'D)  
Mario Brothers... Never mind.

TONY  
How old are you?

LOIS  
Just stand your ground, kid.

Jolts of energy shoot off of the boom tube. After a few moments, something begins to make its way through.

Once this thing comes through, it is revealed to be DARKSEID. He is a towering beast which looks as though he is made of stone, and has eyes which glow a burning red color.

Darkseid stands in front of the boom tube, looking around at the humans and the metallo soldiers. His boom tube closes behind him.

From the tops of the buildings, the parademons soldiers swoop down and gather behind Darkseid.

Lois can't take her eyes off of the beast in front of her, though she takes a step or two back.

TONY  
Damn.

LOIS  
Yeah.

DARKSEID  
(smiles)  
That is the look that I speak of.  
That glimmer of doubt, so potent  
that it extinguishes the fires of  
hope that burn inside your souls.  
(beat)  
I will bathe in your blood on this  
day, and I will know what it is  
that makes you succumb. I will wash  
in the agent of your death, and  
tomorrow, all who survive will bow  
before me.

Tony raises his weapon and takes a step toward Darkseid.

LOIS  
We're not really the bowing type.

DARKSEID  
Then you will die.

TONY  
I'd rather die fighting you than  
surrender.

Darkseid laughs heartily.

DARKSEID  
The life equation is strong in you.  
The force of life. The will.

LOIS  
I also kick ass at tennis.

TONY  
(out of the corner of his  
mouth)  
Should you really be taunting this  
dude?

LOIS  
What's he gonna do? Kill us?

Darkseid walks toward Lois and Tony. Behind them, the rest of the humans begin to back away, raising their weapons.

Darkseid keeps his eyes on Lois, who looks like she might want to run for her life, but doesn't.

DARKSEID  
Your death will be worth that of a  
hundred lesser beings.

LOIS  
Is that a good thing?

Darkseid reaches out and touches Lois' face. Tony begins to take action, in order to help Lois, but Darkseid smacks him down with his free hand, never looking away from Lois.

DARKSEID  
You should be honored to be the  
catalyst to my reign.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman's jaw tightens. He's getting upset.

EXT. METROPOLIS STREET - DAY

For a moment or two Lois, simply looks Darkseid in the eyes, and it's unclear what her reaction to his comment will be.

After some time, Lois sticks her parademon blaster under Darkseid's chin.

LOIS

Yay me.

Lois pulls the trigger, and the blast fires from her weapon. It does no damage, however. The energy from the weapon washes over Darkseid as though it were nothing more than water.

Lois is slightly less peppy now. She swallows hard.

LOIS (CONT'D)

Oh, hell.

Darkseid smiles, and turns away from Lois. He takes a few steps as he speaks, looking at his army of parademons.

As Darkseid's back is turned, Lois makes her way to Tony and helps him get back up.

LOIS (CONT'D)

Are you okay?

TONY

Not really.

Tony raises his weapon once again.

TONY (CONT'D)

You?

LOIS

Not really.

DARKSEID

When this is finished, your people will have two options.

Darkseid turns and faces Lois once again.

DARKSEID (CONT'D)

Submit, or die.

LOIS

We've covered this, Stonehenge. We won't submit.

The fire in Darkseid's eyes grows brighter.

DARKSEID

You say that now, but you haven't  
yet witnessed my power.

The world seems to slow down, as a beam of light shoots from Darkseid's eyes, toward Lois.

Seeing this beam, Lois can't help but turn away from what will undoubtedly be a painful death. All she can do is wait for it.

Only, the beam doesn't hit Lois. Instead, this beam of light bends around Lois and finds a new course.

As normal speed resumes, the beam of light hits it's new target : Livewire.

Livewire screams in pain as red energy consumes her, and burns her from the inside out. Soon, she is reduced to a pile of ash.

Lois watches Livewire die, and a new wave of fear washes over her. She can't breathe, or think. All she can do is stare at Livewire's ashes.

Behind Lois, Darkseid grins.

DARKSEID (CONT'D)

Submit.

Lois manages to look up at the army of metallo soldiers, as well as the human squad. All of them appear ready to fight.

Lois looks to Tony, who also seems ready to fight. She gives him a slight nod and takes a deep breath.

After that moment, Tony turns back to Darkseid. He shakes his head slightly.

TONY

I think we'd still rather die.

DARKSEID

So be it.

All at once, the parademons behind Darkseid rush toward the metallo soldiers and the humans. The fight resumes.

From the skies, hundreds of other parademons rain down. The street is more overrun than before. There is very little chance for this battle to be won.

Three parademons swoop down near Lois and Tony. While she manages to duck out of the way and avoid them, Tony decides to take them on, and starts blasting. They soon overwhelm him and begin clawing and shrieking at him.

Darkseid locks eyes with Lois as she stands back up and levels her weapon at him. He seems amused as he looks away from her, and fires a beam of light from his eyes, which strikes one of the human fighters, reducing them to ash.

The beam then turns and strikes another fighter, and another, and then a metallo soldier. All are reduced to ash.

Lois watches this in horror, which Darkseid enjoys.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman's anger is boiling.

JOR-EL (V.O.)

You could have prevented this,  
simply by taking your place as  
their leader and guardian. Now,  
this world will suffer a fate worse  
than our own.

EXT. METROPOLIS STREET - DAY

Lois tries to run clear of Darkseid, but is struck by a parademon, which throws her to the ground.

Darkseid grabs Lois with one hand and picks her up. The glowing in his eyes grows brighter, and Lois knows that her time is nearly up.

DARKSEID

All of this, and still you cling to  
hope.

Lois struggles to get free, but can't. She seems more frightened than we've ever seen her before.

EXT. THE ARCTIC - DAY

As we PUSH THROUGH the arctic, with the debris and the coldness, the low rumbling begins to grow a little bit louder.

EXT. METROPOLIS STREET - DAY

Where we left off.

DARKSEID

You struggle because you believe  
that there is still a chance.

Darkseid places his free hand on Lois' head, palming it as though it were a basketball.

DARKSEID (CONT'D)

Soon, you'll understand the  
futility. You will see the anti-  
life equation and it will overwhelm  
you. You'll die because your  
pathetic human mind cannot possibly  
contain the power of that truth.  
But as you see it, so shall I. I  
will harness that hopelessness, and  
fear, and hatred, and I will be  
whole. The universe will submit to  
my will, because once the equation  
of life is lost to you, there will  
be no hope. There will be no love.  
There will be no free will left for  
you to cling to.

EXT. METROGRAND HOTEL - ROOFTOP - DAY

Superman is just friggin' pissed now. He balls his fists and lets out a yell which sounds like a cross between someone in great pain, and someone in great anger.

EXT. METROPOLIS STREET - DAY

The yell is heard below, and Lois' eyes look upward, but she sees nothing on the rooftop where Superman should be.

Darkside turns Lois' head, forcing her to look at the battle taking place, and how bad it looks for her people.

DARKSEID

Where is your hope now?

INT. UNDERGROUND HQ - DAY

General Lane has his hands on his head, watching the battle being fought from the point of view of various metallo soldiers. Every so often, he catches a glimpse of Darkseid, holding Lois.

He is fearful for her life.

GENERAL LANE  
Damnit, Lois.

Lex is standing next to General Lane, watching with great interest.

EXT./INT. THE ARCTIC/UNDERGROUND CAVERN - DAY

The rumbling becomes much louder now, as we PUSH THROUGH the arctic at a slightly faster speed.

As we see all of this debris scattered around, we begin to MOVE IN on one specific piece.

We PUSH IN on this piece of debris, and discover that it is a portion of the ship which brought Superman to Earth... It's the "S" shield, partially buried in the snow.

As the rumbling in the area grows louder, the "S" shield begins to vibrate. A reflection of light from the sun moves across it, as though tracing the "S", and cracks begin to form in the ground around it.

A moment later, the ground opens up and swallows the "S". The hole continues to grow. Eventually, we FALL INTO the hole.

As we fall through this hole in the ground, we can see beams of light reflecting off of crystals which are embedded in the walls of this hole.

Each beam of light reflects to the next crystal, leading downward, until we find ourselves in a large underground cavern, where crystals are beginning to grow all over the place.

We SPEED THROUGH this cavern, following the beam of light, until it FINDS a very large crystal and lights it up, REVEALING the body of Superman hidden within (in classic costume).

As the light hits the crystal which contains Superman, the crystal begins to glow brighter and brighter.

The cavern shakes violently, causing debris to fall from the ceiling.

Finally, the crystal shatters, sending shards of crystal in every direction.

In a blur, Superman is gone.

INT. UNDERGROUND HQ - DAY

Lex and General Lane are still watching the monitors. General Lane turns away from them, as though he wants to shout an order, but there are none to give.

TECHIE WOMAN

We've lost another metallo soldier.  
Three more are heavily damaged.  
There are--

The techie woman's computer begins to beep, as her displays go crazy.

TECHIE WOMAN (CONT'D)

What the hell?

General Lane keeps his eyes on the monitor. Lex turns toward the techie woman.

LEX

What's happening?

TECHIE WOMAN

I... have no clue.

EXT. METROPOLIS STREET - DAY

On the street, three parademons are holding down a metallo soldier. Though the soldier is struggling to get free, he simply cannot find the power.

Around the area, similar fights are being lost. Parademons are attacking metallo soldiers in great numbers.

As the metallo soldier on the ground fights, he begins to realize that he will not win this battle.

METALLO SOLDIER

Son of a bitch.

A parademon shrieks in the metallo soldier's face.

At first, the metallo soldier turns away from the parademon, but when he looks back, something unusual happens. There is a flash of green light in his eyes, and suddenly, the parademons on top of him are thrown off. His strength has gone through the roof.

Near this soldier, another metallo soldier is struggling with a parademon. As his strength increases, the metallo soldier finds himself ripping the parademon's arms clean off.

He then stands back, holding onto the arms, wondering how the hell that happened.

All over the street, the metallo soldiers find their energy level boosted, and they begin to take down parademons left and right.

Darkseid is a little surprised by this turn of events. He looks to Lois.

DARKSEID

How?

Though she's still scared for her life, Lois manages to blurt out one word.

LOIS

Hope.

Out of nowhere, a red and blue blur shoots toward Darkseid. As this blur tackles Darkseid, Lois is dropped to the ground.

As she pulls herself up, she looks toward Darkseid, but does not see him.

What she does see is Superman, in his classic red, blue and yellow suit, standing on a pile of debris, with his back to Lois, and his cape waving in the wind.

Lois' jaw drops. All she can do is stare at Superman, despite the war being fought behind her.

In front of Superman, Darkseid pulls himself up, off of the ground. He towers over Superman, looking down at him.

DARKSEID

You're...

Darkseid tilts his head, just slightly.

DARKSEID (CONT'D)

Kryptonian.

(beat)

You're supposed to be dead.

Behind Superman, Lois speaks in a soft tone, as though she hadn't heard Darkseid, and with a completely different inflection than the one he used when she says...

LOIS

You're supposed to be dead.

Superman turns his head slightly, in Lois direction. He doesn't look directly at her, but he obviously heard her.

JOR-EL (V.O.)

Lead them, my son. Do for this world what I could not do for our own.

SUPERMAN (V.O.)

No.

Superman turns his attention back to Darkseid, looking him squarely in the eyes.

SUPERMAN (V.O.) (CONT'D)

This isn't Krypton. These aren't your people. They're mine.

(beat)

My name is Clark Kent, and I already have a father.

After a moment or two of staring Darkseid down, Superman throws a punch, hitting Darkseid and sending him flying through the sky, into the distance, where he crashes into a building.

Superman flies after him.

Lois is left in shock over what she just witnessed.

SUPERMAN (V.O.) (CONT'D)

He taught me my role in this world, and it is not to rule its people.

(beat)

It's to be one of them.

INT. OFFICE BUILDING/SKY ABOVE METROPOLIS - DAY

The office has obviously been greatly damaged by Darkseid being thrown through it. There is damage from previous parademon attacks as well.

Superman flies through the building, looking for Darkseid. Eventually, he flies out the other side, seeing that Darkseid has gone through a couple of other buildings before crashing to the ground below.

Superman flies downward.

EXT. OTHER METROPOLIS STREET - DAY

Darkseid is in a small crater, which was created upon his landing there. As he pulls himself out of this crater, Superman lands.

SUPERMAN (V.O.)

(beat)

I am not their leader.

Darkseid stands, in all of his glory, in front of Superman. His eyes are charged with energy now. Behind him, we can see parademons swarming over buildings.

After a moment, Darkseid blasts Superman with the energy from his eyes, throwing Superman through the air.

SUPERMAN (V.O.) (CONT'D)

I am not their god.

As Superman flies backward, due to Darkseid's blast of energy, he is finally able to catch himself and resist the force of this energy.

He turns himself in the air and plants his feet on the ground.

While Darkseid continues to blast Superman with this energy, Superman attempts to stand his ground, though he slowly moves backward, crating a trail of street damage as he does.

Struggling, Superman closes his eyes.

SUPERMAN (V.O.) (CONT'D)

I'm their son. Their friend. Their brother. I am one of them.

Superman's eyes open, glowing a brilliant red. He shoots off a beam of his own energy, pushing back the blast from Darkseid.

SUPERMAN (V.O.) (CONT'D)

And we will win this fight together.

Both Superman and Darkseid throw a large amount of power into their beams of energy, and both slowly move backward as their beams resist one another.

The heat from these beams begins to effect the area around them, melting objects along the street, and lighting others on fire.

DARKSEID

Your people were a weak race. They wasted centuries creating an illusion of security around themselves. They refused to acknowledge the truth about the world around them.

(MORE)

DARKSEID (CONT'D)

(beat)

They refused to see that it was breaking apart right under their feet. Do you know what caused your planet to be destroyed?

(beat)

The technology used to keep them in harmony with their environments and with each other. They would rather close their eyes to the reality before them than see the ugliness that was consuming them.

(beat)

They were slaves to their illusion.

SUPERMAN

If you're trying to play on an emotional weakness, it's not working.

DARKSEID

No. It wouldn't.

(beat)

You don't act like one of your people. You fight. You see the world that crumbles beneath you, and you attempt to patch it.

(beat)

It's a sweet gesture, but you are still weak. You could rid this world of its impurities and force those who dwell on it to live under the rule of a common leader, but you refuse.

(beat)

Weak.

SUPERMAN

If I'm weak, then answer me one question.

(beat)

Of the two of us... Which is holding back?

With a surge of energy from his eyes, Superman throws Darkseid backward, crashing onto the street.

As Superman shoots this blast, all of the windows on the buildings between him and Darkseid shatter.

Darkseid begins to pull himself up, but Superman shoots toward him in a blur, knocking him back down.

In another blur, Superman strikes Darkseid again. And again. And again.

Finally, Darkseid reaches up and manages to grab Superman, preventing him from speeding past once again.

Standing up, Darkseid holds onto Superman with both of his giant hands.

Superman tries to break free, but he cannot.

DARKSEID

Amusing.

(beat)

But not enough.

Darkseid slams Superman into the ground with one hand. He then picks him up and slams him down again.

Balling his fists, Darkseid pounds on Superman while he's down, driving him deeper into the ground.

Darkseid turns and takes a few steps, pleased with himself.

DARKSEID (CONT'D)

Your people sought to improve their worthless existence so much, that they didn't realize how corrupt it had become. They lingered in a meaningless void between life and anti-life, constantly praising themselves for what they'd managed to accomplish.

(beat)

A life without purpose. A life so shielded that they couldn't even grasp the concept of the happiness they so desired. Lives with hollow motivations, and empty causes, all so they could feel as though they were worth more than they truly were.

(beat)

I wouldn't have taken your world if they'd offered it to me freely.

Superman struggles to pull himself out of the Superman-shaped hole in the street. He is beaten and bloody, but not out of the game.

DARKSEID (CONT'D)

Now, these humans... They fight. They love. They feel. They are so... Alive.

(MORE)

DARKSEID (CONT'D)

(beat)

Because deep within them, they all know the truth. They all know the power of what's inside of them, and eventually, they all acknowledge that power. Succumb to it.

Darkseid turns to face Superman once again, but Superman is gone.

Darkseid looks around the area. He then smiles, just before Superman shoots down from the sky and rams Darkseid into the ground so hard that cars in the area jump off of the ground.

In the crater created by Superman and Darkseid, they begin to battle hand to hand, throwing punches at each other.

DARKSEID (CONT'D)

You can't win this day, son of Krypton.

Superman lands a punch right across Darkseid's jaw.

DARKSEID (CONT'D)

Even as we speak, my forces are devouring this planet.

Superman's expression seems to fall slightly as Darkseid speaks.

Darkseid smiles as he grabs Superman around the neck. In the distance, behind Darkseid, Superman can see parademons flying through the air and swooping downward. Boom tubes are opening and closing.

EXT. METROPOLIS STREET - DAY

The metallo soldiers are still fighting the parademon troops. They are once again struggling in this fight. Their surge of energy is gone.

Lois is trying to help a badly injured Tony get to cover behind a car, while both fire their weapons at parademons in the area. There are simply too many parademons to handle.

Once behind a car, Lois looks out at the metallo soldiers. She can see that they're struggling. She looks worried.

In the middle of their fighting, Scratch turns to one of the other metallo soldiers.

SCRATCH

It's gone. Do you feel it?

The other metallo soldier shakes its head.

LOIS  
(to herself)  
Superman.

Lois turns in the direction of Superman, realizing the reason for the drain in the metallo soldiers' power.

LOIS (CONT'D)  
Superman!

Moments go by, and Lois continues to watch for Superman, but he doesn't show up.

Tony is struggling with his pain as he looks at Lois, seeing the urgency in her eyes.

TONY  
You okay?

LOIS  
He's alive. Did you see him?

TONY  
(through pain)  
Yeah, that's swell.

LOIS  
We need Superman here.

TONY  
He's kinda busy, and I'd rather he take on that dude than try doing it myself.

LOIS  
You don't understand. Superman makes metallo stronger.

Tony turns toward the crowd of fighting soldiers.

TONY  
Oh.  
(beat)  
Does he know this?

Before Lois has time to say anything in response, there is a loud crashing sound. Lois and Tony turn, and find that Darkseid has crashed to the ground, not far from where they are. There are some parademons crushed beneath him as well.

TONY (CONT'D)  
Never mind.

Superman blurs onto the scene and slams into Darkseid, preventing him from getting back up.

Around the street, metallo soldiers begin to gain their strength, beating the crap out of parademons left and right.

SCRATCH

This is better!

Superman continues to beat on Darkseid, keeping him from standing up, but this doesn't seem to be any more than an annoyance to Darkseid.

While Lois turns her attention toward helping Tony with his injuries, she keeps an eye on Superman and his fight. She's worried.

LOIS

This isn't working.

As Superman swings at Darkseid once again, Darkseid blasts him with energy from his eyes, causing Superman to stumble backward.

Darkseid uses this opportunity to get to his feet. He charges at Superman, shooting another blast of energy which distracts Superman just long enough for Darkseid to punch Superman across the face.

Superman flies through the air, far into the distance. Darkseid smiles.

Superman then flies back at Darkseid and smashes into him, sending Darkseid into the ground once again.

As Superman lands and catches his breath, four parademons descend on him from above. With little effort, Superman swats them away. The force of this swat sends the parademons crashing into nearby buildings.

Darkseid attempts to get up, but Superman shoots him with a blast of heat vision, knocking him back down.

DARKSEID

How far is this getting us, son of Krypton?

At the sound of his home world's name, Superman appears a little bit defensive. He looks to Lois, but when he sees the questioning look in her eyes, he looks away.

This is enough of a distraction to allow Darkseid to stand up.

DARKSEID (CONT'D)

You hit me. I hit you. It could go on this way forever. Or, we could stop fighting.

Superman and Lois look at Darkseid at the same time, both wondering what he's talking about.

DARKSEID (CONT'D)

Join me, and you can have this planet once I'm finished with it.

SUPERMAN

You mean, when everyone is dead?

Darkseid chuckles.

DARKSEID

Well... There might be a few survivors in this bunch.

SUPERMAN

No deal.

DARKSEID

You could stand by my side on Apokolips.

Darkseid glances toward the rubble where Desi is buried.

DARKSEID (CONT'D)

I seem to be in need of a new aid.

Darkseid steps toward Superman.

DARKSEID (CONT'D)

I don't need your blood. I've killed a hundred of your kind, and none of them offered me what this species carries within it. Your death would be meaningless. Hardly worthy of the last survivor of a long forgotten race.

Darkseid looks around at the parademons.

DARKSEID (CONT'D)

Join me and you could lead an army.

Darkseid's eyes burn with fury as he balls his fists and looks back to Superman.

DARKSEID (CONT'D)

Deny me, and you will share the  
fate of this world.

Superman looks back to Darkseid, and his own eyes begin to glow bright red.

SUPERMAN

I choose their fate.

Darkseid begins to walk toward Superman, looking all cool and bad-ass.

DARKSEID

Then you will die. You will know  
what your people felt in those  
final moments, as their planet  
burned from beneath them. You will  
feel the terror that comes from  
knowing that you--

Before Darkseid can finish his sentence, Superman blurs toward him, and hits him. Darkseid is thrown high into the sky.

SUPERMAN

Sorry. I thought you were done.

Superman blasts two or three parademons in the sky with his heat vision before Darkseid comes back down. Before he can hit the ground, Superman grabs him. He slams him into the ground as hard as he can, then lifts him up and does it again.

Holding onto Darkseid, Superman pounds on him again and again, with force that would ordinarily throw Darkseid a good twenty miles, if Superman weren't holding on tight.

After a few poundings, Darkseid manages to grab Superman's fist and squeezes it as hard as he can.

Superman winces from the pressure being put on his hand. As he's distracted, Darkseid uses his free hand to smack Superman across the face.

Superman is thrown as hard and as far as he can be, while Darkseid is still holding onto him. This pretty much amounts to Superman looking like a rag doll, being batted around by a little girl.

Darkseid then throws Superman into the crowd of metallo soldiers and parademons, taking down several of them along the way.

Landing on top of one or two metallo soldiers weakens Superman. The contact with their bodies which is full of kryptonite energy allows Superman to get a good sized gash on his head, causing blood to pour down his face.

Superman pulls himself off of the metallo soldiers just in time to be grabbed by Darkseid once again.

Holding (the still somewhat weak) Superman up by one arm, Darkseid runs one of his stone-like fingers across Superman's face, through the blood.

Darkseid then looks down at the blood, studying it.

As Darkseid examines the blood, he sees something unexpected in it. He grabs Superman's head and pulls it up, looking Superman squarely in the eyes.

DARKSEID

Impossible.

(beat)

It's inside of you.

Superman lets loose with another blast of heat vision, throwing Darkseid across the street.

Superman stands on his own now, with his wound healing itself in the sunlight.

Superman takes a few steps toward Darkseid before looking to Lois, who is still behind the car.

SUPERMAN

We're just treading water here. We need to deal with this once and for all.

LOIS

How?

Superman has no clue how to answer that question at first. Then, an idea comes to him.

SUPERMAN

I need a few minutes. I need to get something.

LOIS

You want to leave us alone here?

Superman hesitates. Obviously that is not a plan that will work.

Darkseid recovers once again, and turns to Superman, smiling.

DARKSEID

Leave, and your people will die by my own hand. Stay, and your world ends.

(beat)

It is your world, isn't it, son of Krypton? I can see it inside of you. It's part of you. The equation, passed on to you by the humans. Brighter than any I've seen before.

Darkseid charges toward Superman.

DARKSEID (CONT'D)

It will be mine!

Superman prepares to meet Darkseid and fight him once again. Both roar as the inevitable collision nears.

And out of nowhere comes a loud boom.

A boom tube opens right in front of Darkseid, and he has no time to stop himself before he falls into it.

Superman watches this, a little surprised. He then turns to find Lois, standing near a parademon body, holding onto one of the wand-like objects that the parademons carry.

They look at each other for a moment, appreciating the moment. Lois then gets a very serious look about her.

LOIS

Go! Hurry! This won't hold him back for long.

With one last look at Lois, Superman shoots up into the sky.

Lois watches as Superman vanishes into the distance, and then turns her attention back to the battle in front of her.

INT. UNDERGROUND HQ - DAY

The room is now swarming with scientists and soldiers, all rushing to accomplish some task or another.

Lex and General Lane are still watching the monitors.

GENERAL LANE

Where the hell is he going?

TECHIE WOMAN

Metallo soldier power levels are returning to normal.

LEX

Son of a bitch.

General Lane watches the monitors for a moment, thinking. He then nods his head, just slightly.

GENERAL LANE

He'll be back.

(beat)

He wouldn't just leave like that.

LEX

You have a lot of faith in the man. For all we know, he's one of them.

GENERAL LANE

If he were, I don't think he'd be trying to take out their leader.

LEX

Pirates on a ship kill their captains in order to take command for themselves.

(beat)

Be careful who you put your faith in, General.

GENERAL LANE

I side with the guy who saved my little girl's life out there.

LEX

Then you haven't learned a thing today, have you?

General Lane looks at Lex. He's not happy.

GENERAL LANE

I've learned a few things.

EXT. METROPOLIS STREET - DAY

Lois shoots her weapon at the parademon soldiers from behind the car, as she attempts to keep Tony covered. The fight is taking a downward turn for the humans.

As she fights, Lois doesn't see a parademon approaching from above her. The parademon shrieks as it raises its hand and prepares to swipe at Lois with its razor-sharp fingers.

Lois turns and gasps, trying to raise her weapon, but without enough time.

She closes her eyes as the parademon swings at her. Though she is prepared to be shredded, this never happens. At the last moment, a beam of heat vision blasts the parademon, sending it to the ground with a smoking hole in its chest.

Superman lands in front of Lois. He's holding onto an object which has been wrapped in red material from his ship, matching his cape.

LOIS  
What is that?

SUPERMAN  
With luck, it's the key to ending  
this.

Lois looks at Superman for a moment, as though expecting him to say more. When he doesn't, she says:

LOIS  
Seriously? You're gonna get all  
cryptic now?

Superman smiles at Lois, obviously finding her attractive in that moment.

He is about to say something when a boom tube opens, not far from where they are standing. This boom tube is big and red, just like the last one that Darkseid used.

The sound makes Lois jump, just slightly. Superman's only reaction is to step in front of Lois, putting himself between her and the boom tube.

LOIS (CONT'D)  
He's coming back.

SUPERMAN  
No.

Darkseid begins to emerge from the boom tube.

SUPERMAN (CONT'D)  
I'm taking this to his world.

Superman looks back at Lois.

LOIS  
Wait--

SUPERMAN

I'll be back. Don't worry.

With one last smile to Lois, Superman turns and charges toward the boom tube, where Darkseid has fully emerged. Just as the tube is about to close behind Darkseid, Superman tackles him, and both of them enter the boom tube.

The boom tube closes with another loud boom.

Lois watches, obviously worried. For several moments, she doesn't move very much. Then a parademon blast takes out a metallo soldier in front of her, and she snaps back to reality.

Looking up to the sky, Lois raises her weapon.

INT. TORTURE CHAMBER - NIGHT

Superman and Darkseid exit the boom tube, tumbling to the ground and rolling over each other as the tube closes behind them.

In the background, people can see what is happening and while some continue to scream in agony, others begin to cheer on Superman, or beg for his help.

Coming out of their tumble, Superman wastes no time in getting to his feet (still holding onto his cloth-wrapped object). He shoots toward Darkseid, driving him into one of the walls, and putting a pretty good dent in it.

Using his empty hand, Superman punches Darkseid in the face two or three times.

Darkseid then headbutts Superman, and smacks him down to the ground.

Superman quickly recovers.

DARKSEID

Welcome to my world, son of Krypton.

Darkseid gestures for Superman to look around.

DARKSEID (CONT'D)

I hope you like it.

Only now does Superman see the walls that are lined with victims, either dead or dying. When he sees this, he is shocked silent.

He is even more shocked when he sees Jimmy, broken, bleeding, and completely limp on one of those walls.

Superman turns back to Darkseid with more fury in his eyes than we've seen thus far.

Darkseid looks as though he is about to begin another evil monologue, but Superman doesn't allow it. He shoots toward Darkseid, landing a punch that sends Darkseid into the air.

Superman then shoots into the air, where he meets Darkseid and delivers another punch, which throws Darkseid downward at super-speed.

Darkseid is thrown through the floor, and through the floor below that as well.

Superman follows Darkseid.

INT. DARKSEID'S THRONE ROOM - CONTINUOUS

Crashing through the ceiling, Darkseid lands on the floor, near his own throne. He begins to pull himself up.

Superman shoots down and smacks Darkseid back down before he can stand.

Around the room, servants of Darkseid watch as this battle unfolds. They are bone-thin, frail-looking, alien beings. Some carrying trays of food. Some shackled to the wall.

Along the walls, bodies of past victims hang like trophies. Superman pays none of this any attention. He is too focused on Darkseid.

Superman keeps Darkseid down, by pounding on his head again and again, but eventually, Darkseid grabs onto Superman's fist and manages to stand up.

Darkseid throws Superman across the room, right through a giant stone pillar, which breaks in two as Superman passes through it.

Superman puts the breaks on this flight mid-air, and shoots back toward Darkseid, grabbing onto a section of the pillar that fell to the ground, and using it like a baseball bat, to whack Darkseid in the head.

The pillar breaks into a hundred pieces as it hits Darkseid, and does little damage to Darkseid himself.

Darkseid seems almost amused by this fight, as he throws a punch at Superman.

At the same time, Superman throws a punch at Darkseid.

Both punches make contact, throwing the two of them to the ground.

As Superman hits the ground, the cloth-covered object falls out of his hand, and we can see that it is the crystal that Pete found in Clark's ship, back in "The Birth Of Superman".

Darkseid spots this crystal, and makes an attempt to get to it before Superman.

Superman, however, super-speeds to the crystal and grabs it before Darkseid can get to it. He finally settles a few feet away from Darkseid, holding onto the crystal tightly.

DARKSEID

What is this?

SUPERMAN

This is me showing you that you cannot come to my world and threaten my people without paying a price.

Darkseid doesn't seem to know how to respond.

SUPERMAN (CONT'D)

You told me that the people of Krypton were too invested in their technology to see the world burning beneath them. That they died because of it.

(beat)

You believe that humans see some truth in the end, so powerful that none of them could tolerate it. That they die because of this revelation that you want to harness.

(beat)

I'm making sure you never see that truth.

Superman super-speeds at Darkseid, pinning him to a wall and putting the crystal to his neck.

SUPERMAN (CONT'D)

Your reign of terror is over. On my world, and every other.

Superman drives the crystal into Darkseid's neck, causing Darkseid to scream in pain, and shoot a beam of energy from his eyes, which blows a chunk out of his castle.

Superman stands back as Darkseid struggles to pull the crystal from his neck, but cannot.

The crystal begins to glow with a brilliant white energy that becomes visible in Darkseid's eyes, and in every crack of his stone-like body.

Superman watches this, not enjoying it by any means.

The servants in the room, huddled together now, watch as well. Their expression is far more difficult to read. Some look terrified. Others look saddened.

As Darkseid is consumed by this white light, he drops to the ground.

By the time he hits the ground, Darkseid is encased in a crystal, not unlike that which Superman was in earlier.

Superman stands over this crystal for a moment, as though waiting to see if Darkseid will break free of it. When he doesn't, Superman looks to the servants.

Shooting a beam of heat vision, Superman breaks the shackles that are holding the servants.

SUPERMAN (CONT'D)

You're free.

(beat)

All of you are free.

Superman looks back to the crystal, and steps toward it. He picks it up, off of the ground, and then shoots through the ceiling, carrying the encased Darkseid with him.

EXT. SPACE ABOVE APOKOLIPS - OPTICAL

Superman carries the crystal into space, and then flings it as hard as he can, into the distance.

He watches it as it travels and finally disappears, into the black, starless space that surrounds Apokolips.

EXT. METROPOLIS STREET - DAY

The battle is raging on without Superman. Metallo soldiers are still struggling with parademons on the ground. Humans are still attempting to take out the parademons in the air.

On the ground, Desi's PDA begins to ping like crazy.

In response, all of the parademons stop what they are doing, and look toward it.

As the PDA pings away, and the parademons learn of what's happened, they all break off their attacks and fly off, into the sky.

Many loud booms are heard as the parademons open boom tubes and leave Earth behind.

The PDA finishes its pinging. Then, with a crackle of red energy, the PDA self destructs.

All around the street, humans and metallo soldiers look around, trying to figure out what's happened.

Lois, amongst others, rush to the aid of fallen allies and waste no time trying to help evaluate their conditions.

As Lois returns to Tony behind the car, he looks around at the devastated area around them.

TONY

Is it over?

LOIS

It looks that way.

Lois looks around at all of the dead or injured people in the street.

LOIS (CONT'D)

For the most part.

A loud boom shakes the street, and a large boom tube opens.

Lois and others prepare to fight whatever comes out of this boom tube, but are soon relieved to see that human beings are returning to Earth. Those who are able are carrying those who are too badly injured, unconscious, or dead.

Walking with these humans, Superman is carrying Jimmy, who is still limp.

Lois rushes toward Superman.

LOIS (CONT'D)

Jimmy!

As she reaches Superman, Lois puts her hands on Jimmy's face, crying, and trying to get him to wake up.

LOIS (CONT'D)

Jimmy. C'mon.

SUPERMAN

He's alive. I'll take him to a hospital, and come back for more.

Lois nods to Superman, who shoots into the sky with Jimmy.

Once Superman is gone, Lois looks around at all of the returning people. Though they have won the war, this is not a happy ending.

INT. KENT BARN - CELLAR - NIGHT

Martha, and Lana are still in the cellar, listening to the radio while Little Clark is asleep nearby.

RADIO ANCHOR (V.O.)

...appear to have left the planet, returning through the same portals which brought them here. Reports are coming in from around the world, regarding the damage done by these creatures, and several mysterious heroes who were seen battling them during the invasion.

(beat)

While it's unclear how much damage has been done, and what it will cost to make repairs, representatives from several high-powered corporations have already pledged to help fund the massive undertaking.

(beat)

In Hollywood, plans are underway for a telethon, featuring celebrity hosts, offering to appear at a reduced fee--

Martha turns off the radio and rubs her eyes.

MARTHA

I know it's probably safe to go up now. I'm just worried about what it'll look like when I do. And not just the houses and cars.

Lana looks over to Little Clark, who is still soundly sleeping.

LANA

I know what you mean.

MARTHA

I'm sure he's safe. That husband of yours is far too bull-headed to let those monsters take him down.

Lana smiles, trying to appear more comforted than she really is.

From above them, there is a muffled thump. We then hear footsteps.

Martha and Lana look at each other, unsure what to think.

A few moments pass without any other sounds. After that, the cellar door opens.

Looking up at the doorway, Martha and Lana see the figure of Superman, hidden by shadows, and lit dimly from behind.

SUPERMAN

Ma?

A smile forms on Martha's face and tears form in her eyes as she rushes up the stairs and into Superman's arms.

MARTHA

I knew you would come back to me. I knew it.

Superman doesn't respond. He just hugs his mother.

In the cellar, Lana can't help but smile and watch this scene. After a moment, she turns to Little Clark and gently shakes him.

As Little Clark wakes, Lana picks him up and holds him in her arms, showing him who is standing in the doorway.

LANA

Look who's here, baby.

LITTLE CLARK

Uggle Clark!

Lana smiles.

LANA

That's right. Uncle Clark is back.

Lana walks up the stairs, to Superman. Still holding Martha with one arm, Superman puts the other around Lana.

SUPERMAN

I'm back.

LITTLE CLARK  
Uggle Clark!

Superman smiles.

DISSOLVE TO:

EXT. LOIS' BALCONY - NIGHT

Lois is standing on her balcony, still covered in bumps and bruises as she sips a cup of coffee and looks out at the damaged scenery.

A gust of wind blows through her hair.

LOIS  
You think it'll ever look the same?

REVEAL SUPERMAN behind her.

SUPERMAN  
I'll make sure of it.

Lois turns and faces Superman, who looks over her wounds.

SUPERMAN (CONT'D)  
Wounds heal in time, right?

LOIS  
(smirks)  
In a week or two, people will probably be back to business as usual. Whining about each other. Fighting each other.

SUPERMAN  
It shows how resilient humans are. No matter what happens, you can come back from it.

Lois looks down at her coffee.

LOIS  
That's one way of looking at it, I guess.

Turning back to the view, Lois hesitates a moment before speaking.

LOIS (CONT'D)  
That... thing- whatever he was-said something about your people.

SUPERMAN  
Kryptonians.

LOIS  
Yeah.  
(beat)  
I thought you didn't know anything  
about them.

SUPERMAN  
I didn't. Not until...  
(beat)  
I was taken to this place where the  
technology from Krypton could heal  
my body. At the same time, he  
showed me what that world was like  
and what happened to it.

LOIS  
He?

SUPERMAN  
(beat)  
My biological father. Jor-El. He  
was a scientist who was trying to  
save the planet from being  
destroyed, but most wouldn't  
believe that they were in danger.  
Others took the opportunity to gain  
more political power for  
themselves. In the end, none of it  
mattered. They were all killed.

LOIS  
Except you.

SUPERMAN  
Yeah.  
(beat)  
Jor-El knew that he couldn't save  
the world, but he could save his  
own son. So, he put me in a ship  
and sent me here.

Lois turns back to Superman.

LOIS  
I guess trying to save the world  
runs in the family.

Superman is obviously uncomfortable with the association.

SUPERMAN  
Maybe.

Lois steps closer to Superman, and puts a hand on the "S" shield.

LOIS

And he somehow managed to save you again. It shows how much he loved you.

SUPERMAN

I guess.

Superman looks down, still not comfortable with the topic being discussed.

LOIS

And in the end, he did save a planet from being destroyed. Because of him, we have you back.  
(long beat)  
I have you back.

Now Superman looks up at Lois. They lock eyes.

LOIS (CONT'D)

I'm glad you came back.

Lois leans in and kisses Superman. He returns the gesture, and for a few seconds, they are lost in this kiss.

When it is over, Lois smiles.

LOIS (CONT'D)

I've been meaning to do that for a while.

SUPERMAN

Me too.  
(beat)  
Lois--

LOIS

Wait. Stay here.

Lois starts to walk back to her apartment.

LOIS (CONT'D)

I have something for you.

Superman waits on the balcony, contemplating all that is happening while Lois is gone.

After a few seconds, Lois returns. She is carrying a small, wrapped package. She walks to Superman and hands it to him.

LOIS (CONT'D)  
Think of it as a "welcome home"  
present.

Superman doesn't know what to think of this, but he unwraps the gift, revealing a simple wooden box.

As he opens this box, he is a little surprised by what he finds inside.

LOIS (CONT'D)  
I thought you might need those, now  
that you're back.

From the box, Superman pulls a pair of glasses. As he holds them, he looks to Lois. He's at a loss for words.

LOIS (CONT'D)  
Don't act too surprised. I am an  
investigative journalist, after  
all.

SUPERMAN  
When did you find out?

LOIS  
Not until your funeral, which is  
kind of embarrassing. I could see  
it in the eyes of your loved ones,  
and I just knew.

Lois tears up.

LOIS (CONT'D)  
I love you, Smallville.  
(beat)  
I wanted to tell you that night,  
when we were supposed to meet. I  
was going to tell you everything.  
(beat)  
But you died.

Superman doesn't know what to say. Finally, he looks down at the glasses and says:

SUPERMAN  
Sorry about that.

The response makes Lois laugh, despite her tears.

Superman puts a hand on her cheek and wipes away a tear with his thumb.

SUPERMAN (CONT'D)

I love you too.

Once again, Superman and Lois kiss.

INT. UNDERGROUND CAVERN - DAY

Superman stands in the underground cavern, looking at the pieces of crystal which have embedded themselves into the walls.

SUPERMAN

Are you here?

There is no response. It's unclear whether Superman considers this a good thing or a bad thing.

SUPERMAN (CONT'D)

I can't be what you wanted me to be. I can't be your son. I can't lead these people. It's not my place.

(beat)

I know what it must have been like, when your world was being destroyed. How powerless you must have felt. Maybe that's why you sent me here. So I would never be that powerless.

Superman walks to a wall, where a large chunk of crystal is sticking out. He touches it, and it glows in response.

SUPERMAN (CONT'D)

I appreciate what you did for me, but I don't believe in forcing my will on people, no matter what my motivation might be.

(beat)

They elect their leaders here. They choose their fate for themselves, and that's the way it should be.

Superman moves away from the crystal, and looks around the cavern.

SUPERMAN (CONT'D)

This place is changing. It's becoming more like the world you showed me. I promise that I won't forget that place, or the people who died there. I will remember you. Here. Alone.

(MORE)

## SUPERMAN (CONT'D)

Because out there, I need to be one of them. For their sake and mine. I can't live as an outsider.

(beat)

I hope you understand that.

Superman takes another look around the place, as though waiting for a response which never comes.

After he is through waiting, Superman flies out of the cavern.

## INT. HOSPITAL ROOM - NIGHT

Jimmy is sitting in a wheelchair (beaten and bandaged, naturally), next to Olivia's bedside. She is hooked up to a lot of machines which indicate that she's not getting up anytime soon.

As Jimmy sits there, saying nothing to Olivia, he begins to drift off. Just as he falls asleep, there is a knock at the door.

Jimmy looks toward the door and sees Lois standing there.

LOIS

Hey.

JIMMY

Hi.

LOIS

Any news?

Jimmy looks back to Olivia and shakes his head.

JIMMY

They don't know if she'll ever wake up.

LOIS

You have to believe she will.

Lois takes a seat near Jimmy. He doesn't say anything for a few seconds. Eventually, he speaks, keeping his eyes on Olivia.

JIMMY

I keep thinking that I could have prevented all of this. If I'd just gone to the police instead of playing detective.

(MORE)

JIMMY (CONT'D)

(beat)

I could have stopped this.

LOIS

It's not your fault.

(beat)

It's going to suck for a while, Jimmy. I won't lie to you. You'll play things back in your head a thousand times, and each time you do, you'll think of something else you could have done differently.

Jimmy looks at Lois. She's looking toward the ground now.

LOIS (CONT'D)

Things you could have said. Actions you could have taken.

(beat)

You'll blame yourself until you can't stand it anymore.

JIMMY

Will it ever stop?

LOIS

Not completely. Sorry.

(beat)

But it'll get a little bit better. Your life will go on, no matter what happens. Time dulls the edges of this pain.

(beat)

You'll never stop hoping that she'll wake up, but it will get easier. I promise.

Jimmy says nothing. He just looks at Lois, wondering how she knows all of this, and why it sounds so personal.

Lois looks up at him, and smiles a fake little smile.

LOIS (CONT'D)

A cousin. We were in an accident about eight years ago. I walked away from it. She didn't.

(beat)

She wanted to be a reporter someday.

(beat)

In my mind, I dedicate every story to her.

Still, Jimmy doesn't know what to say. The room falls silent for an awkward moment. Eventually, Lois stands up.

LOIS (CONT'D)  
So, I just thought I'd stop by and cheer you up a little. I'd call that a mission accomplished, wouldn't you?

Jimmy looks only mildly amused.

LOIS (CONT'D)  
I'm gonna go now.  
(beat)  
Try to sleep, okay? Go home for a while. Eat something.

Jimmy nods.

Having said all that she needed to say, Lois walks to the door.

JIMMY  
Lois.

Lois stops and turns.

JIMMY (CONT'D)  
Do you know why we're so good at what we do?

Lois shakes her head, just slightly.

JIMMY (CONT'D)  
Because we do it.

Jimmy pulls a digital camera from his robe pocket. He holds it out for Lois to take.

As she takes the camera from Jimmy, Lois is speechless. Not in a happy way. She's speechless because she can't believe he did what she thinks he did.

JIMMY (CONT'D)  
Thank you.

With a slight nod, Lois turns and walks out of the room, closing the door behind her.

INT. DAILY PLANET - CITY ROOM - DAY

The place is still a mess, but it has been cleaned up and somewhat patched. It is buzzing with its usual activity.

On one of the monitors that hangs on the wall, we see a GBS news report in progress.

MALE ANCHOR

In the two weeks since the attacks on our world, we have learned that LexCorp CEO, Lex Luthor was working heavily with the US government, and it was through this relationship that the metallo soldier program came into being. Since learning of his heroism, support for Luthor's rumored bid for the presidency has been at an all time high.

(beat)

Well, today, all of that support pays off. Earlier this morning, Luthor officially announced his campaign for the presidency, and GBS News was on the scene for--

Perry walks past this monitor, looking down at his PDA, and reading something important on it.

He shakes his head with amazement.

Cat walks up from behind Perry and checks out what he's reading.

CAT

"Did Lex Luthor murder his parents?"

(then)

I see you've been CC'd on the latest Torch entry. I have to say, this chick knows how to make an entrance. She's cutting Luthor's legs right out from under him.

PERRY

According to every report I've seen, "this chick" doesn't even exist. It's an alias, and nobody can trace this blog to it's origin.

CAT

I'd be hiding too if I were going after the players she's dishing on.

Lois walks up to Perry, holding onto a folder and not looking happy.

LOIS

What is this? Another rejection?

PERRY

I can't let you publish a story without facts to support your claim.

LOIS

Have you seen the city lately? That's pretty big evidence.

PERRY

But none of it proves the innocence of Morgan Edge.

LOIS

I have a recording--

PERRY

Which was obtained illegally, and then stolen by you, which is also illegal. The lawyers say we can't use it, Lois.

Lois is not happy at all. She glances at Cat, who has a smirk on her face.

LOIS

Do you want to get hurt?

CAT

Actually, I'm just wondering if you've seen my front page story yet?

Lois obviously hasn't.

CAT (CONT'D)

The complete story of Morgan Edge's weapons smuggling operation and his dealings with the alien invaders. The phone records. The interviews conducted with the kids he used to get those weapons onto the streets.

Lois looks a little confused.

CAT (CONT'D)

That's right, sweetie. The whole time I was working for that piece of crap at GBS, I was working my angle. Getting the story that you were obviously missing while they powdered your nose and you smiled for the camera.

(beat)

(MORE)

CAT (CONT'D)

I even got an interview with Edge's own personal assistant.

For just a moment, it looks as though Lois might have an aneurism. She looks to Perry, who just looks downward, and then back to Cat.

LOIS

The personal assistant was the bad guy! Did none of you see the speech he made?

PERRY

Lois, we don't have any legal proof of Edge's innocence, and until we do, we have to go with the evidence that we do have. That means, we report on the ties between Edge and Intergang.

Perry seems ashamed of what he's saying. Lois looks at him as though he's the town idiot for a second, and then she begins to understand.

LOIS

This is another one of those decisions that comes from over your head, isn't it? What, did Lex want to discredit Edge's company, so he could do away with the competition? Are we in that kind of business now?

Just as those words leave her mouth, there is a ding from the elevator, and the doors open.

CLARK KENT steps out of the elevator, with his arm in a cast and his head bandaged. He walks (with a limp) toward Lois, Perry and Cat, adjusting his glasses.

Since Perry doesn't seem to be answering her questions, Lois shakes her head, trying to figure out her next move.

LOIS (CONT'D)

I need to get ready for the press conference.

With that, Lois walks off, leaving Clark with Perry and Cat.

Perry tries to cheer up a little bit as Clark approaches.

Perry shakes Clark's hand.

PERRY

I have to say, you are a sight for  
sore eyes, son.

CAT

Here here.

CLARK

You too, Perry.

(beat)

Is Lois okay?

PERRY

That's a question you'll have to  
ask her yourself, son.

Clark nods to Perry, and then looks to Cat. He's not familiar  
with her.

CLARK

I'm sorry, have we met?

CAT

Nope. I'm Cat Grant.

Cat extends her hand, which Clark shakes.

CLARK

Nice to meet you, ma'am.

Cat is just a little offended by the use of the word "ma'am",  
but there is no time for her to huff about it before Perry  
jumps back into the conversation.

PERRY

So, when can I expect the full  
story on what happened?

CLARK

There's not much to tell. I knew  
the youth center was going to blow  
up, so I jumped into one of those  
portals when I saw it. After that,  
it's a blur.

PERRY

Well, type that blur up and get it  
to me before you leave for the  
Superman press conference. There's  
already Pulitzer buzz around  
Jimmy's pictures. Your article  
could put us over the top.

CLARK  
The Superman press conference?

PERRY  
That's right. I want you to go with Lois. Ease your way back into the job with a simple assignment.

CLARK  
Right.  
(beat)  
I guess I should probably go catch up to her then.

With a quick nod goodbye, Clark starts to walk off, leaving Perry, who seems troubled.

PERRY  
Kent.

Clark turns.

PERRY (CONT'D)  
If you remember anything that might shed some light on this Morgan Edge situation, make sure you put that in your story too, okay?

Clark nods, not really understanding what that comment was about. He then continues to walk away from Perry and Cat.

Once Clark is gone, Perry turns to Cat and holds up his PDA.

PERRY (CONT'D)  
I want to know who's running this blog.

CAT  
I'll see what I can do.

PERRY  
Good.

CAT  
But until then, we can tease the hell out of this story. Imagine, a whole series of articles...

Cat gestures with her hands, as she says:

CAT (CONT'D)  
"Who is Chloe Sullivan?"

Perry considers this idea for a moment, and then nods.

PERRY  
Run with it.

EXT. CENTENNIAL PARK - DAY

A crowd has gathered for the Superman press conference. It's a crowd full of REPORTERS, POLICE OFFICERS, FAMILIES and anyone else who might want to see Superman in person. They are all gathered around a large statue of Superman, which had once been a memorial.

In the crowd, we see Lois, standing alone.

At the front of the crowd, Superman approaches a podium, with MAYOR SACKETT and COMMISSIONER HENDERSON standing nearby.

SUPERMAN  
I promise, I'll make this brief. I just wanted to comment on recent events, and talk to all of you a little bit about the future.

(beat)

First of all, I want to thank all of you for the support you've shown to me. It's not been an easy thing, to come back from where I've been. But the people of this city, and the world, have shown me nothing but warmth and kindness, and I thank you for that.

The crowd cheers. Superman allows them to go on for a moment, and when the noise finally dies down, he speaks again.

SUPERMAN (CONT'D)  
The more important reason for being here however, is to talk about what we experienced a couple of weeks ago. An invasion of this planet by hostile forces. Many lives were lost, and nothing can make that right. I want to extend my deepest sympathies to the families of those victims.

(beat)

I also want to make them a promise. A promise that I will do everything in my power to ensure that this never happens again. I know that countless others join me in that pledge.

(beat)

(MORE)

## SUPERMAN (CONT'D)

During the invasion, we saw examples of great heroism around this world. People without my abilities put their lives on the line, and chose to fight for their planet. Those people are heroes.

The crowd cheers again. This time, Superman encourages them to go on.

## SUPERMAN (CONT'D)

We also saw something else during this invasion. Something far more unexpected. We saw people with unique abilities coming into the open, in order to join the fight. People who have, until now, remained hidden to the world. These are, as far as I know, not alien beings. They are humans. People just like the rest of you, who have been blessed with unique abilities which allowed them to hold off the invading forces in other cities.

(beat)

I come here today, asking those people to come forward and join me in the fight to protect this world. To serve not as its police, or its leaders, but as its defenders. I've tried to do this job on my own, but one man is not enough.

(beat)

I know what it's like to hide who you are. To feel as though you have no other choice but to blend in with the crowd.

(beat)

I also know what it feels like to come forward for a good cause. If we work together, maybe we can accomplish what I cannot do on my own.

## INT. LEXCORP BUILDING - LEX'S OFFICE - DAY

Lex is watching Superman's speech on the TV, with Mercy sitting on the couch nearby, covered in cuts, bruises and bandages.

Lex is not happy with what he's seeing on the TV at all.

LEX

He expects the world to follow people like him. He doesn't believe that we've learned from everything that's happened.

(beat)

They can't be trusted.

MERCY

He was the one who stopped them.

LEX

My metallo soldiers stopped them! Superman showed up for the end of the fight and he takes all of the credit.

MERCY

Because he's the one who stopped them.

Lex turns to face Mercy. She can see he's upset.

MERCY (CONT'D)

Hey, I didn't see any metallo soldiers when I was being stuffed and mounted to the wall of a guy who looked like lawn art.

LEX

It doesn't matter what he does today. I'll have my eye on him, and once I'm in office, I will make sure that his little legion of superheroes is outlawed and all who participate in it are hunted down.

(beat)

When I'm president, people won't cheer creatures like that.

MERCY

(sarcastic)

I totally believe that.

EXT. CENTENNIAL PARK - DAY

The crowd is dispersing now, and Clark is walking with Lois.

LOIS

Truth, justice and the American way. It seems so simple, doesn't it?

CLARK  
What do you mean?

LOIS  
I mean, we fought like hell to keep that thing from taking over our world, and now we're being told to let another guy do it.

Clark obviously isn't following.

LOIS (CONT'D)  
Right. You weren't there.  
(beat)  
Apparently, we're not allowed to publish anything negative about Lex Luthor anymore.

CLARK  
I don't understand.

LOIS  
Our bosses want him elected. Therefore, we're not allowed to do anything that gets in his way. Screw truth. Screw impartiality. We're not in the business of information anymore, we're part of the campaign.

CLARK  
That's...

LOIS  
Pathetic?

CLARK  
Yeah.  
(beat)  
So, what do we do about this?

LOIS  
What people like you and me always do.

CLARK  
Meaning?

Clark looks at Lois for a moment, knowing that she's up to something.

After that moment, Clark takes Lois by the hand and they walk away from the park.

INT. LOIS' APARTMENT - NIGHT

The room is dark, except for the blue glow of Lois' laptop, which she is typing on at her desk. She is typing fast and steady as we PUSH IN on her.

Finally, Lois stops writing and sits back in her chair.

LOIS  
For you, cuz.

REVEAL the computer screen. On it is a web design program, which Lois is using to edit her webpage.

At the top of this page, we see the logo with the site's name: THE TORCH

Under that is a new article, which Lois is working on : LEX LUTHOR AND THE JOHN "METALLO" CORBIN COVER-UP, BY CHLOE SULLIVAN.

FADE TO BLACK:

ROLL CREDITS, AND MAKE PEOPLE SIT IN THEIR SEATS UNTIL THEY GROW ANNOYED AT THIS TREND OF PUTTING THINGS AT THE END OF THE CREDITS...

FADE IN:

INT. MILITARY HOSPITAL - REC ROOM - NIGHT

The place is dark and silent, since it is the middle of the night. Most of the patients are asleep, and the only light comes from the nurse's station, down the hall.

Sitting in a wheelchair near a window, looking out, is Pete. He's obviously recovering from his wounds.

SUPERMAN (O.S.)  
Pete.

Pete turns and sees Superman standing nearby. Superman walks to Pete's side, looking out the window with him. When he speaks, it's with a hushed tone.

SUPERMAN (CONT'D)  
I wanted to come sooner.

PETE  
I know. You've been busy.  
(beat)  
It's good to see you. Alive, even.

SUPERMAN  
(smiles)  
Yeah. You too.

PETE  
I saw you on TV. You gave a good  
speech.

Superman can see in Pete's eyes that he's not really feeling  
that comment.

SUPERMAN  
Are you okay?

Pete hesitates.

SUPERMAN (CONT'D)  
Pete?

Finally, Pete looks to Superman, and Superman takes a seat  
nearby, to put them at eye level with each other.

PETE  
That thing you said about other  
heroes out there?

SUPERMAN  
Yeah.

PETE  
I saw one of them. He was out there  
with us when the attacks went down.  
(beat)  
Clark, are you sure we want all of  
these people out in the open?

SUPERMAN  
They helped people, didn't they?

PETE  
Yeah. I guess.  
(beat)  
But this guy wasn't like you. He  
wasn't about saving us, he had his  
own motivation. He tore through  
those things. Ripped them apart.

SUPERMAN  
They were attacking you.

PETE  
He didn't care about us. That's  
what I'm saying.  
(MORE)

PETE (CONT'D)

He didn't try to save us once he was done with them. He left us to die.

Superman doesn't respond. He simply absorbs what Pete is saying.

PETE (CONT'D)

I know what you're trying to do, and I think it's a good thing. I just hope you realize that they're not all going to be like you. Not all of them are going to be good guys.

Superman takes another moment to think about what Pete is saying. After that moment, he looks Pete in the eye.

SUPERMAN

All the more reason for the rest of us.

EXT. KAHNDAQI MANSION - NIGHT

A TV in the corner of the room displays images of Superman's press conference, with subtitles which translate the speech into Arabic.

We PULL BACK from the TV, slowly revealing more and more of the room, in which we see crates full of weapons, which have been torn open. Pieces of guns, rocket launchers and missiles are scattered around the room. There are also small fires burning.

As we pull back a little bit more, we see a limp arm. This is revealed to be a DEAD MAN, laying on the ground.

Pulling back even more, we see more DEAD BODIES, scattered around the room. Some have been severely beaten or torn apart.

As we pull back even more, we find ourselves looking at the back of a LARGE MAN (in a muscular way, not a fat way), who is sitting at a large table, with a drink in one hand. He is watching the press conference.

Soon, we SWING AROUND to REVEAL the man's full image and see what he truly looks like. He wears a black costume, with a golden lightning bolt across the chest. His boots, wrist bands, and a sash that he wears around his waist are also gold in color.

He is BLACK ADAM.

FADE TO BLACK:

THE END