

SUPERMAN

AND THE

MOB MEN

*A new saga inspired by
"The Adventures of Superman"*

Bruce Kanin

SUPERMAN AND THE MOB MEN

Bruce Kanin

***A THREE-EPIISODE SAGA
(PREFACE)***

D I S C L A I M E R

SUPERMAN AND THE MOB MEN is a non-profit story for private use only and is not intended for sales of any sort. It is in no way affiliated with or sponsored by DC Comics, the heirs and estates of Joe Shuster or Jerry Siegel estates, Warner Bros., Richard Donner, Bryan Singer, Zach Snyder, Chris Nolan, the Salkind estate or any of their respective affiliates or licensees. The content is for the private use of the reader and should not be sold or used for any commercial enterprise in any way, shape or form. The author makes no claim to any characters, storylines, names, logos or situations that are trademarked, copyrighted or otherwise protected by federal, state, international or other intellectual property law. This work is produced solely for the personal, uncompensated enjoyment of the author and those who read it. No copyright infringement is intended or implied.

As *Superman and the Mob Men* is intended to be, in effect, a new story based on the television series *The Adventures of Superman*, the characters, concepts, elements and even images from this series have been included. The images, in particular, are used solely to help tell the stories within.

Superman and all related characters are trademarks of DC Comics, Inc. and are reproduced for historical purposes only. Use of the name of any product or character without mention of trademark status should not be construed as a challenge to such status. This includes the video captures from *The Adventures of Superman*.

Image credits include the following:

- “Superman and the Mole Men” (movie)
- *Adventures of Superman* (TV-Series)
- DC Comics, Inc.
- Brooklyn Public Library (Brooklyn, New York)
- *The Adventures Continue* (www.jimnolt.com)
- Miscellaneous Google Image photos and graphics

Aside from the properties stated above, the remainder of *Superman and the Mob Men* belongs to the author, and is protected via ©Copyright 2011. Bruce Kanin.

T A B L E O F C O N T E N T S

INTRODUCTIONS

WHY I WROTE THIS STORY
WISHING SUPERMAN WAS REAL
GENERATIONS
GROWING UP WITH SUPERMAN

ACKNOWLEDGEMENTS

BEFORE WE BEGIN

THE SUPER-POWERS OF SUPERMAN
EPISODES OF NOTE
SETTING THE CONTEXT
A FEW FINAL TECHNICAL COMMENTS

BUT FIRST...

INTRODUCTIONS

Superman is the all-time greatest fictional character.

Ever.

Having said that, surely there will be many reading this (hopefully many) who differ, feeling, for example, that there are other, *greater* fictional characters such as Batman, Green Lantern, Sherlock Holmes, Rhett Butler, Perry Mason, Archie Bunker, Mighty Mouse, Robert Petrie, Lassie, James Bond, Wonder Woman, Spider-Man, Cosmo Kramer, Dirk Pitt, Captain Kirk, Mister Spock, Sue Storm, Sarah Palin and even the Doctor in the movie "Airplane!" played by Leslie Nielsen who said "don't call me Shirley".

But Superman *is* the greatest fictional character – *ever* – to me – and I'll explain why later. As well...

George Reeves portrayed the all-time the greatest live action Superman.

Ever.

We'll get to that later, too.

WHY I WROTE THIS STORY

SUPERMAN has been around for a long time. He's appeared in comic books, on television and in movies, in cartoons, as well as on Broadway, Thanksgiving parades and more. For me, the greatest portrayals of him were in the Silver Age comics (from the late 1950s to late 1960s) and on the 1950s TV series *The Adventures of Superman*.



I couldn't get enough of the Silver Age comics – those headlining Superman, Superboy, Lois Lane, Jimmy Olsen, Batman, the Justice League of America, the Flash, Green Lantern, etc. and still have a cedar closet full of them – *re*-collected long after my folks threw out my originals.

However, it was *The Adventures of Superman* that made an indelible mark on me. This TV show, despite having special effects that were primitive compared to those generated by filmmakers today, combined a delightful blend of action, suspense, drama, mystery, sci-fi and occasional humor.

Its star, George Reeves, *perfectly* embodied Clark Kent and his alter ego, The Man of Steel. The other regulars – Phyllis Coates (first season) and Noel Neill (seasons two through six) as reporter Lois Lane; John Hamilton as the Chief Editor Perry White; Jack Larson as “cub” reporter Jimmy Olsen; and Robert Shayne as Police Inspector William J. (“Bill”) Henderson – completed the well-knit team.

While the show ran for six years, from 1952 to 1958, it was the first two seasons that stand out, and to an extent, the sixth. The first season evoked a *film noir* feel; most episodes were dead serious and often featured some sinister characters along with violent situations. The second season toned that down somewhat, but included some of the best episodes of the series (e.g., “Panic in the Sky”, “Superman in Exile”, “The Face and the Voice”). It's no coincidence that the first two seasons were filmed solely in black & white, adding to the aforementioned “feel”.

The third, fourth and fifth seasons, while containing some fine episodes, reflected a change in which the show's producers gave in to sponsor pressure, often resulting in sillier stories and those seemingly catering more to children (in my humble opinion).

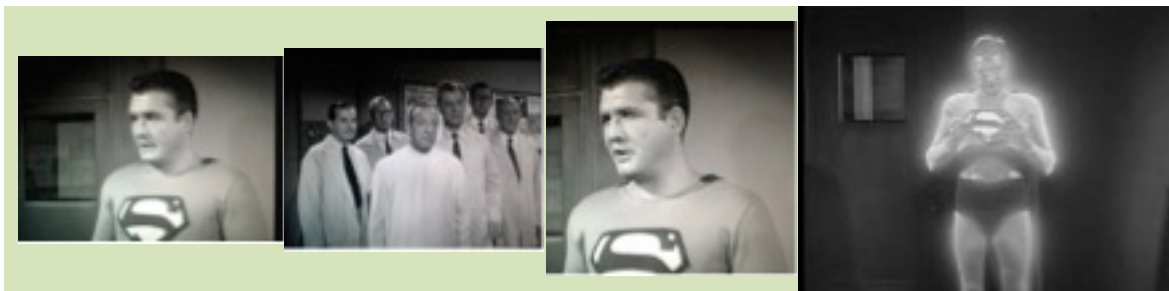
The sixth and final season improved significantly, with several episodes that recalled a more serious tone and intriguing stories from the early years. It should be noted that from the third season on, the series was in color.

Anyway, what “made” the show for me was the portrayal of George Reeves in the dual identity of Kent and Superman, particularly in those first two black & white seasons. Reeves played both parts as hard-nosed, tough-as-nails, no-nonsense men. The bad guys feared Clark’s abilities with the typewriter and Superman’s abilities that were far beyond those of mortal men. However, as much as Clark Kent meant business, evildoers didn’t dread him as much as they did Superman. It was *Superman* who had no patience for troublemakers; he would but deal with them swiftly – and decisively.

Plus he had the super-powers to do just that.

As well, if you tried to outwit, trump or betray him, such as expose his secret identity, he’d simply strand you in some faraway place where only grizzly bears and mountain goats might listen to you say “Clark Kent is Superman”. (Or doctors. But I’m getting way ahead of myself.)

Let me provide some examples of the kick-butt Clark and Superman that stand out for me:



Superman gets really annoyed at utterly careless atomic scientists and scolds them in the second season episode “Superman in Exile” after he becomes radioactive. And please – get him a Geiger Counter!



Clark Kent says “I don’t make deals” to two hoodlums threatening to expose his secret identity in “The Stolen Costume” before whisking them off to a place far from civilization to silence them permanently.



In "No Holds Barred", we see Clark Kent's confidence and fierce determination to have a college wrestler best a dishonest one and his crooked cronies in order to defeat and expose their crooked "ring".

When a deranged and sinister old man lies to Superman about the whereabouts of Perry White and Jimmy Olsen, The Man of Steel seems ready to pick him apart unless he tells the truth in "The Evil Three".



*In the movie where it all began for George Reeves & co., "Superman and the Mole Men" (which was re-presented as the first season two-part episode "The Unknown People" on **The Adventures of Superman**), The Man of Steel thwarts an angry mob and accuses them of being like "Nazi storm troopers".*



Superman rides roughshod on a big gangster and his mob men holed up in Hollywood in "Czar of the Underworld".

When the top criminal boss of Metropolis attempts to have Superman electrocuted (in "Crime Wave"), The Man of Steel gets really, really mad.



That's not to say Reeves didn't portray a kinder, gentler Clark and Superman at times. He did, and perhaps this side of him was exhibited more often than the hard-edged one. That was the beauty of Reeves's performance: you knew that both men he portrayed had a heart of gold – just don't cross him up. He really **did** stand for *Truth, Justice and the American Way* – in every way – and vehemently opposed anyone who didn't.

Say, if not for the fact that the Constitution wouldn't allow it – because he was born on Krypton – Superman might in fact make a pretty darn good President!



So in case you were wondering: this is why I wrote ***Superman and the Mob Men***. Besides being inspired by a web episode called "The Stolen Costume Parts II & III" (mentioned later), I just have a love for ***The Adventures of Superman***, George Reeves as the star and its cast. There's been nothing quite like it since, and because of that, I decided to write a new "installment" of, arguably, the greatest Superman TV show ever.

WISHING SUPERMAN WAS REAL

SITTING HERE ON THE TENTH ANNIVERSARY of the Nine-Eleven attacks on America, I recall my short story involving Superman written not long after that tragic day. In it, Clark Kent is on *American Airlines* Flight #11 out of Logan Airport, Boston. When his super-senses tell him that hijackers have overwhelmed the pilots, he breaks into the cockpit, and still as Clark, dispenses with the terrorists. With seconds to spare, Kent, as the now-lone pilot of Flight #11, uses its engines to barely rise above the North Tower of the World Trade Center, avoiding impact. He then lands the plane in the Hudson River (this was written several years before Captain Chesley “Sully” Sullenberger did pretty much the same thing, although not because of terrorists).

After Clark has piloted the plane to a safe water landing, he spots another jet zooming down the Hudson at too low an altitude, and suspects more foul play. The reporter-turned-pilot exits the plane after confirming that everyone on #11 is safe, and then changes to his familiar blue, red and yellow garb.

This time, as Superman, he lifts the second plane, *United Airlines* Flight #175, again with seconds to spare, and avoids a direct hit on the South Tower of New York’s World Trade Center.

Although The Man of Steel is at the time unaware of the third and fourth terrorist actions – the one involving the plane that crashed into the Pentagon in Washington, DC (*American Airlines* Flight #77) and the one thwarted by passenger Todd Beamer and other heroes on *United Airlines* Flight #93 which tragically crashed into a field near Shanksville, Pennsylvania – he becomes responsible for saving countless lives in New York City, including passengers on the two planes that narrowly missed the Twin Towers.

Or so he thought. Unfortunately, just like Bobby Ewing suddenly showing up alive in his shower, this turned out to be a dream. Superman wakes up and recalls that he had actually been battling a natural disaster halfway around the world alongside the *Justice League* when the Nine-Eleven attacks occurred.

The horror of that day remains quite vivid for me, ten years later. My workplace was at Seven World Trade Center directly across the street from the North Tower. As a result, I was witness to the beginning of the tragedy. Fortunately for me I escaped with co-workers and was on my way home to Long Island while the Twin Towers fell – and then watched my own building (7 WTC) fall at 5PM that day, from the relative safety of my den, watching on television.

And though there is nothing I could do beyond mourning the dead and being ever vigilant in my own way with regard to terrorism, there was something that made me feel a tiny bit better, which was to write the story about Superman preventing the New York City Nine-Eleven devastation, if only a dream within a fictional story.

This is one example of why I wish Superman was real. There are others.

When the miners were trapped in Chile, in 2010, I recalled the episodes “Rescue” and “Divide and Conquer” from *The Adventures of Superman*, wishing he was real.

Back in 1979, when Iran held American hostages, I wondered how Superman would rescue them. In fact, whenever there is news of anyone taking hostages, I think of Superman super-speeding in to rescue them.

When wildfires threaten Southern California – or more recently, Texas – or some of our National Parks out west - I think of Superman swooping over them and putting them out with a few bursts of super-breath.

He could have rounded up Saddam Hussein, Muammar Gaddafi and countless other tyrants, perhaps depositing them on the same mountaintop where he put Ace and Connie in “The Stolen Costume” (much, much more on that *Adventures of Superman* episode later).

And so on.

Oh, and perhaps he could patrol the aisles of Congress making sure that they pass laws that represent the best interests of their constituents – the people of the United States (wink).

Sure would be nice if Superman was *real*...

GENERATIONS

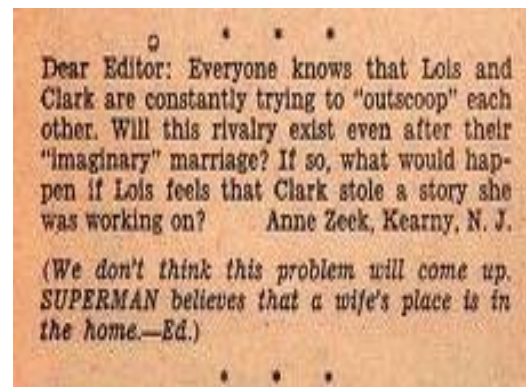
GENERATIONS COME. GENERATIONS GO. With each, something seemingly unique is sometimes created and preserved for generations to come. And sometimes lost forever once that generation disappears.

I'd like to think that the generation I'm a part of experienced something unique. Our crowd started out like fiefdoms in medieval times – each of us separated into somewhat small enclaves called *neighborhoods*, with neighbors talking to each other but barely able to communicate *to* the outside world. Mostly what we did was receive information *from* the outside world, e.g., from newspapers, TV, radio, etc. Sharing our feelings and opinions was pretty much limited to those we encountered – family, friends, teachers, classmates, co-workers, a few strangers and others.



As well, for those of us who became fans of comic books, our only interaction with others outside our fiefdoms or neighborhoods was the comic book letter columns or *lettercols*.

When the lettercols began to include the name & full address of the writer, fans could then become super-pen pals. But that was pretty much the extent, as far as I knew, of any cross-pollination amongst comic book fans back then.



Cut to the 21st Century. We have the Internet and as such the world is quite different. If there was a moon outpost, we'd probably be able to trade text messages with its inhabitants. That's how far we've come.

What's unique is that "my" generation has experienced the extremes of both relative isolation *and* instant messaging. Using email, blogs and web sites such as Facebook, I've been able to reach out to people from the old fiefdom *and* new friends – including those who are fans of Superman – all around the world.

Technology can be a beautiful thing.

GROWING UP WITH SUPERMAN



I WAS SIX YEARS AND A FEW MONTHS OLD when George Reeves died on June 16, 1959. My memories from that timeframe are fleeting. This was less than a year prior to my parents moving themselves, my sister and me from an apartment building in the Crown Heights section of Brooklyn to a private home in the more “suburban” Brooklyn neighborhood of Seaview Village, a section of Canarsie.

What I recall from those days in Crown Heights most vividly was playing on the sidewalk in front 1048 Union Street, sometimes hearing crowds cheer the Dodgers at Ebbets Field several blocks away down nearby Franklin Avenue (at least until September, 1957 after which the team moved to L.A.); oppressively hot summer nights (with fans in the apartment – no a/c back then for us) and impressive, vivid lightning displays.

However, I don’t remember the death of George Reeves, save for hearing “Superman died” from various people and seeing a headline on a local tabloid (probably the ***New York Post***, an honorable paper back then versus the trash it is today) that my dad brought home after finishing each day as a Social Studies & Economics teacher at *Brooklyn Technical High School*. Reeves’ death didn’t mean much to me until I was an adult. In the meantime, I became a fan of ***The Adventures of Superman*** – big-time – once we moved to Canarsie and I got into Superman’s stories via the TV series and DC Comics. Eventually I became an “expert” on the episodes, having seen them rerun as many times as I’ve seen ***Seinfeld*** and who-knows how many other TV shows. But by the 1970s and certainly the 1980s, ***The Adventures of Superman*** seemed to fade from TV, with the exception of reruns on ***Nick at Nite***.

When the DVD sets came out, I “re-discovered” the series, and after watching it again and again on disc (as well as on my iPod and Macbook via iTunes downloads), I’ve come to cherish even more. As well, the show lives on today via Jim Nolt’s wonderful [The Adventures Continue](#) web site and Facebook page, the aforementioned DVD set as well as the hearts & minds of countless fans such as myself.

ACKNOWLEDGEMENTS



I WAS INSPIRED TO WRITE *Superman and the Mob Men* after reading a terrific two-part sequel to “The Stolen Costume” (written by Kirk Hastings) that appears on Jim Nolt’s and Lou Koza’s wonderful [The Adventures Continue](#) (TAC) web site, as well as my attending an unforgettable event organized by Jim in New York City in June 2011 that was a tribute to George Reeves and the beloved TV series.

As such, I am grateful to Jim Nolt for helping in an enormous way to keep alive the memories of George Reeves, Noel Neil, Robert Shayne, John Hamilton, Phyllis Coates and Jack Larson, to whom I also dedicate this.

Jim has also very graciously posted *Superman and the Mob Men* on the TAC site, for which I have unbounded gratitude.

As well, I’d like to acknowledge and thank my friend Michael Eichner. He and I often trade critiques of various Superman (and *Star Trek*) related stories. We would often share criticisms of the TV series *Smallville* (of which there were many). Michael is as good as anyone I know at spotting flaws and loopholes in stories. As such, he got first crack at *Superman and the Mob Men*, and I’m grateful for his detective work here.

Finally, there are my friends with whom I’ve shared countless email messages, web posts and more concerning the show – some shared in person – and some only via cyberspace. With regard to the latter bunch, I sincerely hope to meet them all one day.

BEFORE WE BEGIN

THE SUPER-POWERS OF SUPERMAN

SUPERMAN AND THE MOB MEN provides plenty of information with regard to Superman's background, but for those who are less familiar with The Man of Steel, it may be helpful to understand his powers, as follows:

- **Flight.** This is his most obvious and famous power – Superman's ability to fly.
- **Indestructability.**
 - Bullets, bombs, meteors and doctors' needles cannot pierce his skin.
 - He's impervious to poisons and even the after-effects of burritos.
 - He can go without eating and seems to be able to hold his breath indefinitely.
 - Superman tends not to tire, sweat, get sick or come down with any debilitating condition.
- **Strength.**
 - He can lift all sorts of things, from elevators to pyramids. Whether the George Reeves Superman can lift planets is unclear.
 - He has **super-breath**, which is effectively a by-product of his strength. As well, his super-breath can be cooled such that Superman is able to freeze things with it.
 - Superman can swim for hours through the Marianas Trench, burrow through the Earth, shout loud enough to be heard thousands of miles away (presumably) and tear apart stacks of phone books.
 - Superman can move faster than anything except perhaps *The Flash*.
- **Hearing.** He seems to be able to hear a pin drop thousands of miles away.
- **Vision.** (Note that the beams coming from Superman's eyes are invisible.)
 - **X-ray vision.** Can see through anything except lead.
 - **Telescopic vision.** Can gaze great distances.
 - **Super-vision.** A combination of x-ray and telescopic vision.
 - **Heat vision.** Can generate beams of high-intensity heat from his eyes.
 - **Microscopic vision.** Can use his eyes like an electron microscope.
 - **Infrared vision.** Able to see in the dark.
- **Other powers.**
 - Super-intelligence
 - Super-memory
 - Super-scent
 - Additional powers that only appeared on *The Adventures of Superman* are discussed in the story.

There are exceptions and modifications to all this, some of which are covered in the story. Also, when discussing his powers, Superman's weaknesses should be mentioned. However, this is covered in the story, as well, at least in terms of the lone weakness relevant here: *Kryptonite*.

EPISODES OF NOTE

SUPERMAN AND THE MOB MEN makes use of a number of episodes from *The Adventures of Superman*, as well as Kirk Hastings' wonderful 2-part "sequel" to the episode "The Stolen Costume" appearing on www.jimnolt.com (*The Adventures Continue*). (*Superman and the Mob Men* also makes light use of elements from the comic books and other aspects of Superman lore from various media.) Given all this, it may be helpful to highlight certain key episodes. They are as follows, in chronological order of their broadcast:



"Superman on Earth"; Season 1, Episode 1. Scientist Jor-El and his wife Lara rocket their baby son into space as the planet Krypton explodes. The baby lands on Earth; he's found by Eben and Sarah Kent who discover him in a field near their Smallville farm. They "adopt" him and name him Clark. He grows to manhood and moves to Metropolis, where he becomes Superman.

Note:

Yes, that's *Eben* and *Sarah* Kent. *The Adventures of Superman* used these names (also used on the radio serial), not the more familiar names of Jonathan and Martha Kent that were introduced in the Silver Age comics and used henceforth in later comics, movies and television.

"The Stolen Costume"; Season 1, Episode 13. Crooks get hold of Superman's uniform, learn his secret identity and threaten to expose him.

Note:

This is the basis for the aforementioned 2-part web episode on www.jimnolt.com and is one of two episodes that form the foundation for *Superman and the Mob Men*.



"Crime Wave"; Season 1, Episode 24. Superman cleans up the top criminal mobs in Metropolis and brings the elusive, mysterious Number One crime boss to justice.

Note:

This is the other episode that provides the foundation for *Superman and the Mob Men*.

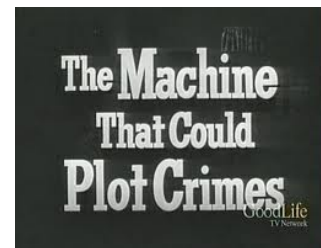


“Shot in the Dark”; Season 2, Episode 5. Superman’s secret identity is threatened by a criminal the police thought was dead.



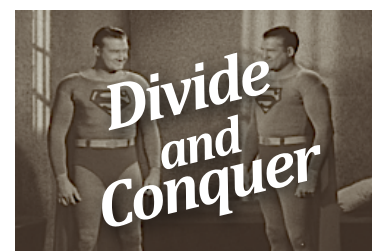
“The Defeat of Superman”; Season 2, Episode 6. An enemy of Superman enlists a scientist to synthesize Kryptonite and use it in an attempt to destroy the Man of Steel.

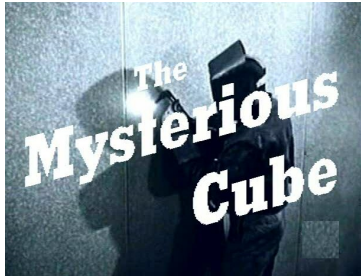
“The Machine That Could Plot Crimes”; Season 2, Episode 13. Criminals hijack a computer, using it to commit crimes and threaten Superman’s secret identity.



“The Girl Who Hired Superman”; Season 4, Episode 7. A rich socialite hosts a gathering with Superman as the entertainment in a ruse to embarrass the Man of Steel and more importantly - commit a major crime.

“Divide and Conquer”; Season 6, Episode 3. Superman, jailed after saving the life of a Latin American leader, thwarts two would-be assassins using a newly discovered super-power that allows him to split into two men.





"The Mysterious Cube"; Season 6, Episode 4. When a criminal attempts to become a free man by waiting out the statute of limitations, Superman tries to outwit him by using yet another newly discovered super-power that allows him to pass through solid objects.

"The Stolen Costume, Parts II & III"; Web episodes. Superman's past comes back to haunt him when a key incident from "The Stolen Costume" results in him being arrested and tried in a court of law.

Note:

These web episodes contribute to the back-story for Superman and the Mob Men.



SETTING THE CONTEXT



LET'S DABBLE IN A BIT OF REVISIONIST HISTORY to set the context for *Superman and the Mob Men*. Comic book fans should recall that some of DC Comics' best Superman tales were the so-called *Imaginary Stories* of the Silver Age, such as my all-time favorites "The Death of Superman!" (*Superman* #149, October 1961) and "The Amazing Story of Superman-Red and Superman-Blue!" (*Superman* #162, July 1963) (not to be confused with later incarnations of these concepts done in the 1990s, and, in my humble opinion, inferior).



Per the superb book *Flights of Fantasy*, by Michael Hayde, there was proposed to be a seventh season of *The Adventures of Superman* and if not for the death of Reeves, maybe it would've happened. With that as a basis, I humbly place *Superman and the Mob Men* in the following "fantasy" context...



Of course, to make this fantasy work, George Reeves would had to have survived and for argument's sake, John Hamilton, AKA Perry White, as well (Hamilton died

following the sixth and final season). I'd like to imagine that by the time of a 1958-59 seventh season, George Reeves' career turned around.



At least one movie producer gave him a big break (ignoring the so-called typecasting of Reeves as The Man of Steel) and *The Adventures of Superman* allowed him more time behind the camera as director. His life and career went from Green Kryptonite to Solid Gold so much so that he lost weight, worked out regularly and even looked closer to the Superman from, say, the glorious Seasons One and Two.

Also, let's say that the planned seventh season occurred and was an enormous ratings and commercial success, spurring at least one more before they all finally called it quits – an eighth season running from 1959-60 (I know – we all wish the show could have gone on forever – even in a fantasy). And it would have been perhaps the most amazing season because Mort Weisinger and Julius Schwartz from DC Comics would be added to the creative mix, allowing elements from the comics to be introduced such as Luthor, Brainiac, the Fortress, Kandor and even America's new darling, *Supergirl* (however, *Superman and The Mob Men* uses none of those elements – it tries to stay as much within the boundaries of the TV series as we all knew it, more or less).



Oh, and the eighth season would introduce a new format: each episode would be an *hour-long* with occasional *ninety-minute special episodes* (such as the third one presented here). It would have a new structure with a *prologue* (followed by the familiar opening theme with credits) and then four distinct *acts* – concluding with an *epilogue*. Yes, this is very much like the format that the *QM Productions* TV series had, for those who remember classic series such as *The Fugitive*, *The F.B.I.*, *The Streets of San Francisco*, *The Invaders* and others.

So, within this context of a fantasy, I would like to offer the final three episodes of the last season of *The Adventures of Superman*, broadcast in April 1960. I hope that everyone reading *Superman and the Mob Men* tries to picture the original actors and even some of the ones I playfully inserted in other roles (listed in the credits that follow each episode). It's yet another way of allowing *The Adventures of Superman* to live on – in the 21st Century.

A FEW FINAL TECHNICAL COMMENTS

Superman and the Mob Men has been developed as an imaginary three-part episode of the TV series. In addition, please note a few things:

- Each episode is meant to stand on its own, though they are all very much interconnected as a much larger story or “saga”.
- Like each episode, even the saga has its own prologue and epilogue. (This is of course not something that would easily lend itself to television.)
- The first episode may seem overly long and drawn out. This is because it lays a lot of groundwork. Please – stick with it if you don’t mind. In fact, it is modestly hoped that core fans and others will appreciate the background.
- The third story is one of the aforementioned “ninety minute special episodes”. As such, it contains *six* “acts”, not the standard four that comprise the first two episodes.



- The title of this three-part story is of course intended to be a “cute” variation on the very first entry of *The Adventures of Superman* called *Superman and the Mole Men* (i.e., the 1951 theatrical release that was re-cut as the TV series’ 2-part episode, “The Unknown People”). In fact, in the aforementioned fantasy setting, the two entries make, in my humble opinion, appropriate bookends to the greatest ever Superman show on Earth.

- I’ve thought of *Superman and the Mob Men* as being entirely in Black & White, as were the first two seasons of the series, which to me were the best.
- Superman acquired two super-powers on the TV series that he exhibited nowhere else – not in the comics, other TV series, movies or elsewhere. These were the ability to split into two men (“Divide and Conquer”) and “phase” through solid objects, such as walls (“The Mysterious Cube”). Though both are mentioned in *Superman and the Mob Men*, neither is used. My preference has been to stick to Superman’s “conventional” powers.

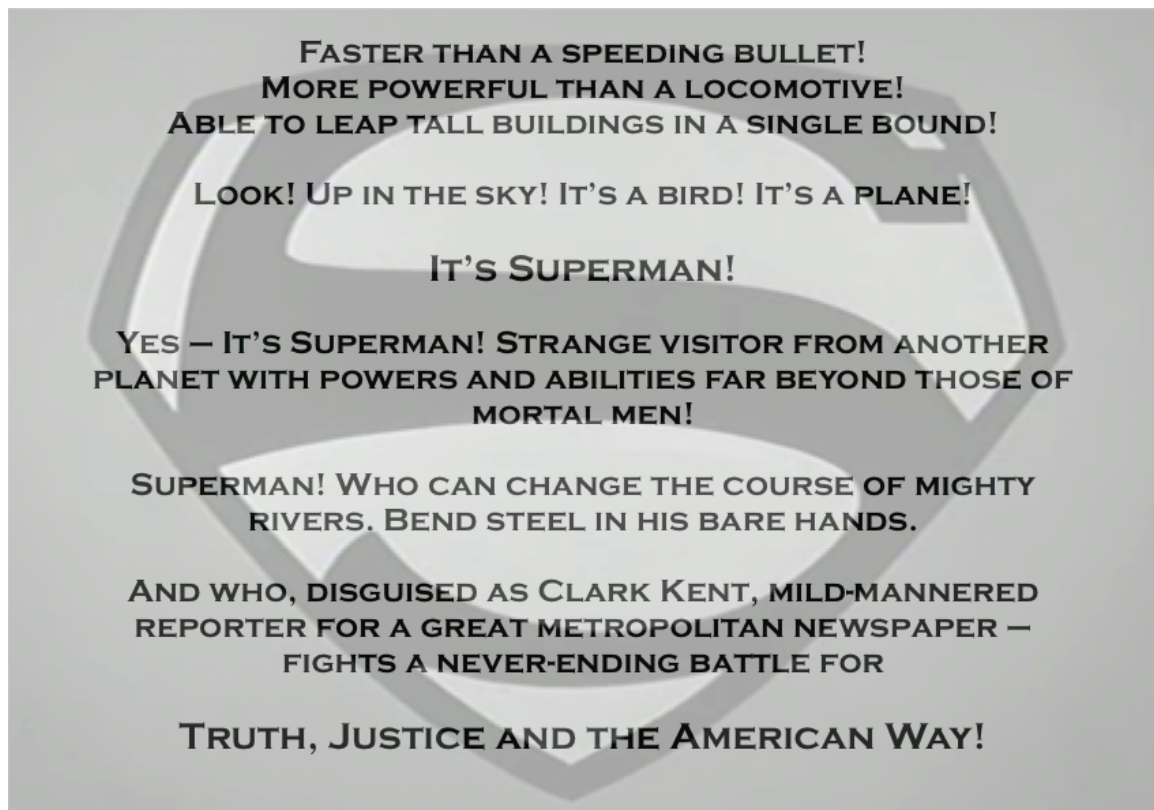
Hope you enjoy. (Try to imagine that glorious second season soundtrack playing while you read.) I’ll shut up now. Maybe get some munchies and something to wash them down...

-Bruce Kanin, September 2011, North Merrick NY

BUT FIRST...

AMERICA HAS ITS PLEDGE OF ALLEGIANCE; *Green Lantern* has his oath; *Batman* has his “criminals are a superstitious, cowardly lot...”; The *Lone Ranger* has his opening (“a fiery horse with the speed of light...”) and “HiYo Silver!”; Peter Parker’s Uncle Ben first coined (as far as I know), “with great power comes great responsibility”; and everyone taking the stand on **Perry Mason** had to swear to “tell the truth and nothing but the truth, so help (him or her) God.”

And then there’s Superman...



Never get tired of that and never will.

And now another episode (*three*, in fact!) in ***The Adventures of Superman!***



