

SPIDER-MAN 4
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INT.LABORATORY-NIGHT

We see the new york sky-line in the far distance, the empire state building looking ever so vibrant in the distance.

The sound of police cars are heard speeding through the 24 and 25th avenue.

Then the desk made from aluminum, a reptilian eye faces the screen.

A sirange impales it's body and a green substance flares in the sirange.

We then close up on a man's face who has not slept in days and weeks.

And then he injects the substance into a filter gun with shiny point.

It slowly inches into a thick vain, for a moment the man stands still and falls on his knees and stares on the city sky-line. The eye shape changes to something yellow and reptilian.

A loud thud is heard and a student dashes to the classroom where he believes the sound came from.

He slowly opens the door as he shakes and shivers.

He enters the room and the a giant hole in the wall is seen as bricks and debris lie everywhere, the only thing that remains is an i.d card with the encriptions Dr. curt. Connors.

CUT TO

OPENING CREDITS.

CUT TO

EXT.CITY BUILDING SCAPE-DAY

Cops are out on the trail seeking for a group of crooks in a car.

The sound of webs being spun is heard and then in the sky is spider-man in the red and blue costume he spins his webs.

A swing from one building to another.

(CONTINUED)

He swings past 45th avenue and the grocers below stare and look up in surprise.

SPIDER-MAN (V.O.):

Hi I'm spider-man, with great power comes great responsibility my uncle told me that before he was killed and i could have prevented that but i didn't because i was selfish and greedy. Years later i find out the person who really killed my uncle and i don't kill me i let him go. so clearly I'm a serial killer i killed a man before who didn't deserve it.

He swing past another building and lowers down to an alley way. he stands out of the alley way and it's peter Parker zipping up his jersey as the spider logo stands out until zipped up.

As comes out he looks strait ahead only to see the daily bugle sign, and a large building stands in the streets of the city.

PETER PARKER:

That's rite im still working at the daily bugle trying to earn some money.

CUT TO:

INT. THE DAILY BUGLE EDITING ROOM-DAY

As peter enters the editing room the sound of type writers claxing away is around and a paper boy bumps peter as he leaves a room in a hurry.

Every one in the room is in a hurry rushing away somewhere to be and a story to write and photos to take.

Then there is an empty desk with the label on it assistant editor.

Peter takes a chair from it and sits down.

PETER PARKER:

Oh yes, im assistant editor now, i was promoted when i took photos of spider-man's hand in a cookie jar, what j.j always wanted.

(CONTINUED)

The main editor in chiefs door opens, as small children scurry out.

J Jonah Jameson emerges from the door.

JAMESON:
Stupid kids, don't come here again.

He throws a note pad at the children.

JAMESON:
Little rascals. ms Brant i need a cup of coffee.

HOFFMAN:
Ms Brant isn't here she left town.

JAMESON:
Alright you get it then.

HOFFMAN:
How many...

JAMESON:
Ten, make it ten.

HOFFMAN:
B..b..but sir.

JAMESON:
Shut up just do it.

Peter get's off from his desk and walks into the main editing room.

JAMESON:
Parker good to see you, just the man i needed to see.

Then Robbie enters the room.

ROBBIE:
Jonah we have five retractions to make.

JAMESON:
Five retractions from what?

ROBBIE:
Well you did have an article on the president being from another world.

JAMESON:

You can't say that if most of it is true.

ROBBIE:

You're really losing it Jonah.

He leaves the room to do the retractions.

JAMESON:

New photos.

PETER PARKER:

No sir spider-man didn't show up last night.

JAMESON:

What, looks like the criminal knows himself for what he really is.

PETER PARKER:

He's not a criminal how many times do i have to tell you, you made me frame him for that silly photo.

JAMESON:

Something I'm very proud of, look where it got you Parker.

Peter sighs.

Then Ricardo enters the room.

RICARDO:

Sir there's someone here to see you, it's on the lizard sighting's.

JAMESON:

Bring him in.

A hobo enters the main editing room, ragged clothes and all.

CUT TO:

INT. MAIN EDITING ROOM-DAY

Minutes later the hobo is sitting down telling peter, Jameson and Robbie the story.

HOBO:

Yep, that's right i went down there to get my stuff, when suddenly this
(MORE)

(CONTINUED)

HOBO: (cont'd)
tale whacks me in the mouth in my
noggin and i say goodbye to my
fangs.

ROBBIE:
Did you follow it?

HOBO:
Heck no, when i woke up it was
mornin, and it was just another
day.

JAMESON:
So much fro help then.

HOBO:
So.

JAMESON:
So what?
He hobo makes a gesture with his
hands.

JAMESON:
you want some teeth.

ROBBIE:
he want's cash Jonah.

JAMESON:
alright then one hundred dollars.

HOBO:
cmon man i'm not dum i know we're
in an economical crisis.

JAMESON:
two hundred then, get out.

everyone leaves peter leaves before everyone else.

JAMESON:
where's Parker.

Hoffman rushes in with a dripping cup of coffee.

JAMESON:
I've been waiting for...

he taste's it.

then spits it out.

(CONTINUED)

JAMESON:
how many?
at the door frightened.

HOFFMAN:
t..ten sir.

CUT TO

EXT. PLAY HOUSE-NIGHT

cars are passing everywhere, and Broadway is vibrant than ever.

CUT TO

INT.PLAY HOUSE-NIGHT

Mary Jane is up on a stage and she is auditioning as two writers below are observing her.

WRITER:
you ready darling?
she stares out.

MARY JANE:
uh...hu.
the pianist begins to clatter.

MARY JANE:
unforgettable....
the piano halts.

WRITER:
mj..mj you've got to do this from
the top got it.
she tries again.

MARY JANE:
unforgettable,in every way.

SINGER:
that's why darling it clings to me,
the sound of you brings chills to
me.

(CONTINUED)

MARY JANE:
unforgettable, in every way.

SINGER:
that's why darling it's incredible
to me.

MARY JANE:
that someone should be
unforgettable to.

the writers clap.

WRITER 2:
you've got it such a beautiful lush
voice.

WRITER:
you're in.

they clap some more.

then she see's him, peter standing at the exit door.

she get's down.

he is still standing at the door.

PETER PARKER:
hi mj.

MARY JANE:
i don't think i want to speak to
you peter.

PETER PARKER:
im sorry, i tried saying it but i
couldn't get hold of you.

MARY JANE:
i changed my number peter.

PETER PARKER:
you changed it.

MARY JANE:
yes, because i knew you would call
until we decided to see.

PETER PARKER:
i thought we could still be friends
at least.

MARY JANE:
friends.

PETER PARKER:
yes friends.

MARY JANE:
you don't get it do you.

PETER PARKER:
then what do i have to do.

MARY JANE:
it's not about apologies Pete, it's
nothing to with that.

PETER PARKER:
then what is.

MARY JANE:
it's you, spider-man and peter are
different people, when you're Pete
you're a nice guy and what a nice
guy, but when you're spider-man
it's like the world is your hands
and the relationship we have means
nothing.

PETER PARKER:
it does but I've just been so busy
lately that....

MARY JANE:
that you haven't had the time.

he looks down.

MARY JANE:
you need to save people, i respect
that peter but if you save people
you have to save this relationship.

PETER PARKER:
i...can't be spider-man...if peter
is around.

MARY JANE:
then don't.

CUT TO

EXT. STREET OUTSIDE OF PLAY HOUSE-NIGHT

Mary Jane continues to walk as peter slowly follows.

MARY JANE:
i like you peter.

PETER PARKER:
but.

MARY JANE:
it's over.

PETER PARKER:
no....

MARY JANE:
one day when you see things without
spider-man i will marry you.

she walks away on the street.

peter looks around and throws his bouquet of roses in the
trash can next to him.

CUT TO

EXT. AUNT MAY'S APARTMENT-NIGHT

it's raining out and we see peter Parker in a trench coat
running up the street and then into the apartment door.

he looks up to see aunt may in the apartment window.

then he rings.

CUT TO

INT. AUNT MAY'S APARTMENT-NIGHT

peter is sitting on with his hands on the table.

aunt may is making some tea.

PETER PARKER:
so did the bank give you a pension?

AUNT MAY:
no, they said i had to pay for a
fee.

she sits down and pores some tea in his cup.

(CONTINUED)

he removes a bundle of cash from his pockets and leaves it on the table.

PETER PARKER:
surprise.

aunt may is shocked and surprised.

AUNT MAY:
why peter where did you...

PETER PARKER:
i needed to tell you that i was promoted.

AUNT MAY:
spider-man isn't it...

PETER PARKER:
well yes he has helped me a lot he made me assistant editor.

AUNT MAY:
i hope you're not going to blame him like Jameson.

PETER PARKER:
the job relies on that to keep me in.

AUNT MAY:
but peter, for years you've been his friend and only understanding...

PETER PARKER:
of late he hasn't being doing his job, i spoke to him last night he's thinking of leaving it, letting the cops do the big job.

AUNT MAY:
but many people need him.

PETER PARKER:
but it just seems that we all just use him.

AUNT MAY:
well i can understand, what it feels like been used for your power and let down when don't use them for what everyone thinks there for.

he sips his tea.

AUNT MAY:
what about mj how's your
relationship with her.

PETER PARKER:
we didn't get married.

AUNT MAY:
well peter maybe she will say yes
when you and her feel ready.

PETER PARKER:
and it's over.

AUNT MAY:
what.

PETER PARKER:
its over, she can't be with me
because i'm another person.

AUNT MAY:
i'm sorry.

PETER PARKER:
it's my fault.

she get's up and peter also gets up.

AUNT MAY:
it's getting late i be better off
to bed, do you want to watch TV or
something.

PETER PARKER:
that will be nice, thank you.

CUT TO

INT. AUNT MAY'S LIVING ROOM-NIGHT

the rooms dark and flashes from the screen are showing.

peter is sleeping on a couch and snoring.

a hand pat's peter.

he gets up in surprise.

(CONTINUED)

PETER PARKER:
w...what time is it.

AUNT MAY:
it's one in the morning, do you
want to sleep here or not, I've got
a spare room.

PETER PARKER:
no i better be...

AUNT MAY:
oh my the lizards in the sewer
again.

PETER PARKER:
lizards...sewer.

his eyes open.

PETER PARKER:
aunt may i better be going.

AUNT MAY:
but peter it's late....

PETER PARKER:
i know aunt may.

he kisses her on the cheek and hugs her.

he picks up his camera.

and leaves the room.

CUT TO

INT.ALLEY WAY-NIGHT

running through the sewers peter rips his suit open
revealing the spider symbol that hides underneath.

he spins a web into the air and swing from an upper building
to the next.

and onto a higher building and a higher one.

the city shining in his eyes.

he swings to a busy street below.

swinging underneath buses.

(CONTINUED)

and then attaching himself to a helicopter.

dropping from it onto the building below and swinging onto the truck underneath.

and then he lands on the ground.

a man is standing and watching.

MAN:
spider-man in the sewers.

SPIDER-MAN:
pardon me.

he rips the sewer panel from the ground and jumps in.

he is climbing down the sewer entrance with a camera tied to around his chest.

CUT TO

INT.SEWER-NIGHT

the sewers are very humid and spidey has just entered them.

SPIDER-MAN:
where are you?

the sound of subway trains is rip roaring above.

spider-man is slowly moving in the water.

he notices sludge on the ground he scrapes it with his hands.

SPIDER-MAN:
that's odd.

he decides to follow it.

he notices that the sludge climbs up the walls.

he catches a web on a subway train above and then on another one above that one.

he is now in the gas area.

there is a construction hat on the ground.

he moves on.

(CONTINUED)

as he continues to walk in the sewer underground a loud thud and splash of water emerges from behind him.

then a tall dark figure stands up from behind him and a long tail moves.

spider-man slowly turns.

SPIDER-MAN:

my god.

the tail swipes spider-man and throws him into the sewer construction above.

then he falls to the sewer construction below.

the creature leaps onto spider-man and punches him several times.

spider-man grabs his jaws and prevents him biting.

spider-man boots him.

SPIDER-MAN:

back off.

he takes photos of him up close.

SPIDER-MAN:

smile jaws.

the flash irritates the creature.

he leaps on hi grabs him and throws him in the air.

spidey swings back and double kicks him.

they both go flying below as they trade punches.

he webs the creature's mouth.

he brakes the webbing with ease with his mouth.

they fall in the metal bowl below.

dazed and confused the creature shakes his head so does spider-man the he notices something.

a sign saying electric charge do not enter without authorized permission.

spider-man swings a web and swings off.

SPIDER-MAN:
see you later fang face.

the shock electrocutes the creature.

CUT TO

EXT. EMPIRE STATE UNIVERSITY-DAY

student's are rushing in for class as the bell rings.

peter is also rushing as he runs towards class.

he bumps into somebody.

GWEN STACY:
hey watch it jerk.

she turns around only to find out that it's peter.

PETER PARKER:
i'm sorry.

GWEN STACY:
sorry Pete i never saw you there.

he helps her with her books.

PETER PARKER:
well i guess were off to Connors
class.

GWEN STACY:
no, i forgot to tell you theirs a
sign out by his door telling all
students to go home.

PETER PARKER:
that's weird of him.

they continue walking together.

GWEN STACY:
so how's your relationship with mj,
i hope she doesn't think of
something of me.

PETER PARKER:
no in fact we arent seeing each
other anymore.

(CONTINUED)

GWEN STACY:
I'm sorry to heir that.

PETER PARKER:
so i was just wondering if you were
in the area sometime during the
week would you like to have coffee
with me or something.

GWEN STACY:
well Pete i guess we have a lot to
catch up on, so yes we can.

PETER PARKER:
great I'll see you then.

she walks away as a car comes to pick her up.
she looks back.

GWEN STACY:
it's only coffee.

peter smiles back.

peter speaking to himself.

PETER PARKER:
why would Connors miss teaching a
class.

CUT TO

EXT.DR CONNORS LAB-DAY

peter is outside the door and staring at the sign.

he slowly enters the room.

only to see a destructed wall and a board with formulas.

there are plenty flasks and chemicals aswell as papers and
books lying everywhere.

CUT TO

INT.DR CONNORS LAB-DAY

Dr Connors is sleeping on his desk and his clothes are all battered.

PETER PARKER:
Dr Connors.

CURT CONNORS:
what..who's there...got to get back
to work.

he gets up and drops some flasks.

CURT CONNORS:
peter what are you doing here?

PETER PARKER:
i came in because, you have a class
to teach.

CURT CONNORS:
so you just walk in here.

PETER PARKER:
no, but you look like you've been
through hell.

CURT CONNORS:
haven't eaten nor slept for the
last few weeks.

PETER PARKER:
of late you've really been acting
strange.

CURT CONNORS:
strange, ive been working hard just
to try and change humanity.

he dashes off to another table and picks up a piece of
destroyed hardware.

CURT CONNORS:
no, everything is gone all my
equipment, and it's gone.

PETER PARKER:
i think i need to know Mr.Connors.

CURT CONNORS:
look at me do i look like a healthy
man, my arm is lost do you know
(MORE)

(CONTINUED)

CURT CONNORS: (cont'd)
what it feels like to be looked at
and not given equal opportunities
to those much fortunate.

PETER PARKER:
i....

CURT CONNORS:
that's rite you know what it's like
because you have all your limbs.

he halts and looks at peter.

CURT CONNORS:
you want to know what I've been
doing I've been injecting myself
with serum's i made to regrow a
limp, a scientific breakthrough.

PETER PARKER:
but the effects, look at this
place.

he turns around and stares at the destructed wall.

CURT CONNORS:
maybe you should leave.

PETER PARKER:
dr.....

CURT CONNORS:
i said leave.

peter leaves the lab and shuts the door.

CUT TO

INT. MAIN EDITING ROOM-DAY

the daily bugle office is busy as ever usual.

peter is sitting at jameson's desk.

jameson is going through the photos.

JAMESON:
good, good.

(CONTINUED)

ROBBIE:
so how close did you get to the
lizard.

PETER PARKER:
actually it was spider-man he took
the photos and gave them to me.

ROBBIE:
he's a photographer?

PETER PARKER:
sort of.

JAMESON:
the web head took the photos i'd
give him a job only that he's a
criminal.

jameson get's up from his chair and throws a cigarette in
his mouth.

JAMESON:
new villain name?

ROBBIE:
killer croc.

JAMESON:
similair name out there.

HOFFMAN:
reptile.

JAMESON:
good, but iv'e got one that's
better.

he stairs out the window.

JAMESON:
the lizard.

CUT TO

INT.PRINTING ROOM.

newspapers are being made with the headline.

who is the lizard?

CUT TO

INT.PETER PARKER'S APARTMENT-NIGHT

spider-man swings into his apartment and removes his mask,
peter looks at a sticky note.

date with gwen stacy.

and like a punch to the guts.

he realises what he needs to do.

he throws on a suit does up his tie and smartens up his
shoes.

he runs out his door.

URSULA:
hey pete, where you off to.

PETER PARKER:
on a date.

URSULA:
date with?

PETER PARKER:
with gwen stacy.

URSULA:
what about mj.

PETER PARKER:
wasn't working out.

she looks at him with a weird look.

URSULA:
well enjoy.

PETER PARKER:
thanks.

he dashes out downstairs and then on his scooter.

CUT TO

INT. CAFE-NIGHT

peter is waiting inside at a table pattering his fingers and
saying hello to people that pass by.

then she enters the cafe.

(CONTINUED)

gwen stacy's hair moved slowly by the wind wearing a beautiful dress.

she waves at pete.

and he waves back.

she sits down.

PETER PARKER:
hey, youre looking good.

GWEN STACY:
peter it's only coffee.

PETER PARKER:
look i just wanted to say i'm sorry
with what happened last time at the
club.

GWEN STACY:
let's just put that behind us now
it was a bad night for all of us
including poor eddy.

the wairess comes along and hands them their coffee.

mj is walking around the area and enters the cafe.

PETER PARKER:
maybe you wan't to get out of here,
maybe we should go to the park.

GWEN STACY:
why do you say that.

she looks at mj.

GWEN STACY:
look, peter we can't keep doing
this because she's around, you need
to talk to her not me, i'm not an
idiot, you wan't to be with me to
make her angry.

PETER PARKER:
no, it's not i try calling her and
she won't pick up she egnores me
when ever i actually bump into her.

GWEN STACY:
then move on this is a big city
pete.

she gets up from her seat and picks up her hand bag.
he tries to follow.

 GWEN STACY:
 i don't need an escort out.
she leaves peter standing in a dwell.

CUT TO

EXT. CAFE-NIGHT

gwen stacy is walking down the street.
around the corner is a speeding truck and in it a wild
driver.
she drops her coffee.
the truck is nearing.
peter leaps.
grabs her and swings into the air.
she feels that she is not on ground any more and that she is
in the arms of peter parker.
and she's on top of the city.

 GWEN STACY:
 p...peter.
they land on a building he drops her.
she looks at him like she would never look at him.

 PETER PARKER:
 i should have told you, but i
 didn't because if anyone had to
 find out they would hurt everyone i
 know.

 GWEN STACY:
 that kiss with spider-man i was
 kissing you.

 PETER PARKER:
 yes you were.

(CONTINUED)

GWEN STACY:
that's why she's angry at you
because of me.

PETER PARKER:
now you understand.

he spins a web and swings off.

CUT TO

INT. DR CONNORS HOME-NIGHT

billy is sleeping in his bed and a hand touches his head.

his father curt connors has arrived home.

a woman from behind slowly enters billies room.

MARTHA:
he hasn't even seen you in months.

he turns around.

CURT CONNORS:
martha.

MARTHA:
where have you been curt?

CURT CONNORS:
iv'e been working.

MARTHA:
working that's obviously more
important than family.

CURT CONNORS:
you don't understand what i'm
trying do do here.

he notices that his files are gone.

CURT CONNORS:
my files theyre gone, what
happened.

MARTHA:
it got to you, i threw them away
along with everything else.

(CONTINUED)

CURT CONNORS:
my research my life.

he begins to turn green.

CURT CONNORS:
stay away im to dangerous to be
near to.

then his skin begins to develop scales.

MARTHA:
curt what's happening.

CURT CONNORS:
stay away.

he points at her only to find that his claws have come out.

CURT CONNORS:
no..no.

his tale emerges and he smacks martha out of the way.

CURT CONNORS:
i can't be here.

he smahshes the door down and leaps into the moon.

CUT TO

EXT. NEW YORK CITY-NIGHT

leaping from building to building, the lizard is rampaging
through the building's of new york.

he leaps down to the ground a taxi is hooting he grabs it
with his tale and flings it into a bus coming up ahead.

he grabs another taxi and throws it towards a bus with
school children.

spider-man swings in and spins a web around the surface area
of the building with a bus in between.

it traps the taxi and prevents it from smashing the bus.

spider-man swings in and kicks the lizard in the throat and
flying him into a poster above.

(CONTINUED)

SPIDER-MAN:
and stay down.

roaring he leaps out of the poster and grabs a lamp post and swings it hitting spider-man and throwing him in mid air atop the new york buildings.

he make's a catapult of himself and swings back.

SPIDER-MAN:
i'm back.

he kicks the lizard in the chest.

the lizard tries getting away.

SPIDER-MAN:
time to put this baby to good use.

he throws a tracker at the lizard, before he dissapears in the shadows.

MAN:
what is that thing?

SPIDER-MAN:
i think it's a person.

spidey swings off for it.

as the lizard scales the building spidey sets a zipline trap for him.

lizard swings into the trap.

SPIDER-MAN:
got you.

LIZARD:
no I've got you.

he yanks the zipline which throws two pieces of building together which clup spider-man behind his back.

LIZARD:
don't interfere.

CUT TO

INT. SUBWAY-NIGHT

the lizard is leaping from train to train.

climbing on trains.

a web spin is heard and web balls thwack lizard in the face.

spider-man swings through the subway tube.

then lizard grabs him by the throat and smashes his head through the subway window.

the people move away from the window.

SPIDER-MAN:

Dr Connors i know it's you, you
were just a victim of a failed
experiment.

LIZARD:

i failed experiment.

he swings a punch spider-man dodges it and web's his hands and pull's him closer then punches him in the mouth.

lizard falls of the edge.

as peter decides to look at if the body is around, there's nothing.

it's quite to quiet.

spider-man stairs.

then suddenly a loud thud as one cart goes flying in the air.

spider-man misses it, and it smashes on top of the other one.

the lizard crawls up from behind spider-man and catches him with his tale.

spider-man is trying to fight the him the tail is to powerful he throws spider-man on the subway reals and the electricity shocks him.

he lift's spider-man with his tale.

LIZARD:

i blame society for making me this
way a monster, and now they shall
pay for everything.

(CONTINUED)

he throws spider-man against the wall and bricks go flying everywhere.

some bricks go flying into a train that is passing by.

spider-man makes a web behind him to protect himself from falling into the ground.

his web catches him.

SPIDER-MAN:
that was close.

CUT TO

EXT. NEW YORK CITY SKYLINE-DAY

we close up on the city skyline, it's a new day and morning for new york city.

CUT TO

INT. MAIN EDITING ROOM-DAY

noisy than ever, people are banging on the see through editing room door.

peter manages to successfully crawl through the crowd.

he enters the room, while Jonah,Robbie,Hoffman and Ricardo are surrounding a small desk trying to throw things together.

PETER PARKER:
what's going on.

ROBBIE:
more lizard sightings.

PETER PARKER:
and all the people.

ROBBIE:
they're all people that witnessed the lizard and spider-man fight underground last night.

JAMESON:
and you Parker, not even a photo.

(CONTINUED)

PETER PARKER:
i wasn't in the sewers last night.

ROBBIE:
you were supposed to have gotten
spider-man's help.

peter Parker looks away.

he turns back again.

PETER PARKER:
then who took those photos.

JAMESON:
some kid on the train.

he throws a cigar in his mouth.

JAMESON:
maybe we should start hiring kids
now.

peter leaves the room.

as the raging people keep on banging harder on the door.

CUT TO

INT. SEWER UNDERGROUND.

it's dark and dingy in the underground of the sewers, most
construction workers fear to even come down here.

only debris and destructed electrical wires eaten away by
rat's exists.

rats are scurieng everywhere, some chewing on wires already.

then Connors begins to walk in this underground.

we close up on his face.

he rustles his clothes.

he slowly picks up the tracer that spider-man left on him.

he grasps it in his hands.

he opens his hand and looks at it.

(CONTINUED)

CURT CONNORS:
he's been following me, ever since
i got here.

he stares around.

CURT CONNORS:
he knows where i am.

he clutches it.

CURT CONNORS:
he doesn't want me to finish my
research, he doesn't want me to
become normal.

he throws the tracker away.

CURT CONNORS:
but i have to, this mutation has
turned me into a blood thirsty
creature of the night.

he stresses.

CURT CONNORS:
i can't do this, i have to find
away to destroy this
mutation, remove it from my system,
but i don't have an antidote...the
serum...i have to reverse the
process but i need more technology,
i have to make a recombination...i
can get them from the
university...but first i need to
kill the spider.

he move out as Connors is standing, looking at the debris of
the sewer underground.

CUT TO

INT. PETER PARKE'S APARTMENT-DAY

peter is standing looking out of his window, behind him we
see the door open and red hair, Mary Jane has entered the
room.

peter turns around.

(CONTINUED)

PETER PARKER:

hey.

MARY JANE:

hey.

PETER PARKER:

it's been bad for both of us, we haven't been able to spend time with each other.

MARY JANE:

and we've been too busy to show our affections.

PETER PARKER:

tell me was it spider-man or was it peter that separated us.

MARY JANE:

i think it was me, i need to say sorry, it was just that stage when your personality changed, i thought you really became who you weren't.

PETER PARKER:

now will you understand, now can we just be friends, I've met someone now.

MARY JANE:

i....

PETER PARKER:

we can both move on.

MARY JANE:

just friends peter Parker.

PETER PARKER:

just friends.

she slowly walks towards him.

she touches his face.

then she kisses.

she finishes kissing him, and leaves.

CUT TO

INT.DR CONNORS LAB-DAY

the tale of the lizard covers the screen, he grabs a long wiring device.

he throws many files around.

LIZARD:
almost finished.

he connects a larger device to the wired one.

he has successfully made a recombinator.

CUT TO

INT. PETER PARKE'S APARTMENT-DAY

peter swings into his apartment.

Ursula calls him.

he get's out of his room.

PETER PARKER:
hey, what's up.

URSULA:
it's for you.

she hand's peter the phone.

he picks it up.

PETER PARKER:
hello.

PHONE:
Mr Parker we need you at the
hospital, it's urgent.

CUT TO

INT. HOSPITAL-DAY

peter is running down the hospital corridors as surgeons and doctors are also in a rush.

he comes up to a door.

he opens it.

(CONTINUED)

aunt may is lying in a sick bed.

she is sleeping.

peter sit's down next to her.

PETER PARKER:

hi, aunt may i don't know if you
can hear me, all these years I've
been hiding something i should of
told you.

he looks down.

he looks up again.

PETER PARKER:

a few years ago i was bitten by a
radioactive spider...it gave me
abilities from within,i decided to
use the powers to earn money and
instead got uncle Ben killed, i was
responsible for that, i went and
killed the wrong person thinking i
got revenge for uncle Ben's death.

he inhales.

PETER PARKER:

and then i decided to become a
symbol, i made an outfit and became
spider-man...i don't know if you'll
ever forgive me.

a tear is removed from his eye.

he wipes it off.

he leaves the room.

as he closes the door behind him a doctor is waiting.

DOCTOR:

i know what it's like.

PETER PARKER:

what's going on with her?

DOCTOR:

we don't know yet she seems to have
an infection caused by radioactive
isotopes, where she got it I'm
uncertain of.

(CONTINUED)

PETER PARKER:
is there a way she can be cured?

DOCTOR:
there is one, but it's a big risk
we need another dose of isotopes
that will merge and remove the
others like chemo, I'm sorry we'll
try our best.

the doctor walks on, leaving peter.

CUT TO

EXT. CHURCH MONASTERY-NIGHT

it is pouring heavily, atop the highest point of a church
building spider-man is in a crouch position.

the rain drops touch his back.

he spins down.

CUT TO

INT. DR CONNORS LAB-NIGHT

Dr Connors is trying to rebuild the recombinator.

he is screwing some bolts.

and then rewiring the the recombinator's electrics.

CURT CONNORS:
i knew were here.

spider-man is behind him.

SPIDER-MAN:
Dr Connors i need your help?

CURT CONNORS:
spider-man.

he points a gun at him.

SPIDER-MAN:
don't do this.

(CONTINUED)

CURT CONNORS:
how do you know my name?

SPIDER-MAN:
I'm a student at your school.

Connors he looks down thinking.

CURT CONNORS:
Parker.

SPIDER-MAN:
yes.

he removes his mask.

Connors drop's his gun.

SPIDER-MAN:
i really need your help, my aunt
she's dying, the only way to cure
her is if i use a radiation, to
cure her.

Connors turns back.

CURT CONNORS:
i can't help you, it's out of my
proportion.

SPIDER-MAN:
Dr Connors this isn't who you are,
please, i need your blood sample it
contains enough of those particles
from the recombinator.

CURT CONNORS:
fine, then you need to help me with
this machine.

peter nod's his head.

CUT TO

INT. SEWER UNDERGROUND-NIGHT

the rain has begun to fall in the gut of the sewers we see
Dr Connors lifting the recombinator.

he then hook's it up to a giant electrical wire.

(CONTINUED)

SPIDER-MAN:
is that it.

CURT CONNORS:
with half the city feeding me
electricity, the recombinator is
good to go.

SPIDER-MAN:
what's going to happen.

CURT CONNORS:
when the recombinator uses it's
seismic power on me press the green
button if you don't I'll turn into
the creature again.

SPIDER-MAN:
what if that happens.

CURT CONNORS:
you'll have to manually inject the
serum.

spider-man nods his head.

SPIDER-MAN:
lets do this.

Dr Connors stands on a platform, it has a glass chamber
around it, it close's when Connors is on the platform.

SPIDER-MAN:
are you ready?

peter types in some controls and presses in a button.

the place's lights begin to flicker.

at first there is no affect.

CUT TO

EXT. NEW YORK CITY SKYLINE-NIGHT

the city looks great at night.

but then suddenly all the cities light's begin to disappear.

street by street.

until the city becomes black.

CUT TO

INT. SEWER UNDERGROUND-NIGHT

then a bright flash, the sound of a million thrusts is omitted.

the recombinator blasts a streak of energy on the dome that Connors is in.

there is a sudden ring.

CURT CONNORS:
press the button.

as peter is about to press the button a shock blasts the control panel sending him away.

the dome overloads in energy.

it explodes.

the lizard has been unleashed.

his tale walks the area.

spider-man get's up.

SPIDER-MAN:
what have i done.

CUT TO

EXT. NEW YORK CITY STREET-NIGHT

a loud thud makes a sound.

and then a sewer cap goes flying off.

spider-man webs it and throws it back to the lizard.

lizard thwart's it.

lizard leaps from building to building then spider-man catches up with him.

he webs his feet.

he pulls him up and punches him in the stomach.

a helicopter tries to warn the lizard.

(CONTINUED)

he hits with his tale and makes it crash into a building.

spider-man traps him in a net.

the lizard is fighting against the web, he brakes free from it.

he land's on the floor below.

meanwhile on a television that is on display, many people are surrounding it.

Gwen Stacy is passing by when she manages to crowd in.

on the top of the screen with the headline spider vs reptile.

NEWSCASTER:

it seems that today, new york city
is under attack from a lizard
creature, spider-man is fighting
back but it seems he has just met
his match.

CUT TO

EXT. TIMES SQUARE-NIGHT

the square is bright with billboards.

a crowd of youngsters are in a trl like building.

when suddenly the lizard crawls on the glass window.

spider-man slams him in.

he leaps back onto spider-man.

spider-man manages to stick to the giant coca cola billboard.

lizard lifts up a taxi and throws it at the billboard.

spider-man dodges it.

the billboard lights up and explodes.

spider-man get's an idea.

he webs a billboard.

and then he webs another.

(CONTINUED)

and then one more.

the webs are facing in a vertical position.

SPIDER-MAN:
you want me come and get me.

the lizard leaps from a building to another, chasing spider-man.

then lizard get's caught in a web.

he escapes until the next one.

SPIDER-MAN:
sorry dock.

the webs light up in electricity and blow up shocking the lizard.

he slowly lowers the lizard down to the ground below.

he pulls out a sirange and injects him with the serum.

he also extract's Connors blood.

he webs off.

CUT TO

INT.MANSION-NIGHT

a butler throws a set of suit cases on the ground.

another taller man stands beside him.

RODERICK KINGSLEY:
that will be all, get out of here.

BUTLER:
yes, Mr Kingsley.

he halts the butler before he goes.

RODERICK KINGSLEY:
who staid here, before i came.

BUTLER:
the Osbourne family, it's a shame
what happened to them.

the butler walks off.

(CONTINUED)

we close up on roderick's face.
he notices the shattered glass door.
he slowly walks towards it.
he climbs into the secret room, it's dark and quiet.
he accidentally stumbles on the mask of the goblins.
the rooms light's up and before him the goblin gear.

CUT TO

INT. AUNT MAY'S APARTMENT-NIGHT

a television screen show's doctor Connor being interviewed
with the headline lizard doctor revealed.

CURT CONNORS (IN TV):
I'm glad I'm fine, I'm just glad i
can see my family again, thank you.

aunt may is washing dishes, after being healed.
behind we can see peter Parker standing.
she turns around.
peter is still standing.
and she is still standing.
they stand for a moment longer.

AUNT MAY:
i forgive you.

she hugs peter.

CUT TO

EXT. CAFE-DAY

peter is staring at Gwen Stacy from outside.
she look's at peter from the inside of the cafe.
she smiles at peter.
peter smiles back.

(CONTINUED)

CONTINUED:

40.

Gwen runs out of the cafe.

she kisses peter.

the kiss lasts until we slowly fade out.

FADE OUT