

SPIDER-MAN Part 15

screenplay by
David Koepp

Cast

Peter/Spider-Man
Harry

Osborn/Green Goblin
M.J.

Aunt May

EXTERIOR OSBORN'S BUILDING – NIGHT

That night. We drift toward the rooftop [colonnades](#) of Norman Osborn's spooky apartment building.

INTERIOR FIRST FLOOR – NIGHT

Harry comes in the front door.

HARRY: Dad?

No answer. But light spills from the staircase that leads up.

INTERIOR UPSTAIRS HALL – NIGHT

Harry stands at the bottom of the stairs, he can faintly hear voices, ANGRY MURMURING. But he can't make out the words.

HARRY: Dad? Is that you?

The voices [abruptly](#) stop. A moment later, his father appears at the top of the stairs. They talk, from this great distance. Osborn is just a dark shadow.

OSBORN: What is it?

HARRY: You were right about M.J. You were right about everything. She's in love with Peter.

OSBORN: (*pause*) PARKER?

Osborn begins to move down the stairs toward Harry.

HARRY: Yeah.

abruptly-突然

colonnades-柱廊

OSBORN: And... how does he feel about her?

HARRY: Are you kidding? He's loved her since the fourth grade. He just acts like he doesn't. But there's nobody Peter cares more about.

Osborn's eyes light up at this [information](#).

OSBORN: I'm sorry... (*pause*) I haven't always been there for you, have I?

HARRY: Well... you're busy... you're an important man, I understand that.

OSBORN: It's no excuse. I'm proud of you. And I lost sight of that somewhere. But I'm going to make it up to you. I'm going to [rectify](#) certain... [inequities](#).

He comes into the light, slips an arm around his son. Hugs him. It'd be nice, if it weren't so [creepy](#).

OSBORN: I love you son.

1) What does Harry tell his father about M.J. and Peter?

He says that M.J. is in love with Peter.

2) What does Osborn say he will do for Harry?

He says he is going to rectify certain inequities.

INTERIOR HOSPITAL ROOM – NIGHT

FAVOR PETER, his eyes closed, homework on his lap. Then, as if from a horrible dream, he opens his eyes, startled, looks around, trying to come awake.

WIDER SHOT, Aunt May, in her bed, looking at him. (M.J.'s flowers, now in a vase on the bedside table.)

AUNT MAY: Peter. Pete?

creepy-気味悪い

inequities-不平等

information-情報

rectify-修正する

PETER: *(Suddenly aware, sees her)* Huh? *(He stands quickly, his homework falls to the floor)* You're awake. That's good. Good. You okay?

AUNT MAY: I'm okay, but I think you should go home and get some sleep. You look awful.

PETER: And you look beautiful. *(a beat)* I don't like to leave you.

AUNT MAY: I'm safe here.

PETER: I should have been there. Maybe I could've done something.

AUNT MAY: Done something?

She gives a light-hearted chuckle.

AUNT MAY: You do too much. College, a job, all this time with me -- you're not Superman, you know. *(Peter can't help but find that funny)* A smile, finally. Haven't seen one of those on your face since Mary Jane was here.

PETER: Hey, you were supposed to be asleep. What did you hear?

AUNT MAY: *(An enigmatic smile)* You know, you were about six years old when M.J.'s family moved in next door. And when she got out of the car and you saw her for the first time, you grabbed me and said, "Aunt May, Aunt May! Is that an [angel](#)?"

PETER: Gee, Aunt May, did I say that?

AUNT MAY: You sure did, Peter.

PETER: Harry's in love with her. She's still his girl.

AUNT MAY: Isn't that up to her?

PETER: She doesn't really know me.

angel-天使

AUNT MAY: Because you won't let her. You're so mysterious all the time. Tell me, would it be so dangerous to let Mary Jane know how much you care? Everyone else knows.

Peter considers this for a beat, the full meaning coming to him. A concerned look spreads across his face.

PETER: I'll be right back.

Peter rises, races out of the room—

INTERIOR HOSPITAL CORRIDOR – NIGHT

--and snatches up a pay phone in the corridor of the hospital. He puts a quarter in, dials, waits while it rings.

PETER: Come on, pick up.

M.J.'s answering machine picks up, her recorded voice.

M.J.: Hi, it's me, sing your song at the beep.

PETER: M.J., it's Peter, you there? Hello? Alright, well, I'm calling to check up on you, so call me when you get in... Uh... don't go up any dark alleys.

There is a CLICK as the phone picks up at the other end.

PETER: Hello?

No answer. Then, a sound. No... a cackle. Peter's face pales. The CACKLE grows louder. Finally, the Goblin's VOICE:

GREEN GOBLIN: Can Spider-Man come out to play?

PETER: Where is she?

We move in on Peter's face as he hears the most terrifying words of his life.

meaning-意味

snatches-スナッチ

mysterious-神秘的な

terrifying-恐ろしい

rises-上昇する

3) What did Aunt May say that made him realize M.J. was in danger?

She said that everyone else knew how much he cared for M.J.

4) What were the most terrifying words Peter had heard in his life?

Can Spider-Man come out to play?

EXTERIOR DARK PLACE – NIGHT

M.J. opens her eyes, regaining consciousness. She pulls herself to her feet, disoriented, holding her head in pain. She takes a step backward but stops, suddenly, windmilling her arms for balance. Looking down, she sees -- the roadway of a bridge, hundreds of feet below her! She GASPS, takes a step back, horrified, as she figures out where she is. Camera leaps back to reveal that she stands -- ATOP THE WESTERN TOWER OF THE QUEENSBORO BRIDGE!

EXTERIOR NEARBY BUILDING – NIGHT

Spider-Man lands on the side of a building. He sees the Goblin Glider soaring past, toward the top of the west tower of the Queensboro Bridge, where M.J. is still stranded.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

M.J. hears a WHINING sound and turns, just in time to duck as The Goblin zooms overhead. She watches as he rockets toward the Roosevelt Island Tram Station.

INTERIOR TRAM – NIGHT

A red tram with ten EIGHT YEAR OLDS wearing New York Rangers paraphernalia watch in awe as The Goblin zips by. They rush to the windows, as do the THREE DADS who are chaperoning them, for a better view.

chaperoning-付き添う
tram-トラム

paraphernalia-身の回り品
soaring-急上昇
windmilling-風車

EXTERIOR ROOSEVELT ISLAND TRAM STATION – NIGHT

The Goblin CACKLES with glee as he races toward the tram station. A rocket launcher emerges from the glider. WHOOSH! The rocket launches, headed toward the station. The Goblin peels off just as the rocket barrels into the tram station, obliterating it in a massive ball of flame and smoke.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

M.J. lit from the fireball, takes in the carnage.

EXTERIOR NEARBY ROOF – NIGHT

Spider-Man watches as flame and smoke bellow out of what remains of the tram station. He leaps off the building toward the bridge.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

M.J. watches in horror as huge chunks of debris from the tram station rain down on the roadway below her.

EXTERIOR QUEENSBORO BRIDGE ROADWAY – NIGHT

Cars come to a screeching halt, others crash into one another, as flaming chunks of the tram station pelt from the sky.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

Spider-Man zips toward the bridge, sliding across a web he has shot.

EXTERIOR 2ND AVENUE TRAM STATION – NIGHT

From inside of what remains of the tram station, a cable SNAPS, WHIPS LIKE A SNAKE, rockets past camera

INTERIOR TRAM – NIGHT

The EIGHT YEAR OLDS and the THREE DADS, suspended several hundred feet above the river, watch as the snaking cable whips toward them. The tram suddenly drops.

EXTERIOR TRAM – NIGHT

SCREAMS are heard as the tram plummets toward the water below. The Goblin rockets into frame, grabs the dancing cable and zooms away, halting the tram's descent.

carnage-大虐殺

emerges-出現

massive-大規模な

obliterating-抹消

pelt-毛皮

screeching-きしま

suspended-サスペンド

EXTERIOR QUEENSBORO BRIDGE – NIGHT

Spider-Man drops onto the vertical high-tension wires that hold the bridge aloft, takes a giant leap and lands on the bridge.

GREEN GOBLIN: Spider-Man!

Spider-Man looks up, sees-- The Goblin, standing at the edge of the bridge tower, clutching M.J. in one hand, the cable holding aloft the tram full of kids in the other.

GREEN GOBLIN: This is why only fools are heroes!

Spider-Man freezes.

GREEN GOBLIN: Because you never know when some lunatic will come along with a sadistic choice...

He shoves M.J. further out, so her toes are actually over the edge. She looks down, almost loses her balance. Cars race over the bridge platform, two hundred feet down.

GREEN GOBLIN: Let die the woman you love...

The Goblin loosens his grip on the cable, lets it slip through his hands causing the tram to drop, a sickening dip. The children SCREAM.

ATOP THE BRIDGE , The Goblin watches with glee, tightens his grip on the cable.

GREEN GOBLIN: ... or suffer the little children.

Spider-Man watches as the tram sways horribly, sees the pleading faces of the Children and their Fathers as they POUND on the glass, begging for help. He looks back up, sees M.J. teetering over the edge, the Goblin's hand in her back.

GREEN GOBLIN: Make your choice, Spider-Man, and see how a hero is rewarded!

Spider-Man is *momentarily paralyzed*, torn in half. The tram *quivers*.
M.J. *teeters*.

5) Where will Green Goblin chosen to fight Spider-Man?

He is fighting him at the Queensboro bridge.

6) Why are only fools heroes?

Because you never know when some lunatic will come along with a sadistic choice.

GREEN GOBLIN: This is your doing! You caused this! This is the life you have chosen!

*Spider-Man looks, left, right, left, right, *agonizes* over his choice.*

GREEN GOBLIN: Choose!

The Green Goblin lets go of M.J. and the cable at the same time, sending them to their deaths below. Spider-Man watches as the tram falls before him, M.J. behind him. He looks back and forth, turns, sprints along the bridge toward M.J. and leaps-- grabbing M.J. in mid-air. He shoots a web to the undercarriage of the bridge, swings underneath with M.J.

SPIDER-MAN: Hold on!

He releases his web, grabs the cable to the tram dancing before him. The weight of the tram yanks Spider-Man and M.J. down, out of frame.

IN MID-AIR Spider-Man, the cable in one hand, M.J. on his back, falls with the tram to the water below. Spider-Man uses his free hand to shoot out a web toward the undercarriage of the bridge. The web sticks.

INTERIOR TRAM – NIGHT

The tram comes to a halt, bounces up and down. KIDS, DADS and equipment tumble about.

agonizes-苦悶
quivers-矢筒

momentarily-一時的に
teeters-動揺する

paralyzed-麻痺した

EXTERIOR BRIDGE ROADWAY –NIGHT

A crowd has formed atop the bridge. Some cheer at Spider-Man's heroics.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

Spider-Man's body is stretched to the limit with one hand holding on to the cable, the other the web.

EXTERIOR QUEENSBORO BRIDGE – NIGHT

Spider-Man looks at M.J.

SPIDER-MAN: Climb down.

M.J. turns, looks at him, confused.

SPIDER-MAN: The cable to the tram, climb down.

M.J.: (voice quivering) I can't.

SPIDER-MAN: M.J., just do it.

M.J.: I'm scared.

SPIDER-MAN: Trust me.

M.J. looks him in the eye, down to the water below, then back to his eyes.

SPIDER-MAN: Trust me.

She climbs down his body, then the cable. Spider-Man watches M.J. descend the cable. He hears a WHINE from behind and turns to see just as-- The Goblin hauls off and cold cocks him in the jaw, zooms away. The force of the blow causes Spider-Man to sway back and forth as he struggles to remain conscious.

ON THE CABLE, M.J. barely manages to hang on as she is thrown side to side.

INTERIOR TRAM – NIGHT

The tram dips again, causing bodies to go flying.

7) Who does Spider-Man try to save?

He tries to save everyone.

8) What does Green Goblin do while Spider-Man is trying to save the people?

He punches him then flies away.

Vocabulary

abruptly-突然

carnage-大虐殺

creepy-気味悪い

information-情報

momentarily-一時的に

paralyzed-麻痺した

quivers-矢筒

screeching-きしま

suspended-サスペンド

tram-トラム

agonizes-苦悶

chaperoning-付き添い

emerges-出現

massive-大規模な

mysterious-神秘的な

paraphernalia-身の回り品

rectify-修正する

snatches-スナッチ

teeters-動揺する

windmilling-風車

angel-天使

colonnades-柱廊

inequities-不平等

meaning-意味

obliterating-抹消

pelt-毛皮

rises-上昇する

soaring-急上昇

terrifying-恐ろしい

Question Answers

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He says that M.J. is in love with Peter.

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