

# SPIDER-MAN Part 4

screenplay by

David Koepp

## **Cast**

Peter M.J. Osborn  
Miscellaneous (Aunt May, Uncle Ben, Flash, Stromm)

## **EXTERIOR ALLEY – DAY**

He turns, sees -- a glorious spiderweb that's been spun between a dumpster and the alley wall, the sun glinting off its fresh strands. Peter looks around. He's alone. He reaches out to the alley wall and as his fingers draw close. WE GO IN SUPERTIGHT ON HIS FINGERTIPS as tiny, microscopic hairs leap out of his pores and cling to the wall. Slowly, tentatively, Peter begins to walk up the wall, his hands clinging like suction cups.

## **EXTERIOR ROOFTOP – DAY**

Peter leaps with abandonment, over alleyways from rooftop to rooftop.

## **EXTERIOR ROOFTOP – DAY**

He pulls up short at one roof. It is too far to the next one. He looks down at his wrist, sees the narrow slits. Gets an idea. He turns, points his wrist at a taller building across the alley. He wiggles his wrist, tries to get the goop to spray out. But it doesn't come. He makes a fist. Nothing. He closes his thumb and little finger together. Nothing. He rotates his hand so the palm faces up, extends all five fingers, and brings his ring and middle fingers toward his palm, together. THWIP! A single strand of webbing shoots out from his wrist, straight up. Peter frowns, tries to direct it more. This time the webbing flies across the alley and sticks to the side of the other building. Peter tugs on it. It's tough. He pulls harder. Can't break it. He wraps one hand around it, double strength, closes his eyes, mutters a prayer -- and jumps off the roof. He sails through the air, comes in for a landing on the side of the other building -- SPLAT! He clings there with his hands and feet, face crushed against the brick. Learning hurts.

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abandonment-放棄

alley-路地

alleyways-路地

clinging-まとわりつく

direct-ダイレクト

double-ダブル

dumpster-ダンプスター

glinting-きらめく

glorious-輝かしい

microscopic-微視的

mutters-つぶやく

pores-毛穴

rotates-回転

suction-吸引

wiggles-ウィグル

## **INTERIOR PARKER KITCHEN – NIGHT**

*Peter comes into the kitchen at home, late, [exhausted](#), confused. He sniffs the air, smells something funny. He touches the wall, comes up with paint on his fingers, and notices the buckets and drop cloth folded in the corner of the room. He sees a note on the ladder: "Meatloaf and vegetables in the oven. Cherry pie on the shelf. We've gone to play bridge at the Anderson's."*

**PETER:** Ah, shoot...

*A SHOUT from next door distracts him. He goes to the window.*

*THROUGH THE WINDOW he can see M.J.'s house, just across the narrow driveway. He can see [silhouettes](#) moving in their windows, a man, a woman, and a teenager, SHOUTING at one another.*

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### **1) What did Peter do in the alleyway?**

*He climbed the wall of the building.*

### **2) How did Peter get from one building to another?**

*He shot a web at it and then swung to the other building.*

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## **EXTERIOR M.J.'S HOUSE – NIGHT**

*Outside, M.J. BANGS through her screen door and walks into her postage-stamp back yard, trying to ignore the chaos inside that house. Inside her house. She's angry, ready to cry, yet able to hold it back. She turns and SEES Peter standing in his yard, other side of the fence. He's caught watching her.*

**PETER:** (embarrassed) Oh. Hi.

**M.J.:** Were you listening to that?

**PETER:** (rattled) No! Yeah! I heard something, but wasn't - listening. To what?

**M.J.:** I guess you can always hear us.

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exhausted-疲れ果てた      silhouettes-シルエット

**PETER:** No. I was just taking out the trash.

**M.J.:** You always do your [chores](#), don't you Peter?

**PETER:** Well...

**M.J.:** I'm sorry we do that all the time. Your aunt and uncle never scream.

**PETER:** Oh, they can scream pretty good, y'know.

**M.J.:** So... where to after you graduate?

**PETER:** I thought I'd go into the city, get a job as a photographer, work my way through college. What about you?

**M.J.:** Headed for the city, too. I can't wait to get out of here. I thought I'd... Oh, I don't know...

**PETER:** Try me.

**M.J.:** I want to... act... on stage. Be an actress.

**PETER:** Hey, that's great, you were really awesome in all the school plays, Mary Jane.

**M.J.:** Really?

**PETER:** Yeah. I cried like a baby when you played Cinderella.

**M.J.:** Peter, that was in first grade.

**PETER:** Well, even so, you know how sometimes you can know something, like what's going to be. Like feel what's around you, what's coming?

**M.J.:** Sometimes.

**PETER:** And you can just see things coming that aren't exactly there, but you just believe.

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chores-仕事

**M.J.:** What do you see coming for you?

**PETER:** I'm not sure, but it feels like something I never felt before, whatever it is.

**M.J.:** And what for me?

**PETER:** You? You're... why, you're gonna... light up Broadway.

*Silence between them.*

**M.J.:** Y'know, you're taller than you look.

**PETER:** I [hunch](#).

She reaches out, puts her hands on his biceps. Wow! She straightens him up.

**M.J.:** Don't. Hunch.

*His heart is going a million miles an hour. Suddenly we're [interrupted](#) by loud shouting again from M.J.'s house. A horn honks. In the driveway, Flash in his new car. M.J. peers around the corner of the house.*

**FLASH:** Hey M.J. Come take a ride in my birthday present?

*She's torn, turns back to Peter.*

**M.J.:** Thanks, Pete. I gotta go.

*She grins, waves and goes. Peter watches as Flash shows the car to M.J., oohs and aahs. Flash puts down the top. They hop inside and [SQUEAL](#) away, she laughs, her hair blowing in the wind. Peter watches the car disappear. Looks [downcast](#). He thinks a moment, then raises his arm and makes a muscle. A GREAT, BIG MUSCLE. Lowers his arm. So what?*

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### 3) What job does Peter want to get?

*He wants to be a photographer.*

### 4) Who did M.J. leave with after she talked with Peter?

*She left with Flash.*

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downcast-ダウンキャスト

hunch-丸める

interrupted-中断

squeal-悲鳴

## **INTERIOR PETER'S BEDROOM – NIGHT**

*His bulletin board with snapshots he's taken at school events and of his Aunt and Uncle. A framed PHOTO OF HIM AS A 4 YEAR OLD WITH HIS MOTHER AND FATHER. A newspaper CRINKLES open to a big ad for used cars. Peter looks at them wistfully. He turns the page, sees another ad:*

*Attention Amateur Wrestlers!  
THREE THOUSAND DOLLARS  
For just three minutes in the ring!  
Colorful Characters a MUST!*

*Peter RIPS the ad from the paper. He has a plan. As he [contemplates](#) it, we FEATURE behind him two other snapshots: M.J. at the museum - one posing, the other of her walking away.*

## **INTERIOR PETER'S BEDROOM – NIGHT**

*On a sketch pad, Peter's hand draws the outline of a human figure and various costume [possibilities](#). He draws a pair of wings on the figure.*

**PETER:** A spider with wings?

*He crumples it up, starts over. He tries antennae, hates it, crumples that up too. He draws some web-type lines over the face and arms, draws the eyes. Large, jack o'lantern ovals, with upturned edges.*

## **INTERIOR PETER'S BEDROOM – NIGHT**

*Two empty glass bottles stand on a bookcase on the far side of Peter's bedroom. SPLAT! A web strand fires toward them, misses by a mile. Peter, sitting on the opposite side of the room, frowns and tries again. SPLAT! Another wild miss. He looks down at his wrists, thinking.*

## **INTERIOR HALLWAY – NIGHT**

*Aunt May at his door with a bunch of laundry. She knocks.*

**AUNT MAY:** Peter? What's going on there?

**PETER:** (opens door a crack, peeks out) Exercising... not dressed, Aunt May.

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contemplates-意図している

possibilities-の可能性

**AUNT MAY:** Well, don't catch a cold.

*He closes the door revealing the room is full of webs. He decides to make the web shooter. Takes a pad, sketches it.*

### **ANOTHER DAY**

*Sparks fly. Peter has dismantled several Zippo lighters, watches, and assorted old jewelry and is silver-soldering them back together in a new way. He picks one up, blows on the solder. Happens to glance out the window -- sees M.J.'s silhouette. She's dancing, acting, being free.*

### **LATER, IN THE BEDROOM – NIGHT**

*Peter picks up the finished contraption and puts it around his wrist, right over his biological spinnerets. He turns his chair, aims his wrist across the room, now with the bracelet. He takes aim and -- SPLAT! Scores a direct hit on a can of Jolt Cola on the nightstand. He spins around, fast, in the chair, and fires a web under his arm, as if snuck up on from behind. SMACK! Hits a plaster lamp, snags it. Yanks it towards him, he ducks. It hits the wall. SHATTERS! He spins again, fires a double-barreled blast at those two glass bottles. Both of them hit, sending the bottles flying against the wall, where they SHATTER noisily. Peter is thrilled. But there's a POUNDING on the wall.*

**UNCLE BEN:** What are you doing in there?!

**PETER:** Studying! Hard.

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#### **5) What does Peter intend to use his new powers to do?**

*He is going to enter a wrestling match to win money.*

#### **6) What does Peter make?**

*He makes a device to help him aim where he shoots his web.*

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### **EXTERIOR OSCORP INDUSTRIES – NIGHT**

*Even at night, OsCorp's stacks spew foulness into the air.*

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contraption-からくり

double-barreled-二連の

plaster-石膏

pounding-ドキドキ

shatters-粉碎

spew-吐く

spinnerets-紡糸口金

yanks-ヤンク

## INTERIOR OSCORP LAB – NIGHT

-- the OsCorp lab, *deserted*, dark at this hour, except for one area. It's the glass-walled *isolation* chamber we saw earlier, *glowing ominously* in the middle of the floor. Inside it, we see a man moving *furtively*, *anxiously*, preparing for a test. *INSIDE THE TANK*, Stromm and Norman Osborn making *preparations* for something -- an *experiment*.

**STROMM:** Mr. Osborn, please, I'm asking you for the last time...

**OSBORN:** Don't be a coward. Risks are part of *laboratory* science.

**STROMM:** Let me *reschedule* this with a proper medical staff and a *volunteer*. If you just give me two weeks...

**OSBORN:** In two weeks this project, this company, will be dead. Sometimes you have to do things yourself. Give me the *barium phosphate*.

**STROMM:** Sir?

**OSBORN:** Decreases *nausea* when the vapor hits the bloodstream.

*Stromm sighs, gives him the phosphate.*

**OSBORN:** Forty thousand years of human evolution and we've barely even tapped the *vastness* of human *potential*. (he drinks) To the final realization of man's true physical and intellectual capability. (nods to Stromm)

*Osborn lies on the gurney. ZIP! A restraining strap is tightened across his leg. CLICK! A restraining buckle SNAPS across his waist. Dr. Mendel Stromm hits switches, a motor HUMS, and the steel gurney slides into the tank and is rotated up to vertical.*

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anxiously-心配そうに  
furtively-ひそかに  
laboratory-実験室  
preparations-準備  
vastness-広大さ

deserted-見捨てられた  
glowing-熱烈な  
nausea-吐き気  
rescheduled-リスケ  
volunteer-ボランティア

experiment-実験  
gurney-ガーニー  
potential-潜在的な  
restraining-抑制

OUTSIDE THE TANK, Mendel Stromm pops switches and levers on the vast console outside the glass tank, making last second checks on the battery of monitors in front of him.

He grabs hold of a set of controls. A thick, noxious green gas rises up from the Petri dish. Heavy, but still lighter than air, the gas creeps up, swirling around Osborn's feet. Over his legs. Over his groin. Creeping up his chest. Ticking over his chin. In spite of himself, Osborn holds his breath. The green cloud envelopes his head and he forces himself to open his mouth. He draws just a tiny bit of air -- and the gas seems to leap into his mouth, as if it had a mind of its own. Osborn panics, chokes on it for a moment. But then he calms, lets himself breathe normally. The gas flows, in and out of his nostrils, we can see it move. Stromm peers through the glass, monitoring every second. And suddenly, his entire body begins to convulse, seized by spasms, his fingertips, his teeth, his eyes show only whites.

ON THE MONITORS, his body functions go crazy. Stromm works the controls frantically. Flat line. All across the monitors. Stromm SLAMS a hand down on a red button and –

IN THE TANK, giant vacuum vents in the ceiling ROAR to life, sucking the green gas up and out of the room.

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### 7) What do Osborne and Stromm plan to do?

*They plan to test the Human Performance Enhancers on Osborne.*

### 8) What does the green gas do?

*It enters into Osborne's body.*

### 9) What happens to Osborne after the gas enters his body?

*He convulses, spasms, his body functions go crazy and then he flat lines.*

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abandonment-放棄	alley-路地	alleyways-路地
anxiously-心配そうに	chores-仕事	clinging-まとわりつく
く		
clings-しがみつ	contemplates-意図している	contraption-からくり
り		
convulses	crushed-粉碎	deserted-見捨てられた
れた		
direct-ダイレクト	double-ダブル	double-barreled-二連の
連の		



downcast-ダウンキャスト	dumpster-ダンプスター	envelopes-封筒
exhausted-疲れ果てた	experiment-実験	flat lined-フラット
並ぶ		
foulness-汚物	frantically-必死に	functions-機能
furtively-ひそかに	glinting-きらめく	glorious-輝かしい
glowing-熱烈な	gurney-ガーニー	hunch-丸める
interrupted-中断	laboratory-実験室	microscopic-微視的
monitoring-モニタリング	monitors-モニター	mutters-つぶやく
nausea-吐き気	noxious-有害な	ominously-不吉に
Petri-ペトリ	plaster-石膏	pores-毛穴
possibilities-の可能性	potential-潜在的な	pounding-ドキドキ
preparations-準備	rescheduled-リスケ	restraining-抑制
rotates-回転	seized-押収	shatters-粉砕
silhouettes-シルエット	spasms-痙攣	spew-吐く
spinnerets-紡糸口金	squeal-悲鳴	sucking-吸う
suction-吸引	vastness-広大さ	volunteer-ボランティア
wiggles-ウィグル	yanks-ヤンク	

## Vocabulary

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### Question Answers

#### 1) What did Peter do in the alleyway?

*He climbed the wall of the building.*

#### 2) How did Peter get from one building to another?

*He shot a web at it and then swung to the other building.*

#### 3) What job does Peter want to get?

*He wants to be a photographer.*

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*She left with Flash.*

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