

HANCOCK

Written by

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FADE IN:

stare
BLACK. It's everywhere. It swallows the screen. And so we
into a sea of BLACK.

NARRATOR (V.O.)

I saw a severed head once. Except for the, paleness, it looked healthy, well-fed. The end came abruptly you could tell 'cause the mouth froze in mid-sentence. "Shh. ," the curled lips attempted. Like it started saying "shucks" or "Shirley" or... "shit happens." Your eyes don't forget things like that. Like you don't forget the sound animals make when they're humping. Primal. Raw. They endure in you forever because the senses have a brain all their own and they recall long after you've succumbed to the la-la of forgetfulness. (a pregnant beat) Sometimes when it's dark out, -so dark it's black, I'll see HIM.

(BEAT)

And it starts all over again.
From this blackness, a streak of LIGHTNING splits the night
sky.

EXT. SKY - NIGHT

We are in the eye of a STORM, an angry mass of clouds
raging
of a howling WIND. across the black sky..It brings RAIN and
THUNDER and the swirl
An ENTITY emerges from this moist darkness.
weather and advances into our scope of visibilityies through
the
A FLASH, of lightning erupts and it illuminates the sky. We
SEE
the approaching entity as it hovers before us.

It's a man.
It's a man, plus.
It's a SUPERHERO,
garbed in an elastic dark-grey outfit - a faded RED CAPE
extends behind him, thrashing against the wind and rain.
This Superhero (30). Unshaven.
Disheveled. Worn. A face
chiselled with mileage.

2.
In the eyes, we can see his soul. Intense. Fierce. An
exposed nerve, snagged in a fish hook.
He hangs in the air, tired, rain-soaked, pissed-off.
He stares down at the earth below and he beholds the
saturated visage of SHEEPSHEAD BAY, a seaside Brooklyn neighborhood.
And from the bowels of his very soul, this Superhero belches
a thunderous ROAR. He pivots in the air and dives toward land.
He slices through the downpour, arms extended, body erect,
engulfed in the dimensions of his cape.
The ground approaches, fast. He accelerates as if to embrace
it. Velocity sucks up all remaining space and there is IMPACT.
An EXPLOSION as he rips through the street surface,
penetrating the asphalt - head first. Debris and concrete spew from the
ruptured orifice as he disappears inside.
There is an expulsion of subterranean pressure and it
launches nearby manhole LIDS from their spots - they bounce and CLANG
down the street like loose change.
The rain continues its onslaught.

INT. APARTMENT - NIGHT

Rain sloshes against a kitchen window. Where the sink is.
Not far from the kitchen table. Where the LONGFELLOW Family
sits, dinner before them.
HORUS (35) leans over his plate, eating his meal. Here idles
a man of diminutive frame, bespectacled, placid - as harmless
as low fat milk.

A He sits opposite MARY (30), frenetically appropriating food.
gentle beauty. entwined in maternal angst she is estrogen
with an attitude.

BLACK A meek little AARON (8), slouches between the folks - a
EYE tattoos the left of his face. Aaron stares at the damn
plate, finding no humor in eggplant.

MARY

The principal did nothing. Like
schoolyard terrorism is no worse than
being tardy. What's the matter with
education? Back when, you could go to
school and learn about Betsy Ross and...
mollusks and... not get stabbed on the
way home.

4.

INT. SUBWAY TUNNEL - NIGHT

A subway TRAM idles by a passenger ramp. STEAM hisses from
its side and plumes into a wall of white mist.
And from this cloud of angry vapors, a figure appears. He
surfaces from the dark subway tunnel, a cool nonchalance in
his gait.
It is the Superhero, his identity safely concealed under the
collar of a tattered TRENCHCOAT. He traverses the loading
deck,
PASSENGERS boarding and disembarking around him.
He wades through them - to a deserted section of the subway.
He strolls over to a CIGARETTE MACHINE, up against the
grafetti-
raped subway wall.
On the wall, a line of profanity declares that...

"YOUR MOTHER TAKES IT UP THE ASS."

He surveys the machine. His right arm appears from the coat
pocket. Fingers merge into a tight fist. And casually, he
rips
into the metal vendor like it was Jello.
His fist withdraws a handful of bills, coins. He pockets the
loot. He reaches back in and withdraws a carton of LUCKY
STRIKE.
Deposits it under his coat.

streets And with that, he heads for the stairs - to the flooded
above.

SMOKE At the ramp, and on cue, the subway tram closes its doors.
Trembles. Moves. Steams into the deep dark tunnel. White

mushrooms from its tail. It lingers in the air as we...

INT. APARTMENT - NIGHT

changes see STEAM, rising from a faucet of running HOT water.
It rises from a sink of soiled dishes - where Mary deposits
another set of pots. She's clearing the table.
Down a dark hallway, a streak of light escapes from an open
door. Inside and on the bed, the frail posture of Horus

out of his clothes.

INT. BEDROOM - NIGHT

before Horus disrobes down to his t-shirt and briefs. He stands
in- the closet mirror, scrutinizing the emaciated, sand-kicked-
the-face body.

5.

Horns strikes
a He-man pose, his
biceps in the
wind.

He removes the Police apparel,
plastic. Proceeds to put it on.

INT. RED

EYE MOTEL - NIGHT

FISH

How the fuck can I help you sir?

SUPERHERO

A room.

6.

His blood-shot eyes mean it.

Fish turns to the back wall. Grabs a random KEY from a nail.

FISH

Top floor, 7F. Fifteen a pop, up front.

(re: the check-in sheet)

And your John Hancock makes it sweet.

The Superhero scrutinizes the CHECK-IN sheet. Scribbles

HANCOCK

on the dotted line.

Fish hands over the key. Then, pulls it back from Hancock's grab.

FISH (CONT'D)

I don't take messages, I don't do favors,

and I don't know you from Jack. You want

sheets, they're extra. Towel's extra.

Plunger's extra.

HANCOCK

I need quiet. Is it quiet?

FISH

Quiet? Hey pal, we look like a public

library to you? The girls work. Some of

them scream, some of them moan...

(SMILES)

and some of them just kinda lay there

cold. You want quiet, I got cotton balls

you can stick in your ear. They're extra.

bare Hancock eyes Fish, mentally dissecting the vermin with his

hands. He withdraws from his coat the WAD of loot. Pushes it under the window.

a And while Fish collects, he leans into the window and emits

deep GROWL. Fish recoils. The bills fly.

and Hancock takes the key. Exchanges it with a metal ORB - the strangulated remains of the bell. It rolls out of his palm

CLINKS off the counter.

Hancock sidles off. Fish - the cat's got his tongue.

INT. BEDROOM - NIGHT

Horus, in full uniform - dark blue pants, shirt.

7.

He dips into a dresser, pulls out a thick black leather belt complete with holster.

obsured
we
Horus returns to the dresser for one final item - It's by his arm but we feel it to be some heavy chunk of metal. He confronts the mirror, twirls this piece, holsters it. And SEE it to be a FLASHLIGHT. A shoulder patch reads...

U-RENT SECURITY CO.

Their motto: "TO OBSERVE AND RECORD"
Horus tucks a hat under his arms, ready to move.

INT. AARON'S ROOM - NIGHT

story
it.
A jar of MARBLES rests upon a window ledge. Outside, the is rain. On a bed, sprawled on his back, Aaron gazes up at the empty ceiling - the black eye squats prominently on his face. Aaron brings his hand before his eyes. Looks at it. Studies Slowly, his fingers converge into a tight FIST - a boy's interpretation of a man's weapon. A gentle KNOCK disperses the knuckles. Horus peers in.

HORUS

How's the eye?

AARON

Black.
Horus enters.
Stands awkwardly before his son.

HORUS

It'll be gone in a week. Mom'll touch it up with some make-up and you won't even know it's there.

AARON

Yeah I will. And I don't want any girly
make-up on my face.

Horus deposits himself on the bed. Hunches over-h13 knees.

B.

HORUS

(almost apologetically)

There'll always be people around
who'll... exert force over those of us
who just want to live in peace.

Aaron listens, observing his father's efforts.

HORUS (CONT' D)

(pain in every word)

The thing to do is... to avoid them.

They're no-wins. Can't-wins. You hold the
anger... and move on. You hold the anger.

(turns to Aaron)

I tell you because I can't take it,
seeing you hurt. You're part of me.

(BEAT)

I've felt what you're feeling now. And if
you've got any of me in you, you're gonna
feel what I felt-when you go up against
one of 'em. Turn away... that's what you
do... the other cheek. You do that for
me. No, you're not the coward. Not you.
No. I'll be the coward, all right? 'Cause
I don't want to see you hurt. I love you.
I ask you to do that for me... your old
man.

And while he utters these words, Mary watches from the dark
hallway - moved by his affection.

She oversees a father-son embrace.

HORUS (CONT'D)

I'm late for work. Get some sleep.

Tomorrow always feels better...

AARON

.after a good night sleep.

The light FLICKS off and the man's silhouette form exits the room.

INT. HALLWAY - NIGHT

him Horus backs his way out. Shuts the door. Mary's hand greets
from behind.
It startles the man. He tries to regroup.

HORUS

Mary.

9.

nestles Mary inches closer - passion oozes from every pore. She
up against her husband.
back. Horus stands uncoordinated, pressing his hands against her
He is gentle, but as effective as an armless masturbator.
enraptured Mary caresses his neck. Moves her lips to his ear,

BY

the moment.
And out of nowhere...

HORUS (CONT'D)

(AWKWARD)

almost I'm late.
Mary snaps from her trance. Unshackles her hold, like she
expected it.

MARY

(DISAPPOINTED)

Right.

(BEAT)

Coffee's by the door.
feet. She marches back into the kitchen. Horus stares at his

S hakes his fists, mentally kicking himself in the face.
He settles for the door, grabs his jacket, coffee thermos.

A

look at Mary and he's out the door

CUT TO:

INT. KITCHEN - NIGHT

Mary - against
the kitchen sink.

Her thin cotton

dress clings to a body still robust with energy,
to breasts so full they could yield
pop a boner inside

And while the storm rages outside, Mary burns in a feverish
sweat. The swelling steam and running hot water combine to
saturate her chest and face - she drips.

Mary gazes out at the wet abyss, possessed by some inner
longing.

INT. MOTEL ROOM (7F) - NIGHT

A T.V. SET. It MOANS from the corner of a room. Scant
lighting
blinking red neon from the street cannot disguise the
cant
torture this room has seen.

10.

form
to be
Torn, mildewed curtains. Damp carpeting, set by every
of bodily discharge. No self-respecting maggot would want
caught dead here.

On a shredded sheet, blotched with urine and cum, we SEE a
trenchant open carton of cigarettes accompanies the
picture.

shrouded
An open door faces the MOANING TV set. It's the bathroom and
it's occupied by the intensely frazzled image of Hancock.
He squats on the TOILET, pants around the ankles, cape

around him.

Those unforgiving eyes plant on the TV screen, a cigarette
dangling from the corner of his lip.

watching We discern the MOANS to be human and we SEE that he is
a PORNO flick - flashes of flesh upon flesh in a fucking
frenzy.

T.V. SET (O.S.)

(FEMALE)

Ooh yeah, big fella. That's it. Shoot
your load, baby. Let it fly... FLY...!

(male; in ecstasy)

fly. YES! G0000D!

his Hancock absorbs the action from the can, a glint of pain on
face.

He takes a long hard drag on the cigarette - a full stick
deteriorates into ashes before our eyes.

And outside, it rains like there's no tomorrow.

CUT TO:

EXT. SHEEPSHEAD BAY - DAY

that Morning brings a cease-fire on precipitation. The streets
glimmer from puddles left behind from the night.
The overcast sky - its precarious rain formation indicates
the storm is far from over.

INT. KITCHEN - DAY

son A SUPERMAN lunchbox perches on the kitchen table. Mother and
prepare for school.
Aaron adjusts his raincoat, looking disturbed.

11.

Mary parts his hair, Straightens
his shirt.

_the complete morning routine. Her maternal h'ahdf
Stay inside.

AARON

(IRRITATED)

I don't need you walking
me to school.
Mary clasps her ears - deaf.

MARY

not listening
.Lalalala...

AARON

(in disbelief)
I got the only mother
does this. in the world that
I'm not listening. Lalalala..,

INT. WATANABE'

S SHOPPING EMPORIUM - THIR

RD FLOOR - DAY

A light beam.
It dances over the consoles of H
Horns holsters i-fi's televisions
, his flashlight, stereo
floor. He takes and moves ' across the s
s the stairs going - down. howrooms
Horus passes the
second floor.

INT. FIRST FLOOR - DAY

Horus crosses the floor
to the back, to where

ROHEIM (50)

stoops, on a stool and
in a deep
from his mouth over his saturated sleeve. A line of SALIVA
dangles

The badge and uniform reveal
employee. Roheim another U-Rent Secu Co.
is your uncle lostjck sexuallytdeviant
as threatening as a burnt-outmat and

CHSTICK

Horns stands over Roheim's slumpness. Removes a
from his own pocket. handkerchief

HORUS

(GENTLY)

Roheim.

12.

He's done this before.

ROHEIM

(dream state)

Olga...

HORUS

Roheim. Let's go home.

Roheim stirs...

ROHEIM

. bitch.

From the dark recesses of sleep - he wakes. Straightens up.
Slurps back his dignity.

ROHEIM (CONT' D)

(BARELY)

What, already?

Takes the handkerchief. Wipes his mouth.

HORUS

I just made the last run.

He helps the old man to his feet.

ROHEIM

You're a good man.

INT. RED EYE MOTEL (7F) - DAY

An ASHTRAY buried under a mountain of butts.

A bed unslept. The TV is on, commercialing some spring-fresh
vaginal wash. The room sits empty.

But the bathroom door is open. Inside, the supersuit peeled

down

to his waist, Hancock shaves.

HANCOCK

(mumbling; rehearsing)

it's about responsibility... with
what is empowered in you... to correct

the ills of man.
No foam. No gel. Just skin and the razor edge of his belt
BUCKLE
- it slices through stubble, clearing up a face that has yet
to
sleep.

13.

HANCOCK (CONT'D)

(AGAIN)

it's about responsibility...
Hancock reaches into the cabinet below the sink - pulls out

a

BOTTLE of 409 all-purpose cleaner...
On the tube, the commercial segues way into...

T.V. (O.S.)

(FAINTLY)

And on the world front, heavy fighting
continues in Angola as rebel forces
storm... regime... under the military
stronghold...

and

The SOUND of machine guns CRACKLE amidst mortar explosions
civil destruction.

the

Hancock listens - it disturbs him. He whirls around, accosts

CRASH

TV Rips it from the wall, throws it out the window. And a

his

eradicates images of war and chaos.
He returns to the bathroom. To the mirror. Proceeds to spray
teeth with 409...

EXT. WATANABE'S SHOPPING EMPORIUM - DAY

SHOPPING

Behold this imposing, block-long behemoth of commerce and
decadence. A shopper's wet dream, this is WATANABE'S

EMPORIUM.

From the street, notice the display windows - all mannequins come complete with outfit and ultra-erect nipples. As EMPLOYEES file into the service entrance, out comes Horus

and

Roheim. They head streetward, to the sidewalk. Roheim unscrews the battery cap from his flashlight. Takes a swig from its hollow interior.

ROHEIM

I'll just play out the rest of this Eight Ball...

batteries He laps up the last drop. Reloads it with a couple of from his jacket.

ROHEIM (CONT' D)

(caps it)
like that.
Horus looks on - silent.

14.

front A POLICE VEHICLE enters this urban landscape. It slows in of them. The cops: RUTGER and ADAMS, two hairy-knuckled testosterone cases with nothing to do.

RUTGER.

erect (passenger seat)
Boys...
The cops smile at one another. A large SHOTGUN rests fully between them. And they drive off.
Horus, watching them go, focuses in on the

"TO SERVE AND PROTECT"

of their vehicle.
Roheim watches him - turning red with drama.

ROHEIM

Bastards... couldn't protect a pitcher of warm spit... couldn't find their asshole with common sense and a thumb.

(BEAT)

Like I been saying, it's their loss. The
jerk-offs, they don't got the heart...
the sensitivity of a man like you.
Horus tries to shrug off these words. No good - they stick
like
a thorn in the eye of his soul.

ROHEIM (CONT'.D)

(CONTINUING)

Come on, let's go home.

EXT. ROOFTOP - DAY

On the rooftop; the Red Eye Motel.
A trenchcoated figure - we see him from the back, only. We
recognize the broad of his shoulders and the red of his
cape,
peering out from a hole in his coat.
A cloud of smoke lingers above his head, from an unseen
cigarette. He stands before the Sheepshead neighborhood,
ever so
still.
Something brews within this superman.

15.

EXT. SHEEPSHEAD BAY - DAY

The streets of Sheepshead: apartments, brownstones speckled
with
- they
way
e DELIS and NEWSSTANDS and BARBER SHOPS and OUTDOOR MARKETS
are the "esque" in Brooklyn
Through this hustle-bustle, we spot Mary and Aaron on their

TO

BRADLEY ELEMENTARY SCHOOL.

Schoolyard activities abound. Buses, bouncing balls, and
hoards
of screaming little anti-christs.

trying
I
Mary leads Aaron along the playground fence, the latter
to pull ahead and away.

MARY
Will you slow down.

AARON
I know it. I know it.

MARY
I think I'm... slow down... I'm gaining
weight. Honey, take a look at my waist.

AARON
What?

MARY
Is my dress too tight?

AARON
What? Nothing. It's fine.

MARY
Really, my waist isn't too big?

AARON
What? Not here, mom.

MARY
All right, already. Two-thirty. You do n't
leave the building till then. I'll be
there.

AARON
I know it, mom. Can I go now?

MARY
Give me a kiss, you snot.

16.

AARON

(there is no god)

Geez!

He turns back. Plants a kiss on Mary's smiling cheeks.

MARY

Two-thirty.

AARON

All right, mom.

He leaves, merging into the undulating sea of children.

MARY

(after him; in vain)

You want anything from the store?

He's gone.

EXT. STREET - DAY

This is the Longfellow's street - lower-middle class but comfortable, quaint, safe. Mr. Longfellow, hustling through

the

street, takes us home.

Greeting him at the entrance, at the mailboxes, is CLYDE

BANNER

(35). Quite large this tenant is, quite simply a Cro-Magnon

Man.

Clyde stands with the morning paper in hand, searching carelessly through. He finds the SPORTS PAGE. Hides it under

his

robe.

CLYDE

(LOUD)

Longfella. Good to see you.

HORUS

Clyde...

Clyde shoves the remains of the paper at Horus - in his

face.

CLYDE

Picked this up for you.

(pulls the paper back)

Say thanks.

HORUS

Thanks.

CLYDE

(hands it over)

You're a good man.

17.

He heads inside.

front
Horus swallowing it. He unshuffles the paper, finding the
page. The headline reads...

RAINSTORM HITS SHEEPSHEAD. NO END IN SIGHT.

lumbers
Horus checks the sky - a sinewy mesh of angry clouds. He
inside.

INT. NICK'S MARKET - DAY

Your average market, mom and pop.

(30),
Artichokes! Mary handles an artichoke, contemplating. NICK

the grocer, moves behind her. handsome in a greasy,
grimy, rebuilt carb in uretor He's
That's a lovely dress, Mary.
If he could mount her now, he would.

MARY

Moves
You're sweet, Nick.
He cracks a wet smile. Mary, aware, unhands the artichoke.
on.

L

CUT TO:

EXT. STREET - DAY

shopping
Mary moves through the street, embracing a grocery bag.
She continues her way, purpose in every step. No window
bullshit for this woman - Mary's strong, beautiful.
She crosses the street, her destination: CENTRAL FIDELITY
BANK.
A dark CHEVY eases pass Mary on this street, pulls to a
stop.
Mary continues forth, entering the bank.

INT. BANK - DAY

teller
10
Sheepshead DENIZENS crisscross amok. People queue behind
lines, taking care of business.
Mary takes her place. She glances at the bank CLOCK - it's
o'clock.

18.

EXT. BANK - DAY

ARM.
bank.
it
A BEE spirals the air and lands on the sleeve of a nervous
This arm protrudes from the dark Chevy, parked before the
The engine is running.
The arm fidgets. SHOOS the insect away. With white knuckles,
grips the wheel.

INT. BANK - DAY

line.
off
Same bank, same people. Mary awaits service in the same
A MAN ambles pass Mary's line, up towards the front. He cuts
the person in front, an elderly WOMAN.

WOMAN

maniacal.
see.
Hey, what's the idea?
The man turns. Smiles. His smile fades, turning into a
grin. This man is TOM (35), as plainly evil as the eye can

TOM

You know what, you remind me of my
grandma.
Tom whips out a sawed-off SHOTGUN from his pants...

TOM (CONT'D)

(CONTINUING)

She gave me this when I made parole.
He aims the barrel in her face.

TOM (CONT'D)

(CONTINUING)

Thanks, Granny!

Of course, by now, people have realized the implications of
the situation at hand. They begin to panic.

On cue, two new GUNMEN, JERRY and JERRY (30's), emerge from
the crowded bank, both revealing automatic RIFLES.

Jerry #1 drops the SECURITY GUARD with the butt of his gun.
As planned, they take aim at the surveillance CAMERAS on

each end of the bank. BANG. BANG. They miss, much to Tom's
chagrin.

The crowd ducks, Mary among them. Terror grips the queues.
The Jerrys try again. BANG. BANG. No more cameras. And with
that, Tom takes center stage. He leaps on the teller
counter.

19.

TOM (CONT'D)

Ladies and gentlemen, this is your
captain speaking. My name is Tom. These
are my assistants, Jerry and Jerry.
Why're we doing what we're doing, you
ask? We got one word to say to you
folks...

(shrugging; smiles)

Recession.

CUT TO:

TNT. BANK - DAY

Order in the bank - employees and patrons are now corralled
at the center of the bank. Their faces all register pain. And
we find out why...

They all squat in the LOTUS position - legs crossed like pretzels.

TOM

(to Jerry #2)

Thank you, Jerry.

Tom is referring to Jerry's demonstration of the lotus Jerry does not respond.

TOM (CONT'D)

(CONTINUING)

Thank you, Jerry.

JERRY #2

I'm stuck.

Mary, amongst the crowd, watches on with interest.

INT. CLASSROOM - DAY

Bradley Elementary School.

Class is in session, captained by ravishing MS. MILLIS

(28).

Lips, legs, lungs - stuff prepubescent wet dreams are made

of.

Aaron, nestled mid-room, tries to keep his eyes straight. He steals a quick look to the back of the room: there, in

the

back, a BLONDE boy (8) sits chewing gum.

This kid, from the slicked-back hair and rolled-up t-shirt sleeves, is a sub-species of vermin.

20.

He taunts Aaron a smile, opens his mouth, and we realize

that

he's gnawing on a plastic DOLL HEAD.

INT. BANK - DAY

Behind the teller window is Tom, assisted by a quite

voluptuous

employee - VERONICA, (23), with an IQ to match.

TOM

(to the crowd)
And while I take care of business, my
associates will be making their rounds.
The Jerrys leap into action - guns pointing. They rummage
the helpless patrons for jewelry, cash and collectables.

TOM (CONT'D)

(CONTINUING)

Please be cooperative and more
importantly, charitable. We'd like you to
think of it as donations... for Jerry's
kids.
Jerry #2 weaves through crowd waving his automatic wand.
People dish out valuables into his canvas BAG. He arrives at Mary,
motioning at the bag with the rifle.

MARY

(UNINTIMIDATED)

I have no money.

JERRY #2

(I wasn't born yesterday)
Come on, is. What the hell you doing in
a bank if you got no money?

MARY

I'm here to withdraw money.
This stumps the brainless beast.
And over by the teller, while he's stuffing her bag...

TOM

Don't hate me 'cause I'm beautiful.
She's too scared for speech.
But back on the bank floor...

JERRY #2

(at her ring)
Give me that.

Jerry #2, testicles in his throat.

INT. BANK - DAY

Tom is out on the floor, gun wielding. Jerry #1 is with him, loot bags in hand.

TOM

(to the crowd)

No heroes! No heroes!

Jerry #2 returns, bad news on his tongue.

JERRY #2

He flew! Fucking Fred flew!

TOM

Fuck! Fuck!

A wave of SIRENS punctuate their state of "fuck." It crescendoes around the building.

EXT. BANK - DAY

SQUADS of police cars form a noose around the building. A S.W.A.T. team spews from a transport unit, armed for the big tightening. Guns and ammo abound.

INT. BANK - DAY

Jerry #1 is at the entrance - peering out at doom.

JERRY #1

(IMPRESSED)

Wow, S.W.A.T.

TOM

(muttering; spelling the end)

I'm not going back.

Mary, amongst the crowd, takes a glance at the CLOCK --one thirty.

CUT TO:

INT. BANK DAY

Time LAPSES. It's 2:30.

Mary turns from the clock, concerned. She studies the situation, the robbers - an overall glumness tells the story. At the entrance - Tom. He looks desperate. Irrational. Ready to snap.

23.

The hostages huddle on the floor, tired. They wait.

EXT. BRADLEY ELEMENTARY - DAY

The CLOCK on the building reads 2:30 school is out. Children file out of classrooms. Scatter. Only Aaron remains, alone

to

the elements - waiting.

A ball bounces, rolls to his feet. Aaron looks...

It's not a ball. It's a doll's head.

Aaron's face - dread.

EXT. BANK - DAY

A portly man, oily, thick, bellows out negotiations via his HORN; Introducing TED, the police captain, BROCK (45) -

aspires

to be Warren Beatty, more like Ned Beatty.

TED

(YAWNING)

Time's running out, fellas.

He turns to his sidekick, CHAD (25), a fellow cop. Chad's on

the

phone deliberating an important call.

TED (CONT'D)

(tapping his attention)

The pizza here, yet?

CHAD

Negative.

(hands over the phone)

Tami.

TED

Ooh, one sec.

(to the bank)

Time's... all Hell's gonna break loose, fellas.

(to phone)

My koochie, woochie, oochie ooo...
A BLAST rings out from Central Fidelity.
Glass shatters from the entrance. A body, the security
guard,
tumbles out and onto the sidewalk.
Blood and brain exits in OOZES where the bullet had entered
-
he's probably dead.

24.
The cops, Ted., Chad. Rutger and Adams - they all REACT,
guns
raised.

INT. BANK - DAY

Tom huddles by the entrance, gun smoking. Cool and suave has
succumbed to psychotic. The Jerrys are nearby, nervous. As
are
the hostages, clumped together in fright.

TOM

(SNAPPED)

I'm not gonna say it again, Ted!
(re: hostages)
swiss cheese. All of them!

TED (O.S.)

Time's running out, fellas!
The hostages grimace, hell not so far away.

TOM

I want that car, Ted!

EXT. BANK - DAY

Ted punches Chad on the shoulders.

TED

Where's that car, Jesus!

CHAD

It's out getting your pizza.

TOM (O.S.)

. a car and I want it NOW!

And on this cue, the sky answers with a thunderous surprise

- a

CAR comes CRASHING down before the bank entrance.

getaway

It came from the clouds and it looks familiar - it's the

Chevy, bruised and punctured beyond recognition, its hubcaps still reeling from the impact.

FRED,

The sky answers again, this time with the tattered body of

of

the getaway driver (alias, the arm.) Fred lands on the hood

of the Chevy, sinking into its metal frame.

SHOCK waves across faces of stone. The cops all look up.

TED

(at the sky)

What the...

25.

There ;;n the sky, a taped figure works his magic of flight.

He

examines the ground below. And he dives.

the

Hancock approaches earth and swings lateral. He circumvents

bank structure, flying around and around.

draft.

Everybody ducks. Trash and paper batter about behind his

INT. BANK - DAY

Tom and the Jerrys stand shackled in their spots.

Their eyes wander about, lost in confusion. The WHIR outside subsides. Stops.

A loaded beat.

Tom, in mid-swallow, watches as a spectacular EXPLOSION of bricks sprays the air inside. A caped figure bursts into the scene amidst SCREAMS from clueless hostages.

With

in the blink of an eye, Hancock has Jerry #2 by the collar.

route

a flick of the wrists, Jerry #2 is a human projectile en

to the windshield of a police vehicle outside.
Jerry #1 opens FIRE on Hancock. Bullets careen off flesh of steel.

EXT. BANK - DAY

Jerry #1 rides air and glass out and across the street into another awaiting police windshield.

INT. BANK - DAY

Smoke and debris smother the air. And as they subside, all eyes fall on the caped figure that is Hancock, erect in the rubble. Mary can't believe her eyes. She surveys every inch of his frame, now clean-shaven, combed, comic book perfect. Hancock scans the crowd of stunned hostages - his eyes pick out the WOMEN - Veronica's wet smile takes him. A heartbeat.

HANCOCK

(GOD)

Everybody out, please.
Bodies bang about, all moving for the door.

26.

Mary follows the herd out but her eyes remain on the caped figure, until real estate ushers her into the street.

EXT. BANK - DAY

PARAMEDICS converge on the hostages .
The cops are at a loss - deers staring down a pair headlights. They train their guns on the bank, waiting for answers.

INT. BANK - DAY

The bank floor in shambles. No one in sight. But movement jars us to the back, where the bank SAFE is.

We SEE Hancock wade through rubble towards the open safe, a thick steel chamber of commerce. Hancock arrives at the safe.

Confronts the object inside - Tom.

INT. BANK SAFE - DAY

bears There he is, in the corner, a sweaty piece of misery. Tom his revolver, aimed at Hancock. Hancock enters the safe.

TOM

Stay away.
Hancock does not respond.

TOM (CONT'D)

(CONTINUING)

I'm not going back.
Hancock turns, grabs the safe door. Slams it shut with a resounding THUD. They're locked in.

TOM (CONT'D)

(HYSTERICAL)

What're you doing?
Hancock does not respond.

TOM (CONT'D)

What's going on, here?
Hancock no response. Tom raises his gun, and meaning it.

TOM (CONT'D)

Answer me! Say something!

(FIRES)

Fuck me!

27.

BANG! Tom fires a shot off Hancock's forehead. The BULLET ricochets about the steel interior, under great velocity. It rips Tom's right EAR from his head.

HANCOCK

(catching the renegade slug)
Why'd you go and do that for?
Tom retrieves his ear from the ground. Tries to put it back,
clutching his head. He bleeds.

TOM

Fuck... My shirt.

HANCOCK

(steps forward)
Why don't we call it the day.

TOM

(gun raised)
Don't. I told you... I'm not going back.

HANCOCK

(IRRITATED)

If you're going to tease, cock the damn gun. Otherwise, spare me the wounded animal act of desperation. I don't got c, time for rhetoric and sympathy so. don't expect... dialogue and "come with me and you won't be hurt" bullshit. You walk out of here with me and your life is a violent storm. You will be hurt, you will be abused... whatever turns them on. Either way, your days are shit! Those are the realities, spelled out.

TOM

What's eating you, man?

HANCOCK

(UPSET)

You got half the precinct out there, armed, trained to blow the tail off a sperm from a hundred yards... you're standing in here, cornered, three bullets left in that squirter of yours, if you're lucky, and you got one ear. I don't need the aggravation. I don't need this.

TOM

Man, you're jaded. I'm not asking for a rainbow...

(MORE)

28.

TOM (CONT' D)

you don't got to shower me with respect.
Just a little.. tenderness, is all. Have
you no mercy, mister?

HANCOCK

(he's had enough)
I'm all out. Let's go...
And as he utters this, he approaches Tom.

TOM

(HURT)

Fuck you.
Close on his trigger finger. It tightens...

HANCOCK

NO!

INT. BANK - DAY

On the bank floor, where a group of cops now huddle, we hear
THREE SHOTS - from the safe.

EXT. ALLEY - DAY

The schoolyard - it looms in the background, as a reference
to
where we are.
Aaron occupies this alley and we see what he sees - trash
and
fire-escapes and ominous gray skies. DARK FIGURES move into
this
sight - they eclipse the heavens.
And there Aaron is, twisted in a contorted heap of arms and
legs
- his body eternally locked within the stranglehold of
SPENGLER
and ERLICK (both his age.)
Aaron's face, another BLACK EYE makes it a set. Rage
distorts

his mouth out of symmetry. He stares at PERCEVAL, before him

the blonde kid from class.

We HEAR water, a stream of liquid-something SPLASHING about, SPRAYING. Perceval - he's taking a leak on Aaron's exposed

leg.

EXT. BANK - DAY

The aftermath.

Hancock is swarmed under MEDIA LIGHTS, reporters squeezing through a wall of people, police, trying to get a piece of

this

superman.

29.

We follow Hancock's scope amidst the melee it spots luscious Veronica again, it spots WOMEN, all who'd die for a chance

to

suck on his cape.

CUT TO:

EXT. STREET - DAY

Mary hastens after Aaron, urine-soaked and on the verge of tears. He rages down the street while his mother pursues.

MARY

Tell me... what happened?

AARON

(about to break)

You were late.

MARY

I was held up...

AARON

The asshole peed on me. I'm dog shit.

MARY

.at the bank. Honey, were they the same ones? Don't cry.

AARON

Get a grip, mom.

the

They arrive home, both storming through the entrance and up stairs.

EXT. APARTMENT - DAY

The door SLAMS to signify arrival. School books go flying. Mother and son march down the hallway. They are greeted by Horus, sleep still on his face.

HORUS

How was your day?

Mother and son - if eyes could disembowel.

CUT TO:

EXT. BUILDING - DAY

Just your average professional building, several stories of brick and cement.

30.

the

But all is not well with this typically normal picture. On

top floor, outside and on the ledge - a JUMPER stands poised before blood and concrete. His TIE flaps in the wind.

get

From an adjacent window, a SECRETARY, a FIREMAN attempt to him down.

JUMPER'

(SELF-PITY)

People ignore me.

his

From his vantage - a congregation of PEOPLE swarm below in honor. A woman cradling a BABY watches from a building

window

across the street.

FIREMAN

Mr. Fisher.

SECRETARY

(through her teeth)
You're not unattractive.

FIREMAN

Baldness is not fatal.

JUMPER

My wife ignores me.

FIREMAN

Your wife's a cunt, Mr. Fisher.

SECRETARY

We like you, Mr. Fisher. The girls
acknowledge you, we all do.

JUMPER

No.

SECRETARY

Yes.

JUMPER

Really?
The secretary SCREAMS. All attention shifts to the BUILDING
across the street. The secretary points...

EXT. OPPOSITE BUILDING - DAY

There...

31.

doom.
on the top floor, outside and on the ledge - the baby seen
earlier, diaper-clad, crawls precariously on the rim of

and
his
gasp at the infant's every movement - leaving the jumper by
lonesome.
Below, the crowd makes its way across the street. They point

The baby teeters along the edge. It heads for a FLAG pole, dazzled by the red-white-and-blue. It reaches out at fabric. Almost. Not quite. The baby DROPS from the precipice. On the street, people CHOKE on their tongues as gravity

pulls

the infant down.

But wait... Hancock swoops out of the thin blue, swift and silent. He cradles the baby from utter concrete.

He deposits the youngster with the ecstatic crowd - they, of mostly the FEMALE persuasion, all form around the savior.

nose-

We SEE in the background and across the street, the Jumper

diving into the sidewalk - without much fanfare.

CUT TO:

EXT. STREET - DAY

even

An apartment building engulfed in FLAMES. FIRE TRUCKS don't bother with the hoses - it's too late. Around them, TENANTS bemoan the loss of...

rubble

Like a wrecking ball, Hancock BURSTS through the burning

young

and surfaces clean on the other side of the building. Blanketed under his cape are two little TODDLERS, and a

WOMAN in bra and panties. He lowers them to safety.

CUT TO:

INT. APARTMENT - NIGHT

listening

We're in the hallway. Where Horus kneels. He's bent

in

into Aaron's bedroom, in his security clothes. By the TV and

her apron, Mary watches the news...

NEWS

. paramedics have taken the rescued tenants to County General for smoke inhalation but no serious injuries reported thanks to the superheroics of this mystery man...

32.

We see FOOTAGE of the dramatic fire rescue: Hancock recovering tenants from the pyre - plebs and dwellers cheer in exaggerated astonishment.

HORUS

(to Mary)
Mary?
Mary blinks back her attention.

HORUS (CONY' D)

(CONTINUING)

Why is he mad at me?

MARY

He's looking for answers. He's Upset.

HORUS

(tapping the door)
Let me see your eye...
(to Mary)
I told him about the other cheek. Avoid confrontations... to turn the other cheek.

MARY

.He did. He turned the other cheek and they punched it.

HORUS

(PLEADING)

Aaron.

MARY

You're late. I'll try again later.
Horus finds his hat on the table. His eyes fall on Mary, her back to him. She's glued to the set.

HORUS '

How... what about you?

MARY

(ALOOF)

What?
Horus turns his focus to the TV - more Hancock FOOTAGE. He

watches Mary.

HORUS

Mary?

33.

MARY

Yes.

.HORUS

I... had no idea.

MARY

(on the TV)

What could you do?

Horns - hat in hand, goes to the door. He wants to stay.

HORUS

(opens door)

Good thing he was there. I don't know

what I'd do... if you...

Mary does not hear him... until the door SHUTS behind her.

She

turns to face an empty room.

MARY

Coffee's by the... door.

(GUILTY)

Horus?

INT. BROWNSTONE - NIGHT

A room, a place we don't know. It's dark save the street
light

outside. A rhythmic POUNDING reverberates through this
darkness.

More intense it becomes.

And then a high-pitch GASP. Two individuals, man and woman,
stumble into view - their silhouettes obscure the window.

They're locked at the hips, pumping away like high-revving
pistons.

it's For a second, light dances off the woman's aroused face:
Veronica.

VERONICA

(a her voice trembles)

Oh god.

with The man surfaces from her cleavage for air, his face wet

sweat and saliva. He brushes his cape away from his arm.
Veronica uncoils yet another orgasm, her back arched, her
breasts beckoning at ceiling.

the Quite abruptly, he lets her go. Rights his pants. Unlatches
window. She paws after him.

34.

VERONICA (CONT'D)

What'd I do?

HANCOCK

(DEJECTED)

'Nothing. I'm sorry.

And with that, he floats out into the night.

VERONICA

(dazed; after him)

Hancock.

EXT. STREET - NIGHT

his Horus. His walk. Unaware of everything but the storm inside
head.

He crosses an alley. A band of THUGS, neighborhood kids of
malcontent, surprises him. And. versa. They recoil at his
uniform, his gun.

They quickly realize that he's rent-a-security.

steel- The leader speaks first - he's SCARPO (25), as tough as a
belted radial. The others regroup their DRUGS.

SCARPO

Nutri-cop.
Horus keeps walking.

SCARPO (CONT'D)

(CONTINUING)

Look like the Man. Walk like the Man.
Shit, ain't half the Man.

OTHERS

Ain't half the Man.
Horus simply walks away.

CUT TO:

EXT. ALLEY - NIGHT

A streetlight HUMS. Blinks - revealing a deserted alley in'
sporadic intervals. Garbage, etc.
A slight drizzle shimmers pass the streetlight. Pelts a
soulful
Hancock below - he moves through the gray dreariness in
solitude.

35.

He reaches behind his e. withdraws a box of cigarettes.
Taps himself a stick.

VOICE (O.S.)

How about spreading some of that joy?
Hancock turns and faces a young HOODLUM, scraggly in his own
slimy kind of way.
In a huff, he shoves Hancock up against the building.
Presses a
gun to Hancock's temple.

HOODLUM

(PSYCHOTIC)

Better yet, why don't I just take it...
Hancock - enraged. In a caffeinated blink, he has the
Hoodlum by
the throat via one arm, the gun with the other.

HANCOCK

(SUPER-PSYCHOTIC)

What are you thinking?

The Hoodlum notices that he's dangling a foot off the ground

-

one of his SNEAKERS remains in its spot from the swift jolt.

The other sneaker teeters on his one foot... and falls to

the

pavement.

HOODLUM

(fuck me)

Shit...

HANCOCK

What are you thinking?!

Hancock wrests the gun from his hand. Places it into his own mouth. FIRES two slugs inside. The Hoodlum FREAKS.

HANCOCK (CONT' D)

Huh?!

Takes the smoking gun out of his mouth. Shoves it up the-Hoodlum's nose.

HANCOCK (CONY' D)

Want to see brain? Huh?!

Sticks the gun back into his mouth. FIRES another shot

inside.

Takes it out and this time - jams it into the Hoodlums

mouth.

The Hoodlum proceeds to urinate in his pants.

36.

HOODLUM

(with his mouth full)

Please, mister. I got a baby coming.., a wife. I got student loans...

Hancock - intense.

Is this getting through?

HOODLUM (CONT'D)

(CONTINUING)

please. Have a heart, mister.

Hancock - the fire inside subsides. Cools to a rational state.

He lowers the. Hoodlum.

He spits the three SLUGS into his hand. Deposits them in the Hoodlum's breast pocket. Walks away.

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

In the closing hours of business, employees pell-mell about in

preparation for departure.

A group of LADIES form around a display T.V., taking in with frothy wetness every inch of Hancock's footage. They gasp amongst themselves.

TV - Horus enters the picture, jacket and thermos. He notices the

it's like he can't escape the good news.

INT. APARTMENT - NIGHT

The TV set.

More news on the day's activities. Mary sits mesmerized on the

sofa, holding a dish she had planned to dry.

comes up Aaron surfaces from the hallway, lured out by the TV He

behind Mary - his black eyes on the news.

MARY

(SURPRISED)

You're still up.

AARON

Can't sleep.

He rolls over the sofa, next to his mother.

crashing They watch VIDEO clips of the foiled bank heist: the

Chevy, the aerial maneuvers, the sheer invincibility of this man.

37.

AARON (CONT' D)

(IMPRESSED)

That's him?

MARY

There's something about him... I don't know.

A female REPORTER concludes the footage...

REPORTER

(FAINTLY)

And so we ask... who is this man? Speculation abounds - government super-experiment, an aberration of nature, or extraterrestrial renegade? Who are you? Where are you now, superguy? Call me.

(SMILES)

We'll get together. Have a drink.

INT. BAR - NIGHT

HADES - a smoky bar in the armpit of town. NEON beer signs. POOL tables. CIGARETTE machines. This is

home

to mean people, tough guys - children of a fucked-up god. We cut through the nicotine air to find the bar. A figure hunches on the far end, smoking. Popping vodka like mountain water in Dixie cups.

his

It's Hancock and his trenchcoat. The long day wears heavy on face - those perpetually red eyes, the horror they've seen.

HANCOCK

(MUTTERING)

What he's got to do... a man's got to do it.

EXT. BAR - NIGHT

Hancock stumbles out, incognito, frazzled under his guise.

Up

above, the sky - so dark under the storm clouds. We HEAR commotion in the side alley. And so does Hancock. He peers into the alley.

horny

There, by a lighted PHONE BOOTH, a WHORE is fending off a

JOHN. Hancock simply watches she drives her knee between his legs. He drops. SQUEALS like a little girl.
The John finds a two-by-four in the dirt. He reaches for

it...

38.

A COUGH stops him - it's Hancock and he discourages further violence.

Up and out of the alley, the John flees - tail, between his legs.

A long stare ensues - Hancock and the Whore, looking into

each

other's eyes for answers.

The Whore approaches him. Touches his face - studies it.

Moves

it into the light.

WHORE

(the sage)

You've been to Hell, it looks. And you're tired...

(BEAT)

and in need.

Hancock - his eyes agree.

The Whore lifts her skirt, reaching into her panties. She

takes

out a MATCHBOOK.

Hands it to him.

WHORE (CONY' D)

My business card.

(to the phone booth)

My office.

Hancock inspects the matchbook - 555-GINA, etched inside.

HANCOCK

(GEENA)

Gina.

WHORE

(correcting; vaGINA)

Gina.

CUT TO:

INT. BEDROOM - NIGHT

sits
Aaron's room, his nightlight the only source of light. Mary
on the bed, by her son.

AARON

Don't.

MARY

Just a quick one.

39.

'AARON

Don't 3Â±119.

MARY

I want to.

AARON

Mom.

EXT. SKY - NIGHT

the
From the black night - a dark figure plummets, caroms off
side of a building, strikes the metal fire-escapes, crashing
into the trash cans below.
Hancock stumbles from the wreckage, the garbage. Falls. He
leans
against the building, glazed over with drunkenness.
He turns to the only source of light that of a building
across
the street: KILLYBEGS TEXTILES, looming above the rest.
Boarded-
up windows indicate abandonment - an urban relic.
He stares at the building - perhaps sparing more attention
than
we think it deserves.

INT. BEDROOM - NIGHT

Mary swallows. Starts in on the tune.

MARY

"Once there was a way, to get back
homeward. Once there was a way, to get
back home."

AARON

Oh, mom.

MARY

Shut up.

EXT. ALLEY - NIGHT

There, on his ass, his head a raging inferno - Hancock
listens,
as if he can hear.

INT. BEDROOM - NIGHT

Aaron, succumbing to his mother's song - his lids flutter.

MARY

"Sleep pretty darling, do not cry. And I
will sing a lullaby..."

40.

Mary as her voice carries...

EXT. ALLEY - NIGHT

Something overcomes this fevered superman. He begins to
unravel.
A calm consumes him. Tames him. It could be Mary's voice -
maybe
he can hear it, and then maybe not.

MARY (V.O.)

"Golden slumber fills your eyes. Smiles
awake you when you rise."
Hancock wavers on consciousness - quite unlike him.

MARY (V.O.) (CONT'D)

(CONTINUING)

"Sleep pretty darling, do not cry. And I
will sing a lullaby..."

And like that, a seamless fade into peace - he sleeps.

CUT TO:

EXT. STREET - DAY

Erratic traces of an urban landscape JAG about.
Aaron's distorted view of his neighborhood comes sharp and

in

flashes as he is pursued by his tormentors.
Spengler. Erlick. Perceval. They chase him from behind,

HOOTING,

taunting poor Aaron - they're out for blood.
Aaron cuts into an alley, lungs pumping...

EXT. ALLEY - DAY

.. but a brick wall stares him down, providing no exit. He
swallows hard.

blood

FOOTSTEPS approach, just seconds away. Close on Aaron, as

is

drains from his face. His eyes dash for a garbage CAN - but

there time?

Spengler. Erlick. Perceval. They can smell their prey.

ERLICK

He's not going anywhere.

SPENGLER

'Less he can walk through wall.

41.

ERLICK

Fuck... squeeze through brick.

PERCEVAL

(just arriving)
Let's rock it up.
They turn the corner, attack mode. Aaron, nowhere in sight.
Just
the brick wall and a trash can.
Spengler
They converge, baffled. Erlick inspects the solid wall.
trash
scratches his head. But 'Perceval's no fool. He spots the
can.
They
He motions the fellas over. They circle the can. A beat.
ATTACK... an empty can. No one inside. Nothing.
That's because above them, no strings and no cables, Aaron
hovers - under Hancock's capable arm.
In mid-air, they hang for a second. Then, Hancock takes them
away.

EXT. SCHOOLYARD - DAY

Mary stands at the designated pick-up spot, pacing like her
bladder's going to break.

MARY

(checking watch)
No... no... no!

EXT. ROOFTOP - DAY

under
A secluded view of the city, high above. Hancock, Aaron
his arms, rides a light breeze - and then lands.
Aaron scampers away. Turns and faces the man.
Hancock examines the boy's face, the black eyes. He shakes
his
head. Disappointed.
He reaches for his belt. Pulls out a cigarette. Lights it.

HANCOCK

You smoke?

AARON

What?

42.

HANCOCK

Of course you don't. Nothing but a kid.

(beat; takes a puff)

Smoke no evil.

Hancock moves over to Aaron, now backed in a corner.

HANCOCK (CONT'D)

(re: cigarette)

Ever curious... what it's like?

Aaron shakes his head.

HANCOCK (CONT'D)

(hands it to him)

Go on... give it a try. One time. Won't

kill you. Once.

Aaron under pressure, acquiesces. He takes the stick. Sucks

on

it. Doubles over, coughing.

HANCOCK (CONT'D)

Good, huh? Tastes like compost... your first stick. Then, after a few more... it starts getting this. flavor. A little nicotine buzz. A while passes and all of a sudden, it's as sweet as candy. Only now, it takes a whole pack to get there., and you won't settle till your, mouth's as sweet.

Hancock takes another cool drag - Mr. Wisdom waxing philosophical.

HANCOCK (CONT'D)

(CONTINUING)

From manure to pure cane sugar. That's change. Today... you're a boy. Tomorrow, Mr. Penis comes knocking. Shakes your hand. Takes you for a walk... and tells you about life's simple pleasures. You're a man. And you don't look back..

(BEAT)

You see... things evolve. Nothing is wholly inert. A step in any direction... you're walking into pockets of evolution. That is living... taking those steps. And change. Can start by changing some principles.

Blank best describes Aaron's face.

43.

AARON

Principles?

HANCOCK

Principles. Here's one; very simple. Just about all you need to know: a man's got to do what a man's got to do.

(beat; smokes)

I look at your face, the shiners. You took a shove and you let it go clean. Not good. That's a formula for future abuse... an invitation to the loser's dance. Letting it go. Walking away.

, (shakes head)

Bad policy. Won't be long 'fore you're running, looking for a place to hide.

AARON

What am I suppose to do?

HANCOCK

You do what is necessary.

AARON

I wanted... there were three of them.

HANCOCK

What is necessary.

(HEAT)

Let me tell you something, kid. There was this infantry unit, you see... badly outnumbered.

(thinks about it)

Wait, let me put it in kid terms. So you relate, OK? There's a fox, you relate? A fox and he's walking through what, the woods, the forests, right? Next thing the fox knows, he's staring down a pack of... hounds. Bloodhounds. And there's this chase, the fox's running his ass off, over boulders and through streams and,

but the damn hounds are still on his tail. Finally the fox comes to this cliff, a precipice... and it's what, a seven hundred foot drop onto jagged rocks. He's in trouble 'cause the hounds are closing in and they're going to tear him to pieces. So what does he think... "I jump and I die for sure. I stay, confront them and I'll get my ass butchered." Decision time. He thinks, "stay and least I'd have something, a chance.

(MORE)

44.

HANCOCK (CONT'D)

To slip away, maybe." The fox decides to go down fighting, make a stand. Right?

(BEAT)

The hounds come. What do you think happens?

AARON

(thinking about it)

He gets away.

Hancock inhales what's left of his cigarette. Blows smoke.

HANCOCK

No. The fox gets his ass kicked and some... I mean ripped apart by the dogs, like cheap fabric.

AARON

What're you saying?

HANCOCK

But you know, when the last hound was through with him, -and he's walking away, he hears this noise. It's the fox and he's muttering something under his breath... words. The dog goes over. Gets

up close. To hear what he's saying. You know what the fox's saying... just before he keels off?
Aaron - negative.

HANCOCK (CONT'D)

(CONTINUING)

Now he's gurgling, choking on his own blood, right? A massacre. The fox's lying next to his entrails, you know... and you know what he says?

(raises his fist in the air)

"No regrets."

AARON

What?

HANCOCK

No regrets. You make a decision and you stick to it. Like a man's got to do. And "no regrets."

Aaron - submitting it to memory.

AARON

Why're you telling me all this?

45.

HANCOCK

(a beat to think)

Look at it this way... I got to do what I got to do.

CUT TO:

EXT. STREET - DAY

Through the street darts Mary, eyes berserk in search for

herher

son. She looks at her watch. And up... up ahead, by steps apartment - Aaron, levitating in air.

Hancock explains this defiance of gravity. He gently lowers Aaron on the sidewalk, before his mother.

arms. She beckons him. Like a shield, she envelops him with her

She stares up at Hancock - her eyes, stricken with fear. Or possibly, they were awestruck.

.CUT TO:

INT. BEDROOM - NIGHT

Horus, in his bed - smothered in slumber. He begins to stir, wrestling some unseen dream. He wakes, in defeat.

INT. LIVING ROOM - DAY

Close on a TV set, featuring a COMMERCIAL - in mid-hype. A portly man states his purpose. His name tag reads - DR. HOLE.

DR. HOLE

at the Hole Institute, our experienced staff and cutting-edge technology means you need not spend another day in discomfort from hemorrhoidal flare-ups. Also, for anal fissures, warts, and secondary yeast infections, the institute is your complete rectal service clinic.

(BEAT)

And remember, I'm not just the Hole Institute spokesperson. I'm also a client.

As Dr. Hole proceeds to exhibit an enlarged PHOTOGRAPH of his hemorrhoidal tissues, the TV channel changes. A NEWS program, in progress.

46.

On the living room sofa squats. Hancock, remote in hand.

REPORTER (O.S.)

. more.on the neighborhood robberies in

our next hour.

(BEAT)

World news, today. Hundreds are believed dead when an explosion ripped through a crowded market place in...

TV Hancock staring into footages of bedlam, bloodshed. From the set, maternal CRIES spew forth grief and anguish. Hancock grabs the remote. Fumbles around for the power button. He pumps the volume instead - the WAILS intensify his state of panic, pain. CLICK. Mary - by the tube, switches off the mayhem. She studies his reaction, now marked with relief.

MARY

(SAVIOR)

Are you OK?

HANCOCK

I'm sorry.

MARY

(NERVOUS)

I came in to... hope you like chicken. Hancock nods, watching Mary as she retreats into the kitchen. He continues to stare - at Mrs. Longfellow, in frenetics, prepping for dinner. She catches him looking... looking surreal, this superman, there on her sofa. A calm, while they stare. And then...

AARON (O:S.)

Table's done. Mary turns to Aaron, offscreen.

MARY

Glasses.

AARON (O.S.)

Geez. Horus enters from the hallway, disheveled from sleep. He does

not see the superman on his sofa. He continues into the kitchen.

47.

Horus
behind
Mary stares at him. Aaron appears, also staring at him.
does a "what?" with his shoulders. Mother and son gesture
him.
He turns and beholds: Hancock, ' rising in full garb, arm
extended. All eyes on Horus - befuddled.

MARY

You know Hancock?

AARON

He comes for dinner.
Close on Hancock. Close on Horus.

HANCOCK

Man of the house?

INT. KITCHEN - NIGHT

Mary
serves.
Dinner is served. All the key players, present. Horus sits
facing his son - dethroned by the distinguished visitor.

MARY

(to Hancock)
Which piece would you like?

HANCOCK

Breasts, please.
Horus, watching everything - Mary and her every blush.

AARON

You want milk?

HANCOCK

No. It gives me gas. Thank you.
A beat - as everyone visualizes a superFART.

AARON

It makes mom fart, too.

Mary CHOKES on her food.

the Drops her fork. She maneuvers, in the allotted space, for
utensil - and finding difficulty.

and Hancock grabs the table, one arm. Lifts it off the carpet

above everyone's head. Mary, startled, impressed, all of the
above. She picks up the fork.

48.

Horus - a chicken leg dangling from his lips, in mid-chew,.
looking impotent.

AARON (CONT'D)

Good arm.

INT. KITCHEN - NIGHT

Later.

HANCOCK

not about the labor... or the love of
it.

(beat; we've heard this before)

.It's about responsibility... with what is
empowered in you. The gift of might.

Might to do what? Exploitation, because
you can? Or a different path. To purvey
justice. To correct the ills of man...
because I can.

Faces of profound confusion - Mary and Aaron. But they are
charmed, his words secondary to his charisma.

Horus, the quiet observer, observes.

HANCOCK (CONY' D)

(CONTINUING)

so, a job? Yes. And no. It's about...

essence. The essence of the man... not

his clothes. It's the job. Take away the

arm, the leg..., his bodily possessions

but not his trade, his profession. That

case, you strip him of what he is... a man.
Horus a firm grasp of the concept.

HANCOCK (CONY' D)

What line of work are you in, Mr. Longfellow?

HORUS

(clearing throat)
Oh, it's not like you... what you do or anything. A department store over on Third.

MARY

Horus is in the securities business.

HORUS

I'm a security guard. I'm just...

49.

Aaron rises from the table. Goes over to the fridge.

MARY

It's a large department store, over a couple million in merchandise... stereos, jewelry. On three floors.

HORUS

It's a night job. I sit around.

HANCOCK

You're a security guard. You keep the state of things. It's a job. You do it.

(PAUSE)

We're in the same business.
Aaron returns with the ketchup bottle.
A frozen moment while Horus ponders the implications. He
stares at the BOTTLE.

HANCOCK (CONT'D)

Aaron, could you show me the restroom?

Aaron points first door in the hall.

AARON

On the right.

He leaves to find bladder relief - leaving Horus to his family.

AARON (CONT' D)

What do you think, mom?

MARY

(in a whisper)

Horus, what do I do?

HORUS

(at his watch)

I need to get ready.

AARON

mom?

MARY

(to Horus)

What do I do with him... when you're gone? I have to entertain this super...

She doesn't finish her... A NOISE interrupts her - seizes the participants.

50.

It comes from the bathroom - the sound of PISS, urine versus the surface tension of water.

LOUD. WET. A turgid firehose at full blast. The force of urination grips the room - as powerful as the penile mechanism

from which it is generated.

The toilet FLUSHES. Hancock returns to a room of astonished faces - mouths agape.

INT. KITCHEN - NIGHT

Later, . by a few minutes.

HANCOCK

(lost; sombre)

and you could see the flames, through the storm... I get there, the vessel's all over, spread across three miles of South Pacific. Bodies floating in the water, shoes, kids who'd thought it some routine reconnaissance joyride. Turns out, the only one alive was the captain, up against a buoy... crying 'cause he didn't go down with his men... and he's got to live with it.

(BEAT)

Sprayed his brain all over the dashboard in a parking lot a couple months after. A good man...

(at Aaron)

. did what he had to do.

A brief moment while the graphics sink in. No one talks.

Aaron's

smitten. Mary, a mixture of repulsion and fascination.

INT. APARTMENT - NIGHT

In the kitchen, in the sink, stacks of plates indicate that dinner is through.

Company has moved into the living room, with the exception of

Horus. Aaron kneels besides Hancock. Mary, across from him.

AARON

(making a fist)

I wanted to kill him.

MARY

Aaron.

51.

AARON

I want to deck him, just once. So bad I tense up... like I can't even move.

MARY

(to Hancock)
He comes home crying.

AARON

Did not. Not crying. It was pissed-off.

HANCOCK

(REACTS)

No... there's no shame in it. The crying.
It's relief...

(to Mary)

we're older and we don't remember
when... we go, "God, when was the last
time?" Maybe it's me. It's more an
effort, now. Takes more pain... more
blood. Like it's, do you have the time
anymore? Even to look back and recall a
moving experience. To be moved.

(AARON)

By rage. Hurt.

(MARY)

By love.

(BEAT)

But if you have to remember the last time
something touched you... you've missed it
- you've forgotten how to cry.

Horus enters the room, Mr. Security Guard. He observes this
magic Hancock works over his wife and kid - a talent whose
nature he has yet to comprehend.

Horus opts to not disturb their trance. He makes for the

door.

Hancock - holds him accountable.

HANCOCK (CONT'D)

(AWARE)

Mr. Longfellow. I'll be leaving, too.

HORUS

Oh, I... you don't have to leave. I don't
want to interfere. I have work.

MARY

(the original sin)

Oh, I forgot to make coffee.

She rushes into the kitchen. Horus stops her.

52.

HORUS

It's all right, Mary. I'm late.

MARY

No, I'll make it right now.

HORUS

I don't have time. I'll grab some on the way. Thanks.
Mary accepts it - not entirely guilt-free.

HORUS (CONT' D)

(CONTINUING)

I don't want to interrupt. Please don't let me stop you.

HANCOCK

No, I need to go.
(at' Mary and only Mary)
The last time I had a meal... an evening like this, I was... it was too long ago.
I appreciate your kindness.

MARY

(AWKWARD)

Please... you're welcome, here. Anytime.
Horus watches everything - watching her chest heave under Hancock's every word, watching his wife slip away.

HANCOCK

Aaron. Tomorrow. After the bell. I'll drop by after school. See how you're doing.

AARON

(SMILES)

Yeah.
Horus watches this - his son slipping away.
The two men leave, Hancock ushering Horus out first.

raging
Mary closes the door behind them. Leans against the door and
EXHALES - a sign of relief, of despair, or, of a heart
wild.
We just .don't know.

53.

EXT. APARTMENT - NIGHT

The two men appear from the entrance, shoulder to shoulder -
sort of. They enter the street.

HORUS

(POINTING)

I'm this way.
Hancock points the opposite way.

HANCOCK

Need a lift?

HORUS

walk
merge
It's a short walk.
Acknowledged.
An awkward beat while they stare at each other...
. until finally, they go their separate ways - Horus via
and Hancock, with effortless grace,, via flight.
From the sidewalk and awe-stricken - Horus watches Hancock
into the blackness. A look of dread squats on his face.

CUT TO:

INT. DONUT SHOP - NIGHT

Donuts.
(19),
The white fluorescent of the neighborhood donut shop.
Coffee. Yellow formica. Etc..
A frazzled Korean woman, SOON-YI (60) watches over HOLLY
the trainee behind the cash register.
Officer Rutger and Adams sip Joe in the corner booth.

ADAMS

(MID-CONFESSION)

bleeding heart dyke, I know not what.
Fuck martyrdom. Bottom line, Sheila won't
put out...

RUTGER

No.

ADAMS

. won't blow me...

RUTGER

Shit stinks.

54.

ADAMS

says I'm keeping poontang on the
side.

RUTGER

D'fuck she know? Shit smears, man.

ADAMS

Games. I don't need it.

RUTGER

Fuck games, fuck dames.

ADAMS

I got a'wife, I don't need the
aggravation...

RUTGER

Take a donut hole.

The entrance. Horus wanders in, lost in this environment. He
finds the front counter. The cops watch him.

HORUS

A cup of coffee, please.

Holly takes the order. Leaves to fetch it.

ADAMS (O.S.)

Longfellow.

HORUS

(turns; with dread)

How are you, John?

(RUTGER)

Frank?

ADAMS

(god, I'm funny)

Observe anything worth recording, lately?

HORUS

You know... things are slow.

RUTGER

Not for Samson Electronics on fifth. Got hit on Thursday.

ADAMS

The guard, he was cut-up like a piece of meat.

55.

RUTGER

Anything go wrong, you make sure you notify us, the authorities. No heroics without a license. You know the procedure.

Horus - he knows the procedure.

ADAMS

Of course he does.

RUTGER

Of course.

Holly returns with the coffee. Hands it to Horus - free of charge. From the back, Soon-yi intervenes...

SOON-YI

He no have gun. Not copper.

HOLLY

Oh, I thought...

SOON-YI

He regular guy. Sixty-five cents for
regular.guy.
Horus - somebody shoot him.

INT. AARON'S BEDROOM - NIGHT

Mary's folding clothes by the dresser, busy with thought.

Aaron

squats on the bed, his brain going a mile a minute. He plops
back against the bed. Brings his hand up to his face. Makes

a

fist. Thinking. Wondering.

MARY

What're you doing?
She's taken by this scene.

AARON

(releases fist)
Thinking.
Mary goes over to the bed. Sits.

MARY

About him?

AARON

No. Not really. Are you?

56.

MARY

No.
They're lying through their collective teeth.

AARON

Me neither. I was thinking.., about
tomorrow.

MARY

Go to sleep. You know what dad says.
Tomorrow always feels better...

AARON

I know, mom... after a good night sleep.
He says that but he's the one working
every night. Does that mean he never
feels better? He's always feeling
terrible?

MARY

(AMUSED)

Go to bed, anyway.
She tucks him-in.. Turns off the lamp. And as she's out the
door...

AARON

Mom?
She turns.

AARON (CONT'D)

(CONTINUING)

Who is Mr. Penis?

CUT TO:

EXT. SHEEPSHEAD - NIGHT

serene
night
Time lapses into the late hours. This town experiences a
moment - a peacefulness which says that this as night as a
will be.

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

not
way...
Looking down aisles of merchandise - not a trace of life and
unlike a cemetery.
All is dead, with the exception of FOOTSTEPS - shoes pacing
linoleum. It's Horus, on duty. His flashlight leads the

57.

en
Outside, the SIRENS of police vehicles charge by - real men
route to real work.
come
Horus watches them from the window - like a kid who can't
out to play.
He turns to look across the floor - Roheim, against a chair,
watching the NEWS on a big-screen TV

NEWS

(re: Hancock)
.the trains seemed imminently bound for
a catastrophic collision when this...
this superguy...

ROHEIM

(IMPRESSED)

Man. I bet he gets laid.
Horus - he looks terrible.

EXT. ROOFTOP - NIGHT

the
It's dark out here in the night. On the roof. Overlooking
community, the Longfellow's apartment building... and Mary's
bedroom.
From here, we can SEE her - entering from the hallway. She
disrobes down to bare back...
GLOWS
And from this darkness, the RED tip of a burning cigarette
back
into view. Hancock watches from here, the cigarette BLAZES
towards his face intense.

CUT TO:

EXT. SOMEWHERE - NIGHT - DREAM SEQUENCE

A foreign TERRAIN of trees, of lakes so clear and blue.
They pass below us as we soar through air and mist...
the mist clears, thrusting us into the dense foliage of a
JUNGLE. We penetrate the silence
the silence, it fades into SONG - the silk, mellifluous
voice of a woman (not unlike Mary's). Her siren call beckons
us... takes us deeper into unknown greenery...
but the sound of crackling GUNSHOTS punctuate the end to
song. SCREAMS and CRIES rise from the smoke, women and
children

in hysterics...

58.

we quicken to a frantic pace, slicing through the growth.
Rocket and mortar shells EXPLODE in our path, splitting

trees

and earth...

. we remain undaunted... but the WAILS of suffering
continues...

until we get there, there in a clearing as smoke and debris
settle... and we see the remains of a lake, a lake full of
BLOOD... of mangled BODIES floating like flotsam... WOMEN

and

CHILDREN... DEAD...

. we SCREAM!

INT. RED EYE MOTEL - NIGHT

Hancock bolts from his bed - horrified, eyes cracked with

red

veins. He is soaked.

The orgasmic SCREAMS of a prostitute seeps through from the
adjacent motel room -.the wall behind Hancock's bed trembles

to

the rhythm of each pelvic thrust...

He clasps.-his ears - tormented.

CUT TO:

INT. WATANABE'S SHOPPING EMPORIUM -DAY

Roheim in his usual state of sleep. His lips mutter dialogue
from an unseen dream.

ROHEIM

Olga...

He snaps out of it...

ROHEIM (CONT'D)

(CONTINUING)

.bitch.

Consciousness slowly sinks in. He checks his watch, then the

area around him. He spots Horus - slumped in a chair, in a thinking posture.
Horns seems lost in his own blank stare.

HORUS

(without looking)
Another dream?'

ROHEIM

I was talking again, huh?

59.

No response.

EXT. WATANABE'S SHOPPING EMPORIUM - DAY

A deserted street at this early hour. On the curb and by themselves - Horus and Roheim, ruminating.

ROHEIM

. that look on her face, you know the look, when she's almost there... makes you feel like a man.

(BEAT)

Then everything gets blurry and all of a sudden, it's not my arm that's around her and it's not my hand that's touching her and it's not even me, my body. Some guy, this good-looking guy... he looks like the Marlboro Man, only shirtless. And so... the Marlboro Man's running his fingers through her hair. And he's... banging her... and her knees... by her ears, you know?

(beat; cringing)

And that look on her face. That look.

HORUS

Roheim.

ROHEIM

(CONTINUING)

Bitch.

HORUS

Come on.

ROHEIM

(gets up)

Walk with me.

CUT TO:

EXT. APARTMENT - DAY

The Longfellow's apartment.- seen from above.

the Clyde exits the building in his morning robe., Takes hold of

newspaper. Digs through it...

Mary and Aaron - they exit, surprising Clyde.

seizes Mary gestures at Clyde, pointing an accusing finger. She

the paper from him, sending him cowering inside.

61.

EXT. SCHOOLYARD DAY

Mary and Aaron - by the perimeter fence.

MARY

Have a good one.

AARON

I got to do what I got to do.

She watches him go -curious.

EXT. SKY - DAY

The sky's POV - the schoolyard. Aaron - sauntering to class.

Mary - turning, walking away.

over We soar through air and mist. Circle a street below. Hover

buildings an alley. Descend from the clouds - into the depths of

and fire escapes.

EXT. STREET - DAY

Mary, among other pedestrians, head homeward. Her pace say she's in no hurry to get there. Out of an alley and into the street - Hancock, trenchcoated, inconspicuous, and in pursuit. J

EXT. LIQUOR STORE - DAY

Horus waits outside - hands in his pockets. He paces uncomfortably. Roheim exits the liquor store, already imbibing from a brown paper BAG. Not a word from Horus.

ROHEIM

(POST-GULP)

This stuff's going to kill me.
He gives Horus a glance. Takes another swig.

ROHEIM (CONT' D)

(CONTINUING)

You disapprove, I know.

HORUS

No.

J

62.

ROHEIM

Sure you do. You disapprove and yet you allow me to drink... to poison myself. Your friend. Without a word of caution. Not a word. Just take it... you take everything.

HORUS

No.

ROHEIM

You're afraid to offend. You don't want to be abrasive. Provocative.
(beat; as 'Horus squirms)
So you suppress. Do nothing. Take it.
Roheim takes another gulp.

HORUS

(pulling teeth)
You shouldn't drink.

ROHEIM

My wife. She left a bad taste in my mouth. I drink to kill-the taste.
Horus has no response to this.

ROHEIM (CONT'D)

(SMILES)

You're a good man, Horus...

(BEAT)

And you're right. This stuff's no good.
It's a coward's way out and I know it.
He gives the bottle a guilty stare. Tosses the bottle into a nearby garbage can.

ROHEIM (CONY' D)

(sick of himself)
What the hell. I can learn to love beverage.

EXT. STREET - DAY

Mary. Walking.
Hancock. Following. From across the street. Mesmerized and
in a world to himself.
He crosses. the street, failing to look both ways... BAH! A
UPS truck STRIKES the clueless superhero, sending him across air
- towards Mary.

63.

200 lbs. of superflesh EXPLODES into a JEWELRY display
window - just ahead of Mary's path. Glass showers the scene. People

SCREAM.

Hancock warbles out from the debris - his trenchcoat reduced
to mere tatters. He pulls a severed SLEEVE from the rubble.
Looks at Mary, reposed before him.

HANCOCK

(nothing happened)

How are you?

In unison, they turn to the UPS vehicle - a .mangled heap of
steel, STEAM billowing from its ruptured radiator.

Hancock shrugs a smiles.

EXT. STREET - DAY

Mr. Longfellow rounds the corner and ambles home. He is
tired and his face shows it.
There to make it worse - Clyde. He's back, getting at the
sports page on the front steps.
A sudden burst of outrage consumes Horus. He approaches the
steps with fire and...

HORUS

(burning...)

Clyde. Can I talk to you for just a brief
moment?

CLYDE

(YAWNING)

Not now, Longfella. I'm all blocked up.
Clyde heads inside - with the sports page.. He FARTS as he
goes in.

HORUS

(EXTINGUISHED)

Sure.

EXT. STREET - DAY

Along a street somewhere who cares - Hancock and Mary - in a

cool stroll. Mary holds his trenchcoat, surveying the damage.

MARY

What were you doing in the street?
(the trenchcoat)
You ripped it pretty good.

64.

Hancock - he's lost.

MARY (CONT'D)

(CONTINUING)

What're you:... how old's this thing?

HANCOCK

didn't see it coming... left myself open.

MARY

It'll be all right.

HANCOCK

All right?

MARY

It's just the seams. I can sew it back.

HANCOCK

What?

MARY

(the trenchcoat)
This. It's just the seams.'I'll take good care of it.

HANCOCK

You'll sew -it?

MARY

Yes. Me. I can. And I'll re-button it for you, all right?
Hancock acknowledges with a smile - a slight one.

MARY (CONT' D)

(CONTINUING)

Are you okay?

No reply. He stares at her - simply.

CUT TO:

EXT. STREET - DAY.

Mary stands alone on the sidewalk, looking up at heaven. Her eyes search the gray sky for signs of life.-

and There, overhead - a DOT. It grows in size, getting closer arriving fast... and gradually, it shapes into Hancock.

65.

brakes He swoops into view, straight downward. Pulls on the air

and eases into a soft landing - by Mary's side.

cupped He is wet from his flight and his hands, 'we notice, are together tightly.

MARY

(like a little girl)

Let's see.

HANCOCK

You have to be quick.

MARY

Come on, I want to see.

HANCOCK

If you blink, you'll miss it.

Hancock uncups his hands, releasing a billowy MASS of white something - it hangs in the air, and then dissipates into moisture. It showers into his open hands.

Mary reaches for it. Too late.

MARY

I saw it, right? A little cloud.

remains. She peers into his hands - where only a pool of wetness
And with her fingers, Mary reaches inside to feel the rain.
hand Hancock watches this - the innocence in her face, as her
touches his.
pulls He stares down at her hand... at the wedding ring. Mary-
her hand away.

MARY (CONY' D)
The water is dirty.

HANCOCK

MARY

HANCOCK
I'm sorry.

MARY
(into his eyes)
It's not your fault.

66.
Hancock looks away.

MARY (CONT'D)

(CONTINUING)
You're tense.

HANCOCK
I've been tired, lately.

MARY
You should slow down. Rest.

HANCOCK
-So people tell me.

MARY
(heat; upon some thought)
It must be hard.

HANCOCK

Hard?

MARY

To always do right... do good when all you want to do is rest.

HANCOCK

It's harder to not do anything. What am I? It's not for me. It's for... it is about people. Rest? When there is despair? I cannot. I bring relief. I am relief. You know that instant, that split instant of time when you realize that the nightmare... the totality of fear itself... that it's all been a bad dream? That it's safe? That is relief. The infant in my arms... to the hysterical mother. When you can see her face, what's rest? It is self-indulgence. Mary - in some advance stage of "wow."

MARY

Where... who are you?

HANCOCK

It's not important who I am, Mary. Or what... where I'm from. It doesn't matter. I'm a man. I am every man.

67.

MARY

(sizing up his words)
You probably get a lot of practice explaining yourself, on account of who you are and what you do.

HANCOCK

Why... do you say that?

MARY

It's like, everything you say sounds...

so perfect. Like you rehearse them so they'll be that way. I mean, not to say that it's insincere...

(BEAT)

I mean, maybe it's something about you but... it must be hard on you sometimes. Hancock stares at his feet, perhaps reluctant to answer.

MARY (CONT' D)

(APOLOGETIC)

But probably not... probably..

HANCOCK

Yes...
(pulling teeth)
sometimes.
Mary allows the moment to sink in.

MARY

So, you never answered. Back there... what were you doing in the middle of the street?

HANCOCK

(THINKS)

I was lost...

(EXHALES)

. but I think I'm ok, now.

CUT TO:

EXT. ALLEY - DAY

seen
DUMPSTER
Trash cans fly. Paper, swept up and sent aflutter. We've
this before - Aaron, running for his life and the bullies in
pell-mell pursuit.
He cuts into an alley. Looses them momentarily. Finds a
to his liking.

68.

Erlick. Spengler. They zoom by and with great eagerness. Perceval strolls after them, too cool to sweat. From the dumpster, little Aaron watches them... looks relieved... until conscience kicks in. A moment to reflect, he takes.

AARON

(HANCOCK)

" before long, you're running, looking for a place to hide."

EXT. ALLEY - DAY

Erlick and Spengler - at a dead end. Their trail leads them to a metal FENCE, the alley continuing beyond it. No time wasted they scale it. Perceval arrives - in time to see Erlick, landing on the other side. Spengler pulls himself over. Joins Erlick on the ground.

PERCEVAL

Shit, I'm not climbing this. Just combed my hair.

Erlick and Spengler turn to him, through the metal bars. Their eyes are of disbelief.

PERCEVAL (CONT'D)

What's up?

(checks his hair)

What?

Perceval follows their gaze behind him to Aaron, shivering with clenched fists.

PERCEVAL (CONT'D)

(rolls up sleeves)

I just combed my hair.

Erlick and Spengler make for the fence, to join the fray.

PERCEVAL (CONT'D)

Don't bother. He's mine.

(to Aaron)

No biting. I hate biting.

SPENGLER

Kick his ass, Percy.

ERLICK

(OVERLAPPING)

Do him, Percy. He's your woman.

69.

PERCEVAL

Let's go. Let's have it. While we're
still kids.
Nothing from Aaron - just a lot of balls.

PERCEVAL (CONT'D)

Dick wad, let's go. Come on, you impotent
little gonad.

(BEAT)

Your mother chokes on big, hard, veiny,
purple-headed shlongs the size of...
All Aaron needs to hear. He charges - comatose.
And the pummeling begins. Perceval dictates the assault,

landing

BLOWS to the face and body.

air,

Aaron - doing an impression of a punching bag. He wafts at
left and right...

ERLICK

He's yours.

SPENGLER

supine.

Save some for us.
Someone blinks - and Aaron finds himself on the dirt,

of

Perceval looms over him, silhouetted against the sky.
He reaches for his zipper, doing that Perceval-thing. A look

kick

recognition in Aaron's eyes - it's going to rain soon.
He reacts with knee-jerk reflects, administering a swift

the

into Perceval's peeing apparatus. A faint SQUEAL eructs from
fellow's mouth. He drops like a wet tea bag.

Erlick. Spengler. Shock. Disbelief. Aaron gets to his feet, ready to book... but he doesn't. He stays.

ERLICK

What's he doing?

SPENGLER

Kick his ass, Percy.

Perceval

Aaron stares at them, behind the fence. Then down at

ZIP,

fetal position, mouth agape. Aaron reaches for his zipper

revenge presents itself.

ERLICK

That's cold.

?0.

SPENGLER

Kill him, Percy.

oral

Aaron cranes himself over Perceval's face, over his open

orifice. Contemplates his target.

Aaron - to pee or not to pee...

ZIP. He closes his fly. Steps away.

AARON

(to the boys)

Don't mess with me.

adrenaline

He struts out of the alley. Shifts into a mad sprint,

taking him away.

CUT TO:

INT. BEDROOM - DAY

moves

Horus sleeps. Mary enters from the hallway, hush-hush. She

to the closet. Changes out of her clothes.

Not a stir from Horus - exercising stealth in his efforts to watch her, watching her sweater fall to the carpet.

She Mary stands before the closet mirror. Does a profile check.
reaches for her bra... and from the mirror, catches Horus
staring, .

MARY

You're still up?
She moves behind the bathroom door. Self-conscious.

HORUS

Just get in?
Mary steps out of the bathroom, buttoning up her domestic
attire. She nods affirmatively.

MARY

Nick's market. Are you sick?

HORUS

Palms I can't sleep.
She goes to the bed. Palms his forehead with her right.
her own with the left, as reference.
Horus tilts his head away from her hand.

71.

HORUS (CONT'D)

Please, Mary.

MARY

You want some milk? I'll heat it up for
you, how about that?

HORUS

No thank you.

(BEAT)

Aaron, today? This Hancock 's picking up

MARY

continues Yes, he is.
He sits there in bed, struggling with the words. Mary
dressing - oblivious.

HORUS

He'll take him home?

MARY

Yes.

HORUS

What do we know about this man? The papers... they don't have all the facts about him.

MARY

What facts? He's not a hero.

HORUS

Yes. A hero. I know that...

MARY

Aaron likes him.

HORUS

(TIMID)

I know that maybe, I've been neglectful... that I haven't been there...

Mary does not hear him. She's at the mirror, fixing her hair.

HORUS (CONT' D)

(SERIOUSLY)

I'm trying... you have to know... I'd like to be more... involved. Like it used to be. Before we moved here.

(MORE)

72.

HORUS (CONT' D)

(notices Mary, applying

LIPSTICK)

Are you going somewhere?

MARY

No. I have to start on dinner. So how about that glass of milk?

Horus - shakes his head, annoyed.

MARY (CONT' D)

All right. Try to get some sleep.

With that, she's out the door.

Horus alone in bed, staring into the vanity mirror at his wretched face.

He spots a brown paper BAG on the chair. Goes to inspect.

Inside

- Hancock's tattered trenchcoat. Oy, what does it mean?

the

Horus returns to bed, distraught. He buries himself under

cover.

EXT. STREET - DAY

of his

Aaron races down the. last leg of his street. On the steps

apartment building - Hancock, making himself at home. Yes, a cigarette smolders from his lips..

Hancock looks at the boy. They share a second of silence.

And finally, Hancock-puts out his hand - he approves. Aaron, triumphant, SMACKS it for five.

CUT TO:

INT. APARTMENT - NIGHT

off

The dinner table. Post meal. Mid-digestion. Aaron is running

at the mouth.

AARON

.o his mouth was. open and he just stared up at me, it hurt that bad.

hair -

And while he narrates, Mary runs her fingers through his

concerned.

a mother grooming her child. Meanwhile, Horus listens

AARON (CONTD.)

(CONTINUING)

I said, "don't mess with me." Just like that.

(MORE)

73.

AARON (CONT'D)

"Don't mess with me." Mom, remember that guy in the cop movie... he said that?

MARY

All right, already. How's your mouth?

AARON

It doesn't hurt, I told you.

(CONTINUING)

He saw everything from the roof. Said I did what I had to do.

HORUS

(FINALLY)

Aaron, tomorrow...

AARON

(to Mary; oblivious)
He said tomorrow, he'd pick me up again...

HORUS

I thought maybe you'd like it -- if I pick you.

AARON

God, my friends will freak.
Horus freezes - fades back to his meal, unheard.

0

INT. BEDROOM - NIGHT

Through the dim of light - Horus, alone, prepares for work.
A framed PHOTOGRAPH of a distinguished MAN (50's) sits on

the

shelf inside the closet - he poses in full police regalia,
stern
and proud.
Horus pauses to acknowledge the photograph. He closes the
closet
door.

INT. APARTMENT - NIGHT

On the kitchen floor and under the light - Mary and Aaron,
mother giving son a HAIRCUT.

MARY

Hold still.

AARON

I like it long.

MARY

Shut up.

74.

Horus walks into the living room, . in the dark. He looks at
his
wife, then at his son - doing their own thing. They don't
realize he's there.
Horus leaves, the door'CLICKS shut behind him.

MARY (CONT'D)

Horus?

AARON

it's almost eight. Dad's late.

MARY

Horus?
She brushes hair off her apron. Moves into the living room,
the
bedroom - no husband. She goes to the front door. Opens it
into
the stairway outside.
There on the stairs and down below, Hancock stands - on his
way
up. Mary sees him... and they look at each other.

INT. APARTMENT - NIGHT

Mary In the kitchen and under the light, Mary. Hancock. Aaron.
is finishing up on Aaron, applying the last SNIP.

AARON

like this?
(holds up hand)
How do you make a fist?

MARY

(grabs his head)
Aaron, hold it.
Hancock shoves his fist up close, almost between the boy's
eyes.
and
So there it is, the fist - this petrified mass of knuckles
bones. It SNARLS at Aaron.
Hancock holds it there, fingers locked together - like he
can't
let go of them.
Aaron swallows - in awe. Mary watches her guest, the change
in
him.

MARY (CONT'D)

Hancock?
The sound of her voice takes him. He snaps out of it.

15.

MARY (CONY' D)

(CONTINUING
) turn. Hancock, it's yo ur

HANCOCK

What?

MARY

Your hair. Come on, have a seat.

AARON

Mom's going to butcher your hair.

MARY

Shut up, kid. Hit the showers. And the homework.

AARON

Oh, mom. I want to talk to him. Tell her, Hancock.

Hancock shrugs a "what can I do."

AARON (CONT' D)

Yeah, right. I know. I got to do what I got to do.

INT. APARTMENT - NIGHT

The Big Haircut. Mary and Hancock - up close. Mary runs her fingers through his hair, testing his length. She leans into him. SNIP, goes her scissor.

Hancock - in his seat, as hard as marble. He seems a bit

lost in

her presence. Baffled.

her

From his position, the view consists of Mary - blossoming in

sweater.

SOUND

And that's it. Not a word during this process - just the

of their breaths.

INT. APARTMENT - NIGHT

Hancock.

haircut -

Erected before us, the immediate product of a mediocre

he looks plain and un-super. He looks... goofy.

MARY

There... my hero.

He inspects himself via a hand MIRROR. Smiles. Politely.

MARY (CONT'D)

(CONTINUING)

How do you like it?

HANCOCK

Nice. Thank you.

Mary - peripatetic, putting away things...

MARY

I started out just trimming for Horus. Here and there. He had to look just right for the academy, says his father, a police captain there... in Philly. When we moved here, I pretty much took over as the resident barber. You know, to save some money.

HANCOCK

He was in the-police academy?

A pause.

MARY

His father's idea. Not his. He went through it anyway, like he had something to prove... the validation of his manhood.

(BEAT)

It took everything out of him. He didn't talk for days after he was cut. He took it real hard. I mean, still, he's not... I mean,, he's still...

(edits herself)

.it was a difficult time for hi.. Me. I understand that I'm not intolerant of it, the working-through process. It's just that, sometimes...

(at Hancock)

sometimes, I need his strength. I miss. the strength.

HANCOCK

Is that what you want?

MARY

Want?

HANCOCK

What you need?

MARY

The hair... I need to...

77.

She kneels to sweep up hair. Hancock follows her down.

HANCOCK

Mary?

MARY

Yes?

HANCOCK

(BEAT)

You ever been down the boardwalk, at night?

MARY

Why... what for?
They're eye to eye. Close.

AARON (O.S.)

Mom?

Mary bursts from her perch - regroups, awkwardly. Aaron
stands in the hallway, his hair still wet from the shower.

MARY

Yes.
Inside Aaron's head: My mother + Hancock? Nah!

AARON

my mouth. It's starting to swell. I
think he loosened a tooth.
Mary - maternal duty calls.

MARY

All right. Go to your room. I'll get the
ice pack.
Aaron exits. Mary exits.
Hancock - alone and on his knees. He finally rises. Heads
for the front door.
Mary returns with the ice pack. Catches him...

MARY (CONT' D)

You're leaving?

HANCOCK

It's getting late.

78.

MARY

I'm sorry.

HANCOCK

I'm going to take a walk.

MARY

Really? On the boardwalk?

HANCOCK

Maybe.

Pause.

AARON (O.S.)

Mom.'

MARY

I'm sorry.

She goes to him, without words to say. In this silence, he stares at her his eyes, glazed with thought.

HANCOCK

(FINALLY)

Good night, Mary.

MARY

Good night.

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

The clock - 9:45 pm.

The store rests in afterhour stillness. Horus paces by the

side

door, his ears pressed to the phone receiver - no answer.

and He hangs up. Checks his watch. Goes to the front entrance
peers out at the street - no Roheim.

INT. BAR - NIGHT

there, The bar. The smoke. The scums of humanity. Gina - over
marketing her cleavage to anything with a pulse and a penis.
She mingles with a BAR FLY.
Her eyes locate Hancock - entering, finding a seat.
lap. From an adjacent stool, A MAN places his hand on Hancock's
Whispers to him.

79.

MAN

I wear dresses. How about you?

HANCOCK

(considers; nah)

Get lost.

The warning comes across quite well - the man exits.

the Gina saunters over - takes the vacancy. At the other end,
bar fly rises. Pays. Heads pass them, for the door.

GINA

(to bar fly)

Meet you outside. The El Camino, right?

face The bar fly nods. Exits. Gina turns to Hancock. Takes his
in her hands, studies him.

GINA (CONT'D)

Your eyes are calm. It's good.

She withdraws her hands.

HANCOCK

What?

GINA

But you're still here.

She rises. And as she makes for the exit...

GINA (CONT'D)

Nice haircut.

the Hancock watches as the night swallows her whole. He inhales
rest of his cigarette - pensive.

CUT TO:

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

The clock, it reads 1:05 am.

routine Horns, his flashlight, they're making their rounds. His
takes him outside - via an EXIT door.

EXT. WATANABE'S SHOPPING EMPORIUM - NIGHT

A dark alley. Dumpsters. Boxes.

the Horus peruses the premises. Heads around the building and to
street..

80.

he's . as a ragged FIGURE collapses onto.him. It's Roheim and
been drinking, right?

HORUS

Dear God.

Horus catches him.

INT. WATANABE'S - NIGHT

the They find a chair in the back, Horus Positioning Roheim in
light. The old man isn't drunk - his mouth agape, his face
bruised with wounds from a serious pummeling.
A chunk of lip dangles, bleeds.

HORUS

Jesus.

to

Goes to the bathroom sink for some paper towels. Comes back
nurse' the wounds.

ROHEIM

Figured I can get you by the front... but
you weren't there.

HORUS

(dabbing the torn lip)
Who... what happened?

ROHEIM

They-jumped me. That bastard Scarpo and
his boys. They were waiting on me.
Returns to get more clean towels. And comes back.

HORUS

Why didn't you come through the back...
standing out there in the dark?

ROHEIM

-Couldn't find my keys. Must've dropped
them'in the fight.
(feels his lip)
Shit...
He works himself off the chair. Heads inside the bathroom.

HORUS

What're you doing?

81.

ROHEIM

(into the mirror)
the old man
Look at what they did.. gave
a fat lip to match his big mouth. I'm for
shit.

HORUS

(FRUSTRATION)

Sit down

Could you knock it off, please.
so I can clean the cuts.
He leads the old wretch back to the chair.

ROHEIM

I'm a waste of time...

HORUS

Stop.

ROHEIM

I'm too old for this.

HORUS

You're not old.

ROHEIM

What am I... I'm biologically challenged.
Any way you look, I'm a waste of effort.

(BEAT)

I

Use to be, I blame the job. The job.
think, bullshit job. Not right for a man.
"To observe and record..." I say, what a t's for
the hell is DIO nly
dogs. They got a d o o g s in t g g hisn
reason we're he d re, we don't shit on the
carpet.
Horus looks away. Doesn't want to hear it.

ROHEIM (CONT'D)

(CONTINUING)

But you know what, Horus. That's all
wrong. It ain't the job. The job don't
make the man. It's me. Not the uniform.
It starts right here... 'cause I can't do
anything right. Fuck up my ABC's.
(a beat; at Horus)
But you. Why do you put up with this
crap? A wife. A kid. There... waiting for
you at home.
Horus - he just doesn't know anymore.

82.

EXT. KILLYBEGS TEXTILES - NIGHT

a On the rooftop of this building - Hancock, on another end of
Marlboro. Eyes red. Hair in wet dishevelment. He's a mess.

HANCOCK

got to do what you got to do.
He paces with nervous energy, pounding his fist into the
other hand. We sense a decision brewing...

INT. THE LONGFELLOW BEDROOM - NIGHT

A desk clock points to 2:30 am.
Mary - awake undercover. She twists, turns...
A shadow engulfs the side of her wall, smothering the light
in the room. Mary catches it. Rises above her blanket.
What she sees - outside the window, Hancock hanging there in
non-gravity. He stares directly at her.

HANCOCK

I know you're up, Mary. I know you can
hear me. Please meet me on the boardwalk
tomorrow morning. Nine o'clock. It's
important that I talk to you, then.

(GRAVELY)

Please, Mary.
And with that, he's off and away. Mary.- stunned.

CUT TO:

INT. ROHEIM'S APARTMENT - DAY

up We're in the staircase - where Horus is, supporting Roheim
the stairs.

ROHEIM

They're going to can me.

HORUS

No one's canning anyone. No one saw us...
watch your step... leave.

ROHEIM

Should be an extra key over the door.

83.

INT. KITCHEN - DAY

Something
rushes
In the kitchen, Mary and Aaron - the morning routine.
is off this morning, like someone threw a wrench into the
machinery.
Mary appears a bit frazzled, handing her son toasts. She
back to the stove - her eggs beckoning.

AARON

The toast's burnt.

MARY

What?

Aaron inspects his Superman lunchbox.

AARON

all
We're late... you forgot the corn chips.
Mary serves up-the eggs - sunny side up. 1. and down... and
over the place.

MARY

Eat... and we'll go.

(checks her watch)

Where's your father?

She grabs a comb and proceeds to part Aaron's hair.

AARON

You forgot the corn...

(the comb snags)

. ouch!

MARY

I'm'sorry, honey. I was hoping daddy'll
be home before we leave. I'm sorry.

AARON

You having your period, mom?
She responds with a brisk slap to the head... SMACK.

INT. ROHEIM'S APARTMENT - DAY

We enter an anal-retentively neat and manicured living room.
Horus ushers Roheim in...

ROHEIM

Shoes.

The two pause. Remove their shoes. Proceed into bedroom.

84.

INT. BEDROOM - DAY

Horus sets Roheim down on the bed. Tucks him under.

HORUS

You're going to be okay?

ROHEIM

I don't know. You might have solo act
tomorrow night.

HORUS

Get some sleep.

ROHEIM

You're a good man, Horus.

HORUS

(washing over it)
I have to get home, now. I'll call.
Roheim grabs on to his sleeve.

ROHEIM

You know what Olga said before she walked
out on me? Her last words to me. She
turned at the front door. Looked around
the room and she says, "keep it clean."
That's it, can you believe it? Then out
the door.

(BEAT)

But like a shmuck, I keep the place
spotless... in case she walks through
that door one day.

(at Horus; with pain)

I don't think she's coming back.

EXT. STREET - DAY

Horus struggles homeward - his mind in a headlock with
anger,
despair, a combination thereof.
He moves down his street. Looks ahead - where Clyde stands,
pillaging his morning paper. Clyde spots Horus on the
approach.
Smiles at him, with impunity. Goes back in.
On Horus - you can boil an egg in his seething mouth.

INT. APARTMENT - DAY

Fist clenched, the morning paper under his arm - Horus.
steadies
down the hallway. His eyes target the door at the end of the
hall, seeing red.

85.

He gets there, the door. He swallows. Wipes sweat off his
hand.

KNOCK. And again, KNOCK.

Now

He fidgets in his spot - courage evaporating with every
elapsed

second. Until finally, Horus is a pile of dung.

The door opens.

And Clyde emerges, tall and ugly. He's holding up his pants
with

one and the SPORTS PAGE with the other.

Caught in mid-defecation, he is none too happy.

CLYDE

The box scores are waiting and I got an
inch of meat sticking out of my ass. Make
it snappy.

HORUS

(loosing his voice)
I'd like my sports page, please.

CLYDE

You what?

HORUS

I want you to stop taking my sports page.

CLYDE

All right.
Clyde closes the door. Horus - thunderstruck.
He stutter-steps... KNOCKS...

CLYDE (CONT' D)

(AGITATED)

What's the matter, you deaf? I'll stop
taking your sports page. Now get out of
here and let me...

HORUS

(INTERRUPTS)

I want today's sports page.

CLYDE

You what?

HORUS

That there... my sports page.

86.

CLYDE

What's gotten in to you? All of a sudden?
You don't even like football.
Horus does not budge.

CLYDE (CONT'D)

(CONTINUING)

You'll get it back... after I take my

dump.
Clyde proceeds to close the door... but Horus interjects,
his
foot in the door.

HORUS

No.

CLYDE

What?

HORUS

No. I would like my sports page now.
Please.

CLYDE

After I finish.

HORUS

I'd prefer it now.

CLYDE

What's eating you, Longfella? You crazy?
Without warning, Horus wrests the sports page from Clyde's

arm

a kamikaze move, indeed.

CLYDE (CONT'D)

(SHOCKED)

Give that back.

Clyde's

Horns lunges at his hulking opponent, lands a punch into
midsection. Harmless - it tickles him, maybe.

CLYDE (CONT'D)

Why'd you go and do that for?

Clyde belts up his pants. Roles up his sleeves., and the
massacre commences.

He simply tears into Horus... SLOWS to the stomach... RIGHTS
across the face. It ends quickly and without resistance - as

if

Horns accepted it as fate.

87.

Clyde 'kneels over. Picks up the sports page. And as if yawning,
returns to his room.

KAW/

CUT TO:

EXT. SCHOOLYARD - DAY

By the fence - Mary and Aaron.

Mary, with a brown paper BAG, seems distant, preoccupied in
a far away place.

AARON

Are you all right, mom?

MARY

(DISTRACTED)

Yeah... why?

AARON

You're acting weird.

MARY

(didn't hear)

What?

AARON

I'm late for class. Go home, mom. I think
it's time for your nap.

Aaron leaves.

Pensive, Mary begins her walk... to the boardwalk.

INT. APARTMENT - DAY

The door swings open to admit Horus - battered, enraged,
disoriented. He confronts an empty apartment.

HORUS

Mary!

A deaf ear. No one's there to console him. He storms out of
the apartment.

EXT. BOARDWALK - DAY

The ocean RAGES against the shore, in the distance and at
some

muffled volume.

Up against the railing leans Hancock, and the remains of a cigarette. His hair drips of salt water - he's been here a while, one would suspect.

88.

COP (O.S.)

Come back here! Stop him!

In the background, a COP commences pursuit on a THIEF. The thief dashes by - pass an indifferent Hancock. The cop follows suit, passing by.

COP (CONT'D)

Stop him!

Hancock - his gaze wavers not from the distant waters.

EXT..STREET - DAY

Horus stumbles. Keeps his balance. Trudges down the street
to a corner BAR.

INT. BAR - DAY

The bar is empty at this hour. The chairs are up, the floor swept. A husky BARTENDER unloads liquor in the back. Horus enters. Finds a stool.

HORUS

Drink.

The bartender comes out, considers this man's appearance.

HORUS (CONT' D)

(CONTINUING)

Is this a bar... or what? Drink.

(uncomfortable with his own

RUDENESS)

Please.

EXT. BOARDWALK - DAY

Mary stands there on the boardwalk, the bag in her arms.
It's cold this morning. A little wind has picked up. And the
clouds - they're alive, restless.
She finds Hancock, staring at her, waiting for. her.

HANCOCK

Hi.

(EMBARRASSED)

Thank you for being here.

MARY

Is everything all right?

89.

Hancock has no response.

U

MARY (CONT' D)

(CONCERNED)

What's wrong?

HANCOCK

(constipated; following some

THOUGHT)

It's cold.

Mary and Hancock - we notice, they look good together.

HANCOCK (CONT'D)

(at the clouds)

They're moving. The turbulence has
started.

MARY

Tell me what's wrong.

He points to the distant ocean - where the horizon curves

into

darkness.

HANCOCK

Look out there and what do you see, Mary?

MARY

(PERPLEXED)

Nothing. I don't know... I don't see anything.

HANCOCK

see it, can

It's out there. But you can't

Y nu?

(beat; holding on to a thread)

And that's good, not seeing. But for me, I've seen it. It's where I'm from... out there.

MARY

Please, Hancock. What are you talking about? What's out there?

HANCOCK

Duty.

(beat; at Mary)

You ask a man, Mary, and he'll tell you.

He'll say: "you do what you have to do."

Or what? You let the next guy do it for you, if you don't... if you can't.

(losing it)

And... but. If I can't, then who?

(MORE)

90.

HANCOCK (CONT'D)

The next guy? No. There is no "I can't."

Just "I must."

Mary - watching a grown superman unravel.

HANCOCK (CONT'D)

(CONTINUING)

But I don't ask, "why me?" I don't question it. This is me. I'm it. I do

what I have to do. I get in there., all the killing... the blood... and I deal with it. I clean up. I make things right.

(BEAT)

And. But when., where does it end?

(re: his cape)

Can't stop the hemorrhage... it's everywhere. And it stays. All that I can do, Mary. The things I am capable of doing, I can't blink away the hell I've seen. It's in me...

(points to his head)

in here and I can't not think about it. It's in me. It's me.

MARY

Hancock... what...

HANCOCK

I just want to let go, Mary. Or I'll break. I need to get away. Get away to where? I don't know.

(at Mary)

I need your help.

MARY

Me? What can I do?

(she's helpless)

What do you want me to do?

HANCOCK

I want you to save me.

MARY

How?

Hancock leans forward. Towards Mary. And kisses her. Their lips lock, twisted and entwined... until Mary,

composing

her senses, pulls away.

MARY (CONT'D)

Don ' t.

91.

HANCOCK

(DESPERATE)

Save me.

MARY

I can't.

HANCOCK

You can.
(the hard sell)

AND

Mary, -I'll take you away. And Aaron.
what... I'll quit. Get a real job. An
apartment. I'll flip burgers. I don't
know what I'm doing... what I'm saying
anymore.

MARY

(OVERLAPPING)

I'm married.
A pause.

HANCOCK

To whom?

MARY

I love him.
The death blow.

HANCOCK

No.
(turns from her)
Unacceptable.

MARY

I love him. I'm sorry.
One can almost hear life's precious air seeping out of this
superman - he'd slump over if not for the muscles of steel.
Mary wants to console... but what can she do?

HANCOCK

I'm cold.
Mary hands him the contents of the bag - the trenchcoat.

MARY

I'm sorry.

92.

She leaves.

CUT TO:

INT. BRADLEY ELEMENTARY SCHOOL - DAY

Aaron. The school hallway. He holds a wooden hall PASS, indicating that class is in session. He swings into the BOYS ROOM.

INT. BOYS ROOM - DAY

A large restroom - empty. Little Aaron passes up on the urinals.

Selects a private STALL. ZIP - urination begins. Splash segues into drip. DRIP. Aaron shakes off the last drop...

PLOP.

And that's the cue for the adjacent stalls - arms like tentacles surface from below, shackling Aaron in his spot. He can't see

but, from behind, the stall door opens...

Guess who?

Perceval - possessed. He grabs the back of Aaron's head. Introduces it to the yellowed waters below.

SPLASH - the head goes in, submerged. What Aaron sees for the

next several seconds: yellow, the thrashing of bubbles, the shine.-of white porcelain at.intimate range.

What he hears: the GASPING of his own breath, GURGLE, and wicked

laughter.

The ambush ends. Perceval. Erlick. Spengler. One of them says...

THEM

(MOCKINGLY)

"Don't mess with me."

They leave - laughing.

THEM (CONT'D)

(in the distant)

Little shit.

Left there and in the stall - Aaron, slumped against the
bowl.

On the tile floor. A wet rag of piss.

93.

INT. APARTMENT - DAY

Mary hurries into the room - flustered, adrenaline coursing wild.

She runs down the hallway to her bedroom, seeking solace in Horns. The cold, empty bed says he hasn't been home.

MARY

Horus...

CUT TO:

EXT. SCHOOLYARD - DAY

The school front. KIDS swarm into the streets, freshly
released
and
from captivity. And there amidst bedlam - Aaron, roughed-up
soiled in disgrace.

He moves to the curb, waiting for someone to take him away.

No

Hancock, anywhere.

Aaron waits, hopeful.

EXT. STREET - DAY

Hancock walks an aimless walk - in oblivion, a WHISKEY
BOTTLE in

his hand. He's been drinking. L'i
in his path and up ahead, a little girl SUE (8) beckons at
the

upper branches of a tree.

SUE

(so innocent, her voice)

Hymie. Come down, Hymie.
She catches Hancock, Mr..Superhero who can fly, stumbling
by.

SUE (CONT' D)

(CONTINUING)

Mister? My Hymie won't come down from the
tree.
Hancock's reaction - "what?"

SUE (CONT'D)

(CONTINUING)

My pussycat. She won't come down.
She stares up at him with big, blue, sad, helpless, innocent
eyes.

94.

So cool, Hancock reaches down for a PEBBLE - takes it in his
palm. Finds the little pussy named Hymie. And with a simple
flick of the wrist... shoots it down.
A sharp MEOW. punctuates the task. Hymie drops from the
branch,
limp and lifeless. A THUD we hear on impact.

SUE (CONT'D)

(so innocent, her voice)
Holy fuck.
Hancock resumes his course, taking off and into the wet sky.

EXT. SKY - DAY

Hancock's drunken flight - erratic and dangerously close
to...
BAM... buildings. He strikes the corner of a brick tower,
plummeting downward with the dislocated debris.
He bounces off the concrete -.in an alley.

INT. APARTMENT - DAY

Mary is on the sofa - wondering where Horus might be. She
checks
her watch.

EXT. SCHOOLYARD - DAY

The place is empty. Deserted.
Aaron. On the curb. Some trash flutters by his feet. On his
face
clear.
- the abandonment of all hope. Nobody's coming, this is

EXT. ALLEY - DAY

Hancock - on his back and amidst the rubble.
He braces the building to get up. Drops. Gets to his feet,
only
to be confronted by the police officer from the boardwalk.
We'll call this one officer REED - a beat cop with something
stiff up his ass.

REED

What do we have here? A piece of shit.
A slow look of recognition seizes his face - this is that
superguy.
Hancock stares at him.

95.

HANCOCK

(HUMORLESS)

Fuck off.
He pushes past Reed, who acquiesces willingly.

EXT. STREET - DAY

A

Aaron. Walking home. Dejected. His eyes catch a glimpse of
particular pedestrian down the street - Hancock. He gives
chase... and confronts him, out of breath.

AARON

(a slight smile)
Hi.

HANCOCK

(turning; drunk)
What're you doing here?

AARON

(the smile fades)
I saw you walking. Where were you today?
You said you'd... be there.
Hancock - looking over Aaron's abused frame.

HANCOCK

I don't know what you're talking about.

AARON

Where are you going? Can I go?

HANCOCK

You don't want to go where I'm going.

AARON

Those assholes got me in the bathroom,
today...
(trying to hold on)
and you said you'd pick me up at
school.
Hancock turns. He's upset now.

HANCOCK

Listen.
Aaron recoils.

HANCOCK (CONY' D)

(CONTINUING)

Listen. I'm not here to save you.

(MORE)

1

96.

HANCOCK (CONT'D)

No, not my job. Don't put that on me.

(pounds his chest)
Not my problem. Not on my shoulders. Deal
with it, kid. You are what you are and...
what I say, it won't do you any change.
You'll grow up to be just like-your old
man. A coward. Not a damn thing you can
do about it... 'cept grab both ankles,
hope by the grace of God the reaming's
gentle.
Aaron backs away from his angry wrath.

HANCOCK (CONT' D)

(CONTINUING)

That's right. Walk away. Me... I'm not
here to save you.
He watches Aaron break linto a run - another youngster
dashed
against the rocks.
In Hancock's eyes - a .glint of regret. But only a glint.

INT. BAR - DAY

This empty bar.
With the exception of Horus and the bartender - while he's
drying some mugs, let's call him JOEY (30).

HORUS

(BOOZED)

One.more.
Joey studies him. He takes a mug and begins to fill it...

HORUS (CONT'D)

No... nevermind.
(going to blow)
Where's your bathroom?

JOEY

(not in my place)
Bathroom's closed.
Horus politely stands'- teeters a bit.

HORUS

How much.

JOEY

(SARCASM)

Let's see... that's one beer. Tell you
what. I'll take care of this one.

97.

HORUS

Thank you.

JOEY

The register ain't open yet, anyhow.

Horus doesn't hear him. He's already on the move, making a dash for the door. But too late - he VOMITS at the front entrance.

JOEY (CONT'D)

Shit.

EXT. HADES - DAY

In the armpit of town - Hancock. He lights a cigarette with the matchbook Gina had given him earlier. At attention before him - Gina, gnawing on gum, heaving in all her glory.

GINA

I've been waiting.

They stare for one horny beat.

Hancock moves into her. Buries his head into her bosoms, looking for solace. She takes him in, very maternal this Gina.

\./

INT. APARTMENT - DAY

The front door opens, but slowly. Aaron steps inside.

From the kitchen, Mary spots him in his violated condition.

He sees her reaction, that of shock - and like that, he runs sobbing into her arms.

CUT TO:

EXT. HADES - DAY

and
of
A phone booth - Gina's office.
There in the back alley and in this glass booth - Hancock
Gina, their organs ensnared. They're pumping away. Up. Down.
A surreal sight, indeed - the red of his cape and the black
her leather.

GINA

Come on, baby. Relax.

HANCOCK

I can't.

98.

GINA

You can.

The phone begins to RING - but they're busy.

HANCOCK

I can't.

GINA

Let it go, baby. Just let it...

RING...

HANCOCK

(in tears)

I can't.

His arm rips through the glass...

GINA

. go.

(ORGASMS)

Oh god.

HANCOCK

I can't!

RING...

He DRILLS a hole into the phone - killing it.'

GINA

Don't give up, now.

He lets her down. Tears out of the booth. Finds the sky.

EXT. SHEEPSHEAD BAY - NIGHT

and There is movement in the sky above - aggressive formations
grooves in clouds once coy and demure. The wind HUMS its
presence, toys with fallen leaves.

'INT. APARTMENT - NIGHT

empty It's dinner - but all is not well. Mary and Aaron and an
chair. '
They sit without talking.. They eat without making a sound.
Between them - a ketchup bottle.
chair The door bursts wide, coughing up Horus. He locates his
and plops on it... misses... kisses the carpet.

99.

HORUS

(on the ground; prone)
Son. Go to your room.
Struggles to his knees.

MARY

What happened to you?

AARON

Dad, are you wasted?

MARY

Where... Aaron, he's not wasted. Go to
your room.

AARON

He is wasted.

sofa. Horus rises, under great difficulty. Feels his way to the

When Mary tries to assist, he waves her away.

HORUS

Aaron. Go to your room.

AARON

But dad...

MARY

(AUTHORITY)

Go!

Aaron obliges, at reluctant pace.

MARY (CONT' D)

What do you think you're doing, Horus Longfellow?

Horus gauges her.

HORUS

Don't "Horus Longfellow" me, Mary. I'm not your child. I'm your husband.

MARY

Horus, what're you talking about?

(re: bruises)

Who did this to your face?

Horus rises from his seat with mustered strength.

100.

HORUS

(OBLIVIOUS)

But you didn't know-about me...

Mary knows where this is headed.

HORUS (CONT' D)

(CONTINUING)

You didn't know I was going to do this to you.

(a half-chuckle)

I guess I should've known. We were married and I knew... at the reception. I couldn't dance. so I sat in the back and watched. You were with Stuart Olmsted and I watched you dance. In your white dress. And I remember zoning out... for a second, just watching you. God, Mary... the little girl next door who used to get into fist fights with her brothers in those patched-up Toughskins. We met only 'cause the tallest tree in the neighborhood was in my backyard and you needed to climb it.

(BEAT)

But that night. God, you looked so beautiful I had to realize it... how much I loved you... one more time.

(BEAT)

You and Stuart danced. Laughed. And I remember I'm watching you there, with him... together like that. You looked good with him, I thought all of a sudden. Like you belong... better. And as I stared across the floor, it was the same story with all the guys there, that they were more right for you.

(SWALLOWS)

More right because that night, you walked in with the wrong man.

MARY

Why do you say that?

HORUS

Because I let you down.

(BEAT)

I'm a coward. I can't do anything about it. Look at me, I'm breaking up in front of you. And God, I fear the day when I'd have to defend you and Aaron. What do I do, then? What am I if I can't do that... my own wife, family? Not a man.

101.

MARY

(ballistic) L
are. Did

You're a fool, that's what you
you think I was completely blind when I
married you? Something cuts at your
masculine ego and it's the pressure...
the standard's unreasonable. The woman,
she wants me to part oceans. That's the
kind of bull shit's made of. I went w
through it..., I was there when the hurt
came, when the academy said no. I
there. And when you felt like hiding...
from me and your ownforward. taking
Rent job, I stepped
It was you, Horus Longfellow. otile. I
didn't take the love away.
here.

the closet,
Horus stands there - tears, almost. He takes to his security
retrieving his U-Rent Security Jacket. He grabs
hat. Straightens his hair. Puts it on.

MARY (CONT' D)

Horns, what are you doing?
Inserts the flashlight into his holster.

HORUS

All that I can do.
the frontdoor.
And with that, stumbles out of

MARY

Horus!

INT. BROWNSTONE - NIGHT

A dark room somewhere. Close on the top of aBdr dresser - a
framed The e
picture of a happy Ted "the police captain"
begins to RATTLE.

AND

It comes from a BED g twrithingNintherrposit onI over
obscured from view, iearidin
s 1 he can.

a Hancock. She's doing the best

GIRL

Come on, baby. What's... wrong?

The picture of Ted "the police captain" Brock succumbs to
the

rattle. It DROPS off

102.

DREAM SEQUENCE - SOMEWHERE

EXPLODES into the rage and fury of an apartment fire.

Casualties come in the form of CRIES, women and children on
the v erge of incineration.

Hancock's POV: a burning hallway, flames spewing from every
crevice - we're walking through Hell.

We see a BOY, huddled under a table. Hancock wraps his cape
around him. Bolts through the inferno... as glass

SHATTERS...

and gas pipes ERUPT.

He takes the boy to safety. Unwraps the cape... only to see
the

CHARRED remains of a human BODY...

the-CRIES, they continue...

INT. BEDROOM - NIGHT

The room is dark, of course. A BED - as the SQUEAKING of
springs

suddenly stops.

A woman's VOICE says...

VOICE

What's the matter?

HANCOCK

I need a cigarette.

VOICE

You what? But you haven't...

HANCOCK

(losing it)

I need a cigarette, goddamn it!

He storms from the bed. Heads for the bathroom.

VOICE

I don't smoke. What's wrong with you?

TV
the

She rises after him and into view - it's no other than the reporter, in the flesh. She bounces over to the bathroom, as door SLAMS shut.

REPORTER

What're you doing?

103.

INT. BATHROOM - NIGHT

of

Hancock stares into the mirror - a face in the latter stages of deterioration. And in disgust, he swipes EVERYTHING off the sink.

REPORTER (O.S.)

What're you doing, in there! I'm calling the police.

Hancock drops his pants.

Straight-arms the wall with his left. And with his right, latches on to his magnanimous member.

pressed

Outside and beyond the door, the reporter has her ear

pressed against wood - listening.

So there our superhero stands, bent over a bit, yanking up a storm. His body convulses under said stimulation. He

GROWLS...

Cue for the reporter to back away.

REPORTER (CONT'D)

Jesus...

Hancock stiffens, in full throttle. Full. Throttle... up and into a fevered pitch... and BOOM, we hear a He

GROWLS... P

baby explosion. The reporter leaps back.

Beat.

The bathroom door flies open. Hancock emerges, buttoning his

pants. He brushes pass her. Finds the window... and he's off with a gush of wind.

The reporter turns back to Looks ins everywhere, in shambles.. nwke . b nd in the ceiling, i; 1/2 da. 9apings

HOLE - seething still fro S m the l A aunch.

REPORTER (CONT'D)

Shit.

EXT. WATANABE'S SHOPPING EMPORIUM - NIGHT

The store bathroom.

Horus - his reflection in the mirror. He stares at himself. Disgust.

R

He washes his face.

104.

EXT. ALLEY - NIGHT

Hancock's P.O.V. - a blurred, wobbly image of an alley. He-takes

a swig from a fresh bottle of whiskey.

He turns a corner... a dark FIGURE jumps him.,, knocks him against the wall... GUN pointed.

it is the Hoodlum - from before.,,

HOODLUM

Scream and I blow...

(not you again!)

oh shit.

Hancock in a foul mood. He brushes the Hoodlum away, sending landing. flesh and bone against the opposite wall. SNAP goes the

The Hoodlum. Dead.

Hancock - realization. He hastens to the body... limp... broken.

HANCOCK

No... don't. No.

(LOUDER)

No!

He moves away. Angry. Tired. Drunk. Hancock drops against
the wall, beaten...

INT. BEDROOM - NIGHT

Aaron's bedroom. Mary -.on the bed, rocking Aaron to sleep
as she finishes off a familiar melody...

MARY

(stroking his hair)

"Once there was a way, to get back
homeward..."

EXT. ALLEY - NIGHT

Hancock listens.

MARY (V.O.)

once there was a way, to get back
home..."
Her voice grips him. Torments him...

INT. BEDROOM - NIGHT

Mary. Aaron.

105.

MARY

"Sleep pretty darling, do no t cry. And I
will sing a lullaby..."

(WHISPERING)

Good night, darling.
Kisses him.

AARON

Thanks, mom.

MARY

Sleep tight.
She leaves.
Aaron stops her by the door.

AARON

Mom. Tomorrow always feel better.

MARY

(SMILES)

Really?

AARON

Probably.

ii 1/2/

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

sits
Horus - on a chair, his face buried in his two hands. He
alone, concealed in the darkness.

INT. KITCHEN - NIGHT

In the kitchen - Mary, trying to sift through pieces of the
evening. She finds no comfort.
She moves to the sinks. Looks night. The wind is
alive. And dark cloud out at the

HANCOCK (O.S.)

(deep; demonic)

Mary.

her
Mary launches back, cold. Outside the window and in front of

- Hancock, suspended in air. The blood-red of his eyes
nothing but bad news.

through
And being so, he EXPLODES through the glass. Glass rains
trance. In the kitchen, amplifying his e

106.

HANCOCK (CONT'D)

(maniacal; drunk)
Amway, anyone?
The pursuit commences - Hancock steadies after Mary, in
retreat
around the living room.

MARY

(she's white)
What're you doing?
Hancock closes in. Corners her.

HANCOCK

It's the haircut, Mary.
(strikes his head)
I'm pissed!
Out of nowhere - Aaron charges the caped psychotic. He
trampolines on Hancock's back, trying to saddle him.

AARON

Don't you fucking touch her!
Mary SCREAMS. Hancock cringes, says...

HANCOCK

Shut your mouth.
He swats the kid off his back.

AARON

Don't touch her you bastard!

HANCOCK

You're getting on my nerves.

MARY

Hancock, please.
He reaches down and untangles Mary from her son - she
concedes
out of fear for Aaron.

AARON

No! Mom!

MARY

Stay back, Aaron!
Hancock takes her away - like booty. Aaron dangles from his
cape, trying to save his mother.. In vain.
The superhero springs into the night - with his woman.

101.

AARON

(through heavy sobs)

DAD!

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

From the depths of defeat - rises, his attention focused on the back Horus responds. Hee Roheim? Roheim lost his keys... The back door creeps open. Several under stealth. They move through enitrs Scarpogand his thugs. Horus takes refuge behind the locker, allows them to pass.

THUG #1

(WHISPERING)

Stop grabbing my ass, man.

Horus slides out the back, into the alley. He crosses the street to a phone. Jabs in 911.

HORUS

Police?

EXT. KILLYBEGS TEXTILE (ROOF) - NIGHT

Hancock, This dilapidated structure serves as landing pad for easing Mary down with him. A swift kick and the oor is no more. He drags her down into the bowels of da roof d rkness.

MARY

What're you doing?

HANCOCK

What I got to do.

CUT TO:

EXT. WATANABE'S SHOPPING EMPORIUM - NIGHT

form The SOUND of distant SIRENS are heard. They arrive binlthe of three POLICE CARS - pulling up

From one of the cars - Officer Rutger and Officer Adams, in control of the situation.

108.

INT. WATANABE'S SHOPPING EMPORIUM - NIGHT

Scarpo and the thugs are at the front door - looking out at about... five to ten for armed robbery. They're in hysterics. They observe as Horus emerges from the building across, trying to assist the authorities. Scarpo recognizes this one security guard.

SCARPO

Nutri-cop.

THUG #1

He got out.

SCARPO

He's dead, man.

THUG #2

Fuck, we're dead! What, now?

EXT. WATANABE'S DEPARTMENT STORE - NIGHT

Rutgers and Adams - cops with Dirty Harry delusions. They greet Horus as one would Rodney Dangerfield.

RUTGERS

You did the right thing, Longfellow.

HORUS

(COP)

I saw four. Presumably armed. Only other way out is through the back. The cops trade laughs.

RUTGERS

the

Take a hike, Longfella. Get back in your hole and watch the law kick some ass. Horus, reluctant, returns inside his building. Rutgers moves to work the speakers - his action preempted by other COPS.

COP #1

We got something big going down.

(LISTENS)

Shit, all units. What the hell's going on?

109.

ADAMS

(at the computer)

Killybegs Textiles. The Cap sounds like he's chewing the rag.

RUTGERS

Fuck, what do we do with this?

COP #1

This is a wrap. Come on, lets roll! All units.

ADAMS

I don't like the smell of this shit.

INT. WATANABE'S DEPARTMENT STORE - NIGHT

Scarpo. Thugs. They watcherheasqua d cars move out and away. Disbelief would be an adt

THUG #1

What the...

SCARPO

They're taking off...

THUG #1

Fucking no way.

EXT. ACROSS THE STREET - NIGHT

His
Horus, watching the red and blue light fade into the night.
complexion is the color of liquid paper.

INT. WATANABE'S DEPARTMENT STORE - NIGHT

The display TV - tuned to the showdown at Killybegs.

THUG #2

(re: TV)
Check this-out, fellas.
Scarpo. Thug #1, #3. They gather around - watching the woman
reporter do her thing, at the scene.

REPORTER

blocked off the streets. Already,
orders for more substantial fire power
have been requested by the commissioner's
office as police surround the condemned
textile building in an all-out
confrontation with Hancock, superhero-
turned-renegade...

110.

SCARPO

Fuck, you guys know what this means?

THUG #2

We're off the hook, man.

SCARPO

The store's ours.

THUG #3

What about that security guy?

SCARPO

He ain't coming back?
In unison - their FLASHLIGHTS flick on.

EXT. STREET - NIGHT

See
On Horus - as he swallows, backing away and down the street.
corner...
coward run. See coward hide. He disappears around the
. but something pulls him back. He reappears, thinking,
staring at his feet. Destiny awaits him.

CUT TO:

EXT. KILLYBEGS TEXTILE - NIGHT

S.W.A.T.
POLICE UNITS flood this once quiet and forgotten block.
cocked.
teams ooze from vans. COPS kneel behind their cars, guns
He
We SEE Ted Brock - he's on the radio, hammering out orders.
looks pissed.
Rutgers and Adams arrive. They take position next to fellow

COPS.

ADAMS

What's with the Cap? Looks like someone
just fucked his wife, or something.
Nervous smiles from the fellas.

INT. KILLYBEGS TEXTILE - NIGHT

outside.
In the wide expanse of this top floor - Hancock and Mary. He
squats before her, calm - unperturbed by the activities
outside.
Mary huddles in her spot, occasionally stealing glances
frame.
Hancock simply stares at her. At the curves of her gentle
The alcohol's wearing off.

INT. WATANABE'S DEPARTMENT STORE - NIGHT

Scarpo. The Thugs. They sack the emporium, unimpeded.

INT. BACK DOOR - NIGHT

they
The silhouette figure of Horus - it enters the back room,
bracing the wall for silence. He moves into the store.
From his vantage, several beams of light slice the darkness
indicate the positions of the thugs.
Horus sneaks in, heads for the second floor.

INT. SPORTING GOODS SECTION - SECOND FLOOR - NIGHT

some
hand
Thug #3 peruses this department.
Moving across the floor on bent knee - Horus, concocting
desperate strategy. He moves to the GUN counter. Slips his
underneath and withdraws a hidden KEY.

LST FLOOR - NIGHT INT. FIP

Scarpo - stuffing his bag with merchandise. He waves Thug #2
over.

SCARPO

Take the show upstairs.

INT. SECOND FLOOR - NIGHT

hand.
The gun counter. Horus loads a .45 - it's foreign to his
He rolls out in search for Thug #3, who is by the BASEBALL
aisle. Horus cocks the .45 in pursuit. Sidles up behind him.

THUG #2 (O. S .)

(from behind)

Behind you!

the
Thug #3 swings around with a Louisville Slugger - it swipes

45 from Horus's hand. Horus "I'm screwed."

roll,
Thug #3 promptly knocks Horus against the BAT rack. Bats

spray the floor. Thug #3 slips hard on his approach, landing
heavy on his head.

oose bat,
Thug #2 comes running, gun raised. He dives for a

his swing greeting Thug #2 in the
the count.

Horus stands over the two bodies - as surprised as we are.

112.

INT. FIRST FLOOR - NIGHT

Scarpo - in full alert. He's heard the commotion upstairs.

SCARPO

Guys?

(no answer)

Fuck me.

He drops his loot. Heads for the second floor, cocking his gun.

INT. ELECTRONICS SECTION - THIRD FLOOR - NIGHT,

Thug #1, he's writhing to music under the privacy of headphones -
unaware of Horus behind him... Thug #1 whirls around with a gun,

catching Horus off guard.

Horus responds with a FLASH he had acquired from the camera section - the burst of light momentarily blinds the thug. And a quick SNAP of the bat takes out Thug #1. Horus

dispenses
free
of the camera, his adrenaline raging. He commandeers the

gun, heads downstairs.

But the TV stops him... it displays the siege at Killybegs Textiles.

REPORTER

again, we believe that this is a
hostage situation. Officials refuse to
comment but we believe Hancock has
abducted a woman, the identity of whom we
do not yet know...

Horus - a look of horror on his face.

HORUS

Mary.

his
He's off, slowing to a ginger descent at the stairs. Makes

way down to the second floor... where he is greeted by a gun
NOZZLE, pressed against his temple.

SCARPO

You're starting to piss me off.

He pushes Horus down the remaining steps.

INT. SECOND FLOOR - NIGHT

Horus rolls to a halt. Scarpo greets him there...
pulling him-up by the hair...

,knees him in the gut. r
osition. Scarpo stands over
him s drops to the floor in a fetal p
Cocks his gun...
him menacingly.

SCARPO

Your move...

Horus uncoils an accurate kick to Scarpo's groin.

Scarpo - a dumbfounded look entwined in pain. He drops.

Horus goes for the gun. A struggle ensues, Scarpo finding
Horus to the side.

strength from god knows where. g

Takes dead aim with a tremblin

BANG... Horus grimaces...

Scarpo drops.

.45 (knocked from

Roheim steps forward from the darkness, the

Horus, earlier) smoking in his hand.

Did I get him?

Horus. Roheim. They look at Scarpo.

ROHEIM (CONT'D)

(CONTINUING)

of him.

Holy shit. I think I g

Roheim notices the unconscious thugs on the floor. Turns to

Horus, measuring him.

HORUS

What're you doing here.

ROHEIM ed

Mary called earlier. She was worri

about you.

HORUS

Mary...

EXT. SHEEPSHEAD BAY - NIGHT

with gloom.
Those clouds that shroud the sky
a CRACKLE of lightning echoes through the
They begin to surge
neighborhood. And the rain begins to pour.

114.

EXT. KILLYBEGS TEXTILES - NIGHT

local
cue.
vehicle,
All right, so this block is squared off - surrounded. The
police force and your cousins are here, ready to pounce on
Ted "the pissed-off police captain" Brock stands by his
vehicle,
screaming out orders - a BULL HORN in his hand.

TED

Let the lady go, Hancock. Or all hell's
going to break loose.

RUTGERS

(to Adams)
Does he know anything else?

INT. KILLYBEGS TEXTILE - NIGHT

Hancock. Mary. She's slumped against the wall, exhausted.

TED (O.S.)

(bull horn)
Come on out!
Hancock seizes his ears the bull horn testing his nerves.
He bolts upright, turns to Mary. He seeks a special kind of
healing.
Hancock closes in - corners her.

MARY

Please.

his

But there's no denying this superman - he grabs her, running hand down her back and between her buttocks.

MARY (CONT' D)

(in tears)

No...

HANCOCK

Please...

A sudden burst of anger seizes Mary. She SCREAMS... STRIKES Hancock across the face.

MARY

NO!

He tears himself away. Disgusted. Tortured.

115.

HANCOCK

(a desperate child)

Help me.

TED (O.S.)

(bull horn)

All HELL'S going to break loose!

Hancock recoils from this noise - in veritable pain.

Clutches

his ear.

HANCOCK

Make it go away, Mary.

Mary huddles against the wall..She watches on, watching him struggle.

TED (O. S)

You are surrounded. There's no way out of this one... NO WAY OUT!

Hancock on his knees, tears bubbling inside. He shakes it off.

HANCOCK

No... do what I got to do.

He unloads a PUNCH. PUNCTURES brick. Clear through...

C

EXT. KILLYBEGS TEXTILE - NIGHT

the other side. The authorities react. They right their guns.

Ted Brock - a picture of grim impatience, breathing hard.

TED

I want his balls in a jar...

Chad. The others. They take a good look at him.

TED (CONT' D)

in a fucking vice...

(into horn)

this is the END of the line.

INT. KILLYBEGS TEXTILE - NIGHT

Hancock - pacing the floor, trying to marshal some emotional order.

He drops to a squat, searching for calm.

116.

MARY

I'm cold..

Hancock does not respond.

MARY (CONT'D)

(CONTINUING)

You're fighting a lot, right now. I know that.

(BEAT)

They're out there waiting for you. It's like... sometimes.., you feel like the world's waiting for you. Expecting. What's your next move, they want to know...

TED (O.S.)
there's NO ESCAPE!

MARY

(CONTINUING)
and the responsibility. The duty. You
can't shrug it off.

(BEAT)
I know that. And I'm sorry.
Hancock - a committed stare into space. Can he hear her?

MARY (CONT' D)

(CONTINUING)
Maybe... if you knew that, that I know.
And. That I won't expect anything from
you. And... there doesn't have to be a
next move.
Hancock turns on this. Stares at her. He rises from the
crouch.
Mary - back to wall, on the defensive.
He approaches. Stands before her.
He reaches back... and removes his CAPE. He covers Mary,
gently
shielding her. from the cold.
There is no eye contact.

EXT. KILLYBEGS TEXTILE - NIGHT

Ted. Out of patience. He signals to a RIFLEMAN atop an
adjacent
building.
Signal acknowledged. The Rifleman loads his piece...

in.

TED
Where the fuck is Chopper Three?

CHAD

(CONCERNED)
This is a hostage situation, Cap. We've

got a woman in there.

TED

Fuck the woman, this is Armageddon. I

want that bastard in a body bag.

high-

Ted waves a "go-when-ready" sign. The Rifleman steadies his

powered weapon... FIRES...

INT. KILLYBEGS TEXTILE - NIGHT

ducking

Bullets EXPLODE against walls... bricks... Mary SCREAMS,

to the floor.

like

Hancock REACTS, the chaos throbbing inside his head. And

that something snaps.

inside.

He BURSTS out of the building - eyes lit with the Hell

force

He lands on the wet surface below. ROARS before the police

- possessed.

HANCOCK

Go away! Go. Away.

Cops.

The authorities - they pause, startled. They open FIRE.

of

S.W.A.T. teams. Their cousins.

of

Bullets ZIP through the air and with dead accuracy. Hundreds

shells strike Hancock - the target. They PING off his armor

superFLESH.

He stares at them all, invincible.

EXT. APARTMENT - NIGHT

front

Through this downpour hobbles Horus - pass police CARS
SCREECHING by, en route to Killybegs. A police car sits in

of his apartment, lights blaring.

INT. APARTMENT - NIGHT

OFFICER,

Horus storms into the room... in time to greet a police

trying to pry Aaron from the bathroom sink.

AARON

Let me go you bastard.

118.

OFFICER

Let go, you little asabite.
Aaron spots Horus in the hallway...

AARON

Dad!
He breaks loose - running into his father's arms, crying.

AARON (CONT' D)

I'm sorry dad. I didn't know what to
do...

OFFICER

Mr. Longfellow...

AARON.

He's got mom, dad. He came and took her
away. What do we do, now?
Horus - he hasn't a clue.
On the TV - a graphic depiction of war at Killybegs.

OFFICER

There's not much you can do. We've got
every man out there, already. I suggest
you take your son some place safe. Let us
do our jobs.

HORUS

(on the TV)
Mary...

AARON

I'm sorry, dad. I'm sorry.

OFFICER

(dreading it)
I have to go... they need me.
He exits.
Roheim enters, out of breath. He notices the nasty, gaping
hole
in the kitchen.

HORUS

He's got Mary, Roheim.
(blank; uncertain)
I got to get her.

11

119.

ROHEIM

What do you mean, you got to get her?

HORUS

I got to do what I got to do.
Aaron stares up at his father - "did he just say that?"

AARON

Damn right, dad. We got to get her.
Horus at the screen - oblivious. "What can I do?"

ROHEIM

Brain damage runs in this family or
something?
Aaron senses his father's state of overwhelmness.

AARON

Dad. You ever hear about the fox and the
bloodhounds?

EXT. KILLYBEGS TEXTILES - NIGHT

zeroed
only
A HELICOPTER (Chopper Three) has since joined the picture of
CHAOS. A strobe light cuts through the darkness and rain,
in on Hancock.
A machine GUN mounted inside opens FIRE - a wave of bullets
ricochet off the superhero with no effect.
Cops and S.W.A.T. teams continue their assault - it's the
thing they can do, and it's worthless.
And on that note, Hancock retaliates - with a vengeance.
First to go is the helicopter. He slices through the air and
RIPS the vehicle in half.
An EXPLOSION punctuates its demise - sending the spinning
PROPELLER into wild trajectory. It crashes into a cluster of

Cops - heads are severed, sent flying.

EXT. STREET - NIGHT

Horus sprints through the downpour, following the SOUNDS of destruction. At the scene, he arrives in time to witness the dismantling of future law enforcement.

120.

EXT. KILLYBEGS TEXTILES - NIGHT

away.
Cops.
Hancock swoops down toward a patrol car. Scares the Cops
Hoists the vehicle over his head. Throws it at a band of
He ROARS...

HANCOCK

Go away!

EXT. STREET - NIGHT

They
Aaron and Roheim arrive, finding their places behind Horus.
startle him.

HORUS

Jesus, Aaron. I don't want you to be here.

ROHEIM

(at the mayhem)
I need a drink.
Aaron, staring at the massacre - a HEAD rolls pass him.
It looks pale but well-fed, healthy. It Ted's.
Aaron ducks into his father's chest.

EXT. KILLYBEGS TEXTILES - NIGHT

The
and
entire block - a panorama of bedlam, overturned vehicles,

mangled bodies.
Satisfied - Hancock returns inside the building.
From the street, we can SEE Horus - fumbling through the
rubble,
body - heading towards the confrontation. He passes a mutilated
body - belonging to Adams.
gun A revolver dangles from his fingers. Horus reaches for the
realizes and stops. He looks around at the vast destruction and
that no revolver will do. He continues forth.

INT. KILLYBEGS TEXTILES - NIGHT

Mary is on the floor, wrapped in cape.
Hancock returns. He's pumped, deranged, and he's lost that
loving feeling.

121.

MARY

What have you done?

HANCOCK

I made them go away.

HORUS (O.S.)

Mary!

Mary responds to her name like a body to sugar.

MARY

(HORROR)

Horus!

HANCOCK

(holding his head)

The noise...

HORUS (O.S.)

Mary!

MARY

Horus!

HANCOCK

Why?!

MARY

Please, Hancock. Don't hurt him.
(grabs him)
It'll never go away.
Hancock responds to "it."

MARY (CONT' D)

(CONTINUING)

If you've got anything left... inside...
(hand over heart)
and you do, I know you do... whatever
it was that you felt for me... inside...
then you won't go out there.
He just looks at her.

MARY (CONT'D)

(CONTINUING)

Just let go... and it'll go away. Please,
just let go.

HANCOCK

(DESPAIR)

I can't.

122.

EXT. KILLYBEGS TEXTILES - NIGHT

Horns stands there in the rain - a feeble frame of a man. He
wants a fight.
And he gets it... as Hancock, once again, emerges from the
building - fire in his eyes.

HANCOCK

You ready to rock it up?
Horus runs - he runs for an overturned S.W.A.T. VAN. Hancock
follows, toying with the man.
Horus disappears inside.

HANCOCK (CONT' D)

Come out, you little shit.
A pause in action - no reply from Horus.

HANCOCK (CONT'D)

Are you a man?!

Horus answers...

He storms out with a ROCKET LAUNCHER.

BLOWS

He FIRES it at the unsuspecting Hancock. It's a hit and it

Hancock against Killybegs Textile. It lodges him inside the brick structure.

HORUS

Fuck you.

Hancock pries himself loose - enraged beyond imaginable. He GROWLS - looking to retaliate. But there's no Horus.

Hancock explores the rubble - by the building. A sudden EXPLOSION rips the base of a nearby wall - it jars the wall loose, sending it crashing down., on Hancock.

does

CRUNCH, the concrete rips right pass Hancock - stuns but

not subdue him. He shakes off the dirt. Finds Horus down the street.

Horus

Like a rocket, Hancock heads that way. He gets there, over

- grabbing him by the collar.

the

With a swift flick, he sends the family man flying.

THUD as his body careens off the Killybegs wall. He drops to

asphalt below. Horus - in pain, something broken possibly.

123.

He gets up. Tries to walk. Can't.

pace

Hancock - on the approach, maintaining a cruel but steady

towards his wounded game.

Horus tries to crawl. Can't. Too much pain. He peddles back against the curb, nowhere left to go.

Hancock arrives, looking afully steamed. He stands over

Horus -

not unlike Scarpo much

The situation presents itself - he reacts.

soundWofshrugs.

A kick into Hancock's groin muscle - CHINK, sliikeyt a

bone off metal. Absolutely harmless. Horus

else can he do?

strike;½ es

Hancock tears a YIELD street SIGN it backs Ready to

this piece of jagged metal.

(CONT' D)

(DEFIANT)

No regrets.

HANCOCK

(COOL)

No mercy.

He takes aim...

AARON (O.S.)

NO!

Mary SCREAMS in the background...

Horns. Hancock. They turn to witness the de-physicalization

of

Killybegs Textile.

they begin to crumble, weakened by the wear Bricks...

beams...

and tear of recent artillery.

Mary braces herself as the floor beneath begins to give. It slips... she SCREAMS... and collapses, taking the rest of

the

building with it.

A CRASH, followed by a cloud of billowing smoke.

Mary is no more.

HORUS

MARY!

Aaron. Roheim. In disbelief.

124.

AARON

(BLANKLY)

Mom...

Horus, he struggles to his feet. Pushes past Hancock,

limping

over to the building that once was.

HORUS

MARY!

Hancock - not a word. He stands in comatose silence, looking pale.

Horus charges the building in possessed hysterics, trying to excavate his wife - one brick at a time.

Roheim meets him there, in an effort to console.

ROHEIM (O.S.)

(you're wasting your time)

Come on, Horus.

Horus - lost in the pain. He won't listen.

Slowly and with a sense of duty, Roheim joins the excavation. He

rolls up his sleeve and gets to work.

Hancock drops the yield, sign. Turns to the battlefield in

his

midst... surveys the carnage...

A loaded beat.

Hancock ROARS - a cry of desperation. He grimaces with defeat.

his

Staggers off. SCREAMS, because what else can he do. Falls to

knees... by a fallen police GUN.

He picks it up...

points it at his head...

FIRES the remaining rounds against his temple. Bullets

carom

off skull.

Hancock discards the gun. Breaks into TEARS. Long SOBBING

wet

tears. He CRIES. He WEEPS. Into his cupped hands. Indeed, a surreal sight.

Horus. Roheim. Engaged to the task, brick by brick. Horus

works

his way down... to a lifeless ARM, protruding from its tomb. He stops.

126.

INT. APARTMENT - NIGHT

Aaron - in his pajamas, creeping down a dark hallway. He approaches a DOOR.

NARRATOR (V.O.)

sometimes when it's dark out, so dark

it's black, I'll see HIM.

Aaron peers through the open door. His eyes wander inside

ever

so gently.

On the bed there - HIM... Horns.

NARRATOR (V.O.) (CONT'D)

(CONTINUING)

and it starts allover again.
And Mary. They are in some latter state of coital bliss.
Horus THRUSTS.
Mary GASPS...

NARRATOR (V.O.) (CONT'D)

Some things... you just never forget.

FADE OUT:

THE END