

THE INCREDIBLE HULK

by David Hayter

EXT. NEW MEXICO -- DUSK

A crossroads in the middle of the desert. Heavy, purple stormclouds hang over the horizon. The light is the flat yellow of an imminent thunderstorm.

TITLES: LAUGHING BIRD, NEW MEXICO

A car pulls up, drops off a hitch hiker. BRUCE BANNER, 27, handsome. His face is tanned. His clothes tell us that he has been wearing them for a couple of days.

BRUCE

Thanks.

The car drives off, leaving Bruce in the middle of nowhere. He looks at the deserted street corner, the lowering clouds.

BRUCE (CONT'D)

Thanks a lot.

He starts walking.

CUT TO:

EXT. NEW MEXICO HIGHWAY -- DUSK

Rain. Lots of it. Bruce walks through the pelting storm.

HEADLIGHTS appear, doubled in the wet asphalt.

Bruce sticks out a thumb. The car begins to pull over to his side of the road. Looking good.

Oddly, the lights abruptly DISAPPEAR in the wet blackness.

It takes a few more seconds to realize that the car is now SLIDING SIDWAYS, hydroplaning on the slick highway. Heading for Bruce broadside.

Bruce LEAPS out of the way, barely clearing the car's hood.

The car CRASHES HARD into a deep, rain-filled ravine.

Silence. Bruce pulls himself to his feet.

Then: A muffled cry for help.

In the ditch the car is overturned, obscured by desert shrubs. Water runs heavily around its doors, pouring inside.

CLOSE ON: BRUCE, looking down into the ditch.

INT. CAR -- NIGHT

The WOMAN in the car struggles upside-down. Rainwater has FLOODED the car and the woman's head will soon be under water. She struggles frantically with her belt.

200004
WOMAN

HELP. HELP ME -- PLEASE, HEL --

The car SHAKES suddenly, as if CLAMPED IN A GIANT VISE. She stops struggling. Silence.

Suddenly, her immediate peril seems less important than identifying what could have made that sound.

It is quiet. Scary.

WOMAN (CONT'D)

Hello?

With an enormous CREAK, the entire car LIFTS OUT OF FRAME. We hear a fearsome ROAR.

TIME CUT TO:

INT. BRUCE'S APARTMENT -- MORNING

Bruce wakes from a dream, that roar still echoing in his head. He looks younger here, a little more innocent.

INT. BRUCE'S KITCHEN -- DAY

Bruce, dressed and ready for work, walks into the kitchen, noting his dinner from the night before.

Beside the sink is a bowl of half-eaten CRAB SALAD, (Not real crab, the red and white stuff) resting next to a SALT SHAKER.

Bruce absently picks up the bowl and salt, turning to put the bowl in the fridge. Suddenly, he STOPS, staring at the bowl in one hand and the salt in the other.

With a burst of sudden inspiration, he spins back to the kitchen window. A CLOVE OF GARLIC sits in the sun. He picks this up as well.

He stares at the three items, focused, unmoving. THEN --

He throws the items back on the counter and runs out -- He's onto something.

INT. BRUCE'S APARTMENT -- CONTINUOUS

Bruce heads for the front door. On the wall is a GOLD PLAQUE -- a scientific achievement award.

On his way past, he kisses his palm and SLAPS the plaque for good luck. The plaque is smudgy with hand-prints.

EXT. GOLDEN GATE ~~2-03004~~ 2-03004

Wisps of the morning fog clearing away from the bridge.

CAMERA SWEEPS: Between the bridge towers. Over the bay.

Quickly.

Up ahead is the East Bay. To Berkeley.

To the University of California. We slow down, just a little.

We HEAR the sound of a carillon, bells playing something that sounds like church music but it's really Jimi Hendrix.

We come to the Campanile. We see the carillon in the centre of the tower.

Moving past the tower and down. PUSH IN ON: BRUCE, riding a mountain bike rapidly through the crowded Berkeley streets.

He takes a corner and is almost killed by a GREEN JEEP GRAND CHEROKEE that cuts him off. Bruce swerves, CRASHING into the curb. Even though this is clearly the DRIVER'S fault, he still calls out his window.

CHEROKEE DRIVER

What are you, blind? Nice bike, asshole.

ADAM, a younger student, runs to help Bruce pick himself up.

ADAM

Bruce! Hey, you okay?

BRUCE

Oh, hey Adam. Yeah I'm fine.

ADAM

What a dick.

BRUCE

Yeah well, everyone's got to get someplace, I guess.

To illustrate this, Bruce gets back on his bike, wanting to get to the lab.

ADAM

That's kinda Zen. Oh, hey! I'm playing King Lear at the Greek on Thursday, try to make it.

Not slowing Bruce takes the FLYER from him.

BRUCE

(~~dropping gear~~)
Yeah, I'll try to drop by.

EXT. ROAD TO BERKELEY LAB -- DAY

We continue up to Berkeley National laboratory.

Bruce pedals hard up the steep hill. He is breathing hard, driven by his thoughts.

He passes a sign which reads --

CYCLOTRON RD.

INT. LAB -- DAY

A state-of-the-art lab where the most technologically advanced radiation work on the planet is done.

Bruce weaves through the computer stations.

He passes ROBERT CREEL, their computer maintenance guy. JENNIFER SUSSMAN, Hematologist, late twenties. She is the girlfriend of SAMUEL STERNS, team leader. She is not beautiful in the traditional sense, but she has a quality about her that promotes instant likability.

JENNIFER

Good morning, Bruce.

BRUCE

(distracted)
What? 1004

JENNIFER

I was wishing you a pleasant morning.

BRUCE

Oh. Yeah, yeah. Of course.
Thanks, Jennifer.

He keeps walking, heading for the blackboard.

JENNIFER
(under her breath)
Creel.

Creel looks up from a computer that's giving him a problem.

JENNIFER (CONT'D)
(jerking a thumb at Bruce)
He's back in the Banner-zone.

200004
Creel looks at Bruce, back down to his problem -- irritated at the interruption.

CREEL
I don't even try anymore.

Creel smacks the side of the troublesome computer.

CREEL (cont'd)
Come ON -- compute.

Bruce at the blackboard.

He writes the words: Salt, Garlic, Crab salad -- (?)

300004
Looking at it, Bruce tries and erases several theories. Betty comes up behind him silently as he mumbles to himself.

BRUCE
Anagrams? No... Foods that, um...
(frustrated grunt)
The syllables are --

BETTY
Bruce.

Bruce JUMPS. He turns to see BETTY ROSS, another researcher. Now Betty, she's beautiful in the traditional sense. And Bruce is clearly, painfully aware of the fact.

And Betty knows it. And likes it. She plays with him.

BRUCE
Betty. Hi.

BETTY
What are you doing?

BRUCE
Oh, it's just a -- theory. Kind of a silly, personal... nothing.

Betty looks at the board. Back at Bruce.

BETTY

I guess this is more... Ph.D. kind
of stuff.

Bruce laughs, trying to salvage this.

BRUCE

Right.

200004

His eyes go wide with sudden inspiration.

BRUCE (CONT'D)

It wasn't real.

BETTY

Sorry?

But Bruce isn't listening. He's got it. He quickly erases
one of the words and scratches another word in its place.

BRUCE

(thinking it out)

And fake crab salad isn't crab
salad, it's...

He clears the board to reveal the words: Krab salad.

Below it, he writes SGK and underlines it twice.

INT. LAB -- DAY -- LATER

Bruce stands in front of the black-board, the team gathered
in front of him. For the first time we see SAMUEL STERNS,
40's, brilliant. He is a Physicist/Molecular biologist just
like Bruce. But it is Bruce's innovative style that has
invigorated the project.

BRUCE

(writing)

S... G... K. Get it?

Blank looks.

BRUCE (CONT'D)

The Serum Glucorticoid protein-
induceable Kinase. This -- is our
answer.

TALBOT

Of course.

They all turn. Entering the room is MAJOR GLEN TALBOT. He wears the uniform of an Army Major and is the Military Liaison to the project. Despite the military air, Talbot has an easy way about him.

TALBOT (CONT'D)

It's so simple.

BRUCE

Major Talbot.

200004

Bruce is exponentially more nervous having to present his idea in front of Talbot rather than just his fellow researchers. Sterns gets up to greet Talbot.

TALBOT

Dr. Sterns tells me that you think you've got our little problem licked, Bruce.

BRUCE

Oh, really. Well. Yes, I hope so.

Sterns shakes Talbot's hand.

TALBOT

Hey, Sam.

STERNS

Glen. Glad you would make it. You know everyone here? Robert Creel, Jennifer Sussman.

JENNIFER

(kisses his cheek)

Hi Glen.

STERNS

And I think you know our radiology specialist.

TALBOT

Dr. Ross? Just since she was twelve. Gotta go to see you doctor.

BETTY

Nice to see you, Major.

TALBOT

(to Sterns)

So. You think this is it?

STERNS

Don't know yet. But the kid's got a pretty wild theory. Have a seat.

Talbot sits. They all look at Bruce expectantly. Sterns, knowing Bruce as he does, smiles, knowing how nervous he is.

STERNS (CONT'D)

Go ahead, Dr. Banner.

Bruce clears his throat

00004

BRUCE

Right. Okay. Well, as you know, it has long been Dr. Sterns' theory that, given enough harnessed gamma radiation, we may be able to alter the genetic structure of certain parts of the body to promote rapid healing, or re-enforcement of damaged and diseased tissue. Just as a salamander is able to regenerate its own tail, we hope to use the technology -- that the Army has been kind enough to pay for --

Talbot tips a little salute.

BRUCE (CONT'D)

-- To say, grow an amputated arm, or rebuild a failing kidney. Of course this is all theoretical at this p --

STERNS

Bruce? -- He knows all that.

BRUCE

Of course. Well until now, we've been focusing on "mutation". Unfortunately, mutations only affect the patient's off-spring. But this morning I came up with a theory.

BETTY

Heretofore known as the "Krab Salad" theory.

Betty smiles. Bruce turns red.

BRUCE

Thanks to the Human Genome Project,
we've recently discovered a gene in
the hippocampus called SGK.

Bruce draws a diagram on the board.

BRUCE (CONT'D)

SGK is what we call a "growth
control" gene. It affects -- Well,
growth.

TALBOT

Dr. Banner.

Bruce stops.

TALBOT (CONT'D)

Bottom line it for me.

BRUCE

(thinks)

You've got a computer, right?

TALBOT

Who doesn't?

BRUCE

Okay. Think of the DNA as the
central processor...

INT. LAB COMPUTER ROOM -- DAY

As Bruce continues to talk we see the researchers go about
their business setting up for a blast from the gammasphere.

Sterns watches as Bruce enters data into the computer.

BRUCE (V.O.)

We enter the genetic information
into it -- like new software --

Sterns dials the power grid up to 1/16th power.

BRUCE (CONT'D)

(v/o)

-- Then "supercharge" it with gamma
radiation. The DNA transmits the
information, effectively "loading"
it-into the proteins of the cells.

(MORE)

BRUCE (CONT'D)

And not only does it load it a thousand times faster than before, but you can see the results of the "program" -- say, the new kidney -- instantaneously.

INT. GAMMASPHERE -- DAY

The gammasphere, a starburst of metal and glass, is surrounded by hundreds of laser arrays aimed at its core.

J0004
Bruce holds a frog. He makes a SCALPEL INCISION along the frog's spine. The others (except Betty) watch from the second-floor control room.

BRUCE

Sorry about this buddy. It'll all be over in a minute.

The frog is set on a glass dais in the center of the array.

INT. GAMMASPHERE PREP ROOM -- DAY

Betty stands in the airlocked STAGING AREA, waiting for Bruce to clear the gammasphere's THREE-FOOT-THICK CONCRETE DOOR.

60004
As soon as Bruce is out, Betty enters a code into a TOUCH SCREEN on the wall. ALARMS ring as the big door slides down.

Bruce runs past Betty on his way back to the control room.

BETTY

Bruce?

Bruce turns to her.

BETTY (cont'd)

This is the one. I know it.

He smiles and runs up the stairs.

INT. GAMMASPHERE CONTROL -- DAY

10004
The gammasphere control room sits on the second floor, overlooking the device from behind thick shielded glass.

Bruce manipulates a computer representation of the SGK gene. He highlights various points (the kinase) on the gene, marking these specific areas for phosphorylation.

TALBOT

-- And you can affect any part of the body you choose?

STERNS

Eventually. Right now it's almost impossible to predict what affect the beam will have on differing cell structures. So, we're starting small.

(beat)

We're manipulating a tremendous amount of power here. Lose respect for it... and the "Bay Area" becomes "The big hole where San Francisco used to be".

INT. GAMMASPHERE PREP ROOM -- DAY

BOOM -- The big door closes heavily. Betty takes a deep breath, crossing her fingers hopefully.

INT. GAMMASPHERE CONTROL -- DAY

Bruce finishes his computations.

BRUCE

Dr. (Sterns) would you give the word?

STERNS

(hitting the intercom)

Ladies and Gentlemen... This is the moment when our Faith and our Science come together. I feel proud and privileged to share it with you all. Dr. Banner... The word is given.

Bruce hits ENTER.

The screen goes black and the words, AUTHENTICATING GAMMASPHERE ACTIVATION PROTOCOLS appear.

The profusive SOUND OF A MASSIVE POWER BUILD-UP SHUDDERS through the building.

Talbot glances around nervously. Jennifer places a comforting hand on his shoulder.

JENNIFER

That's supposed to happen.

Betty enters quietly from the stairs.

The hum deepens into a DEAFENING BASS TONE of power, then --

Silence.

Again, Talbot thinks something has gone wrong, when the room is SUFFUSED WITH GREEN LIGHT.

INT. GAMMASPHERE -- DAY

The lasers all FIRE at once, thin beams of energy that coalesce around the frog. In the midst of the GREEN PLASMA, its wound begins to glow.

INT. GAMMASPHERE CONTROL -- DAY

PUSH IN ON: BRUCE, intently watching the frog on a crisp, digital monitor.

INT. GAMMASPHERE -- DAY

The frog's incised skin, now glowing brightly at its edges, begins to knit itself together.

INT. GAMMASPHERE CONTROL -- DAY

JENNIFER

Oh my god.

She looks at Sterns, they hug each other fiercely.

JENNIFER (cont'd)

Oh my GOD.

The others react with equal enthusiasm. Jennifer runs down the stairs. Creel high-fives Talbot, who regards him flatly.

Talbot leans in over Bruce's shoulder as the frog's incision HEALS COMPLETELY.

TALBOT

Well, Dr. Banner. I think congratulations are in --

BRUCE

Hold on...

Bruce enters something into the computer. The door RISES. Jennifer enters the sphere with a tray of instruments. She withdraws a SYRINGE. Bruce monitors her work.

STERNS

Just a second. We've activated the frog's growth promoting factor to heal the incision.

(MORE)

STERNS (cont'd)

Jennifer is activating its growth inhibitory factors to halt the process.

TALBOT

What happens if you don't?

BRUCE

(shrugs) **200004**

Overgrowth.

With the injection, the activity in its skin slows, stops.

Creel zooms in on the frog's monitor. All evidence of the wound has been completely eradicated.

STERNS

Think General Ross might find this interesting?

TALBOT

I'll have him here the day after tomorrow.

Talbot leans in to the monitor. The new skin which runs the length of the frog's back is an odd GREEN, lighter than the surrounding flesh.

200004 TALBOT (CONT'D)

Why is the skin so green?

BRUCE

Oh... We're going to fix that.

INT. XYZ BAR -- NIGHT

Jammed in a booth in the trendy San Francisco club are Betty, Jennifer, Sterns and Bruce. Creel is with his girlfriend, LILY HARMAN -- a pretty undergrad. Empty GLASSES abound.

The science-types look pretty out of place among the Bay Area glitterati, but a night to celebrate is a night to celebrate.

CLINK -- Glasses come together in an enthusiastic toast.

ALL

TO BRUCE BANNER.

Sterns puts a fatherly arm around Bruce.

STERNS

I want you all to remember that I discovered this boy. I take full credit for everything he does.

CREEL

I think I read that in my contract.

JENNIFER

Now Robert, we're celebrating.

Sterns pulls a bottle of champagne out of its bucket and reaches for Creel's glass

00004
STERNS

I have made a scientific analysis of the situation and have come to the conclusion that you're not drinking enough.

Creel puts a hand over his glass.

CREEL

I'm fine.

STERNS

I'm not following you. Now, I'm sorry. Jennifer was making some ridiculous point when I interrupted.

The words may be harsh, but Sterns is a very charming drunk.

JENNIFER

You're drunk

00004
STERNS

(indignant)

You're drunk.

JENNIFER

(ignoring him)

I'm just saying that I'm not entirely comfortable with the military funding our work.

(to Betty)

No offense.

Betty waves it off -- "None taken."

BRUCE

Jen, for the kind of money we're spending you've really only got two options: The private sector or the military.

JENNIFER

What's wrong with the private sector? At least you can make some money from the patents.

BETTY

Yeah. If you don't mind a deal with the devil.

200004
STERNS

Ah finally, a lively debate. What are your thoughts Mr. Creel?

CREEL

Me? I wouldn't know anything about it. I just fix the computers.
(grabbing Lily)
Come on, let's dance.

LILY

Excuse us.

They head for the stairs which lead down to the dance floor.

BETTY

What's his problem?

JENNIFER

He's an ornery cuss!

200004

Sterns smooths up against Jennifer.

STERNS

I love it when you talk western.
(watching Creel go)
Robert just doesn't know how to appreciate the finer things.
(filling his own glass,
speaking in French)
Champagne, par exemple.

BETTY

Oh, speaking of which,
(to Bruce)
I have a present for you.

She pulls a LEATHER WALLET out of her purse. It is attached to a chain. A biker wallet for a shy scientist.

BETTY (CONT'D)

I thought we'd "cool" you up some.

BRUCE

Oh, Betty. That's --

Bruce falters as she provocatively snaps the leather strap around his belt loop. The strap is engraved with the words: "BORN TO IRRADIATE."

BRUCE (cont'd)

That... Well. Thanks. Thank you
Dr. Ross.

00004

BETTY

You're welcome, Dr. Banner.

Bruce is charmingly speechless.

And Betty is sold.

Jennifer smiles, poking Sterns under the table.

JENNIFER

Hey, after the big demo, why don't
we head up to your cottage Bruce?
Just the four of us.

BETTY

You've got a cottage?

BRUCE

Oh, yeah. In the Redwoods. The
"Quinn compound". It was my
mother's. She left it to me.

JENNIFER

In Cripple Creek, right?

BRUCE

Coffee. Coffee Creek.

JENNIFER

(to Betty)

It's so beautiful. We could swim,
hang out... whatever. We'd have a
great time. What do you say Bruce?

Everyone looks at Bruce, now sitting squarely on the spot.
He looks finally at Betty, eyeing him warmly.

BRUCE

Well... Um, sure. Great. Why not?

EXT. LAB PARKING LOT -- NIGHT

Betty pulls up in a purple Jetta. Bruce gets out.

BETTY

You sure I can't drive you home?

BRUCE

No, I've got my bike, thanks.

Betty rolls her eyes. Hopeless.

BETTY

So. What are your plans for tonight?

BRUCE

(laughs)

Plans? I'm gonna go home and get some sleep. It's like,

(looks at his watch)

Oh my God. Twelve-thirty.

BETTY

(crestfallen)

Mm. Okay then. Well, good night.

BRUCE

Good night Betty. Than--

She drives off.

For a moment Bruce just stands there, understanding that something just transpired without his knowledge. He plays the conversation over in his head.

BRUCE (cont'd)

(he gets it)

Ah -- Dammit.

EXT. ROAD TO BERKELEY LAB -- DAY

Bruce rides at breakneck speed down the steep hill. He talks to himself over the wind.

BRUCE

Dr. Banner, how is it you can unlock the mysteries of the biological universe yet manage to remain so colossally stupid?

-- (response)

Well... That's my gift.

The bike speeds OUT OF FRAME past the sign: CYCLOTRON RD.

INT. BETTY'S APARTMENT -- NIGHT

Betty's apartment is stylish yet homey. Betty is curled up on a bed dominated by decorative pillows. The phone RINGS.

BETTY

Hello?

There is a brief ⁰⁰⁰⁰⁴ silence. Is it him?

BETTY (CONT'D)

Bruce?

EXT. MILITARY BASE -- NIGHT

A high-tech marvel, dug into the side of a mountain.

INT. GENERAL ROSS' OFFICE

GENERAL THADDEAUS ROSS sits behind a large oak desk. Instead of a uniform, he wears a crisp blue suit. His desk lamp provides the only light.

The conversation cuts back and forth.

⁰⁰⁰⁰⁴ ROSS
(picks up from speaker-
phone)
Sorry, sweetheart. It's me.

BETTY

Hi Daddy, what's up?

ROSS

Who's Bruce? -- Not Banner. When did he become Bruce?

BETTY

(sly)
Tonight.

ROSS

-(sighs)
Do you do this just to keep me
awake at night?

BETTY

You're already awake.

ROSS

I heard you had a breakthrough.

BETTY

We did. Well, Bruce did, really.

ROSS

That's two. I think I'd better get down there as soon as possible.

BETTY

I think you should.

You may be as impressed as I was.

ROSS

Let's hope not.

EXT. FRAT HOUSE -- NIGHT

Creel walks up to the big, Victorian frat house he lives in.

A man -- EFRAIN MUNIZ, mid-50's, wearing a business suit -- sits smoking on the dark porch. He doesn't speak until Creel has got his keys out.

MUNIZ

Creel.

Startled, Creel ~~DROPS HIS~~ keys.

CREEL

(pissed)

What the hell are you doing?

MUNIZ

Checking in. Couldn't get you on the phone.

CREEL

Well get out of here.

MUNIZ

I'd like you to stop playing around with me, Mr. Creel. We've invested over eighty million dollars in this little venture...

CREELS

Yeah, and we have just had the breakthrough that's going to make it all pay off.

MUNIZ

When do we get your data?

CREEL
(making a decision)
Tomorrow.

MUNIZ
Your partner said two weeks. Said
it had to be tested.

CREEL
Hell with it. I've seen it work.
You make it worth my while...
You'll have it tomorrow.

INT. LAB -- DAY

Music comes up, fast and anticipatory. The team (minus
Creel) preps the gammasphere for the big test tomorrow.

Jennifer and Betty check radiation levels and run diagnostics
on the system as they gossip.

JENNIFER
So... ?

BETTY
Don't even ask.

JENNIFER
Nothing?

BETTY
Not for lack of trying. I tried
every line short of "Golly, Bruce.
I'm so drunk."

JENNIFER
Mm. Very cheerleader.

Betty looks to Bruce, who stands in the control room
gesturing wildly to Sterns.

BETTY
Look at him. *(sweetly)*
Isn't he weird?

INT. CONTROL BOOTH -- DAY

Bruce vents his frustration.

STERNs
How could you not get it?

BRUCE

I DON'T KNOW. I'm an idiot. She practically put on Barry White for God's sake.

(imitating himself)

"Geez Betty it's almost twelve thirty..."

STERNS

You're an idiot.

Creel bangs ~~through~~ ²⁰⁰⁰⁰⁴ the door. He goes directly to his station, avoiding eye contact with Sterns.

STERNS (cont'd)

Where the hell have you been?

CREEL

Sorry. Had a flat tire. It was craziness.

STERNS

We have 24 hours before General Ross stands on this exact spot. Run a diagnostic of the whole system.

CREEL

Okay. ²⁰⁰⁰⁰⁴

STERNS

And triple-check it.

Creel looks up as if to complain. Sterns looks back levelly -
- "Questions?". Creel backs down.

CREEL

Okay.

Jennifer and Betty enter.

JENNIFER

Monitor systems all ship-shape
Captain.

BRUCE

Sam. How ~~much~~ ^{much} has Ross allocated to us so far?

STERNS

-- A hundred and five million.

Jennifer whistles. She pokes Betty.

JENNIFER

Must be nice to have rich parents.

Betty pokes her back.

BRUCE

For that much money -- Don't you
think he deserves a show?

He tantalizingly pushes the dial on the power grid to FULL.
We feel the HUM of power that rushes to Bruce's command. The
power indicator LIGHTS UP to its MAX.

Everyone is silent, anticipatory -- looking at Sterns.

STERNS

(slow smile)

Okay. We'll try it after lunch.

The gang is galvanized.

STERNS (cont'd)

Come on. Betty's father's buying.

CREEL

You guys go ahead.

Sterns looks back at him.

CREEL (cont'd)

(accusatory)

I've got a lot of work to catch up
on.

Sterns shakes his head. The gang runs down the stairs.

Once alone, Creel wheels his chair over to the DATA BANKS and
installs TWO BLANK DISKS. On the monitor, he types: COPY
DATA: GAMMASPHERE SGK GENE SEQUENCE TEST RUN -- FILE 2062

EXT. LAB -- DAY

As they walk to the commissary, all four of them keep looking
back over their shoulders at the lab. They are trying to be
cool -- just another day.

Beat. Silence as they all stop. Their faces all say the
same thing -- "Try it now."

Like excited kids, they RUN back to the lab.

INT. CONTROL BOOTH -- DAY

The data bank monitor now reads: FAIL-SAFE ENGAGED. FILE 2062 NOT COPIED.

CREEL

Come on you bitch --

He frantically types on the keyboard. Checks his watch.

On the monitor: ~~FAIL-SAFE~~ 200004 DISENGAGED

The disks begin to copy.

CREEL (cont'd)

Alright. Come on, come on.

The disks eject. Creel pulls them and runs from the room.

The monitor: AUTHENTICATING GAMMASPHERE ACTIVATION PROTOCOLS

The machines power up.

Unseen behind Creel, the gammasphere LIGHTS UP.

INT. LAB -- DAY

The gang enters the lab. 200004

STERNS

(to Bruce)

We'll prep the sphere. Start running the checklist.

Sterns, Betty and Jennifer run to the gammasphere. Bruce heads for the control room.

He meets a very surprised Creel coming down the stairs.

CREEL

I thought you were going to lunch.

BRUCE

We decided to run the test now.

(sees the disks)

What are you doing?

CREEL

I was, copying the data for the --
You know, making a back-up.

BRUCE

What are you talking about? Back-up for what?

CREEL

It's --

~~BRUCE~~
200004
You can't run a back-up without running the machine. We've already set the protocols.

CREEL

Oh, 'cause I didn't know...

BRRRAAANNNG -- An alarm. Flashing lights.

INT. GAMMASPHERE -- DAY

Betty works near the big door. Jennifer is strapped into a HARNESS allowing her access to the top of the sphere. Sterns works below her. As the ALARM sounds, Betty looks to Sterns.

STERNs

(zig-zag) +
Bruce must be running the system check.

INT. LAB -- DAY

From this angle, Bruce can see Betty standing inside the sphere. The HUGE CONCRETE DOOR starts to slide down.

BRUCE

Oh my God.
(urgent)
Get to the control room. Shut it down.

He runs for the door.

CREEL

What? ~~How?~~

BRUCE

The fail-safe! Activate the fail-safe! SHUT IT DOWN.

Creel looks up at the control room door, down at the disks. When the dust clears from this, he's screwed.

Creel bolts for the exit.

ANGLE ON: THE DOOR, coming down. Bruce can't make it.
He RIPS a fire extinguisher from the wall.

BRUCE (cont'd)

BETTY.

She sees him. PUSH IN ON: BETTY. It sinks in.

~~BETTY~~
200004
Sam. The sequence is running.

Jennifer releases the HARNESS CABLE, SLIDING to the floor.

ANGLE ON: BRUCE. He DIVES for the door, wedging the
extinguisher in. The door motor WHINES against the blockage.

The extinguisher's VALVE BENDS UNDER THE WEIGHT.

Through the door he grabs Betty's hand, pulling her out.

Betty runs up the stairs.

ANGLE ON: SAM, pulling at Jennifer's harness. In his panic
to free her he's TWISTED THE HARNESS AROUND ITSELF. Sterns
tugs at it futilely. Tears run down Jennifer's face.

Bruce calls out from under the STRAINING DOOR.

BRUCE

GET OUT OF THERE. SAM!

Sterns turns, eyes WILD, pure panic -- crying as well.

STERNS

Jennifer's harness won't open.

He yanks on the strap desperately.

STERNS (cont'd)

I won't leave you. I won't leave
you. I'm NOT GOING TO LEAVE YOU.

The extinguisher GIVES a little more.

Bruce makes his decision.

He crawls under the door and runs to Jennifer. He knocks Sam
aside, calmly unwraps the harness. Clicks the buckle.

Jennifer falls to the floor. Free.

CRUNCH -- the weight of the big door CRUSHES the fire extinguisher, which EXPLODES in a burst of white powder.

INT. GAMMASPHERE CONTROL -- DAY

Betty bursts through the door. She runs to the board, frantically punching buttons.

The building SHUDDERS with the POWER SURGE -- MUCH bigger than last time. 200004

INT. GAMMASPHERE -- DAY

The LASER ARRAYS swing into place.

PUSH IN ON: BRUCE, standing dead centre in the sphere.

BRUCE

(quiet)

Oh, no.

BLINDING GREEN FLASH.

INT. GAMMASPHERE CONTROL -- DAY

GREEN LIGHT FLOODS THE ROOM. Betty's head snaps up. She touches the window with an intake of breath. Too late. 200004

INT. GAMMASPHERE -- DAY

The light hits them, GALVANIZING them for a moment, every muscle going tight.

This time, the GREEN PLASMA envelops the entire structure inundating them, overwhelming them.

Bruce falls to his knees, eyes squeezed shut. Suddenly,

BRUCE'S POV: Even through his eyelids, Bruce realizes he can make out the forms of Jennifer and Sterns.

Through the sparkling GREEN SMOKE of the extinguisher powder, Bruce can make out their INTERNAL STRUCTURES: skeletal systems, nervous systems 200004

ANGLE ON: BRUCE, slowly opening his eyes. The machine is bombarding them at full power... But they're not dead.

Jennifer and Sterns also open their eyes. Slowly, Jennifer stands. A long exhale.

JENNIFER

It's so beautiful...

INT. GAMMASPHERE CONTROL -- DAY

Betty, tears coursing down, SLAMS the board again and again.

BETTY
STOP. Stop, godammit.

INT. GAMMASPHERE -- DAY

Bruce and Sterns, both GLOWING GREEN SKELETAL SYSTEMS SURROUNDED BY A NETTING OF NERVE PATHWAYS, also stand, looking around numbly.

STERNS
We're not dead... Are we?

BRUCE
I don't know. Maybe. I don't know what's happening.

JENNIFER
We're not dead.
(beat)
... We're blessed.

We see what they see. The invisible world is visible now. The speed at which their vision increases grows exponentially. They can see inside and through everything.

The chamber.

The building.

They see Betty working madly at the control room computer.

They see the structure of the building. Then that dissolves.

STERNS
It is beautiful.

JENNIFER
Sam...

Transported by the experience, she hugs him, kisses him. Two glowing skeletal systems embracing. They can see through each other's skulls.

They see the city.

They see the bay.

They see the stars.

They see the connections between everything.
They see the cell structure of the universe.
Nothing has ever been this beautiful before.

INT. GAMMASPHERE CONTROL -- DAY

The machine is emitting a high-pitched whine -- overloading.
All the monitors LIGHT UP. Betty dives behind a desk.
The board EXPLODES.

The green light BLINKS OUT.

Betty slowly stands, devastated. The room goes quiet, fills with smoke.

She runs out the door.

INT. GAMMASPHERE PREP ROOM

Betty slowly enters the staging room. Her trembling hand reaches for the main door control.

BETTY
Oh my God. Oh my God.

The door slides up. VALVES and HYDRAULICS, jets of vapor.

A FIGURE dives through the vapor and GRABS HER. It is Bruce, alive and well. He kisses her firmly on the lips. He pulls back, still holding her face in his hands.

BETTY (CONT'D)
AHHHHHHH!!!

She screams in Bruce's face. He smiles. She looks past him.

Sterns and Jennifer -- smiling like teens stoned for the first time.

BETTY (cont'd)
It was -- I thought it was on.

STERNS
It was.

BETTY
But... You'd be dead.

BRUCE

Well, we discussed that. I'm
ninety percent sure we're not.

They exchange looks and share a laugh that excludes Betty.

BETTY

But what did it... I was so
scared...

200004
She hugs Bruce, weeping.

JENNIFER

No no no no no. Shhhh.

Jennifer moves up and hugs the two of them.

ANGLE FROM ABOVE: Camera PULLS BACK.

JENNIFER (cont'd)

Everything's okay.

(beat)

Everything's perfect.

We see the smoking gamma sphere, the three in embrace, Sterns
looking on beatifically.

The aftermath of a near disaster.

INT. LAB -- EVENING

Jennifer sits on a metal table as Betty examines her.

Bruce and Sterns stand nearby, gauze pads covering the needle
marks. Sterns is doing a CROSSWORD PUZZLE.

JENNIFER

This isn't necessary. We're fine.

BETTY

Jennifer. You've heard of deep-
space pulsars, yes?

JENNIFER

Yes. I've seen them.

A moment of pause. She's not talking about telescopes.
Betty looks to Bruce. He shrugs. None of them are taking
this seriously.

BETTY

Well... A pulsar generates roughly the same concentration of gamma rays that were just pumped into you three. It makes a supernova look like a wet match by comparison.

She picks up a needle, prepping to take blood.

200004
BETTY (cont'd)

You're going to have a hard time convincing me that you're all "fine."

Jennifer holds Betty's wrist, looks directly into her eyes.

JENNIFER

(complete love)

But we are.

Jennifer begins to sing softly to herself -- a beautiful, formless tune. Sterns looks up from his crossword.

STERNS

We've got no burns, no cell damage. The only prevalent symptom seems to be the singing. If you don't believe me, call a radiologist.

200004
BETTY

I am a radiologist.

STERNS

There you go.

JENNIFER

We don't need to see a doctor. We need to see the Pope. And the Dalai Lama and the chief Ayatollah. And rabbis... lots of rabbis.

Betty is intrigued. Has Jennifer truly found the ultimate answers... Or has she just lost her mind?

ANGLE ON: STERNS, he begins to solve the crossword VERY RAPIDLY. He looks up. No one has seen this. He slips it into a drawer.

Betty puts the needle to Jennifer's skin. Pushes. The skin barely yields.

Jennifer notices.

JENNIFER (cont'd)

Oh. I'm sorry.

(beat, considering)

And isn't sorrow such a gift?

The needle slides in easily. She goes back to her singing.

Betty looks to Bruce. Bruce is more concerned by this.

EXT. LAB PARKING LOT -- NIGHT

Sterns and Jennifer are in his car. Bruce and Betty stand by his window. Jennifer sings softly to herself.

BETTY

You'll call if anything changes right?

STERNS

We will.

JENNIFER

(leans over Sam)

I love you Betty.

BETTY

I know you do, sweetheart. Good night, guys.

Sterns drives off. Bruce regards Betty silently.

BETTY (cont'd)

I don't understand any of this. I don't understand why you're all so... not dead. And the project. Bruce, the gammasphere's fried. What are we going to do?

Bruce has undergone an incredible near-death experience and comes up with the greatest idea he's ever had.

BRUCE

Let's go see a movie.

EXT. BERKELEY STREETS -- NIGHT

The bells ring in the Campanile. A gothic moment.

INT. MOVIE THEATER -- NIGHT

A black and white LECTURE HALL. A Mad Scientist turns to camera. It is GENE WILDER from "Young Frankenstein".

FRANKENSTEIN

-- Once a nerve fibre is severed,
there is no way in Heaven or on
Earth to regenerate life back into
it.

Bruce and Betty sit close in the otherwise empty theater.

200004 BETTY

I think I'm sensing a method to
your madness.

BRUCE

You want to be very careful about
second-guessing the methods of a
mad scientist.

BETTY

I'll keep that in mind.

She takes a popcorn kernel from the bag on his lap and pops
it in her mouth.

Bruce -- the new Bruce -- takes her hand comfortably.

200004A
INT. STERNS HOUSE OFFICE -- NIGHT

Sterns sits in front of his computer. Complicated math
problems are laid out on the screen under the title: "The
Classic Unsolvable 200".

Jennifer, wrapped in just enough silk to make it intriguing,
slides up behind him.

JENNIFER

Unsolvable math equations or a
beautiful, half-naked woman. Quite
the choice.

STERNS

Not really. I've never understood
either one.

JENNIFER

So I can't entice you?

He kisses her hand.

STERNS

You can. You did.
(something is on his mind)
I'll just be a minute.

She leaves him. He stares at the screen, doodling absently on a pad with his right hand.

He is inspired. Enters an "X" into one of the spaces. Deletes it. Enters "X2" into the same space.

He solves the whole problem. He is thrilled. Onto the next. Pause. Types. Solved. As he continues to doodle with the other hand, he solves problem after problem, moving so fast the computer is having trouble loading the pages.

Finally, it crashes -- the screen freezes. He shuts it off, breathing heavy from the rush of discovery.

His breath catches when he looks at the pad. Without thinking, he's sketched a **DRAWING OF THE ROOM FROM HIS ANGLE.**

It is not the work of an artist, it is the line-perfect reproduction of a photograph.

On closer inspection, each of the angles have representations of the geometric principle used sketched into the corners.

In the window in the picture, he has sketched the REFLECTION OF JENNIFER watching him from the door.

He turns. She is there. Has been the whole time.

His eyes are wide, frightened -- What's happening to us?

For the first time... We see Jennifer's POV.

The office is a WHIRL OF COLOR AND LIGHT -- Van Gogh's "Starry Night" in a home office setting. Sterns glows with the love that Jennifer feels for him. She can see the flowing lines of energy that make up the computer.

She places a hand on his cheek.

JENNIFER

This is a gift.

(beat)

Make love to me.

INT. MOVIE THEATER -- NIGHT

Bruce and Betty are snuggled up together. On screen, the creature is loose.

The door to the theater BANGS OPEN. TWO GUYS and TWO GIRLS enter. The guys are college students, probably football players. One of them is very large. The girls don't look like they've been to college at all.

The entire group is giggling and snorting -- stoners.

They move to the center of the theater to the best seats in the house. Right behind Bruce and Betty. The smaller one -- RAY lights a joint. He speaks out loud.

RAY

What the hell is this again?

GREG (The big one) ²⁰⁰⁰ grabs the joint out of his hand.

GREG

It's "Young Frankenstein" ass-wipe.
It's a frickin' classic.

GIRL 1

It's already started.

GREG

Okay, See that guy? He's, like
Frankenstein's grandson... I think.
Or something. And he...

He begins to kick Bruce's chair rhythmically. Bruce looks at Betty, who is clearly annoyed.

INT. STERNS BEDROOM ²⁰⁰⁰ NIGHT

Sterns and Jennifer make love.

Jennifer's POV: A vision of indescribable beauty. The colors are heightened now. Behind Sterns' head she can see THROUGH THE CEILING, through the stars.

Celestial occurrences. Suns exploding. The fabric of it all -- beauty, light and love.

JENNIFER

I love you, Sam. I love you so
much.

INT. MOVIE THEATER -- NIGHT

Bruce is now very uncomfortable. The SMOKE from the joint seems to fill the theater. Greg's voice has become VERY LOUD to Bruce, as has the sound of the movie. In fact ALL SOUNDS seem to be amplified.

Notably, the sound of Greg's boot KICKING Bruce's chair.

GREG

AND THIS GUY -- OH MY GOD, HE'S
HILARIOUS. HE'S GOT THIS HUMP --

Bruce's vision of the screen goes swimmy. He turns.

BRUCE

Excuse me, could you stop kicking
my chair?

Greg goes silent. All of ~~the~~ kids just stare.

200004
BRUCE (cont'd)

(pointed)

Thank you.

He turns back.

Kick.

INT. STERNS BEDROOM -- NIGHT

Jennifer is building to a pre-orgasmic scream.

JENNIFER'S POV: The beauty changes, the color starts to run.

JENNIFER

No. No.

200004
Sterns' face draws down into a MASK OF HORROR. The colors
DARKEN, become fierce, aggressive, bloody. From "Starry
Night" to Van Gogh's final paintings of crows over the
fields. She sees the agony of existence.

Sterns becomes a demon on top of her.

The scream becomes real.

INT. MOVIE THEATER -- NIGHT

Greg KICKS Bruce's chair. Echoing, huge.

BRUCE

(whirls around)

Kid, kick this chair one more time,
you're going to lose that foot.

Greg stands to his full height. Bruce stands to a much
smaller height. He is seething.

BETTY

Bruce, let's just go.

BRUCE

(to Greg)

Is there a problem?

Greg throws a POPCORN KERNEL at Bruce's forehead. The girls giggle.

Ray bursts into laughter. Betty is so mad she wants to kill the guy. Bruce puts a hand on her shoulder.

BRUCE (CONT'D)

You've got ~~three~~ ^{two} seconds to apologize.

Slowly, carefully, Greg withdraws another kernel. He aims, -- He throws it at BETTY'S forehead.

Bruce's hand SNAPS OUT, catching the kernel in mid-air.

Beat.

Bruce HITS him -- HARD. Greg is knocked back into his seat with enough force to TEAR IT OFF ITS STRUTS.

RAY

GREG.

Ray DIVES for Bruce. Bruce grabs his arm and with one arm, THROWS him over the seats, crashing into another aisle.

20004
BRUCE
(angry, wild)

Come on, Greg. You're not done are you? I was just starting to like you. GET UP.

Betty tugs at Bruce's arm, trying to get him out of the theater. She can't budge him. The girls stare, frightened.

BETTY

Bruce, come on...

Bruce looks at her, not seeing her in his rage.

INT. STERNS BEDROOM

CRASH -- Sterns is THROWN into a dresser, SMASHING the mirror.

The visions won't go away. Jennifer's hands hurt, her muscles hurt, she's twitching, aching. She looks for Sam, but can't see him. She is panicking.

JENNIFER

-- Sam?

He runs to the bed. Takes her hand.

JENNIFER (cont'd)

I don't like what I see. HELP ME.
Help... Sam... Please.

STERNS

It's okay. It'll be okay. Lie
down... I love you, Jen, I love
you. Come on, lie down...

20000
JENNIFER

Sam... It's horrible...

Sterns doesn't know what to do. She's blind. He knows it.

STERNS

I'm here.

JENNIFER

SAM. My hands, my skin... inside
me... I'm going to die.

STERNS

No.

She calls out to him as though he weren't there.

JENNIFER

SAM.

She flails out with her right hand, SMASHING THE NIGHT TABLE
TO MATCHSTICKS.

JENNIFER (cont'd)

NOOOOOOOOOOO.

The "No" becomes a scream. She erupts in the symptoms of
radiation exposure. Her SKIN THICKENS, ERUPTS, BOILS, BURNS.

Her entire frame STRETCHES out of shape.

EXT. MOVIE THEATER -- NIGHT

Bruce holds a stop sign ^{up} for support. His head is
swimming -- His senses ^{are} still heightened.

BETTY

Are you okay?

BRUCE

I... I'm sorry.

He takes a deep breath, trying to clear his head.

BRUCE (cont'd)

I don't know what happened. I never get angry like that. I just couldn't think. And that guy...

A shudder of anger runs through Bruce again. ANGLE ON: BRUCE'S FOREARM, where an unseen vein PULSES GREEN.

Betty's CELL PHONE rings.

Betty's Caller ID reads: SAM STERNS

BETTY

Hello?

Silence. Static crackling that might be breathing.

BETTY (cont'd)

Sam?

STERNS

Betty... I need to find Bruce.

BETTY

He's right here.

Bruce looks to Betty, questioning.

STERNS

I think it's important that you bring him to my house.

The phone goes dead. Betty takes Bruce's arm.

BETTY

Come on.

She pulls him out of frame. But the CAMERA STAYS, PUSHING IN ON: The SIGN-POST.

CLOSE ON: A HAND-PRINT, finger-marks CRUSHED into the metal.

INT. STERNS BEDROOM -- NIGHT

A sheet is WHISKED BACK to reveal Jennifer's twisted corpse.

BETTY

Oh God...

Sterns is distant, unmoored from reality. He sits, staring.

STERNS

She had a reaction.

BRUCE

A reaction? Sam...

STERNS

There were no symptoms. We didn't
bother with the growth inhibitory
process. The energy just... built.

BETTY

So... What do we do? We have to
call the police.

STERNS

No. Jen was right. We should call
a priest.

BETTY

What are you talking about?

BRUCE

He's talking about how long we have
left. -- Jen had eight hours. God
DAMN it.

(to Sterns)

Before the accident, did you ask
Creel to make a back-up of our
data? -- Sam? Sam!

STERNS

No. No, of course not.

In a burst of anger, Bruce knocks a porcelain figure off the
dresser. It BULLETS into the wall and SHATTERS.

He grips the dresser with both hands, head down.

BETTY

Bruce.

BRUCE

Creel did this.

THEY DON'T SEE: A PULSING VEIN in his neck. It's green.

Bruce looks up. His face reflected in the shattered mirror.

BETTY

Bruce. Shhh...

BRUCE

CREEL DID THIS.

He lifts the dresser a few inches from the floor and smashes it back down, splintering its base. A SHIRT SEAM gives way.

Betty moves to quiet him. He pushes her out of the way and storms from the room. We hear the front door slam open.

200004
BETTY
BRUCE.

She looks back to Sterns. He is staring at Jennifer's corpse. She hugs him, turning his face away.

INT. FRAT HOUSE -- CREEL'S BEDROOM -- NIGHT

Creel, packs a small bag as TED, an undergrad frat brother, scoops Top Ramen noodles out of a Styrofoam cup. Limp Bizkit BLARES from Ted's room.

The house is empty but for the two men.

TED
(around his noodles)
Creel, how old are you?

Creel ignores him.

TED (cont'd)
Aren't you embarrassed to still live at the frat? You don't think it's kind of... childish?

CREEL
(flatly)
Up your nose with a rubber hose, Ted.

Downstairs, someone starts BANGING on the big front door.

Creel looks up sharply. Ted sees that something's up.

CREEL (CONT'D)
Do me a favor. See who that is.

EXT. FRAT HOUSE -- NIGHT

Bruce bangs on the door. He is livid. The SOUNDS around him are amplified. His own KNOCKING echoes in his ears.

BRUCE
CREEL.

TED
What's up, man?

Bruce looks up. Ted leans out of a second-floor window.

BRUCE
Where's Robert Creel?

A not-so-subtle pause as Ted gets Creel's response.

TED
He's not here. He said he was
going out of town or something.
Sorry, bro.

Ted disappears inside the window.

INT. FRAT HOUSE -- NIGHT

CREEL
Did he buy it?

More BANGING from downstairs. Harder this time.

TED
Dude. That guy is pissed.

The banging becomes POUNDING. Soon, the house is RATTLING
with each POUND.

TED (CONT'D)
Now that is out of line. Other
people live here too, y'know?

Ted goes into his room, emerging with a BASEBALL BAT.

CREEL
What are you gonna do?

TED
I'm gonna show this dink how we
knock in Philly.

The pounding continues. It has become rhythmic, hypnotic --
building. Ted walks down the wide staircase. THEN --

BOOM

The final pound is so hard that the house seems to JUMP.

The CD skips, stops.

Silence. Ted and Creel exchange a look.

Ted moves carefully to the large oak front door. Off to its sides are windows which allow a view to the street. Ted surreptitiously peeks out.

Nothing. Dark, empty street.

Raising the bat, Ted opens the door.

He is looking at an abdomen. A MASSIVE, GREEN SIX-PACK. Tatters of a shirt. The chest EXPANDS as it breathes. Ted drops the bat -- looks up.

The face is in shadow, its cinderblock shape obscuring the porch light. But we can make out two VERY LARGE EYES glaring down out of the silhouette.

And we hear a voice -- UNSPEAKABLY DEEP. The windows rattle. The voice of a living mountain.

HULK
CREEEEELL...

PUSH IN ON: CREEL, standing on the mid-floor landing. His animal instincts backing him away from that sound.

Ted falls straight back onto the floor -- saving his own life as a HUGE arm swings THROUGH THE WALL in a sidearm swipe.

Creel scrambles up the stairs as the first floor of the house EXPLODES into splinters. Ted is obscured by the destruction.

Creel runs across the expanse of the second floor as the house is torn to pieces out from under him.

EXT. FRAT HOUSE (REAR)-- NIGHT

Creel dives out a window, still carrying his bag and slides down the roof, FALLING TWELVE FEET to the ground below.

He is winded, wheezing. He drags himself to his car.

He drives THROUGH A FENCE to escape.

Looking back, the house dwindles in the distance.

EXT. UNIVERSITY AVE. -- LATER

Betty drives slowly down the street, looking for Bruce.

A few cars have been overturned. A bus bench thrown through a window.

EXT. ANOTHER STREET -- NIGHT

Betty turns a corner.

More destruction. The carillon rings in the Campanile, but the bells are wild, bent -- out of control.

Betty gets out of her car. A GREEN JEEP GRAND CHEROKEE IS LODGED IN THE TOP OF THE CAMPANILE and the bells are ringing.

EXT. FRAT HOUSE (FRONT) NIGHT

Betty pulls up to the front of the house. Where the front door should be is a HUGE HOLE, as from a truck. She sees BRUCE'S BIKE left carelessly on the lawn.

A BODY lies on the porch.

It is TED. Betty kneels down beside him. Nervously, he opens his eyes, trying to look around without moving.

TED

Is it gone?

BETTY

What? What was it?

(beat)

Did... Did a man do this?

Ted pulls himself up on an elbow. He is shaken but unhurt.

TED

I don't think so. Couldn't've been.

Betty breathes a sigh of relief.

TED (cont'd)

It was like a bear. A big, green bear.

(looks at the house)

Oh man. My buddies are gonna be pissed.

INT. STERNS HOUSE -- OFFICE -- NIGHT

Sterns stands in the ghostly glow of his computer screen. He stares at it, dead, disconnected.

He sits, activates a chess program.

He plays game after game, surrounding the computer's pieces with astounding speed.

The program, unable to keep up with him, finally crashes. The screen goes black, dropping him into darkness.

But not total darkness. A faint GLOW emanates from his fingertips. He places them on the keyboard.

The light PULSES from his fingers, sending out SEARCHING TENDRILS which find the keyboard and enter it. For a moment, he just stares.

He looks at the screen. A look of understanding.

A word prints itself on the screen at Sterns' mental command:

CREEL

This repeat-prints A HUNDRED TIMES in a second. Sterns looks at it, fascinated.

INT. BRUCE'S DREAM -- NIGHT

CLOSE ON: BRUCE, standing in a hallway.

Although we can see no source, the LIGHT is FLASHING as from an emergency.

It is dark. Foreboding.

The hallway is lined with DOORS of differing shapes and sizes. -- Inlets into Bruce's mind.

One wooden door is painted BLUE, SPACE-SHIP DECALS pasted on it. -- A child's door. From behind it, Bruce's PARENTS scream and argue.

He passes others... then stops.

He sees a thick door made out of IRON. It runs from floor to ceiling with ORNATE LOCKS. But as Bruce reaches it, we see that it is HANGING OPEN... ever so slightly.

He reaches to touch it. -- It falls from its hinges with a huge CLANG. Whatever was locked inside has escaped.

Then, from somewhere not far away -- something ROARS.

INT. BRUCE'S APARTMENT -- BEDROOM -- MORNING

The echoing roar is lost in the ringing of the PHONE. Bruce wakes, disoriented.

He sits up. His apartment. Good. That's familiar. He sees that he is still wearing his shirt. -- What's left of it. He picks up the phone, about to say hello, when he notices:

His bed now rests on the floor. The legs have been CRUSHED.

BETTY (V.O.)
Bruce? Hello?

BRUCE
Betty...

On the floor, he sees the WALLET with the chain.

BETTY (v.o.)
Are you okay? Where've you been?

He grabs the knob of his closed bedroom door.

The door FALLS OFF its hinges.

INT. BRUCE'S APARTMENT -- LIVING ROOM -- MORNING

His front door also hangs open, the dead bolt twisted and useless.

BRUCE
I'm fine. I've been... out.

Bruce spots an OBJECT, embedded in his wall.

He pulls it out. It appears to be a BALL OF GOLD. Turning it over in his hands, he sees the word "Banner", mashed into an indentation. His lucky PLAQUE.

Crushed by a very large hand.

BETTY (v.o.)
I'm with Sam. Can you get down to the lab?

BRUCE
Yeah... Yeah. I'll be right there.

EXT. BERKELEY CAMPUS -- DAY

A HELICOPTER lifts the Jeep out of the Bell tower. The bells are ominous.

CAMERA PANS DOWN: To DANNY ESTRADA, Bay Area journalist. We are watching a news broadcast.

DANNY ESTRADA
University Officials are denying that the damage inflicted to Berkeley property yesterday was the result of rioting students.

(MORE)

DANNY ESTRADA (cont'd)

Yet they have offered no explanation for what could possibly have taken place here late last night.

EXT . INTERVIEW CLIPS -- VARIOUS LOCATIONS -- DAY

Various man-on-the-street interviews:

A BERKELEY FRESHMAN, clearly thrilled to be on TV.

FRESHMAN

Yeah, I heard things breaking and stuff. Somebody screamed. I thought maybe I could help or something -- I'm thinking about studying medicine, so y'know... But when I got around the corner there was nothing. Just a bunch of smashed glass.

An OLD RUSSIAN WOMAN, sweeping up GLASS in front of her smashed shop window.

RUSSIAN WOMAN

It vuz a hoolk.

DANNY ESTRADA

I'm sorry? A what?

RUSSIAN WOMAN

(annoyed)

A hoolk, a hoolk. You don't read the Torah? Like a Gollem, you know? A creature of vengeance.

TED -- At sunrise, on a stretcher being taken to an ambulance. BETTY stands on the frat house's lawn, watching from the background. Danny Estrada runs alongside.

TED

Yeah, I saw it. It wrecked my house man. But when all the s*** (bleeped out) was coming down... It grabbed me. Covered me. I think it saved my life.

Ted is loaded onto the ambulance.

DANNY ESTRADA

(calls out)

What was it?

TED
(calling out)
Big green bear --

SLAM -- the ambulance doors close. Did we hear that right?

EXT. STERNS' HOUSE -- DAY

The POLICE have cordoned off Sterns' street. Det. JOSEPH VOURAKIS is examining a tree that has been cracked in half.

VOURAKIS
(to a nearby cop)
This is the end of it, right? No
damage beyond this street?

COP
Nope.

Vourakis stands, looks around.

PUSH IN ON: STERNS' FRONT DOOR, hanging open, ignored.

VOURAKIS
Get some men

INT. STERNS BEDROOM -- DAY

The cops stare at Jennifer's corpse, stunned, horrified. Vourakis spots a purse beside the bed. Careful not to taint the evidence, he looks in it. Comes out with a card:

BERKELEY GAMMASPHERE LABORATORY Jennifer Sussman -- RESEARCH.

INT. GAMMASPHERE CONTROL -- DAY

Bruce touches the fried control board. The window is blackened with soot, but he can still see the lifeless husk of the gammasphere.

He turns to Sterns, who looks worn, tired.

BRUCE
You never called the police?

STERNS
No. Not yet. I didn't know what
to say.

BETTY
What are you talking about? What's
to say?

STERNS

Hey, If we don't cover ourselves here, they're going to take all this away from us.

BETTY

This? The project? Sam...
Jennifer is dead.

2000
STERNS

I KNOW. I loved her. I am aware that she's dead. -- And you're not. Bruce made his choice.

BRUCE

What's does that mean?

Beat. Sterns lets this go. But he is edgy, odd.

STERNS

Nothing.

Silence, broken finally by Bruce.

BRUCE

You look tired, Sam.

STERNS

I am. And I don't know if it's shock or old age or...

(looks to the gammasphere)

Jennifer is dead. And I don't want to join her. -- Not like that.

BRUCE

Have you noticed any changes?

STERNS

(lying)

... No. You?

BRUCE

(lying)

No. But we both have more body mass than Jen. We could just be sustaining longer.

STERNS

If that's true, we may have no more than a couple of days.

(to Betty)

(MORE)

STERNS (cont'd)

If we're to retain the slightest hope of reversing what was done to us, we need access to the tools we have available.

BETTY

Sam. Guys. The gammasphere was one of a kind. It's gone.

STERNS

I've been thinking about that. Creel set off the sphere by running back-up disks through it. He must've been making them for someone, right?

BETTY

Who?

BRUCE

Someone who could pay for the information.

STERNS

Exactly. I went into his computer and discovered a number of unauthorized information downloads, dating back to the beginning of the project.

BETTY

Where'd you get his password?

STERNS

He wrote it on the bottom of his desk blotter.

BRUCE

So, you think he's been stealing our data and selling it to... whom? The private sector? Some corporation?

STERNS

Who else would have the money to make use of our research? I think it's possible that there's another gammasphere out there... and we need to find it.

An Intercom BUZZES. Betty looks at the monitors.

BETTY

Someone out front. I'll get rid of them.

INT. LAB COMPUTER ROOM -- DAY

Betty goes to the front door. At Creel's desk, she stops. She lifts the booter. -- No password.

She opens the door to reveal a contingent of POLICE OFFICERS, Det. Vourakis in the lead.

VOURAKIS

Are you Dr. Ross?

BETTY

Yes...

Vourakis walks right in, spots Bruce and Sterns up in the control booth.

VOURAKIS

I'm Joseph Vourakis, Berkeley Police. We'd like a word with you and your colleagues if we might.

INT. POLICE STATION -- DAY

The Berkeley police station resembles a converted stone and marble train station. The lobby is gothic, cavernous.

Sterns and Bruce are brought in. Betty walks with Vourakis.

BETTY

So, we're not under arrest?

VOURAKIS

You are not under arrest. You're just here for questioning.

BETTY

Then, could I make a phone call?

INT. POLICE STATION -- TWENTY-FIVE MINUTES LATER -- DAY

BANG -- The big FRONT DOORS slam open. General Thaddeus Ross marches in, flanked by a contingent of soldiers. He has again forgone the uniform in favor of a crisp blue suit. Talbot walks behind him.

Ross and the soldiers ignore the desk sergeant and make a bee-line for Vourakis' desk, where Betty is being questioned.

VOURAKIS
What's all this?

ROSS
This --
(indicating Betty)
Is an infraction of National
Security. We are commandeering
your investigation.

200004
VOURAKIS
Good luck. Who the hell are you?

Ross leans forward across Vourakis' desk.

ROSS
I am Thaddeus Ross. I am a General
in the United States Army and I am
responsible for the security of the
West Coast.

VOURAKIS
You're out of uniform.

ROSS
My uniform is reserved for war.
Pray you never see me in it.

VOURAKIS
General, this is the twenty-first
Century, you can't just charge in
here and take over a murder
investigation.

Ross levels a stony look at him.

ROSS
It's never wise to overestimate the
freedom of the current time-frame
Detective... Vourakis.

INT. POLICE STATION -- INTERROGATION SIDEROOM -- DAY

Ross looks through an interrogation room window. Inside,
Bruce is being interrogated by two Military Intelligence
Officers -- BROWN and JACKSON. Talbot is briefing Ross.

TALBOT
Sterns and your daughter are clear.
We can account for their
whereabouts leading back to the
accident.

(beat)

(MORE)

TALBOT (cont'd)

Now Banner... His story is a little shaky.

ROSS

He's hiding something. -- I never liked him.

TALBOT

Because Betty did.

ROSS

Give me some credit. -- Something about him?.

TALBOT

Thad... He saved Betty's life.

Ross looks to Talbot -- Back to the window.

CAMERA PUSHES: IN AND THROUGH TO:

INT. INTERROGATION ROOM -- DAY

CAMERA PUSHES IN ON: BRUCE, who has been in here a while. These guys have not been going easy on him.

~~BRUCE~~

I don't understand what you want from me.

JACKSON

Personally? I want to know why one of your team members is dead.

BRUCE

I told you, there was an accident --

JACKSON

I want to know where you went after leaving Samuel Sterns' house last night --

BROWN

(reading a folder)

"Angry at Robert Creel."

JACKSON

Sterns' words.

BROWN

(reading)

... Robert Creel, blah blah blah...

(MORE)

BROWN (cont'd)

The man you apparently feel was not only the cause of the accident, but your good friend's death as well.

BRUCE

I told you, I went home.

JACKSON

You did. ²⁰⁰ You did tell me that.

BROWN

The problem is, no one can confirm it.

JACKSON

See, I disagree. The real problem for me is that not half an hour after you left the house in a rage, Robert Creel's house was practically destroyed.

BRUCE

What?

JACKSON

Oh, you didn't know that? Now that is odd, because there's a young man named Ted Smith laid up in a hospital in Berkeley who claims that before his frat house was destroyed, a man matching your description was angrily banging on the door.

BROWN

What was your relationship with Jennifer Sussman?

BRUCE

What? She was my friend.

JACKSON

But she was Sterns' girlfriend. So why did you go after Creel?

Bruce's head is swimming. The officers' words have taken on a WATERY, ECHO QUALITY. Bruce is starting to get angry.

BROWN

You weren't dipping your pen in the boss' inkwell, were you Banner?

BRUCE

What the hell's that supposed to mean?

BROWN

Don't get touchy with me. I'm a Military Intelligence Officer. The Miranda Act doesn't mean shit to me.

Bruce grips the edge of the table and stands, holding on to it to keep his fists from flying.

BRUCE

Is that a threat?

Jackson SLAMS his hand down on the table.

JACKSON

ENOUGH. Sit down.

Bruce sits back in his chair. The voices are VERY LOUD now.

Brown circles around Bruce as Jackson continues.

JACKSON (CONT'D)

(riding him)

Banner, Creel is gone. You were angry. You went to his house. You drove a truck through his front door and took him, am I right?

Jackson's words ECHO. Bruce can't think.

On this side of the table, Brown can see INDENTATIONS in the table where Bruce gripped it. Odd.

BRUCE

That's not what happened.

JACKSON

Then WHAT HAPPENED? What happened at Creel's house?

BRUCE

I don't know, I was upset. I couldn't think.

The soldiers exchange a look. Time to press.

BROWN

So now you're saying you were there.

JACKSON

Where is he, Banner? What did you do to Creel?

BRUCE

Nothing.

JACKSON

That's BULLSHIT. You were sleeping with Sussman.

BRUCE

No --

JACKSON

Creel fucked up your machine and killed her -- almost killed you, right?

BRUCE

No -- Yes, but --

JACKSON

So you killed him.

BRUCE

No.

JACKSON

Say it.

BRUCE

NO.

JACKSON

SAY IT.

Bruce looks up. His face PULSING with GREEN VEINS. His eyes wild.

His movements accelerated, he is up before the soldiers can register it. He SHOVES the table aside. It CRASHES into the wall below the mirror/window.

ANGLE ON: ROSS, reacting.

Bruce SLAMS Jackson into the wall. Banner's shirt goes TIGHT. SEAMS rip.

BROWN

-- (pulling his gun)

BANNER.

BRUCE

Shut up. Just shut your mouth.
Don't say another god damn word.

BROWN

DROP HIM OR YOU'RE DEAD BANNER.

Bruce turns to Brown and ROARS. His face is DISTENDED, veins PULSING. The beast is awake.

Jackson sees his chance. Using Special Forces hand-to-hand, Jackson locks Bruce's arms and FLIPS HIM OVER THE TABLE.

Bruce knocks the table over, falling on the far side of it. Brown and Jackson level their guns at it.

Then, a sound. -- A deep, rumbling GROWL.

THICK, GREEN FINGERS reach over the edge of the metal table and SQUEEZE, CRUMPLING it.

INT. INTERROGATION SIDEROOM -- DAY

PUSH IN ON: ROSS. In the reflection of the window, we see glimpses of GREEN MUSCLE. The ROAR rattles the window in its frame. GUNSHOTS ring out.

INT. POLICE STATION -- INTERROGATION HALLWAY -- DAY

The door to the interrogation room SLAMS OPEN. Jackson and Brown spill out, running at top speed.

Behind them, the wall DISINTEGRATES as THE HULK SMASHES THROUGH IT. He is nine feet tall. Solid, cabled muscle from floor to ceiling.

Ross BANGS through his door. The Hulk, half-obscurd by plaster dust, turns to face him. Ross pulls his gun, aims.

BANG

The bullet has no effect. Well... one effect.

With a ROAR, the Hulk CHARGES Ross. In a hallway built for average-sized cops, Ross is able to keep a few steps ahead.

But the Hulk keeps coming. Smashing through offices. Where Ross turns a corner, the Hulk merely crashes through it. He is the behemoth. He is a wrecking machine. He is the stone ball chasing Indy through the cave.

INT. POLICE STATION -- MAIN LOBBY -- DAY

The entire lobby looks toward the smoke and dust billowing from the hall.

Betty, still sitting at Vourakis' desk with an Intelligence Officer, stands. Sterns is there as well, being interrogated by another soldier.

Ross comes barreling out of the smoke, dives toward a desk.

BETTY

Daddy?

ROSS

GET DOWN. EVERYONE GET DOWN.

The cops and soldiers draw their guns, ready for anything.

Except this. The Hulk EXPLODES into the room, tossing two METAL DESKS out of his way. They CRASH THROUGH THE ROOM.

With the shock of it, no one fires a shot.

The Hulk makes his way to the middle of the cavernous room in near silence and choking smoke.

Betty is now under Vourakis' desk and thus gets a clear view of the tattered remains of the Hulk's pants as they march past. The WALLET CHAIN still twinkles at Bruce's belt loop.

PUSH IN ON: BETTY. She knows.

PUSH IN ON: STERNS, who sees it as well.

STERNS

Bruce... Oh no.

The smoke clears. The Hulk is standing in the middle of the cavernous lobby. For the first time, we see him clearly.

He sees the police, their guns drawn, looking at him in shock. He ROARS.

Vourakis, who has been relegated to a back office, steps to the door, scopes the situation...

ROSS

(seeing Vourakis)

NO.

Vourakis fires.

EVERYONE fires. Though the bullets have little effect, the Hulk's ROAR is a mixture of anger and pain.

Betty is horrified. At the Hulk, the gunfire, everything.

Instead of attacking, the Hulk SMASHES through the wall into the street. Cops and soldiers run to the hole, but CONCRETE DEBRIS is still falling from it and besides... he is gone.

Betty falls back against the desk, her mind reeling.

INT. POLICE STATION -- LATER

Talbot is organizing the chaos at the station. Ross talks with Jackson and Brown.

ROSS

What you saw in that room stays between us, clear?

JACKSON

Yes sir.

Talbot approaches Ross.

ROSS

Dismissed. What have you got Major?

TALBOT

No one seems to be hurt, sir. But there's no sign of the -- that, thing. General... what was it?

Ross considers the question.

ROSS

It was Banner.

Talbot is thunderstruck.

ROSS (cont'd)

I saw it happen. One minute Banner was being questioned, and then...

A SOLDIER runs up.

SOLDIER

SIR.

The young soldier snaps a quick salute.

SOLDIER (cont'd)

Sir, I found Dr. Sterns in one of the offices. I've placed him under protective guard --

ROSS

Good.

SOLDIER

Yes, but sir -- Your daughter...
She's gone.

EXT. LAB PARKING LOT -- DAY

Betty gets out of a cab and runs to her Jetta.

She turns on her RADIO, flipping through channels. Rock. Country. More Rock. Sitar. News.

RADIO NEWSCASTER

... a traffic snarl northwest of Berkeley heading toward Santa Rosa where an eighteen-wheeled truck has become wedged into a tunnel lengthways. No report on how this happened yet, but the driver is apparently unhurt. Preliminary reports seem to indicate that a bear or some other large animal may have been involved in some way.

(tongue-in-cheek)

Could this be a repeat performance from last night's mysterious Bay Area Hulk? This reporter is reserving judgement until all the facts are in. This traffic report brought to you by...

Betty scrabbles in the glove box, pulls out a MAP.

She runs her finger from BERKELEY, north-west to SANTA ROSA. She continues in a straight line until she reaches the REDWOOD NATIONAL FOREST.

BETTY

What was it? Cripple Creek...
No...

She points at a spot on the map -- COFFEE CREEK

Tires SCREECHING, she tears off down the hill.

INT. POLICE STATION -- OFFICE -- DAY

MCCOMB, the SOLDIER guarding Sterns, looks nervously through the office window. General Ross is raging at his troops.

Sterns is more worn-looking than before.

We hear muffled cursing. The soldier is afraid he's missing something important.

MCCOMB

Excuse me for a second, sir.

Sterns waves him off -- "Go ahead". As soon as the soldier is gone, he moves around to the POLICE COMPUTER on the desk.

As he places his fingers on the keyboard, PULSING LIGHT flows from them, entering the computer system. The screen FLASHES, re-organizes itself, settles down.

STERNS

(gently)

That's it...

Sterns focuses the energy and a name appears:

LILY HARMAN 4424 Millpool Rd. Berkeley, Ca. 94705

A slow smile.

INT. POLICE STATION -- OFFICE -- MINUTES LATER

McComb returns. Sterns is gone. His face goes slack.

INT. POLICE STATION -- MAIN LOBBY -- DAY

General Ross sits at Vourakis' desk, yelled out. An ARMY LIEUTENANT passes him, trying to avoid his gaze.

ROSS

Lieutenant.

LIEUTENANT

Sir.

ROSS

Any word yet?

LIEUTENANT

On... what, sir?

Ross runs a hand down his face.

ROSS

Oh, I don't know. The whereabouts of my daughter, perhaps? Or there was that fifteen hundred pound green man that walked out through the wall forty-five minutes ago. What happened with that whole thing?

LIEUTENANT

I'm sorry sir. The copters are up and an APB has gone out on your daughter but -- nothing yet.

ROSS

Fine. You let me know.

The Lieutenant salutes and is gone, to reveal a very pale Private McComb.

ROSS (cont'd)

At ease, son. How's Sterns holding up? He's still here, isn't he?

McComb clears his throat.

INT. LILY'S APARTMENT -- BEDROOM -- DUSK

Lily, (Creel's girlfriend) is studying. The only light comes from a small desk lamp and the glow of her computer.

She jumps when the doorbell rings.

INT. LILY'S APARTMENT -- LIVING ROOM -- DUSK

Lily opens the door. Sterns is there. He is weak, wasting away -- a little scary.

STERNS

Hello, Lily. May I come in?

INT. BETTY'S CAR -- DUSK

Betty drives down a rural, wooded street. She passes a sign: THE COFFEE CREEK CHAMBER OF COMMERCE WELCOMES YOU!

Below this: NEIGHBORHOOD WATCH -- HELP KEEP OUR TOWN SAFE!

BETTY

(under her breath)
I'm working on it.

INT. LILY'S APARTMENT -- LIVING ROOM -- NIGHT

Lily sits nervously across from Sterns, watching his fingers shake badly as he puts a glass of water to his lips.

LILY

Are you alright, Dr. Sterns? You look, kind of... pale.

This is an understatement. Sterns is beginning to look like he's been awake for ^{20000A} weeks.

STERNS

Lily. I know Robert thinks I'm angry with him. I'm not. I desperately need his help.

Lily is torn. Sterns is clearly dying, but she's not willing to give up her boyfriend.

LILY

It's not that, I just haven't seen him.

Lily's PHONE RINGS, making her jump. Sterns sits beside her CALLER ID BOX. It reads: CALLER ID BLOCKED.

LILY (CONT'D)

I'm sorry.
(picking up)
Hello?

Beat. Lily's eyes glance to Sterns. It's Creel.

LILY (cont'd)

Oh, hey Kathy. What's up?

Sterns pretends to fall for the ruse, subtly turning the ID Box toward him.

CLOSE ON: STERN'S FINGERTIPS, a minute FLASH of energy.

The ID screen PIXILLATES and then dissolves, revealing a PHONE NUMBER.

LILY (cont'd)

No, not for a while. I've got someone over. Yeah, they're looking for Bobby too.

STERNS

(quiet, to Lily)
May I use your restroom?

She nods, still listening to the phone.

INT. LILY'S APARTMENT -- HALLWAY -- CONTINUOUS

Lily hangs up. Sterns stops at the door to Lily's bedroom.

STERNS

Lily? Would you be a dear and get
me another glass of water?

LILY
(off)

Sure.

INT. LILY'S APARTMENT -- BEDROOM -- CONTINUOUS

Sterns quietly goes to Lily's phone. He dials the number.

RECEPTIONIST (V.O.)

Empyreal Biotech. How may I direct
your call?

Sterns smiles, hangs up.

In the purple glow of the computer, he stands, staring.

PUSH IN ON: LILY'S COMPUTER...

EXT. WOODED STREET -- NIGHT

Betty pulls up to a small, wooded lane. **CLOSE ON: A FADED,
HAND-PAINTED SIGN** reading: QUINN.

Above the sign, the tree has been **CRACKED IN HALF**. This must
be the place.

EXT. BRUCE'S COTTAGE -- NIGHT

In the purple moonlight, it takes Betty a few seconds to
realize that the front of the cottage has been **TORN AWAY**.

The living room is visible, the bedroom, the lake down a
slope beyond. Despite the destruction, it's still beautiful.

Betty gets out of her car.

She walks up to the door. Outside her car, she is afraid.

BETTY

Bruce?

She creeps forward. It is very dark. Betty steps through
the hole and into the living room. She jumps when she hears:

BRUCE

Hey.

Bruce sits in an overstuffed chair. In the dark.

BRUCE (CONT'D)

Are they coming?

BETTY

No. It's just me. -- Are you...
already?

BRUCE

(shrugs)

Did I kill anyone?

BETTY

No.

Betty goes to his side, kneels down beside the chair.

BETTY (CONT'D)

Bruce. What happened? Your
exposure in the sphere... How did
that -- do? What did it do to
you?

BRUCE

It unlocked the beast. My beast.

BETTY

I don't... understand.

BRUCE

I know. I'm sorry. I woke up
looking out at my new view. I'm
feeling a little dramatic.

Betty takes his hand. Bruce takes a breath.

BRUCE (cont'd)

I spent a long time -- My entire
life, really -- trying to pretend
that I wasn't... Well, my father,
I guess. All his anger. All of
his rage. This... this Hulk, this
whatever it is, -- is some
manifestation of all that. I've
spent my whole life trying to lock
that beast away.

Bruce looks at her, lost. A man who's coming apart.

BRUCE (cont'd)

And to be honest with you... He
doesn't seem happy about it.

INT. MILITARY BASE -- NIGHT

GENERAL ROSS strides out of his office. He is in FULL
UNIFORM. He talks on a CELL PHONE as he marches across the
tarmac toward five Apache helicopters.

ROSS

Any word?

INT. TALBOT'S OFFICE -- NIGHT

Talbot sits behind maps, papers -- deluged in his search for
the Hulk and Betty.

TALBOT

No sir, nothing from the either the
police or our people yet. You'll
know the first second.

INT. MILITARY BASE -- NIGHT

ROSS

Find her; (Glen). She's the only one
I've got.

He hangs up. He barks at an officer standing nearby.

ROSS (cont'd)

Captain. Status report.

CAPTAIN

Sir. We've traced the Hulk to
Santa Rosa, heading north-west. We
are fanning out in a scatter
pattern.

ROSS

The second he's spotted, those
choppers are in the air, are we
clear?

CAPTAIN

(saluting)

Crystal, sir.

ROSS

See that we are, Captain. My
daughter is in grave danger out
there.

INT. BRUCE'S COTTAGE -- BEDROOM -- NIGHT

Bruce and Betty snuggle up together under a big fur blanket.

BRUCE

Are you cold?

BETTY

No. It's nice. I feel a little, exposed...

We see from behind them a ²⁰⁰⁰⁰⁴GAPING HOLE opens onto the woods. Betty puts her head on his chest.

BETTY (cont'd)

But it's nice. You think we'll be okay here?

BRUCE

For the night at least. My mother left me the cabin. It's not in my name.

BETTY

So, I guess now we figure out who Creel was selling his information to and get you cured, right?

BRUCE

I guess.

BETTY

Well, what else? There's no other way to stop this thing.

BRUCE

... There's one other way.

Bruce's eyes say what he's thinking. Suicide.

BETTY

Don't even think about that.

BRUCE

I have to consider it. I want to be rid of this thing. But I'm not willing to sacrifice anyone else's life. Not when there's a way out.

BETTY

Bruce, shh... Let's not talk about it.

BRUCE

But I --

BETTY

I know. You have to consider it. Fine. But the air is warm. And we're safe. And I'd rather just spend the night being alive. We can talk about death in the morning. Okay?

Bruce falls back on his pillow, gazing at the ceiling.

BRUCE

I think I'm losing my mind.

BETTY

What do you mean?

BRUCE

Despite all of this death, and pain -- I feel... free. Like I'm cut away from the bonds of the world. It's crazy.

BETTY

It's not crazy. It's what happens when people finally allow themselves to be who they are.

BRUCE

Ah hah. So inside... I'm really just a green-skinned monster, hellbent on destruction. Hmm.

BETTY

(serious)

No. Inside you're strong. Filled with power, and compassion. Willing to go through anything to protect those around you.

Silence. He kisses her. She kisses him back.

They fall together. The intensity rises.

She stops him.

BETTY (CONT'D)

Wait, wait.

They are both breathing heavily.

BETTY (cont'd)

It's probably best you not get too worked up... Y'know?

For a moment, he just stares, not willing to give this up... He falls back onto his pillow.

BRUCE

You're right, of course you're right. ^{200009A} I could have killed you.

BETTY

Shh... stop. No death until morning, remember?

BRUCE

Mmm.

Bruce stares up at the ceiling. Betty watches him, worried.

INT. BRUCE'S COTTAGE -- NIGHT -- HOURS LATER

Betty awakes with a start. She looks beside her. Bruce is gone. She sits straight up, worried. Is he gone? Did he...

BETTY

Bruce?

She jumps out of bed, ^{200009A} looking through the small cabin.

INT. BRUCE'S COTTAGE -- NIGHT

Betty finds the bathroom door closed. She tries it. Locked. She bangs on the door.

BETTY

Bruce? Bruce! Let me in!

No response. Steeling herself, she KICKS IN the door.

Empty.

BRUCE

(from behind her)

What are you doing?

She hugs him tightly.

BETTY

Oh my god. I woke up and you were gone. The bathroom door was locked.

BRUCE

It sticks.

He sees the shattered door-jamb.

BRUCE (cont'd)

At least it did.

BETTY

I thought, I thought that you
were, you know...

BRUCE

I was taking a walk.

Betty breathes a sigh of relief.

BRUCE (CONT'D)

Relax. I promise to exhaust all
other possibilities first, okay?

She looks into his eyes. She can't tell if he's lying.

BETTY

Okay.

INT. EMPYREAL BIOTECHNOLOGIES -- DAY

Creel paces in front of the EXECUTIVE HEADS of EMPYREAL
BIOTECHNOLOGIES. MAPINDER MALWANI and RONDA COOPER --
executive VP'S. And Efrain Muniz -- CEO.

CREEL

I'm telling you, something tried to
kill me.

MUNIZ

No one is trying to kill you.

CREEL

That's bullshit! Want to come to
my house? Come on, there's parking
in the living room!

COOPER

Creel, pull yourself together or
I'm going to kill you. You have
involved this company in an extreme
level of illegality.

CREEL

What, above the level you're
comfortable with?

MUNIZ

Biomedical espionage falls within our comfort-zone. Manslaughter does not.

MALWANI

Not to mention the fact that the data you gave us doesn't work.

CREEL

You're not using it right. I've seen it work.

COOPER

You told us you could *make* it work.

CREEL

Well I may have overstated my importance to the project. You got a complaint? Talk to my partner. What I need is protection.

MALWANI

The cost of protection isn't exactly offset by your results of late.

CREEL

Hey, you wanted information, I gave it to you. Beyond that, I'm done. I. CAN'T. MAKE. THE THING. WORK.

STERNS

(off)

I can.

CREEL

Holy shit.

Sterns looks terrible, wasted. He enters the boardroom.

STERNS

I mean, I am the most qualified person on the planet. Robert. Thank god you're alright.

CREEL

Please don't kill me.

MALWANI

Who are you?

STERNS

Oh, I'm sorry. Samuel Sterns. I'm sure Robert's told you all about me -- and my work.

Malwani grabs the phone. Sterns places his hand on a phone that sits near him. A FLASH of GREEN ENERGY runs from his fingers into the hand-set.

In Malwani's hand, the phone FLASHES and EXPLODES with built-up electricity.

Sterns approaches Creel, who shrinks back. Surprisingly, Stern hugs Creel tightly.

STERNS (cont'd)

I'm not going to kill you, Bobby. You've given me a great gift. Unfortunately, it's come with a price I'm trying to avoid paying.

Sterns looks out the window and for the first time we see --

A SECOND GAMMASPHERE. Its control board forms the far end of this plush boardroom. A BMW version of the Berkeley sphere.

STERNS (cont'd)

There she is. Oh, I love what you've done with it.

(to the execs)

Gentlemen... and ladies. I need your device to save my life.

Sterns places his hand on the control board. The computers HUM to life.

STERNS (cont'd)

I can get your sphere on-line. In exchange, I need you to put your not-inconsiderable resources toward helping me find Bruce Banner.

COOPER

Your research partner? Why?

STERNS

Well, young lady, let's assume that that falls outside the realm of your business for the moment.

(beat)

-- Now.- If we can learn to cooperate, I think we may survive this and avoid prison for --

(MORE)

STERNS (cont'd)

(to Muniz)

What was the phrase? Oh yes,
"Biomedical espionage". What do
you say?

Sterns looks over the faces of the execs. They don't meet
his gaze.

STERNS (cont'd)

Good. Clear the building. You're
closing early.

INT. BRUCE'S COTTAGE -- MORNING

Bruce is still sleeping. Betty stares at him, concerned.
She gets out of bed.

In the living room, she quietly picks up the phone. Dials.

TALBOT

(v.o)

Hello?

BETTY

(beat)

Major Talbot. It's me.

Talbot is in his OFFICE. The dialogue cuts back and forth.

TALBOT

Betty? Where the hell are you?

BETTY

Can I speak to my father, please?

TALBOT

He's out looking for you. He's
frantic. Where are you?

Betty holds the phone to her chest. Can she do this?

BETTY

Glen, listen to me. I was hoping
to talk to my dad, but I don't know
how much time I've got.

TALBOT

Are you in danger? Where's Banner?

BETTY

-- Bruce is here. But... Glen, he's
talking about suicide. I don't
think I can keep him safe.

TALBOT

You're the one who's not safe.

BETTY

That's not true. It's not like --
Look, I'll explain it all later.

(beat)

If... If I agree to turn him in, I
need your word that the army will
help Bruce ~~and~~ himself.

(long silence)

Major?

TALBOT

Betty. You know your dad'll do
everything in his power to help
you.

BETTY

I need your word.

TALBOT

You've got it. Tell me where you
are.

BETTY

I can't do that. There's a place
called the Grape Leaf diner in
Napa. We'll be there at two
o'clock.

TALBOT

Okay. We'll bring you in.

BETTY

Don't let me down, Glen.

TALBOT

I'm calling your dad right now.

She hangs up. She hears a muffled SHOUT.

She runs to the bedroom, where Bruce is sitting straight up.

BRUCE

(hyperventilating)

Oh. Oh, wow. That sucked.

BETTY

What happened?

BRUCE

A nightmare. My dad. He was threatening my mom. Pushing her. I haven't thought of it in years. -- This whole thing's unlocked it. He... This monster's let it out.

He stands, angry now.

BRUCE (cont'd)
All the stuff I tried to forget. He's pushing it to the surface. Punishing me for locking him away.

He slams the BEDROOM DOOR in anger. It FLIES OFF ITS HINGES, HURLING into the living room with a CRASH.

He leans against the door-jamb. Betty goes to him.

BRUCE (cont'd)

I'm sorry. I'm sorry. I'm just... Look, we have to keep moving. I've got to find a computer -- try to narrow down the companies that Creel could have gone to.

BETTY

Okay (beat)
My dad's gonna be after us. We should head back into town through Napa.

EXT. GRAPE LEAF DINER -- DAY

The Grape Leaf Diner sits nestled in a valley surrounded by lush California vineyards.

INT. GRAPE LEAF DINER -- DAY

Bruce makes a HORRIBLE FACE. PULLING BACK: It's not a Hulk thing. He's mugging for a five year old in the next booth.

His FATHER roughly turns the kid's face back to his plate.

BOY'S FATHER
Eyes on the table.

The WAITRESS pours coffee for Bruce.

BETTY

You sure this is decaf?

WAITRESS

Can't take it leaded?

BRUCE

I have an anxiety problem.

BETTY

(standing)

Excuse me, your bathrooms are --

WAITRESS

In the back.

200004
At the back of the restaurant, Betty turns. Bruce is looking at the kid. She slips out the back door.

ANGLE ON: BRUCE, watching the kid play with his fries. The father roughly pulls his hand away.

The kid plays with them again. SMACK -- the father hits him.

BRUCE

HEY.

EXT. DINER -- DAY

Betty circles the building to the pay phone out front. Standing at the phone is Talbot.

200004
BETTY

Where's my father?

TALBOT

(pointing)

A couple of miles to the east. We've organized a response team in case things get ugly. All you have to do is get him to walk out of this door. Just keep to the numbers and nobody'll get hurt.

Long beat. Betty looks to the horizon.

BETTY

Okay.

200004
INT. GRAPE LEAF DINER -- DAY

The father stands up. Bruce approaches the much larger man.

BRUCE

Lay off that kid.

BOY'S FATHER

Why don't you mind your own
business?

The words begin to ECHO in Bruce's ears.

BRUCE

Yeah. That's how guys like you get
through this world. Everyone's so
busy just running their own
business.

BOY'S FATHER

You're a spunky little fella, ain't
you?

BRUCE

Can I give you a piece of advice?

BOY'S FATHER

Bring it on, dick.

BRUCE

Don't make me angry... You wouldn't
like me when I'm angry.

BOY'S FATHER

Try not to speak.

The guy SWINGS, trying to sucker-punch Bruce. Bruce's hand
SNAPS up, catching the guy's fist. We hear a CRUNCH.

With the other hand, Bruce LIFTS the guy into the air... by
his throat. He looks to the kid, back to dad. Irradiated
green blood FLASHES through Bruce's eyes.

BRUCE

You know what it's like to get hit
by someone twice your size?
(leans in close, whispers)
Wanna find out?

He SQUEEZES the guy's neck. More CRUNCHING.

BRUCE.

Betty runs up the aisle. Bruce holds up a hand. He knows
what he's doing. He speaks intently into the guy's face.

BRUCE

Let me ask you something. You think that kid's gonna respect you because you throw a good punch?

Terrified, the guy just stares. The kid stares too.

BRUCE (cont'd)
Or will he grow up hating you? Trying to convince himself on a daily basis that he's not genetically tied to such a pathetic son of a bitch. See, that's what I think. Is that what you want to happen?

Dad shakes his head. For a moment, Bruce squeezes harder, then DROPS him in a heap.

BRUCE (cont'd)
Good. See that it doesn't.

Betty drags Bruce away as the little boy hugs his dad, crying into his shirt. Dad places a gentle hand on the kid's head.

BRUCE (cont'd)
(excited, to Betty)
Did you see that?

BETTY
I saw it.

BRUCE
I controlled it.

She stops at the door.

BRUCE (cont'd)
I'm getting a grip on this. I think it's going to be okay.

She is caught, conflicted. But it's far too late for that.

BETTY
Come on.

EXT. GRAPE LEAF DINER -- DAY

They step out the door, Bruce grinning into the sunshine.

ANGLE ON: TALBOT and a black-clad SNIPER.

TALBOT

Fire.

THUNK -- A TRANQUILIZER DART hits Bruce in the neck.

BRUCE'S POV: Having been attacked, Bruce begins to Hulk out, the SOUNDS, EVERYTHING takes on the by-now familiar tones.

But the drugs are quick and Bruce's half-hulked perspective goes spinning wildly out of control.

Finally he is looking down a dark, spinning tube. Betty's face comes into view. Her words drift to him from far away.

BETTY

Bruce, I'm so sorry. It'll be okay. We'll be okay. I promise...

BLACK.

INT. TALBOT'S HELICOPTER -- DAY

FADE UP ON: SPINNING ROTOR BLADES. Betty and Talbot ride in the back of one BLACK, UNMARKED CHOPPER. Bruce is taken in another. The two fly side by side.

Talbot calls to their wing-man on a hand-held WALKIE-TALKIE.

TALBOT

Is the man secure?

PILOT

(over radio)

Roger that.

BETTY

And why is it we can't ride with Bruce?

TALBOT

I'm sorry, Betty. Safe as you say he is, I'm not anxious to ride in a helicopter with him.

Betty isn't happy. Something's wrong. Talbot moves forward to talk to the pilot. Betty feels something under her seat.

She pulls out the copter's plastic encased REGISTRATION CARD. The top of the card reads: "EMP. B/T -- Corporate use only".

Talbot-returns to his seat.

BETTY

These aren't military helicopters.

TALBOT

No.

INT. EMPYREAL BIOTECHNOLOGIES -- DAY

Sterns, working at lightning-speed, has re-routed the entire gammasphere computer. The machine hums with power that changes tone every time he makes an adjustment. A symphony of radiological genius.

The building has been cleared of all personnel excluding, Sterns, Creel, Muniz, Cooper and Malwani.

MUNIZ

Aren't you moving a little... fast?
You don't want to make a mistake.

STERNS

Mr. Muniz, right? Do you know how to make a paper airplane?

MUNIZ

Sure.

STERNS

Think you could whip one up pretty quickly?

MUNIZ

I suppose.

STERNS

Same thing here. Leave me alone.

The phone rings. Cooper picks it up.

COOPER

Talbot's got Banner. He's bringing him in.

CREEL

What'd I tell you? Of course
Talbot's gonna come through.

This is the first Sterns has heard of Talbot's traitorism.

STERNS

Talbot... Well, I'm done up here.
Shall we rig the device for Dr.
Banner?

INT. EMPYREAL GAMMASPHERE -- DAY

The five of them set up the sphere. For Sterns, it is eerily reminiscent of the last time. He reaches up to adjust something, can't quite reach, and collapses to the ground.

COOPER

Creel.

Creel moves to help Sterns up.

200004

CREEL

You okay, doc?

STERNS

I'm getting weaker.

He leans close, confiding in Creel.

STERNS (cont'd)

I need Bruce. I need to refine the process. Figure out how the beams affect different cell structures...

(reaching again)

I'll be okay.

CREEL

Here, Let me get it.

Creel pulls the harness over. Sterns straps him in. Sterns flashes on the memory of Jennifer in the harness.

000004 STERNS

It's funny. Life's little synchronicities. We're not really even for that, are we Robert? Of course... we're close.

CREEL

What do you mean?

INT. LILY'S APARTMENT -- CONTINUOUS

With the lights off, Lily's apartment is lit only by the hazy light that sneaks in through the windows.

CAMERA PANS: DOWN THE HALL. We progress seeing that the haziness is from the smoke sitting in the air.

It is very quiet.

CAMERA STOPS: AT LILY'S BEDROOM DOOR. She sits at her computer, staring at the blank screen with unseeing eyes.

Her fingers are FUSED to the blackened keyboard as from a MASSIVE electrical feed-back.

INT. EMPYREAL GAMMASPHERE -- CONTINUOUS

CREEL

Doc? I said what do you mean...

He turns, Sterns is now standing just outside the sphere, his hand on the door control.

STERNS

It doesn't matter.

The execs turn.

A FLASH of energy from Sterns' hand and the door SLAMS DOWN.

CREEL

Oh holy shit. NO. DOC. PLEASE
NO.

Creel panics, banging on the glass. After a moment, Sterns looks down from the control booth.

STERNS

(over the intercom)

Creel. Jennifer meant everything
to me. From the moment she died...
You were done.

Creel, strapped into the harness looking up at Sterns, POUNDS madly on the glass roof of the sphere.

CREEL

DOC, PLEASE. I'M SORRY. I'M SO
SORRY. IT WAS AN ACCIDENT. PLEASE.

Malwani and Cooper also scream for their lives, Muniz works intently on the door mechanism, trying to find some way out.

INT EMPYREAL GAMMASPHERE CONTROL -- DAY

STERNS

In fact, you've all taken something
from me, haven't you? You'll just
have to take my word for it that
this is so much more satisfying
than an apology.

(to himself, calculating)

Now, Let's say Mr. Muniz weighs 180
pounds. We'll give him...

He taps instructions into the computer.

STERNS (cont'd)

And Mr. Malwani's pigmentation will
require a shift of the spectrum
so...

More typing. More instructions.

STERNS (cont'd)

And Mr. Cooper.

(delighted, typing)

Oh, this should be... interesting. -
- And finally, Robert.

(beat, hits the intercom)

Ladies and gentlemen. Please keep
all of your arms and legs inside
the gammasphere... No matter how
many you may end up with.

Sterns activates the machine. The building SHUDDERS.

INT. EMPYREAL GAMMASPHERE -- DAY

Creel sees that Sterns can't be reasoned with. He takes
action, releasing the harness, SLAMMING to the floor.

As the LASER ARRAYS aim, he pulls on the harness.

MUNIZ

Creel

Creel turns, the laser arrays are GLOWING GREEN. Game over.

INT. EMPYREAL GAMMASPHERE CONTROL -- DAY

CLOSE ON: STERNS, lit with EMERALD. He looks quite mad.

The blast is TWICE as powerful this time.

INT. EMPYREAL GAMMASPHERE -- DAY -- MINUTES LATER

The test is done. Sterns reaches out to the gammasphere door
control. A flash of electricity from his fingers.

The door slides up. In the sphere, a horrible, smoking piece
of bone and gristle wears Muniz' suit and glasses. Malwani's
executive outfit is stuck to the upper edges of the sphere,
torn to rags -- the only trace of him that's left.

Creel is whole, but he sits staring dully at the floor.

And Cooper, standing unfazed in the middle of it all.

STERNS

Ms. Cooper, can you hear me?

Cooper looks slowly to Sterns.

STERNS (cont'd)

I'm impressed. How do you feel?

I -- ~~COOPER~~ 200004

She SHATTERS like stone.

STERNS

This is harder than chess.

(looking around)

I'm never going to get the power I need out of this. -- Robert, are you there?

Creel nods. For all practical purposes, his mind is gone.

STERNS (cont'd)

Can you stand?

Creel nods again. Sterns sighs. The most intellectually powerful mind on the planet and a brain-dead zombie.

200004

STERNS (cont'd)

Then do it.

Slowly, Creel stands. He sways, putting his hand against the glass to steady himself.

HIS ARM TURNS TO GLASS FROM PALM TO ELBOW. When he removes it, it returns to normal.

Sterns is amazed. He points to one of the many LASER FIRING MECHANISMS.

STERNS (cont'd)

Robert... Make yourself useful. Bring me that. 300004

Mindlessly, Creel grabs the laser. His body turns to METAL, matching the laser's consistency. He SQUEEZES the metal, WRENCHING it from its housing.

He walks to Sterns and holds it out. Sterns is delighted.

STERNS (CONT'D)

Now, that... I can use.

INT. BRUCE'S HELICOPTER -- DAY

Bruce -- straight-jacketed and chained -- still out from the tranquilizer.

The helicopters are heading back over the city.

INT. TALBOT'S HELICOPTER -- DAY

~~20000A~~
BETTY
I want to talk to my father.

TALBOT
He's not reachable.

Betty draws out the registration card. She touches the logo.

BETTY
Empyrean Biotech. What did they pay you, Major? Was it worth Jennifer's life?

Talbot says nothing.

BETTY (cont'd)
Now they get Bruce. Why? Kill off the rest of the team?

~~TALBOT~~
Frankly, Dr. Ross, I don't give a rat's ass what they do with him.

BETTY
How could you do this to my father?

TALBOT
You know... It wasn't that tough.

Talbot again heads front. Betty sees the walkie-talkie left forgotten in the side pocket of his chair. She grabs it.

BETTY
BRUCE. CAN YOU HEAR ME? WAKE UP.
WAKE UP BRUCE.

Talbot turns.

INT. BRUCE'S HELICOPTER -- DAY

The radio BLARES Betty's staticy cries. The sound is jarring. Bruce begins to wake.

INT. TALBOT'S HELICOPTER -- DAY

Betty pushes the transmit button to "Lock."

BETTY

BRUCE. THEY'RE GOING TO KILL YOU.
THEY'RE GOING TO KILL US BOTH.
WAKE UP.

Talbot knocks the radio out of her hand. She moves as if to dive for it and Talbot pulls his gun.

TALBOT

You are NOT going to screw this up
for me.

INT. BRUCE'S HELICOPTER -- DAY

Bruce, bewildered, looks to the other helicopter. He can see Talbot holding the gun to Betty's head.

TALBOT

(over radio)

You just keep pushing me, Doctor...

Bruce pulls against the chains and the straightjacket. The two PILOTS turn to see that he's awake.

CO-PILOT

Ah, crap.

PILOT

Hit him with another trunk. GO.

With expert speed, the co-pilot preps another needle. He moves back to Bruce, who watches him coming.

BRUCE

Wait. WAIT. What's your name?

CO-PILOT

(trying to calm him)

Me? Jim. What's your name?

BRUCE

Jim. You have to land this
helicopter.

CO-PILOT

Yeah, okay. Just stick your arm
out for me first.

BRUCE

Jim, listen to me. You're in terrible danger. Put the helicopter down and let us go.

Jim keeps coming forward. The sound of the ROTORS echoes in Bruce's ears.

BRUCE (cont'd)

I'm begging you. Land this thing or you're going to get hurt.

CO-PILOT

Hey, HEY. Relax, pal. You just sit tight, or Talbot gets the word to plug your friend over there. Now SIT DOWN.

Bruce's straightjacket goes VERY TIGHT. His face SNAPS UP -- already changing, he ROARS at the man.

ANGLE ON: The PILOT, in the cockpit.

PILOT

What's happening? Is he down?

He turns to look into the copter bay and jerks his head back just in time. The HYPODERMIC NEEDLE fires past his head and THROUGH THE WINDSHIELD like a bullet.

He pulls back, TILTING the copter up. The co-pilot goes tumbling toward Bruce. We hear chains SNAPPING.

A GIANT, GREEN HAND catches the co-pilot.

EXTREME CLOSE UP ON: A pair of ENRAGED GREEN EYES.

INT. TALBOT'S HELICOPTER -- DAY

Bruce's copter BANKS toward Talbot's copter. The pilot takes evasive action.

TALBOT'S PILOT

What are those assholes doing?

PILOT'S POV -- BRUCE'S COPTER weaves erratically between skyscrapers. Suddenly -- SOMETHING IS HURLED THROUGH ITS DOOR. IT IS THE CO-PILOT, ROCKETING TOWARD THIS COPTER.

Talbot's pilot veers off before this human cannonball hits.

The hurled man CRASHES through the Bank of America building, SMASHING through one floor-to-ceiling window. Then another.

He bullets back out into the open air with such force that he flies another hundred yards before falling to Earth.

TALBOT'S COPTER -- The panicking pilot hits the radio, but the only sound on the radio is a terrified SCREAM.

BRUCE'S COPTER -- The pilot looks back in horror, trying to keep control, even as the thing moves closer. All we see is a HUGE GREEN ARM, that pulls apart the top of the copter.

We hear it ROAR.

200004

TALBOT'S COPTER -- The pilot listens -- Mixed with the static are the pilot's SCREAMS and the monster's ROAR. Then, silence.

Suddenly, Bruce's copter SLOWS, smoke pouring out of it. Sections of the copter CRUMPLE INWARD. It is being torn apart from the inside. Betty is glued to the window, looking up at the dying aircraft.

BRUCE'S COPTER -- Betty's voice -- talking to herself -- comes through the radio. The Hulk turns, listening.

BETTY

(v.o.)

Get out Bruce. Get out.

EXT. BRUCE'S COPTER -- The copter's engine DIES. -- the rotors stop, and it plummets DIRECTLY TOWARD TALBOT'S COPTER.

TALBOT'S PILOT -- Swerves UP, exposing the bottom skids to the falling craft. There is a loud THUD on the bottom as the first copter plummets into the street --

AND FIREBALLS on impact. Traffic frantically scatters as the wreckage TUMBLES DOWN THE STEEP SAN FRANCISCO HILL STREET.

Betty turns away.

TALBOT

God DAMN it --

CRUNCH -- A HAND-SHAPED IMPRINT forms in the bottom, followed by a second -- some unseen thing is climbing up the copter --

The Pilot looks down in fear.

The hand-shaped CRUNCHES are moving toward him. Realizing what's coming, he lifts his face.

PILOT'S WINDSHIELD POV -- THE FACE OF THE HULK -- is inches from the pilot's. Nothing separating them but the windshield, which barely muffles the Hulk's murderous ROAR.

His eyes show nothing but pure fury.

NOB HILL -- onlookers point up as the copter, out of control and nose-heavy by fifteen-hundred pounds, DIVES to the street, missing a traffic light by inches. What's more shocking is --

The HULK, ²⁰⁰⁰⁰⁴ clinging to the front of the copter, bellowing and rearing back a hand to smash in the front.

The copter is tracking up over Nob Hill, the skids HOVERING INCHES over a cable car, close enough to ring the ROOF BELL.

INT. MILITARY BASE -- DAY

General Ross is in his office. The LIEUTENANT from the police station bursts in. He speaks in between gasps.

LIEUTENANT

Sir. We've just received word of a helicopter crash in downtown San Francisco.

ROSS

Not to sound callous, but -- so?

LIEUTENANT

(catching his breath)
There was... another copter with it. -- Your big green man is hanging off the front of it.

INT. TALBOT'S HELICOPTER -- DAY

THE PILOT realizes his only chance is to try to shake this beast off. The Hulk ROARS in his face, close enough to steam the windshield. The pilot violently swings the controls.

The helicopter VEERS UP SIDEWAYS BY A BUILDING.

The Hulk SLIPS. He slides across the front of the copter, almost falls, but one hand CLAMPS down on the copter's roof.

CLOSE ON: THE HULK'S FACE, ANGRIER now -- Inside, he sees Betty. Terrified, barely hanging on to the tossing craft.

Seeing Betty changes his expression. He wants to help her.

The Hulk TEARS THE WINDSHIELD OFF, and climbs in, so big that he bends the windshield frame as he enters.

Once inside, the Hulk grabs the front of the pilot's harness and throws him OUT OF THE HELICOPTER.

The pilot PLUMMETS as the copter HURTLES OUT OF CONTROL.

The Hulk heads for Talbot and Betty. Talbot FIRES his .45 at the Hulk. The bullets bounce off his thick hide.

Almost calmly, the Hulk wraps his hand around the gun. It FIRES ONCE in his hand, but the Hulk merely CRUSHES IT, driving the gunmetal into Talbot's firing hand.

Talbot SHRIEKS in pain, falling into the back of the copter.

Over the Hulk's shoulder, Betty can see that the helicopter is on a wobbly collision course with a SKYSCRAPER.

The Hulk reaches Betty and his mood softens -- even her screams don't faze him. He turns to look out the windshield -

And dimly realizes this imminent collision is upsetting her. So he finds the simplest solution. The Hulk tears a hole in the fuselage.

The Hulk LEAPS OUT WITH BETTY.

EXT. NOB HILL -- DAY

Above them, the copter impacts against the building and EXPLODES. The top rotor sails off as --

THE HULK AND BETTY FALL ONE HUNDRED FEET TO EARTH.

The Hulk is unconcerned. Betty is petrified. The Hulk IMPACTS on the sidewalk, creating a TEN-FOOT CRATER in the concrete and a DUST CLOUD rising around them.

PEOPLE ON THE STREET stare as the dust clears.

The Hulk shielded her from the impact, but Betty is stunned.

BETTY'S POV -- THE HULK SMILES PROUDLY.

But Betty sees something above him: The Helicopter's SEVERED ROTOR IS SPINNING DOWN TOWARD THEM AND THE CROWD OF BYSTANDERS -- AND THE FLAMING COPTER WRECK IS RIGHT BEHIND.

The Hulk looks up at the FIVE TONS of molten wreckage and is unconcerned while the crowd screams.

BETTY
 BRUCE -- HULK, WHATEVER. GET OUT
 OF THE WAY. --
 (trying to spell it out)
 THAT IS GOING TO KILL US.

His only reaction is annoyance at how little things keep
 distracting her.

While shielding Betty, the Hulk CATCHES the tip of one rotor.
 He easily swings it BACK AT THE FALLING WRECKAGE.

It SLAMS into the rest of the wreckage and carries it FIFTY
 YARDS AWAY, where it LANDS in an empty section of street.

ON THE HULK AND BETTY: Betty opens her eyes. The Hulk sets
 her gently down.

The crowd moves back in, looking at the green giant.

Betty puts her hands on her knees, trying not to pass out.
 The Hulk places a huge hand on her back, comforting her.

She looks up at him. He looks back, concerned. She places a
 hand on his chest. He covers it with his own. This is her
 first face-to-face encounter with the giant.

BETTY (cont'd)
 (looking into his face)
 Oh my god, Bruce. Oh my god.

Then, FOUR ARMY APACHE HELICOPTERS COME SCREAMING AROUND THE
 CORNER, DIVING INTO THE STREET CANYON TOWARD THE HULK.

BETTY (cont'd)
 No, NO.

The Hulk SNARLS, knowing that they are danger, and that they
 are coming for him. Betty tries to move in front of the Hulk
 to shield him, hoping the soldiers will not fire on her.

But the Hulk PUSHES Betty to the side, sending her FLYING
 into an alley. She crashes into a soft pile of garbage bags.

The Hulk takes off, scattering the bystanders, pounding down
 the street with the helicopters in hot pursuit.

INT. ROSS' APACHE -- DAY

Ross rides in the lead copter, bearing down on the Hulk. THEN,
 he sees Betty emerge from the alley.

ROSS
(to pilot)
Bring us down.

ROSS'S PILOT
Here?

ROSS
Don't tell me you haven't dreamt of
this. Put us down in the middle of
the street, soldier.

EXT. NOB HILL -- DAY

Betty shields herself from the blast of the rotors as the big
copter lands. She runs to it.

Ross starts to get out, ready to hug his daughter. She
bundles him back into the copter.

BETTY
WE HAVE TO GO AFTER THEM. WE HAVE
TO STOP THEM.

INT. ROSS' APACHE -- DAY

The helicopter roars back into the air. They can see the
other three chasing the Hulk through the streets. He BATS
CARS ASIDE and PLOWS THROUGH BUILDINGS at a run.

BETTY
Call them off.

ROSS
Betty I can't --

BETTY
CALL THEM OFF. You can't stop him.
I can. The more you chase him, the
more damage he's going to do trying
to get away.

Ross has heard enough. The General comes out.

ROSS
Betty, listen to me. It is my
responsibility to protect those
people down there, and right now
that takes precedence over your
boyfriend.

BETTY
It's not --

ROSS
YOU HAD YOUR CHANCE. You say you
can stop him? Well, you didn't.
I'm going to put an end to it.

EXT. STREETS OF SAN FRANCISCO

The helicopters stay tight on the running Hulk.

EXT. BERKELEY STREETS -- DAY

He SMASHES his way across the campus, the helicopters buzzing behind him. The students scatter.

A group of white STONER KIDS dressed in Rasta gear gape as the behemoth runs by. The Hulk STEPS on their boom-box, cutting Bob Marley off mid-verse.

The Hulk pounds up a grassy hill.

The Hulk approaches the outer wall of the Greek theater. He runs through the trees. As he is away from the students, General Ross gives the order.

ROSS
(over radio)
On my mark, guns only. -- Fire.

The Apaches TEAR UP THE GROUND around the Hulk. Many bullets bounce harmlessly off him.

Without warning, the Hulk stops and SPINS, grabbing a tree and yanking it from the ground. He THROWS it THROUGH THE WINDSHIELD of the nearest helicopter.

The pilot is forced to ditch. Three left now.

EXT. GREEK THEATER -- DAY

The lead Apache closes in.

The Apache's TARGETING COMPUTER locks onto a space between the Hulk's mammoth shoulder-blades.

APACHE PILOT
Pack it up ladies. I'm puttin' the
nail in this one.

He FIRES A SIDEWINDER -- which is dead on target, but --

Suddenly, the Hulk LEAPS out of frame. His massive legs carry him WAY UP.

The missile SLAMS into the hillside. The Apache rears back.

INT. GREEK THEATER -- DAY

The Greek theater, a large open-air space, is hosting an afternoon performance of KING LEAR. The audience is sparse.

ADAM, the student we saw WAY back in the beginning, is on stage spouting Lear's Storm Soliloquy. He is whipping up to an overblown crescendo.

ADAM

"Vaunt couriers of oak-cleaving
THUNDERBOLTS -- "

Expecting thunderbolts, Adam looks into the sky.

ADAM (cont'd)

DUDE.

CRASH -- The Hulk SLAMS down into the stage, crushing the cement floor. Standing in front of the huge greek pillars like some outsized green Hercules, he ROARS.

The audience BOLTS. Adam stands, looking at the thing. One of the pillars cracks from the Hulk's impact and FALLS toward the audience. The Hulk catches it just in time.

The APACHES COME SCREAMING over the edge of the theater and fall into position, missiles aimed at the Hulk.

INT. ROSS' APACHE -- DAY

BETTY

There's someone else down there.

ROSS

Hold position. No one fires.

INT. GREEK THEATER -- DAY

The Hulk sees the missiles being targeted. He is boxed in. He moves toward Adam.

His MASSIVE HAND scoops up the freaked actor. With a grunt, he THROWS the young man UP AND OUT of the theater to the hillside beyond.

Adam CRASHES into the thick leaves of a maple tree, and falls to the ground, winded.

The theater is now empty. He grabs the broken STONE PILLAR. The Hulk turns to the Apaches.

The sound of his ROAR is EARTH-SHATTERING.

He goes to heave the pillar. He sees Betty, looking through the glass at him sadly. He pauses, and that is his undoing.

INT. ROSS' APACHE -- DAY

Betty holds a hand to the glass, eyes locked with the Hulk.

Hit him.

INT. GREEK THEATER -- DAY

As one, the Apaches FIRE. Not sidewinders this time, another set of missiles.

The MISSILES EXPLODE in the air, releasing a MIST OF FUEL. It rains down in a pretty cloud over the confused Hulk.

Then, the lead copter fires an IGNITION BOMB into the mist.

The fuel ignites. All of the oxygen is SUCKED OUT of the theater's bowl and the EXPLOSION is like the hand of God.

All that's left is smoke. The helicopters move in. Their backwash clears the smoke.

The Hulk is wedged between two fallen pillars.

He's not moving.

INT. GREEK THEATER -- LATER

The sun is low on the horizon. The helicopters still hover, covering the Hulk with everything they've got.

The Hulk lays still, hooked up to monitoring equipment, while a team in armored outfits reads the results from a distance. We hear tech-talk over the radios.

INT. ROSS' APACHE -- DUSK

Betty, her face drained of emotion, looks out over it all.

MED TEAM LEADER

(over radio)

General, it's hard to know what's normal here -- but he doesn't seem hurt.

ROSS'S PILOT
(under his breath)
No way...

ROSS
How long will he be out?

MED TEAM LEADER
His hide's so thick we can't trunk
him... But by his life signs,
you've probably got at least an
hour.

Ross thinks for a moment.

ROSS
Alright, hook him up.

EXT. GREEK THEATER -- DUSK

LOW SHOT ON: THE THEATER, the sun setting in the distance.
TWO APACHES rise out of the bowl.

Connected to them are THICK, STEEL CABLES. They rise higher,
revealing THE HULK suspended on a metal plate. His huge,
unconscious form rises up, silhouetted by the setting sun.

EXT. SKY -- DUSK

The hanging Hulk over the Sierras.

Then lost in the tall, white clouds.

EXT. NUCLEAR POWER STATION -- EVENING

The SAN RAPHAEL NUCLEAR POWER STATION. A GUARD sits at the
gate, which is closed and chained. He is doing a crossword.
The lights in the station are out.

GUARD
Six letter word for jeopardy...
Before he can get it, HEADLIGHTS splash across his face.

An EMPYREAL BIOTECH TRUCK pulls up, Sterns at the wheel. It
is a CONTAINMENT VEHICLE -- the words, NUCLEAR MATERIALS
printed under the familiar yellow/black symbol.

The guard is startled by Sterns desiccated appearance.

STERNS
Hi. I have an order of core rods
for San Raphael.

David Hayter Hulk Draft 11/21.

GUARD

I don't think so. The place has been closed for months. The nuclear safety commission shut 'em down.

STERNS

Yes, I'm aware of that, but this is highly radioactive material.

20000
GUARD

Doesn't matter what type of material -- Hey!

The guard has noticed CREEL, his back to him, working the chain-locked gate. He swings his FLASHLIGHT on him.

GUARD (cont'd)

Get away from...

His words trail off as Creel turns. The chain, twisted and broken, slips from his hands. The thing is -- HIS HANDS AND FOREARMS ARE NOW MADE FROM RUSTY CHAIN METAL as well.

STERNS

Creel. Help me out here.

Creel lurches forward, his blasted brain registering the very limit of Sterns' words. He holds his rusted hands out. They squeeze in and out with a metal creak.

The guard pulls his gun. Creel is close now. The Guard FIRES. Sterns begins to laugh. Not a mad scientist cackle, but a subtle chuckle at the ridiculousness of humanity.

The bullets THUMP into Creel. Each one causes his body to RIPPLE with LEAD. The lead passes through his frame and the bullet is assimilated. Creel keeps coming.

STERNS (cont'd)

(still laughing)

Ah, people.

EXT. MILITARY BASE -- NIGHT

The helicopters come down on a pad. Ross, Betty and a HUGE PLATOON OF ARMED SOLDIERS stand by. They train their guns on the descending plate.

ANGLE ON: THE BOTTOM OF THE METAL PLATE, coming down.

BRUCE is now on the plate, shirtless -- nearly frozen. He holds on to the cables with white-knuckled fists. A sigh of relief moves through the crowd.

BETTY

BRUCE.

She wants to run to him, but TWO SOLDIERS hold her back.

ROSS

Do not take your eyes off her. She is smaller than both of you.

The mass of soldiers parts as Ross walks to Banner. Silence as Ross stands face-to-face with the shivering scientist.

ROSS (cont'd)

You saved my daughter's life.
Thank you for that.

He walks away. The soldiers MOVE IN, clamping his wrists and ankles in restraints so THICK that he can barely walk.

A TANK rolls in, training its cannon on Bruce. A contingent of a HUNDRED SOLDIERS join the tank in escorting Bruce down a CAVERNOUS descending tunnel.

The tunnel is lined with AUTOMATED GUN TURRETS, which follow Bruce to the step.

One YOUNG SOLDIER turns to the man next to him.

YOUNG SOLDIER

Isn't this, kinda, overkill for one guy?

The man he is talking to turns out to be ROSS' APACHE PILOT.

ROSS'S PILOT

Just do your job.

Betty walks in the back of the slow procession with her two-man guard. There is a muffled RINGING. Her cell phone.

BETTY

Hello?

(listens)

Sam?

The line is staticy, getting worse as they descend beneath the mountain.

STERNS

Betty, thank god. I thought you
might be dead. Are you with Bruce?

The soldiers eye her suspiciously.

BETTY

Uh, yeah.

STERNS

Is he okay?

BETTY

More or less. Where are you?

STERNS

The San Raphael nuclear station. --
I need you both to get here as soon
as possible.

BETTY

Oh, I don't know if we can --

STERNS

Betty, I (garbled)

BETTY

What? I can't hear you.

STERNS

I (static) I'M DYING. I can't --
more than twelve hours. -- Betty --
found a way to reverse it. A way
to cure both Bruce and myself --
But he HAS TO COME HERE.

BETTY

Sam, you're breaking up...

STERNS

Jennifer -- Jennifer -- dead. I'm
dying. -- long does Bruce have?
How long does he

There follows a LONG BURST OF STATIC, then silence.

BETTY

Sam? Sam!

He is gone. She hangs up. The procession rolls on...

INT. CAVERNOUS HALLWAY -- NIGHT

To a HUGE METAL DOOR -- FIFTY FEET TALL, TWENTY FEET THICK.

Bruce stands dwarfed before it as it swings open very slowly. He finds Ross standing at his side.

ROSS

Do you know what this is?

BRUCE

An underground nuclear test site.
Dug into the bedrock to absorb the
blasts.

ROSS

It was. Now it's your home.

Bruce accepts this. It's the rational solution. He looks up, meets Betty's eyes. She starts to move toward him, but the soldiers restrain her.

So they just stare, and that is how they say good-bye.

A MEDICAL TEAM, covered by a contingent of ARMORED SOLDIERS moves forward.

Bruce backs away into the test chamber, led by the med team's gunmen. The huge door SWINGS SHUT.

The door LOCKS THUNDEROUSLY. Betty closes her eyes.

INT. NUCLEAR TEST CHAMBER -- NIGHT

The chamber is IMMENSE, its stone walls smoothed like glass.

In the middle, a ways away, Klieg lights are set up around a make-shift medical lab.

BRUCE

Well... This is cozy.

His voice ECHOES in the huge chamber.

INT. CAVERNOUS HALLWAY -- NIGHT

Betty walks with her escort. Ross walks up beside her.

ROSS

Honey -- I did what I had to do.

Betty is getting choked up. She tries to hide her tears.

BETTY

Yeah, don't we all.

INT. NUCLEAR TEST CHAMBER -- NIGHT

Bruce turns to the soldiers.

BRUCE

So. What now?

One of the doctors steps forward, extending his hand genially. This is Dr. SIMON MELECK.

MELECK

Dr. Banner I'm Dr. Meleck. It's a great pleasure to meet you. Your work is... truly extraordinary.

BRUCE

(shaking his hand)

Mm, charmed. Are you going to kill me?

MELECK

(laughs)

Oh goodness, gracious no. Dr. Banner, you have achieved something incredible here. Something which, when properly utilized, is going to change the course of human history.

Bruce looks to the med-tables. The equipment. He starts to get it.

BRUCE

Don't even tell me...

MELECK

Take a look at this.

Meleck turns on a monitor. It begins to play HELICOPTER-EYE-VIEW VIDEO of the chase through San Francisco.

MELECK (cont'd)

Dr. Banner. This is the ultimate human being. The pinnacle of strength, power -- the definition of the human form.

BRUCE

Yeah. In green.

MELECK

(tips him a wink)

Yes, well... We're going to fix that.

BRUCE

Are you insane? You can't control this thing. What I've done, you pompous idiot, has unleashed a force by which one man can destroy a city with his bare hands.

MELECK

Exactly. We're the United States Army. We'd like to see more.

BRUCE

Does Ross know about this?

MELECK

General Ross is part of a system. He gets his orders just like everyone else.

BRUCE

Doctor, please. You have the Hulk. It's done. Lock me away or kill me -- but don't think for one second that I'm going to allow you to make this happen again.

Meleck smiles and we see his pleasant facade drop some.

MELECK

Dr. Banner, relax. Let's talk about this.

He nods to a soldier who stands directly behind Bruce. The man raises a NEEDLE to plunge into Bruce's neck.

INT. GENERAL ROSS' OFFICE -- NIGHT

Ross' window looks out over the entire base. Betty sits across from her dad in silence. Finally,

BETTY

Dad... I spoke with Sterns. He called me. He's dying. I don't know how long he's got, but he needs us, Bruce and I --

ROSS

Fine. We'll have him brought here.

BETTY

I don't think we can. The base
isn't equipped to --

ROSS

Then, I'm sorry.

(pointing to the window)

That man ~~can~~ not leave this base.
Until circumstances change, he will
remain here where he is safe --
Where he is under our complete
control.

BOOM -- The window RATTLES. A STATUETTE falls from a shelf.

PUSH IN ON: ROSS, standing, looking out the window.

PUSH IN ON: BETTY, she knows what's coming. -- BOOM

INT. CAVERNOUS HALLWAY -- NIGHT

BOOM -- Everyone is looking toward the huge door.

BOOM -- The ground shakes hard enough to bounce a jeep off
the ground.

BOOM -- The metal door DENTS OUTWARD.

ALARMS GO OFF.

The door EXPLODES OFF ITS TRACK, SLAMMING INTO THE WALL. The
soldiers clear the hallway.

ANGLE ON: THE HULK, bigger than ever, standing in the
doorway, the med team scattered in the cavern.

Dr. Maleck sits in the middle of the chamber, a metal
operation bed wrapped around him.

The Hulk steps out the door.

More guns, cannon, and assorted weapons are aimed at him than
you've ever seen in your life.

They all FIRE at once.

At first, the Hulk is knocked back. But he gets angrier --
and stronger. He presses forward, a determined growl
building in his throat.

The Hulk battles his way to the top of the hall, crushing
automatic snipers and batting aside artillery as he goes.

A JEEP, armed with a MISSILE-LAUNCHER tears into the tunnel. It fires a GUIDED MISSILE.

With disarming speed, the Hulk SNATCHES THE MISSILE OUT OF THE AIR AND THROWS IT LIKE A SPEAR BACK INTO THE JEEP.

The crew barely escape before the explosion.

EXT. MILITARY BASE -- NIGHT

The Hulk makes it out onto the open-air tarmac which is carved directly out of the mountain.

The ARMORED JEEPS and TANKS move in.

ANGLE ON: ROSS, exiting the door of his building and running for a jeep, trying to control the situation.

Behind him, Betty emerges, ignored by the running soldiers. She sees the troops moving in on the Hulk.

She runs to a Humvee. Its side is peppered with bullet-holes, but it seems usable. She gets in. The keys hang from the window-shade.

She peels out.

EXT. MILITARY BASE -- NIGHT

The night sky is lit with blasting artillery. The Hulk is getting POUNDED by the tanks. Finally, he has had enough.

Gathering ALL OF HIS STRENGTH, he raises his hands in the air, bringing them DOWN in a thunderous CLAP.

The force of it creates a SONIC BOOM of such POWER that JEEPS AND INFANTRY ARE KNOCKED ON THEIR SIDES.

The Hulk has an opening. He marches to the first tank.

INT. TANK -- NIGHT

The TANK OPERATOR watches the Hulk through the scope.

TANK OPERATOR:
HE'S COMING. HE'S HEADED THIS WAY.

TANK COMMANDER

Fire.

(beat)

Fire.

GUNNER
We're not loaded yet.

TANK COMMANDER
I said FIRE.

TANK OPERATOR
Belay that order.

TANK COMMANDER
What? Why?

The tank Operator falls back from the scope as the tank's TURRET GUN is SHOVED back through the front of the tank.

EXT. MILITARY BASE -- NIGHT

The Hulk puts all of his weight into the Tank and SHOVED, driving it back. The Tank tries to push back, but its TRACKS just spark and scrape at the ground.

The Hulk shoves the tank back INTO THE MOUNTAIN, burying it to its turret.

The Hulk, satisfied with his work, takes a FULL BLAST from the other tank. He is knocked to his knees. He gets up.

ANGLE ON: BETTY in the Humvee. She searches for an exit to the desert beyond the wall.

The Hulk approaches the tank. Its gun wheels around for another shot.

ANGLE ON: ROSS, in his Jeep, calling out orders on the radio.

ANGLE ON: BETTY. She honks the horn twice.

ANGLE ON: THE HULK, seeing her. He understands her problem. Taking care of everything as neatly as he can, he LIFTS the tank, PILE-DRIVING it, CRUSHING the front of the tank in.

He HEAVES the crushed tank. Its tracks coming off in a hail of sparks, the tank slides across the base, narrowly missing Ross' speeding jeep.

It CRASHES THROUGH THE WAITING APACHE HELICOPTERS, BLOWING THEM TO PIECES -- and finally SMASHES THROUGH THE OUTER WALL.

Betty GUNS the Humvee toward the hole. Free.

ANGLE ON: ROSS, his jeep skids to a halt. He looks around, ready to rally his troops for the next assault.

But his troops are in utter disarray.

And the Hulk is disappearing far into the night air.

EXT. DESERT -- DAWN

Betty drives hard, off-road over the hills. The Hulk is far ahead of her, his leaps taking him a great distance.

BETTY

Come on, Bruce. Stop, stop, stop.

He disappears behind a rise and does not reappear.

EXT. DESERT POND -- DAWN

The Hulk, mournful and bone-weary of the violence, walks slowly to a pond which sits against a rise of boulders.

He looks into the still water at his reflection. His eyes widen at the shock of seeing what he is. His hands go to his head. HOWLING, he goes through the painful de-transformation.

CUT TO: Betty, TEARING over the hill.

She gets out of the Humvee. It's quiet. A weak voice...

BRUCE

Betty...

Bruce sits against the rock, exhausted. She holds him, pressing her face into his shoulder.

BETTY

I'm sorry. I'm so sorry I turned you in. I was afraid that you were going to kill yourself. I couldn't bear that. This was all my fault.

BRUCE

Shhh. It's okay. Really. Did you see? That time... it was different. It was like, I needed him. -- And he came. I think... we're starting to understand each other.

BETTY

It may not be important any more. I talked to Sam. He thinks he's found a cure for you.

BRUCE

Okay. -- Let's go.

But they don't move. There's something else to be said.
But... neither of them says it.

BETTY

Okay.

200004

EXT. GOLDEN GATE BRIDGE -- DAY

The shot-up Humvee sits in line, waiting for the toll booth.

INT. HUMVEE -- DAY

BETTY

Oh my god. -- Do you have any
money?

Bruce is shirtless, his pants in tatters.

BRUCE

Do I look like I have any money?

BETTY

I left my purse back at... I have
no idea where I left my purse.

EXT. TOLL BOOTH -- DAY

Betty pulls up, smiling her sweetest. One look at the crusty
TOLL BOOTH OPERATOR tells us that's not going to work.

TOLL BOOTH OPERATOR

S'three bucks.

BETTY

I was wondering if you could help
me --

TOLL BOOTH OPERATOR

Don't tell me. He had the money in
his pants and just realized he
wasn't really wearing pants.

BRUCE

Look, we really don't have time to
get into this. It's very important
that we get across this bridge,
now.

BETTY
Bruce. Calm down.

TOLL BOOTH OPERATOR
Important, eh? Just not important
enough to pay the toll like
everybody else. Well, son, my
job's simple -- I make sure
you pay. If I don't even do that,
what good am I?

The Operator looks back down at his papers.

TOLL BOOTH OPERATOR (cont'd)
If you don't have three bucks, I
can't help you.

BETTY
Please, you don't understand --

Cars are HONKING now. The Operator won't even look at them.

TOLL BOOTH OPERATOR
You people kill me. The rules
don't apply to you. Oh, no. We're
special. It's important --

He is still looking at his papers. So, it is quite startling
when a MEATY GREEN HAND SMASHES THROUGH THE GLASS, grabbing
the man's shirt and pulling him half-way out the window.

In the Humvee, the Hulk glares out at him past Betty.

BETTY
Please just open the gate.

The Operator reaches back, hits the OPEN button repeatedly.

ANGLE ON: TWO POLICE CRUISERS, sitting side by side,
chatting. One cop sees the Operator hanging from the window.

OFFICER
Dan, check it out.

The cops hit their FLASHERS and pull out.

ANGLE ON: BETTY

BETTY
Shit.

She FLOORS IT across the bridge with the cops in pursuit.

EXT. SUBURBAN STREETS -- DAY

They make it to the far side and Betty dodges traffic, pulling onto a side street, unable to shake the cops. She gets increasingly upset. They can't escape.

BETTY

No. No no no no NO. It's not fair!
We can't get caught now. Not now.

The Hulk, jammed into his seat, sees that Betty is upset. He looks back at the cops. He understands the problem.

He reaches over and gently places his hand on the wheel.

Startled, she looks to him. He wants her to stop.

She stops.

The cop cars SCREECH to a halt behind them, nose-to-nose. The cops jump out, aiming their guns at the truck.

One cop clicks on his loudspeaker.

OFFICER

Step out of your vehicle, please.

(beat)

I said step OUT OF YOUR VEHICLE --
HANDS IN THE AIR.

The Humvee's door opens and the ENTIRE DOOR-FRAME is bent out of shape as the Hulk emerges.

OFFICER (cont'd)

Jesus.

To everyone's surprise, the Hulk RAISES HIS HANDS as if in surrender. He walks slowly toward the police, the ground trembling with his footfalls.

PUSH IN ON: BETTY.

BETTY

No. Oh no, Bruce, no. What are
you doing?

The cops watch, frozen, as the Hulk, hands high in the air, stands in front of the two police cars.

BOOM -- BOOM_

He DRIVES a hand through each car's hood. The cops dive.

Holding the engine blocks, he LIFTS both cars one-handed.

He SMASHES them together, totalling them. He drops the shattered vehicles heavily to the ground.

Satisfied, the Hulk lumbers away.

INT. HUMVEE -- DAY

The Hulk gets back into the Humvee (stretching the frame even further) and sits, facing forward.

Betty is stunned. She levers into gear and drives off.

EXT. NUCLEAR POWER STATION -- DAY

The Humvee comes tearing up the drive to the front door of the station. Tires screeching, it halts. The passenger side door falls off and a HALF-BRUCE/HALF HULK FALLS to the ground. He goes through the painful de-transformation.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- DAY

Bruce and Betty enter the main control room which monitors the core. The room is very large and in the centre of it stands a make-shift set of Gammasphere laser arrays.

They are shielded only from behind and the whole thing looks like a huge windmill/killing machine. The whole thing is connected to the main power grid by thick cables.

Sterns looks very frail standing below this conglomeration of steel. Bruce doesn't look so great himself. He is exhausted, his pants hanging in tatters.

A somber reunion.

BRUCE

Sam...

STERNS

Hello Bruce, Betty. -- Together again. Did you have any trouble getting here?

BRUCE

Some. How do you feel?

STERNS

I... can't really feel anything anymore.

He holds up his hands, the GREEN ENERGY now flowing freely.
His capillaries run with electric pulses.

BETTY

What have you done here, Sam?

STERNS

Oh, yes. This. My exposure in the sphere seems to have given my brain a little boost. Isn't it amazing, Bruce? The things we set out to do -- and how far we surpassed them.

Sterns begins to drift, his body's energy waning.

BRUCE

I think there's still some bugs to work out yet.

STERNS

Not anymore. I've taken our work to its ultimate end. Simplified it. Focused it. With a drop of your blood, I can isolate the phosphorylate combination that strengthened your body and revert my condition. But this time, I initiate my own growth inhibitory factors. Then, I reverse engineer the process and cure your... ailment. It's so simple for me now, Bruce. I wish you could see it the way I see it.

BRUCE

How can you possibly generate the power you need through...
(indicating the windmill)
This?

STERNS

That's why we're here. I've replaced this station's core rods with Cobalt 260 to generate the gamma radiation.

BETTY

Even so, you still won't have enough power to --

STERNS

My friends, please... I have done things here that I simply have run out of time to explain.

BRUCE

Back to our Faith and our Science... Aren't we Sam?

STERNS

Exactly right, Bruce. Exactly right.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- MINUTES LATER

CLOSE ON: BETTY, TAKING BLOOD from Bruce's arm. Bruce is STRAPPED DOWN with restraints.

BRUCE

Why are these necessary again?

STERNS

This might hurt. I wouldn't want you pulling loose.

BRUCE

Sam, If I can't control myself, my pulling loose is going to be the least of our problems.

BETTY

You'll be fine.

They place the sample under a microscope.

Sterns takes an ampule marked "ADRENALINE" out of one of the station's FIRST AID KITS. He applies a drop to the blood.

THROUGH THE MICROSCOPE: We see the cells jitter violently, shot through with GREEN. The glass slide CRACKS.

Sterns rapidly enters the data into his computer set-up.

STERNS

(re: Bruce's sample)

Incredible Bruce. Just incredible. Betty -- That room is shielded. Unless you're interested in growing an extra limb or two, you should probably wait in there.

He points to a GLASS ENCASED ROOM. Betty crouches down beside Bruce.

BETTY
Good luck.
(very quiet)
I love you.

This catches Bruce off guard. Have they come that far so quickly? He is more surprised to realize that they have. --

And he never saw it.

She kisses him and goes through the AIRLOCK into the room.

200004
STERNS
Perfect.

INT. GLASS ROOM -- DAY

The door LOCKS behind Betty with a pneumatic HISS.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- DAY

The REACTOR powers up. IN THE CORE, the COBALT RODS descend.

Sterns activates another part of the board. ALARMS CLANG THROUGHOUT THE BUILDING. The MONITOR indicates a MASSIVE HEAT BUILD-UP. THE LIGHTS FLASH RED.

BRUCE
What are you doing?

STERNS
I am... dumping the coolant.

BRUCE
What?

STERNS
Well frankly, as smart as I am -- you were right. There really is no way to generate the power we need without overloading the reactor.

BRUCE
How are you going to prevent a meltdown?

STERNS
A meltdown's a tricky thing, Bruce. Easy to start -- fairly impossible to stop.

INT. CORE -- DAY

The COBALT RODS MEET THEIR CONTACT POINTS. The HEAT GENERATED IS LIKE A WAVE.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- CONTINUOUS

20000
The TEMPERATURE GAUGES SHOOT UP.

STERNS

It's all just math Bruce.
Thousands die now... so that
millions may live later.

BRUCE

Sam, listen to yourself. You're
killing innocent people.

STERNS

Don't you DARE moralize to me. I
will let them die the same way that
you --

(breaking) 4

The way that you let Jennifer die.
But this time it won't be for
nothing. Bruce, I can see things
no other being on Earth can see.
Tachyons. Quantum structure. I
have a photographic image of the
entire human morphology in my head -
- within six months I'll be able to
cure any disease -- any physical
aberration. The average life-span
will be three hundred years old.
We dedicated ourselves to saving
lives. Now you can see how far
we've surpassed our expectations.

BRUCE

You can't be so far gone --

STERNS

I AM DYING. My brain is literally
draining the energy from my body.
I WILL NOT deny the world this
opportunity. -- This is the only
way. If there were another, really
-- Don't you think I would have
thought of it?

Bruce's restraints go TIGHT. The alarms ECHO in his head.

BRUCE

Sam... You can't possibly think
that I'm going to let this happen.

STERNS

Bruce... How stupid do you think I
am?

CREEL steps out of ~~the shadows~~ and steps in front of Sterns.

HALF BRUCE/HALF HULK

CREEEEEELL...

Bruce, Half-hulked, BATS Creel out of the way like a toy. He
strikes an IRON support bar. Creel's body becomes IRON.

Now fully transformed, THE HULK stands in front of Sterns.

STERNS

(unconcerned)

Incredible.

The Hulk moves to grab Sterns when IRON CREEL grabs his arm,
spinning him around.

STERNS (cont'd)

Kill him Creel. Don't stop until
one of you is dead. -- Then we're
even.

Creel looks to Sterns. An ounce of humanity is left in him.
He will obey Stern's command, but we see the man trapped in
this monster.

He attacks the Hulk. The two fight. The Hulk has a clear
strength advantage, but Creel is too tenacious to let go.

They fight, and Creel manages to drive the Hulk down a side
hallway.

Finally, the Hulk has had enough, he THROWS CREEL THROUGH THE
THICK WALL.

CREEL BLASTS THROUGH, DROPPING INTO THE CORE. The HEAT is
hellish, blasting. Creel gets up, starting to melt. The
last of his humanity literally sliding from his face.

The Hulk SLAMS down into the core as well. The heat is so
intense that even the Hulk feels it. He grabs Creel, his
fingers sinking in. He lifts, preparing to smash Creel into
the floor -- when the RODS hit their REACTION TEMPERATURE.

A WAVE of GREEN ENERGY BLASTS the two creatures -- knocking them into the wall with enough force to shake the building.

The thing is -- as the gamma rays BLAST the combatants, the building continues shaking. The melt-down has started.

EXT. SAN FRANCISCO BAY -- DAY

For FIVE MILES around the station, the ground SHAKES, the power of the BLAST sending waves of energy down into the tectonic plates.

The GOLDEN GATE BRIDGE begins to UNDULATE.

INT. GLASS ROOM -- DAY

Betty is ROCKED back into the equipment with the force of the quake. She takes her cell-phone out of her jacket.

NO SERVICE

Damn. She spots a phone about to jitter off a console and dives for it, dials.

BETTY

General Ross. Get me General Ross.

INT. CORE -- DAY

Creel arches back. If he were still human, the horrible, wrenching sound he makes could be considered a SCREAM.

The Hulk pulls himself to his feet, watching Creel's melted, iron body EXPAND, MUTATE. The massive heat and radiation twist Creel -- tear him apart internally -- and put him back together as something else.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- CONTINUOUS

Sterns watches the POWER GRID on his computer rising toward its PEAK. It's close now.

INT. CORE -- CONTINUOUS

What was once Creel rises from the floor. He is HUGE, much bigger than the Hulk. The two face off -- Titans made real in this Hell on Earth.

Creel LUNGES FORWARD, MUCH faster than his bulk should allow. He grabs the Hulk, CRUSHING HIM.

The Hulk frees himself, STRIKING OUT at Creel. Creel easily CATCHES his hand and BACKHANDS the Hulk, spinning him -- knocking him toward the CORE RODS.

Creel POUNCES DOWN on the Hulk, pressing him -- The Hulk's back is pressed against the exposed portions of the CORE RODS. THE RODS GLOW WITH WHITE/GREEN INTENSITY. The heat BURNS into the Hulk's back. He HOWLS with pain.

Creel's feet are dug in. He is mindless, unstoppable. He presses the Hulk further, SMOKE BILLOWS from the Hulk's back. His head is going under. 200

Seeing his last opportunity, the Hulk KICKS Creel's heels out from under him. The Iron monster FALLS onto the Hulk, CRUSHING him.

WITH ALL OF HIS STRENGTH, the Hulk LIFTS CREEL as if bench-pressing him.

HE SHOVES CREEL HEAD-FIRST INTO THE CORE, SMASHING RODS ASIDE TO PUT HIM DIRECTLY INTO ITS CENTRE.

His head is positioned in the centre of the FLASH-POINT. He tries to remove himself, but his head HAS MELTED AWAY and the rest of his limbs begin to jerk spasmodically.

He dies, his inhuman scream echoing through the core.

The Hulk turns back to the hole. Sterns' turn.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- DAY

The quake is worsening. Betty POUNDS THE GLASS, shouting for Sterns to stop this.

The POWER GRID reaches its PEAK. The laser arrays GLOW with power. Sterns positions himself in front of the array.

STERNS

I'm sorry Betty. It's the only way. The way it has always been. How many have died so the world may advance?

BRUCE

(off)

In a perfect world, Sam?

Sterns turns to see Bruce, naked, scarred, holding Sterns' computer. The HULK CHROMOSOME DATA that Sterns entered in has been completely scrambled.

BRUCE (cont'd)
You'd be the last.

Bruce hits enter.

STERNS
Bruce NO. NO.

Sterns reaches out to the Nuclear Power console, his hands
RUNNING WITH ELECTRICITY. The energy FIRES INTO THE CONSOLE.

But if Sterns is trying to save his own life... it doesn't
work. The ARRAYS FIRE.

The Ultra-powerful gamma blasts TEAR THROUGH HIM like paper.

The neural energy that courses through his body is
ACCELERATED, AMPED TO THE NTH DEGREE. He EXPANDS, SWIMMING
IN LIGHT. FINALLY, HE BURSTS IN A MINIATURE STAR-SHOWER.

Betty POUNDS on the glass.

BETTY
BRUCE. THE REACTOR. DISCONNECT
THE CORE RODS.

Bruce runs to the console. He hits the button releasing
Betty from the glass room.

BRUCE
It's not shutting down.

She shoves him aside, reading the instruments.

BETTY
There's no over-ride. Sterns must
have, I don't know, erased it from
the system or something. There's
no way to shut it down.

EXT. SAN FRANCISCO BAY - DAY

The water POUNDS the shoreline.

CRACKS spread through the walls of Alcatraz.

The Golden Gate swings wildly.

INT. NUCLEAR POWER STATION -- MAIN CHAMBER -- CONTINUOUS

Betty is upset, pulling at Bruce, who has grown very calm.

BETTY

We have to go. We have to get out of here.

BRUCE

There's nowhere to go.

BETTY

We have to at least try. Come on.

BRUCE

There's one more way to stop it.

BETTY

No. Bruce NO. It'll kill you.

BRUCE

It'll kill me either way. This way... maybe it won't kill you.

The walls begin to CRACK. Tears course down Betty's cheeks.

BETTY

No. I won't leave you. I won't let you do this. I'M NOT GOING TO LEAVE YOU.

BRUCE

No one else is going to be sacrificed for what I've done. Not one more person. Now... go.

She backs away through the airlock, crying, wishing there were another way.

BRUCE (cont'd)

I love you.

She tries to say it back, but she chokes on her tears. He activates the airlock door, looking at her through the glass.

Bruce turns back to the corridor which leads to the core.

BRUCE (cont'd)

Well, my big green friend. It's just you and me.

He walks forward, relinquishing control instead of having it torn from him.

And this time, when he changes, it is an act of will. It is smoother, less wrenching -- a release of the reins from one personality to the other.

The Hulk turns and now he faces Betty. His child-like eyes brim with tears -- The last time he will ever see her.

He turns away.

INT. CORE -- CONTINUOUS

For the last time, the Hulk SLAMS down into the core. Creel's remains are a boiling mass of liquid iron.

The heat is amazing. The heat shields on the walls CRACK AND BLISTER. The Hulk forces his way to the core.

How to stop it? He SWIPES at the rods, cracking them, white hot pieces fly. But their ends are still in the contacts, and there are too many to break.

The Hulk steps back.

EXT. NUCLEAR POWER STATION -- CONTINUOUS

Betty stumbles out of the station and into the SPOTLIGHTS of the LANDING ARMY HELICOPTERS.

Ross emerges, running to his daughter. She falls into his arms and buries her face in his neck. She has nothing left.

BETTY

Daddy...

EXT. SAN FRANCISCO BAY -- CONTINUOUS

The walls of Alcatraz CRUMBLE. This is not an Earthquake. It is a localized Act of God.

The Golden Gate SNAPS like a bullwhip, pulling out of its moorings on the San Francisco side.

The huge bridge-end comes CRASHING DOWN into FORT POINT, an old fortress, utterly DESTROYING it.

INT. CORE -- CONTINUOUS

Gathering all of his strength, the Hulk grasps the core in a bear hug. His skin SIZZLING, hands SMOKING, he digs his fingers directly into the super-heated metal and PULLS.

The ENTIRE CORE ASSEMBLY, SOME FIFTY FEET HIGH, IS TORN FROM THE CEILING. THE HULK DRIVES IT DOWN INTO THE EARTH, PUSHING THE CORE DIRECTLY INTO THE BEDROCK.

INT. ROSS' APACHE -- CONTINUOUS

From the air, Ross and Betty watch as the power station COLLAPSES on itself. Ross puts a hand on Betty's shoulder.

INT. CORE -- CONTINUOUS

The Hulk looks down into the mouth of Hell. The reaction seems to be contained by the rock.

That's when it goes supernova.

With all of its energy trapped by the rock, the core IMPLODES. The last we see of the Hulk is his massive silhouette etched in BLINDING LIGHT.

INT. ROSS' APACHE -- CONTINUOUS

Betty closes her eyes, shutting out the sight of the collapsed power station, FUSING into a solid mass.

The Earth gives a final heave... and then settles.

FADE TO BLACK

EXT. CEMETARY -- DAY

A funeral. Betty is there with her father. We also see Adam (the actor) standing in the crowd wearing a cast on his arm.

The PRIEST finishes his eulogy for Bruce Banner, respected scientist, as SEVEN RIFLEMEN step forward.

They fire a TWENTY-ONE GUN SALUTE.

BETTY

He would have liked this. Thank you.

He wraps an arm around her, holding her tightly.

ROSS

This is what heroes deserve, my darling girl.

EXT. CEMETARY -- LATER

The funeral is over. Everyone is gone except Betty, who sits on the ground next to Bruce's headstone.

BETTY

We just found each other. It's really not fair at all, is it?

(MORE)

BETTY (cont'd)
And I'm sorry to be selfish,
because I know you were a hero and
all...

Sudden tears rise in her eyes.

BETTY (cont'd)
But you were supposed to be my hero
God damn it. Mine. -- And I miss
you. I miss you so much.

She kisses the headstone.

BETTY (cont'd)
(simple)
Good-bye, my love.

INT. BETTY'S APARTMENT -- DAYS LATER

Betty, still in mourning, sits in her dressing gown. A picture of sadness, she eats ice cream and watches TV.

ANCHORWOMAN
And in closing, remember the Hulk?
The Bay Area's version of The Loch
Ness Monster? Well, it seems our
local legend has gotten around.
Reports of Hulk sightings have
occurred all over America recently,
suggesting either that there are
many of these creatures running
around --
(smiles)
Or that some people have some very
active imaginations. Danny Estrada
is on the scene of one of these
"sightings" in Laughing Bird, New
Mexico. Danny?

The TV cuts to a shot of Danny Estrada standing on the same roadside where we saw Bruce hitch hiking.

The car that went into the ditch is now on the road, its entire SIDE RIPPED OFF. The driver, a dishevelled WOMAN with a heavy western accent is being interviewed.

WOMAN
Yeah, he was green. I had crashed
m'car, and I thought I was dead.
But he come along and just lifted
me out of there like that car
weren't nuthin'. Never seen
anything like it...

She continues over SHOTS of her mutilated car. The camera PUSHES IN on the DRIVER'S DOOR, lying mangled in the street.

Beside it, glinting on the wet asphalt, is a SILVER CHAIN. Tied to the end of it is a leather fob with the words "BORN TO IRRADIATE" burned **200004**

ANGLE ON: BETTY'S CHAIR. Empty. Ice cream on the floor.

INT. BETTY'S BEDROOM -- DUSK

Betty is rummaging quickly through her closet for something, her cordless phone propped in the crook of her shoulder.

She turns, throwing her SUITCASE on her bed.

BETTY
Hello? Yes, I'd like to book a
ticket to New Mexico, please. -- As
soon as possible.

FADE TO:

EXT. NEW MEXICO HIGHWAY -- DUSK

Bruce -- as we saw him in the beginning, unshaven, a little older-seeming -- walks backwards down the road holding his thumb out for an approaching car.

It is not raining anymore. Behind him, the sun is setting in the spectacular purples and oranges of the desert sky.

The car passes him by. Bruce turns forward, unconcerned.

There'll be other chances.

THE INCREDIBLE HULK

200004