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THE HULK

by

Kenneth Johnson

sb

#85200

THE HULK

CAST

DAVID BANNER
LAURA BANNER
THE CREATURE
ELAINA MARKS
JERRY
BEN
MRS. MAIER
B.J.
MR. BRAM
THE WOMAN
YOUNG MAN
THE GIRL
THE MAN
THE COP
MR. McGEE
MINISTER
LAB TECHNICIANS

VOICEOVER'S
SECRETARY
SCOTTY

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THE HULK

SETS

INTERIORS:

BANNER HOUSE
LIVING ROOM
KITCHEN
BEDROOM
BATHROOM
MRS. MAIER'S CAR
BANNER'S CAR
THE CULVER INSTITUTE
COMPUTER ROOM
HALLWAY
LABORATORY
LOBBY
LAB HALLWAY
RADIOLOGY LAB
ELAINA'S HOUSE
LIVING ROOM
BATHROOM
THE SOUTHWEST LAB
PRESSURE CHAMBER
CLOSET

EXTERIORS:

THE SUN
A RAINY STREET
LAKE
CABIN
MEADOW
HIGHWAY
THE CULVER INSTITUTE
LAB BUILDING
BANNER'S CAR
MRS. MAIER'S CAR
A ROAD
FOREST
WOODED AREA
THE SOUTHWEST LAB
SIDE OF LAB
SMALL CLEARING
GRAVESITE

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THE HULK

ACT I

FADE IN

- 1 The credits appear over black. When they are ended, there 1
is a pause, and then the following legend appears, also
over black:

"Within each of us, oftentimes, there
dwells a mighty and raging fury."

The black screen around the words begins to slowly lighten
and grow brighter and whiter until the words are swallowed
up and disappear in the brilliant light of

- 2 THE SUN 2

The camera slowly widens with a flickering unreality, and
rainbows of color splay off through the bright sky. The
music has begun. It too is ethereal, lovely and lilting
with a cheerful rhythm of life underpinning it. By now
the sun itself occupies about one eighth of the screen,
directly in the center.

SLOW DISSOLVE TO

- 3 THE FACE OF A WOMAN 3

gentle and sensitive. Her face appears exactly where the sun
is -- its light radiates from her. The music feels the
addition of a clear female voice singing the tones of the
melody (or perhaps singing in French). Note: The entire
following sequence is photographed as through a golden haze
with rainbow splashes of color emanating from each point of
light or highlight. It is also played silent -- only the
music is heard.

The woman's face is smiling, her eyes looking slightly down-
ward. Then she lifts the object of her attention up into
the frame. It is a tiny kitten only a week or two old,
totally irresistible. The woman nuzzles it.

DISSOLVE TO

- 4 EXT. A RAINY STREET - DAY - THE WOMAN 4

She walks in the rain, pleasantly. She pulls a man beneath
her umbrella. He puts his arm around her and they fall into
step, smiling at the rainy day.

CUT TO

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2

5

INT. A TABLETOP - DAY - CLOSE ON THE MAN'S LEFT HAND

5

The woman's fingers are idly touching and moving the wedding ring on the man's finger. The camera pans up to the man, looking up from a list he is making. He looks at the woman sitting next to him staring off in a daydream, unaware that she is playing with his ring. He smiles and goes back to his writing.

DISSOLVE TO

6

A LAKE - DAY (SLIGHTLY UNDERCRANKED)

6

The man and woman are trying to land a fish she's hooked, and are totally flustered. It is clear that they are not seasoned fishermen. He fumbles for the net and reaches it out to where she is lifting the fish -- but he overreaches and falls out of the boat into the lake. She is startled!

CUT TO

7

INT. THEIR LIVING ROOM - NIGHT - THE WOMAN - CLOSE

7

She looks up with tears glistening in her searching eyes. Her lip quivers with emotion. She reaches out and puts her arms around the man's neck for support. In one hand she clutches a telegram.

CUT TO

8

INT. THEIR KITCHEN - CLOSE ON THE MIXING BOWL

8

It is whipping up egg whites.

9

ANOTHER ANGLE

9

reveals that the kitchen is a disaster area designed by Julia Child: some enormous cooking project is in progress. The man is using the mixer, holding the wooden spoon by the handle in his mouth. The woman moves behind him eating an apple and studying a thick cookbook. She sticks her finger in the egg whites to test them, then dabs a little on the end of his nose.

CUT TO

10

A PLASTER CAST - CLOSE

10

The woman has drawn a heart on the rough texture of the plaster, and the words "Laura Loves" have been written.

11 WIDER ANGLE 11

reveals that the cast is on the man's arm and that the woman (Laura) is writing on it. He watches

12 THE CAST - CLOSE 12

as she finishes..."Laura Loves Davy."

DISSOLVE TO

13 THEIR BEDROOM - DAY 13

Angle down on their kingsize bed which is covered with the various sections of the Sunday paper, and the remnants of breakfast in bed. The man (David) is reading something out loud as Laura listens thoughtfully and munches on a piece of toast. The Sunday sunlight streams across the bed glistening on the teacups as the music continues.

CUT TO

14 THEIR LIVING ROOM - A TABLETOP - NIGHT 14

Laura's feet are seen standing on the tabletop. David is pinning a hem in a new pair of jeans. He takes the last pin in his hand and looks up with a twinkle in his eye. Then he sticks her playfully in the fanny and she jumps!

CUT TO

15 EXT. A CABIN - WINTER - DAY 15

David drops into a sitting position in the snow as Laura launches an attack against him, dumping an armful of snow down his back! He howls!

CUT TO

16 FLOWERS - CLOSE 16

The camera focuses through to reveal Laura's eyes in close profile as she applies mascara to her lashes.

17 INT. THEIR BATHROOM - ANGLE OVER HER SHOULDER INTO MIRROR 17

She is very intent, her jaw hangs loosely down, her mouth open, a towel wrapped around her. David moves into the frame wearing no shirt, and watches curiously. Then he kisses her on the back of her shoulder and moves on.

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4

18 THEIR KITCHEN TABLE - DAY

18

He works on a pile of checks and tax forms, she moves behind him, reaches over to sort a check into the proper pile, kisses him on the head and moves on.

CUT TO

19 INT. THEIR BEDROOM - NIGHT

19

Again the angle is down onto their kingsize bed. David is sleeping. Laura reads and gently runs her fingers through David's hair.

DISSOLVE TO

20 A REVOLVING BALL OF MIRRORS

20

flicking bullets of colored light into the camera. Streamers glide past and balloons go up. The camera focuses back to David and Laura in a happy embrace with little shiny paper hats on their heads contrasting with her formal and his tuxedo.

DISSOLVE TO

21 EXT. A MEADOW

21

He lies on his back in the heather. She is just finishing repacking the picnic basket. A subtle change begins to be felt in the music. The cheerfulness begins to recede into the distance, almost as though it were being pushed out by something else, as yet unstated. The packing of the basket is finished, Laura helps a reluctant David to his feet and they move out of frame. There is a pause.

CUT TO

22 THE MEADOW - ANOTHER ANGLE

22

Their car looms in the foreground. The camera angle is low directly head on at the car, such as to give it an ominous quality, as though the presence of something faintly evil were inherent within the automobile. The feeling of the music subtly supports this uneasiness. Neither David nor Laura are aware of this as they climb into the car. David starts it up, and then drives directly over top of the camera, darkening the screen.

CUT TO

23 INT. THE CAR - ANGLE ACROSS DAVID'S BACK TO LAURA 23

The wind blows her hair, she is chilly -- she rolls up the window.

24 EXT. THE CAR - LOW ANGLE 24

from the road level below the right front fender. The right front tire is prominent in the lower right foreground, with a car looming behind it as it speeds along. Laura can be seen inside her window. The music has a chill in it now also -- the tension of foreboding is unmistakable. Laura turns and glances toward David.

25 ANGLE ACROSS HIS BACK TO LAURA 25

as she smiles and reaches out to touch him -- but just before her hand makes contact with his cheek ---

SHOCK CUT TO

26 ANGLE ON THE RIGHT FRONT TIRE 26

as it blows out violently!

27 DAVID - CLOSE 27

The wheel spins out of his grasp!

28 LAURA 28

She screams. Her voice is heard echoing and re-echoing distantly.

29 THE CAR 29

careens off the side of the road..

30 DAVID 30

tries to regain control.

31 THE CAR 31

turns over and continues to roll.

sb #85200

6

32 LAURA'S HANDS 32

.. upside down -- grabbing at the air!

33 THE CAR 33

begins to turn over a second time.

34 DAVID 34

is battered about within.

35 HIS DOOR 35

flys open on the impact.

36 THE CAR 36

turning over the second time.

37 DAVID 37

as he is thrown clear, and lands in the dirt.

38 THE CAR 38

comes to rest on its top and rolls back towards David's side
-- making entrance from there impossible.

39 DAVID 39

is stunned -- He looks toward

40 THE CAR 40

as a tongue of flame moves along the bottom of it --
spreading quickly.

41 DAVID 41

struggles to get to his feet -- he's obviously hurt -- he
moves to the car.

42 HIS POINT OF VIEW - HANDHELD 42

Through the spiderweb of shattered glass he can see Laura within.

43 MEDIUM 43

He kicks at the window but it won't break.

44 FULL 44

as he tries to pull open the door. It is jammed.

45 ANGLE ACROSS THE CAR TO DAVID 45

The fire is spreading in the foreground. He strains to pull the door open. Looks down.

46 HIS POINT OF VIEW 46

Laura's hand is seen through the latticework of glass, blindly, weakly touching the inside of the glass.

47 ANGLE ACROSS THE CAR TO DAVID 47

The flames grow higher in the foreground. Again he strains with all his might to pull open the door. His skin is bathed in sweat. Every vein in his neck and face swell with the exertion -- but the door is unyielding as the flames grow higher. David's mouth opens and what emerges is an inhuman sound -- a bestial roar as from an angry lion! There is an explosion and the flames obscure the scream!

CUT TO

48 DAVID 48

as he sits bolt upright coming into ECU with a shout! His eyes are wide! Beads of perspiration on his face.

49 ANOTHER ANGLE - HIS BEDROOM 49

He is sitting up on the bed, breathing hard. He has been dreaming. The camera holds for a long moment as he slowly begins to calm down.

50 HIGH ANGLE - DOWN ON THE BED 50

as we have seen before, during his dream. David is on his side of the kingsize bed, but the other side, Laura's side, is smooth. Unslept in. There is a long pause, then David slowly draw his knees up closer to himself and lowers his head onto them. After a few moments we

CUT TO

51 EXT. THE CULVER INSTITUTE - DAY 51

Green trees and expanses of grass separate the various buildings of the institute. The feeling is that of an uncluttered college campus. It is comfortable. The camera pans the area slowly and singles out a car as it approaches along the driveway. David is seen driving, a frown on his face. The motion of the car carries the camera to rest on a brick pillar bearing a plaque which reads: "The Culver Institute."

52 THE CAR 52

as David pulls into a particular parking space. A small white sign reads "Dr. Banner." David gets out of the car. A couple of lab technicians pass, nodding and smiling a good morning. David returns their nod -- but not the smile. He walks toward the nearest building.

CUT TO

53 INT. THE INSTITUTE'S COMPUTER ROOM - DAY 53

The angle is close on a phonebook thick computer printout. A pair of female hands enter the frame and pick it up. The camera pans up to the face of the woman. She is at least Banner's age, more likely just a trifle older. She is attractive, but beyond her looks, it is the light in her eyes and the energetic optimism which radiates from her that make her instantly appealing. She is Elaina Marks.

ELAINA

This is it, Jerry?

54 ANGLE ACROSS THE COMPUTER DESK 54

A young male lab technician sits behind the desk going over some computer programs.

JERRY

That's it.

CONTINUED

ELAINA

(hefting the
thick papers)

Good grief -- carry this around
a while and I could give up my
exercise class.

JERRY

Why don't you give it up anyway?
I think you look terrific, Dr.
Marks.

ELAINA

(starting out)

I knew I always liked you, Jerry.
How'd you like to run away with
me to Acapulco?

JERRY

Can't we go someplace more exotic?

ELAINA

Casablanca?

JERRY

...Well....

ELAINA

The Mayo Clinic?

JERRY

Now you're talkin'.

ELAINA

(backing against
the door to
open it)

You've been here too long, Jerry.

He smiles after her.

CUT TO

as Elaina moves out and down the hall. The camera tracks
ahead of her. Several people pass, she smiles and nods.

ELAINA

Hi Angie...

(stopping someone)

Oh Ben...Ben -- what happened
to the synapse tests and the
adrenal scan?

CONTINUED

sb #85200

10

55 CONTINUED

55

BEN

Not back yet -- I heard the
myoglobin analysis was finished
though.

ELAINA

(overlapping,
lifting the
printout she carries)

Yeah -- I've got it -- Have you
seen David?

BEN

Not yet.

ELAINA

Okay -- well if you do tell him --
Oh there he is, thanks.

She moves on quickly and overtakes David, walking beside him.
He is still pensive, sullen.

ELAINA

Morning.

DAVID

Hi.

ELAINA

(re the printout)

Got the myoglobin back -- y'know,
I'm beginning to think that
computer oughta run for congress --
You ask it a simple question and
you get a ten pound answer that
takes a month to decipher.

DAVID

Yeah.

He turns into a door ahead of her. She pauses, looking after
him with a little concern.

CUT TO

56 INT. THEIR LAB - ANGLE TO INCLUDE THE DOOR

56

This is a bio-chemical laboratory, with the appropriate
appliances and the latest scientific hardware including test
tubes, flasks, sophisticated electronic and microbiotic
equipment, and the like. David is inside taking off his
jacket. There is a tiny pause before Elaina enters. She
sets the heavy printout down on one of the lab tables and
looks at him.

CONTINUED

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#85200

11

56

CONTINUED

56

ELAINA

Dreaming again?

David pauses in hanging his jacket up. He looks at her, sighs, and nods.

ELAINA

As rough as before?

DAVID

Yeah.

She regards him with sympathy and concern, moves to pour a cup of coffee, adds a little cream.

ELAINA

Ya gonna go back to the shrink?

DAVID

What for? He told me to expect the dreams to recur once in a while.

ELAINA

But it got better for a while --

(handing him
the coffee)

It's been almost a year.

DAVID

(a bit distant)

Eleven months tomorrow.

She looks at him a moment. There is a tone from a nearby intercom, then a voice.

SECRETARY'S VOICE

Dr. Marks...Are you in there?

ELAINA

Yes, Liz.

SECRETARY'S VOICE

There's a Mrs. Jesse Maier and her son here for you.

ELAINA

Be right there.

(a pause, then
to David)

Maybe we'd better blow off this interview today, huh?

CONTINUED

56 CONTINUED - 2

56

DAVID

No, we'll do it -- Why don't you bring them in while I go buy a donut.

ELAINA

I think I'll bring them in while you go buy a donut.

David gives her the faintest smile of recognition and starts for the door.

DAVID

Want anything?

ELAINA

I could use another smile.

David pauses by the door and looks back at her, appreciatively. He gives her a smile, but it's still tinged with his melancholy.

DAVID

I'll bring you a surprise.

57 ANGLE ON ELAINA

57

as she smiles and watches him go. She worries about him.

CUT TO

58 INT. THE INSTITUTE LOBBY - CLOSE ON A TOY CAR

58

The car is being pushed along on a tabletop by the hand of an eight or nine year old boy who is revealed sitting beside his mother. The woman has a large patch of discoloration on one side of her face, and also on her hands. Elaina moves toward them.

ELAINA

Mrs. Maier?

MRS. MAIER

Yes.

ELAINA

Hi -- I'm Elaina Marks -- and this is Bernard?

THE BOY

B.J.

CONTINUED

sb #85200

13

58 CONTINUED

58

MRS. MAIER

He doesn't like Bernard.

ELAINA

Then B.J. it is. Would you come
with me?

They all move toward the lab.

ELAINA

How was your trip from Cincinnati?

B.J.

We rode on a jet plane!

ELAINA

(matching his
enthusiasm)

Did you? Was it neat?

B.J.

Yeah!

MRS. MAIER

Do you fly people all the way here
to Florida often?

ELAINA

When they're as interesting as
you are, yes.

They enter the lab.

59 INT. THE LAB

59

B.J.

What do you do here? Am I gonna
get a shot?

MRS. MAIER

Hush now.

ELAINA

(a smile)

No, nothing like that -- I promise.

B.J.

What's all this stuff for?

ELAINA

This is our research laboratory,
B.J. -- We're trying to find out

CONTINUED

CONTINUED

59

ELAINA (Cont'd)
some things about how strong the
human body can be.

B.J.
Hey, my mom was real strong once --
She saved my life.

ELAINA
I know -- And that's what we're
gonna talk to her about.
(to Mrs. Maier)
As I told you on the phone, we're
trying to learn how to tap into
those incredible reserves of hidden
strength that all of us have, but
only use about 20% of.

B.J.
You mean I'm stronger than I think
I am?

ELAINA
A lot -- Here.

She lifts him so he's sitting on a table. She takes his foot
in her hand, and pivots it up and down at the ankle.

ELAINA
Now did you know that this little
muscle right here is capable of
over a thousand pounds of stress?

B.J.
Gosh.

ELAINA
And your bones are a whole lot
stronger than they need to be.

B.J.
But bones break.

ELAINA
So do eggshells, right? But
look....

She takes an egg from a nearby lab refrigerator.

ELAINA
Lace your fingers together like
this...Now....

CONTINUED

sb

#85200

15

59

CONTINUED - 2

59

She puts the egg in his hands so that each point of the egg is in the palm of each hand.

ELAINA

Now squeeze your hands together.

B.J.

It'll be all yucky.

ELAINA

No it won't...trust me. Go ahead and squeeze.

The boy exerts a little pressure. He looks surprised when the egg doesn't break. Then he exerts a lot of pressure!

B.J.

Hey I can't break it!

ELAINA

Told ya.

B.J.

Aw, it's some kind of special egg.

ELAINA

(holding out
a dish)

Nope, here.

He cracks the egg and dumps it into the dish. Then he reacts with amazement just as David enters in the background with a donut.

DAVID

Uh oh, we lost another egg, huh?

B.J.

Is it a trick?

DAVID

No it's just a lot stronger than it looks.

ELAINA

This is Jesse Maier and B.J. --
Dr. David Banner.

They exchange greetings. He holds up the donut.

DAVID

This was the last one -- shall we
split it four ways?

CONTINUED

sb #85200

16

59 CONTINUED - 3

59

B.J.

Yeah!

MRS. MAIER

Not me, thanks.

ELAINA

You guys go ahead -- I don't need it.

DAVID

(giving half
to B.J.)

Here you go, B.J. Right over here,
Mrs. Maier and we'll start the
interview.

Mrs. Maier and B.J. move toward another corner of the lab.
David catches Elaina's arm. He tears his half donut in half
again and holds out a piece. She smiles and opens her mouth.
He feeds it to her.

CUT TO

60 INT. THE LAB - CLOSE ON A SMALL BLACK AND WHITE TV SCREEN

60

Mrs. Maier is seen on the screen, B.J. sitting beside her,
more interested in his donut than anything else. Elaina
speaks from off camera.

ELAINA

And your weight at the time?

MRS. MAIER

About a hundred and ten.

ELAINA

Wish I could keep mine at that....

DAVID

Okay, Mrs. Maier now just tell us
in your own words what happened.

MRS. MAIER

Well, it was about six months ago
...was April 1....

61 ANGLE ACROSS HER

61

which shows that a couple of photofloods have been set up
facing her, and a small TV camera is trained on her.
Elaina and David sit on opposite sides of the camera, intent
upon Mrs. Maier. They both have notepads.

CONTINUED

sb #85200

17

61 CONTINUED

61

MRS. MAIER

I was driving to Columbus to see
my sister Katy.

62 CLOSE ON MRS. MAIER

62

As she speaks the camera pushes closer.

MRS. MAIER

B.J. was sitting on the passenger
side playing with his cars. There
wasn't much traffic.

63 FLASHBACK - EXT. A HIGHWAY - DAY

63

as Mrs. Maier's car speeds by.

MRS. MAIER (v.o.)

I was going about 50 I think.

64 FLASHBACK - INT. THE CAR

64

Mrs. Maier glances over at B.J.

MRS. MAIER (v.o.)

I remember just glancing over at
B.J. when it happened. The front
tire had a blowout.

65 ELAINA

65

She darts a quick glance of concern toward David.

66 DAVID

66

is unaware, listening raptly to the story.

67 MRS. MAIER

67

MRS. MAIER

I think it was the left front
tire.

68 FLASHBACK - LOW ANGLE ACROSS THE TIRE

68

as it blows.

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#85200

18

69

FLASHBACK - MRS. MAIER

69

as the wheel is whipped out of her hand.

MRS. MAIER (v.o.)

It tore the wheel real hard to
the left -- the car swerved across
the road, and rolled over.

70

FLASHBACK - THE CAR - FULL

70

as it starts to roll over.

71

MRS. MAIER - CLOSE - IN THE LAB

71

MRS. MAIER

I guess the door sprung open --
cause all of a sudden I was on the
ground.

72

DAVID

72

listening -- There is a quick intercut to

73

FAST SUBLIMINAL FLASHBACK - DAVID ON THE GROUND

73

as he was thrown clear of his own accident.

74

RESUME DAVID

74

trying to maintain his professional countenance as he listens.

75

MRS. MAIER - CLOSE

75

MRS. MAIER

The car ended up on its top --
sort of to one side.

76

FLASHBACK - ANGLE ACROSS THE CAR TO MRS. MAIER

76

The fire begins to break out under the engine.

MRS. MAIER (v.o.)

I could see the fire starting up --
and I knew I had to get B.J. out.

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#85200

19

77

DAVID (INTERCUT WITH MRS. MAIER AND B.J. AND ELAINA)

77

listening. He swallows hard.

DAVID

Was...Was B.J. conscious?

B.J.

(glancing up from
his donut)

I was sorta dreamy like, y'know?

ELAINA

What happened then?

MRS. MAIER

I got over to the car -- the flames
were all over the top, I mean the
bottom of the car -- They figure
that's when I got my face burned.

(she touches the
discolored area
on her face)

But I don't remember it -- All I
could think of was getting him out.

78

FLASHBACK - ANGLE ACROSS BURNING CAR TO DAVID

78

The flames lick up in the foreground as he runs to his car.

79

RESUME THE PRESENT

79

Elaina knows what's going through David's mind, hearing Mrs.
Maier's story.

MRS. MAIER

The car was turned so that the
only way I could get him was from
one side -- but the door was
pinned by the weight of the car.
I could see him inside.

80

FLASHBACK - DAVID AT THE BURNING CAR

80

81

FLASHBACK - LAURA INSIDE THE CAR

81

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#85200

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82 RESUME THE PRESENT

82

MRS. MAIER

-- And I tried and tried to pull.
the door open ---

83 FLASHBACK - MRS. MAIER AT HER CAR

83

Seen through the flames, she desperately is trying to get into
the car.

84 FLASHBACK - HER POINT OF VIEW - B.J. INSIDE THE CAR

84

dazed, not aware of what's happening.

MRS. MAIER (v.o.)

I was really frantic!

85 RESUME THE PRESENT

85

MRS. MAIER

But I couldn't do it.

B.J.

Yes you did Mom. Tell 'em.

MRS. MAIER

Well...I still don't know exactly
how it happened....

ELAINA

Go on.

MRS. MAIER

I...I lifted the car.

Elaina and David exchange a glance.

ELAINA

Alright. Now tell us about it,
be as specific as you can.

The camera pushes in closer to Mrs. Maier.

MRS. MAIER

Well, it's all kind of a blur.

86 FLASHBACK - MRS. MAIER - CLOSE AT THE CAR

86

MRS. MAIER (v.o.)

The fire was spreading -- I knew
it was gonna explode real soon.

87 FLASHBACK - HER POINT OF VIEW - B.J. INSIDE THE CAR 87

MRS. MAIER (v.o.)
I knew if I didn't get him out of
there he was gonna die.

88 DAVID 88

listening to her with intensity as he remembers his own
accident:

89 FLASHBACK - DAVID'S POINT OF VIEW - LAURA IN THE CAR 89

90 MRS. MAIER - CLOSE - IN THE LAB 90

MRS. MAIER
If I could raise the car I thought
the door might open -- so I put
my hands under something and tried
to lift it.

91 FLASHBACK - MRS. MAIER AT THE BURNING CAR 91

She strains. The camera slowly pushes into her face through
the flames.

MRS. MAIER (v.o.)
It was the hardest thing I ever did
in my life -- but I was furious at
the thought of my baby dying inside
there. Then it happened -- Somehow
I was lifting the car.

Note: The image begins to flicker in a stroboscopic fashion.
Each frame is printed five times. The effect is one of
stop motion, riveting every moment in time.

92 MRS. MAIER 92

strains to lift the car.

92 FLASHBACK - FULL - THE CAR (INTERCUT WITH MRS. MAIER LIFTING) 92

as the stop motion effect continues and the car is slowly
lifted full onto its top.

She refers to some notes, glances at David.

ELAINA

The weight was later found to be
in excess of 1200 pounds. I think
that makes Mrs. Maier....

David rises, tight lipped, and leaves the room.

ELAINA

David?...Excuse me Mrs. Maier.

Elaina flips off the video tape recorder and flood lights
and follows David.

tracking with David, he is smouldering. Elaina catches up.

ELAINA

Where are you going?

DAVID

I don't know.

ELAINA

I guess that one was pretty rough
for you?

David shoots her a glance and slams open the door to his
laboratory office. Elaina follows him in. He turns to her.

DAVID

Where did she find the strength,
Elaina? Hundred and ten pound
women just don't lift half a ton
of automobile. Where did it
come from?

ELAINA

I don't know -- but if she tapped
into it, it must be there.

DAVID

But how could she find that
strength and I couldn't? You
heard her story -- My God, it's
exactly what happened to me! Ex-
cept that her boy is alive -- and
Laura is dead!

CONTINUED

He pulls open a file cabinet.

DAVID

And all the other cases we've researched --

(he pulls up
a handful of
file folders)

The same story over and over --
What's the damn common denominator?!

He slams the files down on the desk, several of them fall onto the floor. He turns away. There is a pause. The dust settles. Elaina speaks quietly.

ELAINA

If I knew the answers, I'd tell you.

DAVID

(still facing
away, softly)

I know, Elaina. I'm sorry.

ELAINA

(a beat)

I think you should let go of
this research, David.

DAVID

No.

ELAINA

I warned you when we started I
thought you were too close to it --
and for the last ten months I've
watched it eat away at you.

(pointedly)

And I think it's starting to
affect your work.

DAVID

What?

ELAINA

How can you hope to examine a
medical phenomena with cool
scientific objectivity....

DAVID

...If I keep losing my cool?

CONTINUED

She nods. He smiles wistfully.

DAVID

My mother used to say getting
angry doesn't help.

ELAINA

I always liked your mother.

DAVID

She always liked you.

They share a long glance. Then David begins to pick up some
of the fallen files. Elaina bends too.

ELAINA

Lemme help.

DAVID

...Like usual.

Again they share a smile, she puts some of the folders atop
the ones which he carries. He hefts the pile and looks at it.

DAVID

Do you think we'll ever find out
where that strength comes from?

ELAINA

I don't know. But we'll sure
share a lot of donuts. Shall we
go back to work, Doctor?

DAVID

You got it, Doctor.

David puts the files on the desk, and they go out.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

95 INT. THE LAB - CLOSE ON BLACK AND WHITE TV MONITOR

95

A middle aged man is speaking.

THE MAN (MR. BRAM)

The smoke was getting thicker
and the people was right behind
me -- some of them was screaming
and we got to this here fire door
and it was jammed. So I was
pounding on it, but you couldn't
hear nothin' over the fire. And
I knew we was gonna die and I was
so doggone mad I gotten them that
far and couldn't get out. So I
started kicking at it.

96 ANGLE ACROSS TV CAMERA TO DAVID

96

DAVID

At the fire door?

MR. BRAM

Yessir.

DAVID

And what happened, Mr. Bram?

MR. BRAM

I kicked that sucker down.

DAVID

That was a pretty heavy door
wasn't it?

MR. BRAM

Firemen told me it would've taken
a battering ram to get it open.

DAVID

Then how'd you do it?

MR. BRAM

By the grace of God, sir.

David reacts.

CUT TO

97 A COMPUTER MODULE - CARD SORTER 97

as it whips through a series of cards, sorting them. Elaina pulls a card out and studies it.

CUT TO

98 INT. THE LAB - ELAINA 98

ELAINA

And you'd never exhibited any sort of excessive strength before?

99 ANGLE ACROSS A TV MONITOR TO A WOMAN 99

Her image is seen in the foreground on the TV monitor while she speaks in the background. She is about 40. She speaks with a slight middle-European dialect.

THE WOMAN

No, I used to get tired out just doing my ironing -- matter of fact that's what I was doing when the earthquake hit.

ELAINA

The ceiling collapsed?

THE WOMAN

I thought the whole apartment building had come down on me. I was pinned under one of those steel beams -- it dazed me for a minute.

ELAINA

I guess so -- What then?

THE WOMAN

Well, I started to smell the gas. And I really got frantic...My parents had died that way in Germany...

(she shrugs)

I guess I really got frantic -- I bent the steel beam somehow and got out.

CUT TO

100 INT. THE COMPUTER ROOM - A PRINTOUT MODULE

100

It spins and prints out, David tears the printout off and reads it.

CUT TO

101 THE BLACK AND WHITE TV MONITOR

101

A young man is speaking into the camera. His left sleeve is folded neatly against his side. He has no left arm.

THE YOUNG MAN

All of a sudden we were ambushed.
The VC were all over the place --
I saw my buddy go down at the top
of the hill.

102 DAVID AND ELAINA (INTERCUT WITH THE YOUNG MAN)

102

DAVID

The same friend who had saved your
life at Da Nang?

THE YOUNG MAN

Yes sir -- and I wasn't about to
let him end up face down in the
mud in that hell hole.

DAVID

So you went after him right through
the enemy fire?

THE YOUNG MAN

Tell you the truth sir, I don't
remember much except I was deter-
mined to get Johnny out of there.

DAVID

You don't remember being wounded?

THE YOUNG MAN

No sir...Guess I was too busy.

ELAINA

How many bullets did they take out
of you?

THE YOUNG MAN

Seventeen, maam.

CONTINUED

102 CONTINUED

102

DAVID

(a sigh of
amazement)

I talked to the Med Evac who flew
you out. He said what you did
was physically impossible.

THE YOUNG MAN

...Well, I guess he was wrong.

He looks at them, and gives a modest little shrug.

CUT TO

103 INT. THE LAB

103

David and Elaina sit facing each other across a table.
Numerous file folders lay in a heap in between them. They
sip at coffee cups.

ELAINA

Age is no factor, sex is no
factor, nationality is no factor
....

DAVID

'Regardless of race, color or
creed.'

ELAINA

So what do we know?

DAVID

The only thing that was involved
each time was an extreme emotional
commitment.

ELAINA

But you certainly felt that same
sort of emotional commitment when
you were trying to rescue Laura.

DAVID

...I certainly did. What was
wrong with me?

ELAINA

David, there was nothing wrong
with you. These people we've
been studying are the exceptions.
There've been thousands of others
who were faced with the identical
crisis situations without being

CONTINUED

103 CONTINUED

103

ELAINA (Cont'd)
able to commit extraordinary feats
of strength.

DAVID
Alright -- but what made these
people the exceptions?

ELAINA
I don't know.

DAVID
We must've missed something in
their biochemical tests.
(standing)
There has to be something more...
and I'm gonna find it.

He moves off. Elaina watches him. There is a pause, then
she sighs and gets up to follow him.

CUT TO

104 MICROSCOPIC POINT OF VIEW

104

Living cells move about in a solution, blindly bumping and
fusing and dividing.

DAVID (v.o.)
C'mon you little buggers, do some-
thing exciting...
(a sigh)
The lysosome action is only normal...
nothing unusual.

105 ANGLE ACROSS DAVID TO ELAINA

105

He is peering through a lab microscope. She sighs, frustratedly.

ELAINA
So Mrs. Maier's blood structure
is like all the others we've
examined?

DAVID
Annoyingly.
(rubbing his eyes)

ELAINA
David -- maybe we need to go further --
inside the cellular structure itself.

CONTINUED

105 CONTINUED

105

DAVID

You thinking of the mitochondria?

ELAINA

Yeah, maybe. I mean they are the little dynamos of the cell -- converting sugar and fat derivatives into....

DAVID AND ELAINA

Energy.

DAVID

Alright -- let's try the electron microscope.

CUT TO

106 THE TV MONITOR

106

A semi abstract image floats gently on the screen. The words "Mitochondria Scan - Maier, Jesse, 200,000X" are electronically printed on the bottom of the TV screen.

ELAINA (v.o.)

One tiny portion of a living cell ...as many times as I see it, it still fascinates me that it would take half a million of those to cover the head of a pin.

DAVID (v.o.)

Well, enjoy the view -- that's all we've got.

107 ANGLE ACROSS THEM AND THE MONITOR

107

They are in a darkened room, the light from the monitors on their faces.

ELAINA

Nothing abnormal on the computer scan?

DAVID

No -- the mitochondria in Mrs. Maier's cells are like all the others. Textbook normal. Nothing to indicate any sort of extraordinary strength.

They look at each other and ponder, then David glances at the electron microscope.

CONTINUED

sb #85200

31

107 CONTINUED

107

DAVID

Maybe we need to go deeper still.

ELAINA

You mean into the nucleus of the cell?

DAVID

Yeah, to the DNA. It's the only thing left to examine.

(eyeing the microscope)

Hey Ben has been goosing up a lot of our equipment to a higher power -- Did he ever modify this turkey for a higher magnification?

ELAINA

Well we're at 200,000 power now.

She looks closer, the camera zooms to a small piece of white tape with "1,000,000X" written on it.

ELAINA

Yeah he's got a tape mark on here for...a million?

DAVID

Well, we haven't got any place else to look.

CUT TO

108 A TV MONITOR

108

The image is grainy and hazy. A strange double spiral rotates slowly on the screen like a futuristic space station. The words "DNA Scan, 1,000,000X Maier, Jesse" appear on the lower right of the screen.

DAVID (v.o.)

The ultimate building block of life.

109 ELAINA - CLOSE

109

ELAINA

David -- there's something here.

DAVID

What?

CONTINUED

109 CONTINUED

109

She is looking at another monitor, he moves to join her.

110 THE MONITOR

110

It's a computer readout, filled with complicated biochemical formulae. But one line of it is flashing on and off.

ELAINA

Look -- there's an abnormal concentration of the adenine thymine combination.

DAVID

Elaina, we may have hit it!

ELAINA

Let's check Mr. Bram's DNA structure.

111 THE TV MONITOR

111

A different double helix comes into focus. The words "DNA Scan 1,000,000X Bram, Martin" appear on the lower right of the screen.

ELAINA

David look, Mr. Bram has it too.

112 THE COMPUTER MONITOR

112

The camera zooms in to frame on the same line of formula -- it blinks on and off also.

113 DAVID AND ELAINA

113

They share a glance of pride and discovery.

CUT TO

114 INT. THEIR LAB - NIGHT - A TABLE

114

as a stack of file folders is plunked down. The camera widens.

DAVID

All of them. They all have the same DNA deviation.

CONTINUED

114 CONTINUED

114

ELAINA

But how does it work, David?
How did it make them unnaturally
strong?

DAVID

One thing at a time, Dr. Marks.
At least we know they're different
from me.

ELAINA

(looking up at him)

No we don't.

DAVID

What?

ELAINA

When was the last time you had
your DNA magnified a million times?

There is a pause. They look at each other.

CUT TO

115 THE ELECTRA MICROSCOPE'S TV MONITOR

115

Another double spiral floats hazily on the screen. The read-
out says "DNA Scan 1,000,000X Banner, David." The camera
pans to the computer readout monitor, and the same line of
formula is blinking.

DAVID (v.o.)

It's impossible.

ELAINA (v.o.)

No...You have the same variant
in your DNA -- even more than most
of the others.

116 DAVID AND ELAINA FACING THE MONITORS

116

DAVID

But Elaina -- it can't be -- I
never found the strength that they
did....

ELAINA

There must still be some ingredient
missing -- something external
operating.

CONTINUED

sb #85200

34

116 CONTINUED

116

DAVID
(slamming a pencil
down)

But what!?

He looks at her. She has no answer.

CUT TO

117 INT. THE LAB - NIGHT - CLOSE ON A NOTEPAD

117

A doodle of a DNA spiral is in progress.

118 FULL

118

David sits at the table, drawing absently with a pencil.
Elaina sticks her head in.

ELAINA

Buy you a drink?

DAVID

No...I'm gonna hang out here for
a while. Ben's getting some DNA
substructure material from Carnegie
Tech for me.

ELAINA

Don't stay too late, huh?

DAVID

No.

They exchange a smile and she's gone. The intercom nearby
clicks on.

BEN'S VOICE

Dr. Banner? Got a problem with
the microwave transmission from
Pittsburgh.

DAVID

(annoyed)

How long a delay?

BEN'S VOICE

Hard to figure, we've got some heavy
duty gamma ray interference -- might
be a sun spot kicking up or something.

DAVID

Okay -- we'll try tomorrow.

CONTINUED

118 CONTINUED

118

David gets up to leave. He is putting his jacket on when he suddenly stops. He has had a thought. He looks back at the intercom, he remembers Elaina's words and whispers them to himself....

DAVID

...Something external operating....

His mind is racing.

CUT TO

119 INT. COMPUTER ROOM - NIGHT - CLOSE ON A CHART

119

which is long like a computer readout. A finger moves along a graph line which has several gradual peaks and valleys.

DAVID

And this charts the gamma ray interference for the last year?

120 BEN AND DAVID

120

BEN

Right. The peaks are maximum interference, the dates are along the top there.

DAVID

Gamma rays have been known to affect biological activities, haven't they?

BEN

Gee, I dunno.

DAVID

Yes...Yes I'm sure they have. Can I borrow this graph, Ben?

BEN

Be my guest.

David leaves a puzzled Ben behind.

CUT TO

121 INT. THE LAB - NIGHT

121

David sits behind his desk, his attention fixed excitedly on the desk. He works with a pentel.

122 ANGLE OVER HIS SHOULDER (INTERCUT WITH DAVID)

122

to the graph on the tabletop. He is drawing asterisks on the dates across the top of the graph.

DAVID

...Mrs. Maier...Mrs. Epstein...
Mr. Bram....

In each case the asterisk corresponds with a peak of gamma ray activity on the graph line beneath.

DAVID

...They all match...
(a nervous
thought)
...But what about mine?

He draws an asterisk over the date of his auto accident. The camera zooms in to show that beneath the date there was a low ebb of gamma activity. David smiles. He's got it. He reaches for the phone and punches in a number, we hear it ring and ring....

DAVID

C'mon Elaina....c'mon....

Finally he hangs up. He stands up and moves around the lab, nearly bursting with enthusiastic energy. Then he suddenly pauses and looks back at the chart, pointedly.

DAVID

...Gamma rays....

CUT TO

123 INT. A LAB HALLWAY - NIGHT

123

dimly lighted, deserted. David moves along the hall to the foreground and through a door. The door swings closed and the camera holds on a sign: "Radiology -- Authorized Personnel Only". Beneath it is the symbol for radiation, and the word "Danger."

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

124 INT. THE RADIOLOGY LAB 124

The equipment is massive, forbidding. Prominent is the heavy table which moves hydrolically in the midst of the radio therapy equipment. David enters the area, looks a moment at the apparatus, and moves to the control console.

125 THE CONSOLE - DAVID - CLOSER 125

as he seats himself and looks over the controls. He flips on several of them, and adjusts several others.

DAVID

Okay now...gamma injection....

He reaches for a dial and turns it all the way up. The camera zooms into the dial as it clicks past 100,000, 200,000, and into the final position. There is no number, but a little piece of Ben's white tape -- exactly like we saw on the electron microscope.

126 DAVID - CLOSE 126

DAVID

This must be 300,000.

127 INSERT - THE DIAL 127

The camera zooms in tighter to hold an extreme closeup on the little piece of white tape.

128 DAVID 128

as he adjusts one or two more controls, he is tense... expectant.

DAVID

...Automatic sequencer...okay...
300,000 units of gamma for...what?
15 seconds? That's more than Mrs.
Maier and the others took...Okay...
Automatic sequence....

129 THE CONTROL PANEL (INTERCUT WITH DAVID) 129

Isolating an area that is labeled "Automatic Sequence." Beneath is a control labelled "Event Time" which David adjusts

CONTINUED

129 CONTINUED

129

to 15 seconds. Another control is labelled "Countdown To Event". He sets that for 30 seconds. His hand pauses a moment over the "Sequence Start" button -- and then he presses it. The countdown clock begins to advance.

130 FULL

130

as David moves across the room to the table beneath the huge device. He arranges himself on the table just as the massive unit begins to revolve to the appropriate position. He looks up.

131 HIS POINT OF VIEW

131

The huge radiation unit rotates to aim at him.

132 THE COUNTDOWN CLOCK

132

as it passes eleven seconds and counts down.

133 DAVID

133

nervous, excited, expectant.

134 THE COUNTDOWN CLOCK

134

reaches zero. The equipment emits a low rumbling hum.

135 THE RADIATION UNIT

135

aiming at David.

136 DAVID

136

glances around, knowing that it's begun, but feeling nothing.

137 THE GAMMA CONTROL

137

Above the dial that David set is a readout -- the numbers click in quickly starting at 50,000, then jumping to 100,000, then 200,000.

138 DAVID 138
He bites his lip with eager anticipation as the process continues.

139 RESUME THE GAMMA INDICATOR 139
As it continues to click higher, the camera pushes in on it slowly -- 300,000, 400,000, 500,000, 600,000 units....

140 A RED WARNING LIGHT ON THE PANEL 140
begins to flash "Danger" accompanied by a pulsing tone.

141 DAVID 141
reacts, frowns, but lays still.

142 FULL 142
David on the table, surrounded by the huge unit.

143 THE WARNING LIGHT - CLOSE 143
It continues to flash. The camera whip pans to the gamma indicator which continues upward, now passing 800,000, 900,000, 1,000,000, 1,100,000....

144 THE RADIATION UNIT - AIMING AT DAVID 144

145 DAVID - POINT OF VIEW FROM THE UNIT 145
The camera zooms in to extreme closeup on David, then, through the following sequence of dissolves, the zoom continues inside him!

146 AN XRAY PICTURE OF DAVID'S SKULL 146
is seen, and the camera pushes further to:

147 HIS BLOOD VESSELS 147
with the blood coursing through them and still the zoom in continues to:

148 SEVERAL OF HIS CELLS 148

One cell becomes isolated by the camera, but the zoom in continues until at last we arrive at:

149 A STRAND OF HIS DNA 149

As it floats in front of us, an unusual change takes place along a portion of its length. Several of the nucleotides seem to pulsate and swell slightly. They also take on a greenish tinge. The accompanying music helps underscore that some kind of strange and menacing change has taken place.

150 THE DANGER LIGHT 150

It continues to blink. The camera pans to the "Event Time" clock which counts down three...two...one...zero. The hum of the unit stops.

151 DAVID 151

He lies motionless for a moment, looking around, trying to sense any change in himself -- but he can feel none. Slowly he raises up off the table. Carefully, uncertain of his strength. He moves to the control console and glances at it, then on to a heavy desk nearby.

152 LOW ANGLE ACROSS THE DESK 152

as David moves to it. He flexes his hands, then slips them beneath it and lifts. He strains under the weight of the desk. He is no stronger than before. He slams his fist down angrily on the top of the desk.

153 ANGLE ACROSS THE CONSOLE TO DAVID 153

He is clearly tempted to smash the console for this new failure, but he turns on his heel and exits. The camera follows him out and then continues its pan to finally hold on the red warning light. It is now no longer flashing, but the word is still seen clearly: "Danger."

CUT TO

154 INT. THE HALLWAY - DAVID - CLOSE 154

The camera tracks with him. He is clearly very annoyed. Another dead end. He slams open the door ahead of him.

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#85200

41

155 EXT. THE LAB BUILDING - ANGLE ON THE DOOR 155

As David emerges, he discovers that it's raining heavily.

DAVID

Oh, terrific.

He pulls his coat over his head and runs to his car. Thunder is heard as he climbs in.

156 INT. THE CAR - DAVID 156

dripping, the rain hasn't helped his mood at all. He turns on the ignition, the starter grinds.

DAVID

C'mon....c'mon...ya stupid....

157 EXT. THE CAR 157

as the engine turns over. David races the engine loudly and drops it into gear, the car lurches backwards out of the parking place and heads out of the parking area, the tires kicking up gravel.

158 THE NIGHT SKY 158

Heavy clouds, illuminated by a distant flash of lightning.

159 A ROAD 159

David's car speeds past, kicking up water from puddles.

160 DAVID - ANGLE THROUGH THE WINDSHIELD 160

The rain runs down the window and the wiper blade criss-crosses his dark and brooding face. He is rethinking all of the tests and experiments, feeling painfully frustrated. He pounds angrily on the steering wheel.

161 EXT. THE ROAD - ANGLE ACROSS A BOARD 161

with several spikes in it. Some of them are rusty and bent off, but one or two protrude upward. The lights of David's car appear approaching in the distance. The camera focuses through to the oncoming car.

162 DAVID - THROUGH THE WINDSHIELD 162
driving -- staring far ahead.

163 THE CAR 163
The left front tire hits the board and is punctured by the nail.

164 INT. THE CAR - DAVID 164
The car does not skid out of control -- but vibrates very badly. David is startled, then grows angrier as he struggles to hold it on the road.

165 THE CAR 165
as David pulls it to a stop on the shoulder of this particularly deserted stretch of roadway. He pulls his coat over his head and gets out to survey the damage.

166 THE TIRE 166
is very flat.

167 DAVID 167
looks around in the dark and the storm, but there's no sign of humanity. There is a flash of lightning. David looks back at the tire, he kicks at it angrily, and his coat slips down off of his head.

168 ANGLE FROM INSIDE THE TRUNK 168
as David opens it up and rummages inside to take the jack out, he has to struggle to pull it out, then he rummages some more.

DAVID
Where's...the bottom...piece!

Finally he breathes a heavy puff of frustration as he realizes it isn't there. The rain pelts on his head. Thunder and lightning are seen and heard in the distance.

169 THE FRONT TIRE 169
as pieces of the jack are thrown down onto the dark wet ground beside it. The camera pans up to David as he moves stormily back to the trunk and fights to get the spare tire out.

sb

#85200

43

170 DAVID - VERY CLOSE (INTERCUT)

170

The camera follows and captures the intensity of his building anger, directed now at the spare.

DAVID

C'mon...Outta...there!

He yanks mightly twice more and finally the tire relents. The camera follows it as it lands in a deep puddle, sending a wave of water over David's feet.

171 ANGLE FROM THE FRONT

171

as David throws the spare to the ground, and moves to get the jack into place. Without the bottom piece, it's extremely difficult.

172 DAVID - VERY CLOSE (CONTINUE INTERCUT)

172

Angry, hostile -- the rain runs down his face and into his eyes, making it hard to see. He shakes his head sharply but the incessant rain is determined to annoy...annoy.

173 MEDIUM

173

He gets the jack in place and begins to work the lever to raise the car. The angle is awkward, the work is difficult. The storm grows steadily worse. When the tire is nearly off the ground, he starts to loosen the lug nuts.

174 THE TIRE - CLOSE

174

as David's dripping hands slide the wrench over a nut and start to apply pressure.

175 DAVID - CLOSE

175

Straining, the veins standing out on his neck.

176 DAVID - MEDIUM

176

Still straining to loosen the nut, then suddenly it slips and the wrench slams his hand hard into the gravel. He yells with a sudden pain!

177 HIS HANDS - CLOSE 177

The knuckles are skinned, bleeding.

178 DAVID - CLOSE 178

furious -- breathing hard. The storm has worsened also. Thunder and flashes of lightning punctuate his stress. He grabs the wrench and hits it angrily against the tire, then locks it onto another nut and pushes with a vengeance. The camera zooms into his face, then continues inside him (as before but now with lightning rapidity) until the strand of DNA is seen closeup. The portion that was pulsating before now begins again -- only more intensely.

179 DAVID'S EYES - ECU 179

The lightning behind him, the rain in his eyes, but he ignores the rain now -- his eyes are fixed on his labors with a frightening intensity.

180 HIS HAND ON THE TIRE IRON 180

Again the lug nut gives way unexpectedly slamming David's knuckles into the torturous gravel. There is a bellow of pain from David -- but it is deeper now -- throatier than before.

181 DAVID - CLOSE 181

As the lightning flashes there are three quick cuts closer to him until we see David's eyes in ECU -- and realize they have turned completely white! There is a thin tracing of green around the outer perimeter where the corona was, but otherwise they are entirely white! It's a frightening sight.

182 DAVID'S HANDS - CLOSE 182

as they strain on the tire iron, something strange is happening to them also. They have taken up the same sort of inner pulsation that we saw in the strand of DNA.

183 DAVID'S FACE - CLOSE 183

His eyes are white. His face appears at first to be just contorted by pain, and strain, but as the camera moves closer we can see that something eerie is operating here -- for now David Banner's face is physically changing. His

CONTINUED

183 CONTINUED

183

brow has grown more prominent, there has been an alteration around his eyes! And still he strains further.

184 DAVID'S ARM - CLOSE

184

straining with effort. The material of his jacket grows taut, as though the arm within were expanding. Then the seam actually rips apart under the stress and David's muscle bulges out -- revealing his skin to have a greenish hue!

185 ANGLE ON DAVID'S BACK

185

The rain pounds on him and the lightning flashes as his back and shoulders undergo a similar expansion! The jacket grows tighter and tighter and the seams give way, then the shirt beneath also rips!

186 DAVID'S HANDS ON THE TIRE IRON

186

are more massive still, and now of a greenish tone also as they strain on the tire iron.

187 DAVID'S FACE

187

His white eyes glaring, his brow heavier still, his forehead altered and lower, his hair matted by the rain. It is a grotesque sight. A low inhuman growling sound emerges from him and begins to grow louder. The lightning flashes behind him.

188 QUICK CUTS

188

of several seams of his clothing ripping under the stress of a body expanding within them. The growl is louder, louder.

189 HIS SHOES

189

as the laces stretch and snap.

190 THE TIRE

190

as it receives a blow from the tire iron that bends the steel rim. The hand holding the tire iron is nearly twice normal size! The growl has become an unearthly roar, and reaches its shattering peak of loudness as

191 A HUGE CREATURE 191

photographed from a low angle, stands up where David Banner had been -- The lightning silhouettes his enormous stature. The shreds of Banner's clothing hang from his frame.

192 FULL 192

Illuminated by the flashes of lightning we see standing where David Banner had stood a man-beast who is over 7 feet tall! His face is reminiscent of primitive humanity. He emits the angry snarls of a huge animal!

193 THE CREATURE - CLOSE (INTERCUT WITH THE FOLLOWING) 193

His white eyes glint demoniacally in the dark.

194 MEDIUM 194

He again smashes the tire with the tire iron, then grabs the tire with his two massive hands. The lug nuts are still on it as he applies his strength to it. (Note: Here again, the imagery of superhuman strength is crystallized by the use of the stop motion optical process, lending enormous power and definitiveness to the action. This will become the standard visual treatment of the Creature's extraordinary feats of strength throughout.)

195 THE TIRE 195

is literally torn off of the axle! The lug nuts popping away! The angry Creature looks at it a moment, and then furiously hurls it off into the darkness -- it flies a hundred yards into the night, but the Creature is disinterested in watching it land, he is intent on venting his fury on the automobile.

196 MEDIUM 196

as he kicks the side of the car with his huge foot, making deep and heavy dents in it!

197 THE CREATURE - CLOSE 197

furiously, unsatiated.

sb

#85200

47

198

THE CAR

198

as he slips his hands beneath it and lifts it! Gaining momentum, he literally flips it off the side of the road with a bestial roar! The car explodes outlining the creature in the fireball.

199

THE CREATURE

199

roars back at it with defiance, then storms off angrily into the forest.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

200 CLOSE ON A CHILD'S FINGERS

200

They are struggling to get a squiggly worm onto a fishing hook. They hold the hook up in front of a face, and the camera focuses through to a ten year old girl.

THE GIRL

C'mon...get on there you....

201 EXT. A LAKE - DAWN

201

The girl is sitting on the edge of a lake near a canoe. There are several trees around, including a couple of large dead ones nearby. The girl is very intent on her task.

THE GIRL

Get on there....

The worm finally complies and she swings the rod out over the lake and drops the hook in, then settles back to wait for breakfast to nibble at her bait. The camera slowly pushes in past her to the forest in the distance. Something is moving in the undergrowth.

202 THE FEET OF THE CREATURE

202

walking, crunching across the forest floor.

203 SLOW ANGLE UP AT THE CREATURE

203

as it moves forward to loom large in the foreground. The shreds of Banner's clothes still cling from its shoulders. The pants are stretched tight, and ripped open at the cuffs which are just below the tall Creature's knees. All his exposed skin, has a slight greenish hue. The Creature still emits the low growl of a prowling predator. The face frowns, but is no longer furious. It looks around, then sensing something, moves on.

204 HAND HELD POINT OF VIEW

204

as the beast moves more cautiously through the forest. Occasionally his hand is seen reaching ahead to move a branch out of the way.

sb

#85200

49

- 205 THE CREATURE - LONG LENS 205
as it moves through the foliage. Its white eyes searching ahead. Then it pauses as it hears a giggle and a laugh.
- 206 THE CREATURE'S POINT OF VIEW 206
Through the foliage the girl can be seen in the distance, laughing as she grabs at a fish that she's hooked.
- 207 THE CREATURE 207
looking at her curiously. Edging forward for a better look.
- 208 THE GIRL - MCU 208
She wrestles the fish into a box and closes the lid, then wipes her hand on her jeans, and goes after another worm.
- 209 THE CREATURE 209
moves slowly from behind the undergrowth, his eyes on the girl, with a simple-minded curiosity, he moves toward her.
- 210 ACROSS THE GIRL TO THE CREATURE 210
She is once again intent on baiting her hook. She is unaware of any movement behind her. The Creature moves slowly up until he is directly behind her. When she brings the rod back to cast, it strikes the Creature and she turns around to see what she has hit.
- 211 THE GIRL - CLOSE 211
on her startled face. Her jaw drops. Her eyes go wide!
- 212 ACROSS THE GIRL TO THE CREATURE 212
He towers over her. He reaches out toward her tentatively. The girl screams!

THE GIRL

Get away from me!

She scrambles to her feet and retreats toward the water.

sb

#85200

50

213 THE CREATURE

213

makes a further move toward her.

214 THE GIRL

214

more frightened now, she stumbles backwards into the water.

THE GIRL

No! No! Daddy! Get away! Get
away!

She grabs at the canoe and jumps in, paddling frantically to
get further away.

215 THE CREATURE

215

takes a step or two further, into the water.

216 THE GIRL

216

is now twenty yards away, but fearful that he is going to
follow.

THE GIRL

No! Daddy!

Her panic causes her to be unmindful of the precariousness
of the canoe. It tips and she goes into the water.

217 THE CREATURE

217

reacts to her falling in, he moves into the water to help.

218 ANGLE ACROSS HIM TO THE GIRL

218

She sees him coming and cries out, as she struggles to stay
afloat.

THE GIRL

No! Stay...Stay away!

219 THE CREATURE

219

dimly realizes that if he continues things will get worse
for her. He steps back, unsure of what to do.

sb #85200

51

220 THE GIRL

220

is really beginning to tire and founder.

THE GIRL

Help...Daddy!

221 THE FOREST

221

A man is walking toward camera, carrying a rifle and a hunter's pouch for small game. He looks up sharply as he hears in the distance:

THE GIRL (o.s.)

Daddy! Help!

The man takes off on a run through the woods.

222 THE CREATURE

222

looks about trying to understand how to help. He steps back and literally bumps into one of the dead trees. He looks up at it, then at the girl, blinking heavily, his mind works slowly, but he decides how he can help. He puts one of his huge hands on the tree and pushes.

223 FULL ACROSS THE GIRL TO THE CREATURE

223

as he exerts his enormous strength and pushes the 30 foot tree until it snaps off at the base and falls into the lake with a tremendous splash.

224 THE GIRL

224

is startled. Doesn't know how to react.

THE GIRL

Daddy! Help!

225 THE CREATURE

225

again uses his extraordinary strength to pick up the end of the tree that is on the shore, and move the tree trunk closer to the girl.

226 ANGLE ACROSS A CAMPSITE TO THE FOREST

226

where the girl's father comes running out of the forest and stops at what he sees.

227 HIS POINT OF VIEW - FULL

227

His daughter is struggling in the lake and a huge man-like Creature is holding up the end of a tree and swinging it toward the girl.

THE MAN
What in the -- Hey!

228 THE CREATURE

228

looks up and opens his mouth -- a snarl emerges.

229 THE MAN

229

THE MAN
What the hell are you doing to
my daughter!? Get away!

He fires a shot into the air.

230 THE CREATURE

230

reacts with another snarl and turns his attention back to the girl.

231 THE MAN

231

He's through with words. He shoulders the rifle, aims, and fires.

232 THE CREATURE

232

is hit in the left shoulder! He emits a bellow of pain and drops the tree trunk. He touches the wound and flinches from pain. Then he glares at the man and storms toward him with a roar!

233 THE MAN

233

is startled and fearful. He again shoulders the rifle and pulls the trigger to hear only the click of the empty chamber. His face reflects the sickening feeling in the pit of his stomach as he sees:

sb #85200

53

234 THE CREATURE

234

moving toward him like an express train.

235 THE MAN

235

fumbles frantically to reload his rifle before the monster can get to him. His nervous fingers drop several bullets, but he manages to get two into the chamber.

236 THE CREATURE - CLOSE

236

tracking with him as he closes angrily on the man.

237 THE MAN

237

raises the rifle but

238 TWO SHOT

238

It is too late: The Creature is upon him. The beast snatches the rifle out of his hand and breaks it in two over his knee!

239 THE MAN

239

Astonished. He stumbles backwards.

240 THE GIRL

240

has managed to reach the tree trunk and is climbing onto it in the lake.

241 THE CREATURE

241

With a roar, lunges at the man and grabs him.

THE MAN

No! No! Let me go!

The Creature lifts him over his head and throws the man off toward the lake!

242 THE MAN

242

as he flies through the air some thirty yards and into the water!

sb #85200

54

243 THE CREATURE

243

as he turns and rampages through the campsite, uprooting the tent and destroying everything in his path.

244 THE LAKE

244

as the man surfaces in the foreground, shaken but unhurt.

245 THE CREATURE

245

has reached the edge of the forest. Again he touches his wounded shoulder. He roars in anger.

246 ANGLE ACROSS THE MAN IN THE WATER

246

as the Creature moves off into the forest.

247 REVERSE - THE MAN - HIS DAUGHTER IN THE B.G.

247

He swims toward her on the log.

THE MAN

You alright?

THE GIRL

Yeah...I guess...What was it, Daddy?

THE MAN

(reaching the log)

I don't know, honey...

(looking back

at the forest)

...I don't know...

The man and his daughter look toward the woods with total amazement.

CUT TO

248 EXT. THE FOREST - THE CREATURE

248

tracking with him as he storms on through the undergrowth -- angry, wounded, but apparently at no loss for strength and stamina.

249 ANGLE ACROSS A POOL OF WATER 249

The Creature emerges from the green wood and stops beside the pool. He kneels down and instinctively splashes some water up onto the wound. He settles beside the water and takes a few moments to really examine himself.

250 HIS HANDS - CLOSE 250

He turns them over and touches them, feeling the skin, the arms.

251 THE CREATURE - CLOSE 251

looking curiously, not understanding who or what he is. There is a pause.

252 FULL 252

as the heavy browed Creature sits quietly for a moment, then leans forward to get a drink.

253 ANGLE OVER HIS SHOULDER 253

as his reflection appears in the pool of water. He recoils, surprised -- frightened by the image. Then he slowly leans back over it, grimacing at the frightening quality of it. He reaches down and touches the water, and the image ripples and distorts. Then slowly the water becomes calm again. The image clear. The Creature reaches his hand up and touches his face as he watches the reflection.

254 THE CREATURE - CLOSE 254

He brings his other hand up to touch his face also, trying to understand. He is much more calm now, the calmest we've seen him. Inside his head is heard the distant voice of:

DAVID BANNER (v.o.)

What...What's happened to me...

Where am I....

The Creature leans back over the water.

255 HIS REFLECTION 255

as his face again appears. The Creature's hand reaches down to touch the water and again the ripples are stirred up. The camera pushes closer onto the disturbed water, and as the image clears the face has changed -- to that of David Banner.

sb

#85200

56

256

REVERSE - DAVID BANNER (INTERCUT WITH REFLECTION)

256

His face is as it was before, but his eyes are still white.

DAVID

...What happened...What....

He looks into the water, sees his eyes, touches them.

DAVID

...Oh My God....

257

HIS HANDS - CLOSE

257

Now their normal size and flesh color.

258

DAVID - CLOSE

258

His eyes are normal now, too. He looks at his tattered clothes. He feels

259

HIS SHOULDER

259

which is still wounded. The camera pans to his face. His voice is a whisper....

DAVID

...Oh, My God....

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN

260 INT. A BATHROOM - ANGLE ON SHOWER DOOR

260

A woman's form is seen through the frosted glass of the shower door. She is humming a tune as she bathes. The doorbell begins to ring, off. It rings again and again. Finally the woman stops singing to listen. She opens the door and sticks her shower-capped head out to listen. She is Elaina. The bell rings again She grimaces.

ELAINA

...Wonderful.

She reaches back in, turns the water off, then opens the door. The camera angle is such that we are still looking through it, and her shape is just distorted enough to permit discretion. She throws on a heavy terrycloth robe and closes the shower door as the doorbell continues.

ELAINA

Yeah -- hang on!

She pulls off her showercap and her hair tumbles down over her shoulders. Though she would laugh and deny it, she looks fetching. She exits the bathroom.

261 ELAINA - CLOSE

261

as she moves through her living room. She is annoyed by the doorbell that continues to ring incessantly.

ELAINA

Alright, alright.

She opens the door and is completely startled when David Banner literally falls forward into her unprepared arms.

ELAINA

David! My God! David!

DAVID

...Elaina....

She kicks the door closed and helps him to her couch. He is weak, his clothes in rags, he is breathing hard.

ELAINA

What happened?

DAVID

...I'm not sure...I....

CONTINUED

261 CONTINUED

261

ELAINA
(seeing his wound)

My God.

She grabs a towel from a pile of laundry which lies on the couch waiting to be folded.

DAVID
...There was a bullet...I got it
out....

ELAINA
(pressing the
towel to his
wound)
A bullet? Who shot you?

DAVID
I...I don't know.

ELAINA
Alright, we're getting you to a
hospital.
(reaching for
the phone)

DAVID
No wait -- I'm okay....

ELAINA
Sure you are.

DAVID
Elaina please -- I can't go to a
hospital.

ELAINA
Why not?

DAVID
It might be dangerous...I've got
to figure out what happened first.
Please.

A pause. She can see he's totally distraught. She hangs up the phone.

ELAINA
Alright...alright. But we've got
to take care of that wound right
now.

She is up and gone. David sits alone for a moment. He looks at his hand, turns it over and looks at the back of it. He struggles to understand. Elaina returns quickly with alcohol and bandages.

CONTINUED

ELAINA

Can you get that jacket off?

DAVID

There's not much left of it.

He strains to get the shreds of clothing off.

ELAINA

Why would someone shoot you?

DAVID

I don't know.

She looks at him for a moment, then opens the alcohol.

ELAINA

Did you save the bullet?

DAVID

No, why?

ELAINA

Might help if you had something to bite on...

(she soaks some
cotton with
alcohol)

Hang on.

David grits his teeth, she dabs the wet cotton onto the wound -- it stings, and he flinches -- but it's not as bad as either of them expect it to be.

DAVID

It's not too bad.

ELAINA

(examining the
wound, curiously)

When were you shot?

DAVID

I don't know...early this morning
I guess.

ELAINA

This wound looks as though it's
been healing for a couple of days.

DAVID

What?

CONTINUED

ELAINA

Yeah...there's already some scar tissue formed. It's very strange.

DAVID

This whole thing has been very strange.

ELAINA

David -- what happened?

DAVID

Last night after you left I hit on it -- at least I thought I did.

ELAINA

(continuing to bandage him)

What?

DAVID

The external force that was operating in conjunction with the DNA to make all those people strong: it's gamma rays.

ELAINA

Gamma?

DAVID

Yeah -- I matched up a graph of excessive gamma activity with their incidents of supernormal strength -- and each time -- bingo.

ELAINA

But when you and Laura had the accident?

DAVID

Low gamma activity.

ELAINA

Alright -- but that doesn't explain...this....

DAVID

I went to the radiology lab and gave myself a gamma injection.

(heading her off)

I tried to call you -- but you weren't here, and I was anxious.

CONTINUED

sb #85200

61

261 CONTINUED - 4

261

ELAINA
Overanxious. How much did you take?

DAVID
I turned it all the way up -- 300,000
units.

ELAINA
(annoyed, concerned)
David.

DAVID
Only 15 seconds -- and nothing
happened....

ELAINA
(cynically, re
his condition)
Oh really?

DAVID
I mean not right away. I was
driving home...I had a flat tire...
I was changing it....

ELAINA
Yeah?

DAVID
(a pause, trying
to understand)
...Then it was morning...out in
the woods...I was like this....

ELAINA
But what happened in between?

The camera pushes closer to David as he struggles to
remember. There is a

262 FAST SUBLIMINAL FLASHBACK

262

The creature silhouetted by a flash of lightning in the sky.

263 RESUME DAVID

263

DAVID
There was someone....

sb #85200 62

264 FAST SUBLIMINAL FLASHBACK 264

The creature lifts the car.

265 RESUME DAVID 265

DAVID

...Something else...Something
awful....

ELAINA

What is it...David? Try to
remember.

DAVID

I remember feeling incredibly
strong...It was me...but it wasn't
me...it....

266 FAST SUBLIMINAL FLASHBACK 266

The creature's face reflected in the pool -- then David's
face, with the unnatural eyes.

267 RESUME DAVID 267

DAVID

My eyes...were white.

ELAINA

What?

DAVID

I don't know...they were white,
with just a little...green in them
...I...

(he looks at her,
searchingly)
My God Elaina, it's like a
nightmare.

A pause. Elaina is a bit concerned about David's mental
condition, but is cautious.

ELAINA

How do you feel now?

DAVID

...Normal...My shoulder aches, but
...

(he gestures that
it's nothing to
worry about)

CONTINUED

267 CONTINUED

267

They sit in silence for a moment. David looks at her, picking up on her concern.

DAVID

Elaina...I'm not crazy. Whatever happened...I....

She nods. Touches his hand.

ELAINA

Alright, look: Why don't we go to the lab. We'll run some tests on you, try to figure out what did happen -- and what you might have done that would make someone shoot at you.

Their eyes meet for a moment. The last statement weighs heavily on him. Then:

DAVID

Okay...Is anybody in the Southwest Lab?

ELAINA

I don't know, why?

DAVID

Maybe it would be better if we went there...it's so much more isolated...in case....

Their eyes meet again. There is a pause.

DAVID

Would you be afraid?

ELAINA

...A little.

They look at each other a moment longer.

ELAINA

Lemme throw some clothes on and we'll go. I'd better try to find something for you too....

David watches her exit, then his thoughts turn back to his mystifying ordeal. We linger for a moment then

CUT TO

268 EXT. A WOODED AREA - DAY

268

Elaina's car moves along the paved road. The camera pans with it to bring in a lab building in the sylvan setting. David and Elaina get out of the car and head for the building. David has some clothes on, now too.

CUT TO

269 INT. THE SOUTHWEST LAB - DAY

269

(Note: From this point on all references to "The Lab" will be this one.)

It is a little larger than their original one, and is characterized particularly by a cylindrical tank, about 15 feet long and 10 feet in diameter, which sits against one wall. The door opens and David enters first, followed by Elaina.

DAVID

The pressure tank is still in here.

ELAINA

Yeah, DeBakey and Steve Frankel were doing some depressurization testing before giving it back to Sealab.

David walks to it and puts his hand on the tank. It is heavy gauged steel, like a diving bell.

DAVID

Y'know, I didn't know this was here, but I'm glad it is....

ELAINA

What do you mean?

DAVID

Well whatever happened to me... might happen again...and if it does, then both of us might be better off if I'm inside there.

He taps the thick steel hull. Elaina thinks about it for a moment, then nods agreement.

CUT TO

270 CLOSE ON ELECTROENCEPHLAGRAPH

270

The six needles of the EEG machine make their small scritch-scratch marks on the graph paper as it slowly unrolls. The camera pans up to the pressure tank and slowly moves toward

CONTINUED

270 CONTINUED

270

it, finally peering in through one of the six inch thick glass ports. David can be seen inside the pressure tank, working with a notepad, and a mini computer. There is a band around his head with numerous electrodes connected to it which form an umbilical that plugs into a console inside the pressure tank nearby him.

271 ANGLE ACROSS THE TANK TO THE DOOR

271

Elaina enters carrying a bag of groceries, and some thick computer printouts. Her face telegraphs that something's wrong.

ELAINA

How ya doing?

David's voice comes back, filtered through a speaker.

DAVID

Okay...thirsty.

ELAINA

Yeah...I picked up some stuff --
how bout some orange juice?

DAVID

Great.

She takes a quart and a glass to the heavy hatch and sets them down.

272 THE HATCH - CLOSE

272

as she trips several large locking bolts and then turns the wheel that opens the hatch.

273 ELAINA - CLOSE

273

ELAINA

I ran into Ben and talked to him
about the radiology unit.

DAVID (o.s.)

Yeah?

ELAINA

How many units of gamma did you
inject into yourself?

CONTINUED

DAVID

300,000.

The hatch door hisses open and they face each other through the opening.

DAVID

Hi.

ELAINA

Hi.

She hands him the juice and glass.

ELAINA

How do you know it was 300,000?

DAVID

I turned the calibrator up to the last click. 300,000.

ELAINA

Wasn't there a little piece of white tape on it?

DAVID

(pouring the juice)

I don't remember...Yeah...Maybe there was, why?

ELAINA

It's just like the electron microscope that Ben modified for higher strength.

DAVID

(looking up)

You mean Ben had modified the radiology unit to an intensity higher than 300,000?

ELAINA

Yeah -- controlled by a separate pot.

DAVID

Well, there was nothing written on the tape.

ELAINA

Because Ben hadn't calibrated it yet -- he didn't know how high he could get it to go. He was working on that this morning.

CONTINUED

273 CONTINUED - 2

273

DAVID
(a bit hesitant)
...How high did he get it up to?

ELAINA
(looking at him)
...Almost two million units.

DAVID
Then the dose I took was...that high?

ELAINA
...Probably.

DAVID
Did you tell Ben?

ELAINA
No.

There is a pause. They both feel the weight of this new information. David looks at her, briefly.

DAVID
Better lock the hatch up again.

Elaina nods. David pulls back inside. She shuts the heavy door and puts the heavy locking bolts back in place.

274 ANGLE THROUGH THE WINDOW TO DAVID

274

He sits thoughtfully. He's forgotten the orange juice he's holding.

ELAINA (o.s.)
Let's do your DNA scan.

DAVID
(absently)
Huh?...Yeah.

CUT TO

275 A COMPUTER MONITOR

275

A strand of DNA rotates slowly on the TV screen. The words indicate "DNA Scan" 1,000,000X Banner, David. A small portion of the DNA strand which was affected is slightly swollen.

CONTINUED

275 CONTINUED

275

DAVID (o.s.)
Can you see it out there?

276 ELAINA - AT HER MONITOR

276

ELAINA
Yes.

277 OVER DAVID'S SHOULDER TO HIS MONITOR

277

It shows the same image that Elaina is looking at.

ELAINA (o.s.)
The adenine-thymine lock in the
lower quadrant.

DAVID
Right.

278 ELAINA - CLOSE (INTERCUT WITH DAVID)

278

DAVID
What do you make of it?

ELAINA
(her voice
catching a little)
I...don't know...but whatever it
is we'll get you back to normal.
I think it's time we tried to
reverse the process.

DAVID
What do you mean, try xray or
something?

ELAINA
Yeah.

DAVID
Elaina -- wait...
(he gets up and
paces inside the
pressure chamber)
Listen I don't know what I've
blundered into, but it may be
the natural outgrowth of all our
research...I remember some vague
feeling of enormous strength --
and if that's true, we should try
to...to make it happen again...

CONTINUED

DAVID (Cont'd)
to observe it here -- in a laboratory situation where we can control it.

ELAINA
David, you remember feeling strong -- but you also said it was like a nightmare. We don't know what we're getting into.

DAVID
Well...look, neither did Ben Franklin when he flew his kite in that thunderstorm.

ELAINA
-- And he could have been electrocuted.

DAVID
But he wasn't.

ELAINA
But he could've been.

DAVID
Look -- I don't want to stay in this overgrown tennis ball can any longer than I have to, believe me -- and we can always try the xray reversal -- but dammit, Elaina we may have found what we've been looking for. Now we can't just throw it away without being good scientists and investigating it first!

ELAINA
Are you being a good scientist, David -- or are you just caught up in your own emotions again.

DAVID
We've got to try, Elaina.

ELAINA
David, what happens if you do tap into some hidden strength? What happens?

DAVID
I don't know -- I bang around inside here for a while maybe --

CONTINUED

278

CONTINUED - 2

278

DAVID (Cont'd)

I mean this tank was built to withstand the pressures a thousand feet below the ocean -- its ten gauge chromium steel, Elaina. It's like a bank vault. The glass in the ports is 6 inches thick.

There is a long pause. Elaina sighs.

ELAINA

Alright...Doctor. How do you want to proceed?

DAVID

Let's try to recreate the circumstances of last night and see if that triggers something...It was dark.

Elaina moves to a control console. She twists a dial and the lights lower in the room. Then she turns another dial.

279

THE CHAMBER - INTERCUT WITH ELAINA

279

The lights lower inside here too. David moves in the light and shadow.

DAVID

Good...Now, it was raining.

ELAINA

What about the equipment in there?

DAVID

No sweat...Hang on.

He rolls a specially designed covering down over the control console.

ELAINA

I don't have any water valve out here.

DAVID

I think I can handle it.

He climbs onto one of the bunks inside the tank, and reaches to a pipe overhead. It's labeled "Main H2O Feed." He unscrews a connection joint partially and a fine spray of water mists the inside of the chamber. David steps down and pauses.

280 INSERT - THE EEG NEEDLES

280

Scratching normally.

ELAINA

Nothing on the EEG.

DAVID

What about the GSR?

Elaina looks at another unit labeled "Galvanic Skin Response."

ELAINA

Nothing there either. Are you feeling anything?

DAVID

No.

(he thinks)

Wait a minute -- it was an electrical storm last night.

ELAINA

You really do have a Ben Franklin complex, don't you?

DAVID

C'mon Elaina.

ELAINA

C'mon where? I'm fresh out of lightning. We can't do it, David.

DAVID

(thinking fast)

What about...What about...over-feeding the electrical main in here.

ELAINA

It'll just blow out, won't it?

DAVID

No wait a minute. Let me separate the ground connection from it. If we shut down all the other systems inside here we should get a little arc.

He has opened the main junction box and moves the ground pole two or three feet from the box.

CONTINUED

sb #85200

72

280 CONTINUED

280

DAVID

Alright, increase the load to the power grid.

Elaina looks over the control console, finds the appropriate control and begins to advance it. There is an accompanying increase and electronic hum.

281 INSIDE THE CHAMBER - DAVID

281

He sits down and leans away from the junction box, expectantly. The spray from the water pipe drips down his face. There is a sudden crack -- and the three foot electric arc jumps the gap that he's made.

282 INSERT - THE EEG NEEDLES

282

They kick slightly.

ELAINA

You okay?

DAVID

Yeah. Anything on the EEG?

ELAINA

We took a little glitch -- nothing abnormal.

DAVID

Okay -- keep it up.

There is another bolt of electricity behind David. Elaina watches the control console, the EEG, and the GSR indicators.

283 THE EEG

283

The graph paper unwinds and folds into a bin below the recording needles. The paper is about two inches high.

DISSOLVE TO

284 THE SAME SHOT

284

But later, indicated by the stack of graph paper which is now about six inches high. The camera pans up to Elaina who is looking at it, then she looks toward the chamber and speaks to David.

CONTINUED

284 CONTINUED

284

ELAINA

Still nothing, David. I think we should stop.

285 DAVID - INSIDE THE CHAMBER (INTERCUT WITH ELAINA)

285

Soaked to the teeth. Another arc of electricity cracks behind him.

DAVID

Just a little longer.

ELAINA

No David. The equipment's on the edge of overheating now. I'm shutting down.

She turns down the electrical current, raises the light level in the room. David slams his hand on the console next to him.

DAVID

What's wrong? Why won't it work?

ELAINA

I don't know, but it doesn't. Get some new clothes out of the locker in there and dry yourself off.

David sits frustratedly thinking for a moment, then gets up. Elaina sits back, thoughtfully, somewhat relieved. There is a pause.

CUT TO

286 THE LAST BITES OF A SANDWICH

286

The camera follows as David brings the sandwich up to finish it off. He is still inside the pressure chamber. He is dry now, freshly dressed. The head band still in place with its EEG electrodes sprouting off to the umbilical. David looks tired, dejected.

287 OUTSIDE THE TANK

287

Elaina looks through the port at him.

ELAINA

Well, at least you haven't lost your appetite.

288

HER POINT OF VIEW - DAVID SEEN THROUGH THE THICK GLASS

288

DAVID

...No.

ELAINA

Hey, c'mon...we've done all we
can figure to do.

DAVID

Yeah.

ELAINA

Why don't you get some rest.

DAVID

What about you?

ELAINA

I'll crash out here somewhere in
a little while.

DAVID

Okay.

She starts to move.. He stops her with:

DAVID

Elaina...Look, I'm sorry about all
this hassle...I....

ELAINA

Hey, you may be in there alone --
but we're in this together, huh?

They exchange a long glance and a smile.

DAVID

Like usual.

ELAINA

(nodding)

Like usual.

He puts his hand against the inside of the glass -- she
does likewise on her side. Then they separate. David
lies down, his headband is awkward.

DAVID

Guess I oughta leave the headband
on.

ELAINA

Couldn't hurt.

CONTINUED

288 CONTINUED

288

DAVID

(yawning)

Oh yeah? You ever try to sleep
with one on?

Elaina adjusts her control, and the lights lower in the lab.

289 INSIDE THE CHAMBER

289

The lights lower also. David pulls a blanket over him, yawns again, closes his eyes. He takes a deep breath and prepares for sleep.

290 ELAINA - CLOSE

290

glancing at the EEG unit.

291 THE EEG UNIT

291

The recording needles moving more slowly, reflecting David's state of relaxation. The camera pans over to the GSR unit, its recording needles indicating likewise.

292 ELAINA

292

moves across the lab to a coffee maker and begins fixing a pot.

293 INSIDE THE CHAMBER - DAVID

293

The camera pushes very slowly closer to him. He is dropping off already, exhausted from the ordeal of the last 24 hours. The camera moves very slowly to ECU on him, holding a portion of the EEG headband.

294 THE EEG NEEDLES

294

as the camera makes a matching slow push toward them. One or two of the needles kick more strongly than before, and the music gives us a clear sense of forboding.

295 ELAINA AT THE COFFEE MAKER

295

Intent upon her task, unmindful of the EEG fluctuations.

sb #85200

76

296

RESUME THE EEG

296

beginning to register more strongly.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN

297 THE EEG - CLOSE 297

The needles continue to increase their action.

298 DAVID IN THE CHAMBER - CLOSE 298

He tosses slightly, his brow knits.

299 THE EEG 299

records his agitation.

300 ELAINA (INTERCUT WITH THE EEG) 300

She moves back toward the console and now becomes aware of the recording needles, and their unusual fluctuation. She pulls up some graph paper from the bin and checks it. Then she watches as the needles continue to show more of David's mental turmoil. The GSR unit records likewise. She fixes her attention on one needle that is labeled "REM". Elaina reacts with curiosity and walks over to the pressure chamber. She looks in the port.

301 HER POINT OF VIEW - THROUGH THE PORT 301

David is sleeping fitfully inside the chamber.

302 ELAINA 302

looks at him closely.

303 HER POINT OF VIEW (INTERCUT WITH ELAINA) 303

zooming in to ECU on David's eyes. They can be seen moving rapidly beneath his closed lids.

ELAINA

...He's dreaming....

As David's eyes continue their rapid eye movement, the camera pushes in closer still and we

DISSOLVE TO

304 DAVID'S DREAM (AS IN ACT ONE) 304

305 INT. THE CAR - ANGLE ACROSS DAVID'S BACK TO LAURA 305
as she smiles and reaches out to touch him -- but just before
her hand makes contact with his cheek

SHOCK CUT TO

306 ANGLE ON THE RIGHT FRONT TIRE 306
as it blows out violently!

307 THE EEG - CLOSE 307
It registers more strongly.

308 ELAINA 308
She glances from the printout to David.

309 HER POINT OF VIEW - DAVID 309
sleeping, frowning.

310 HIS DREAM - LAURA 310
She screams. Her voice is heard echoing distantly.

311 THE CAR 311
careens off the side of the road.

312 DAVID 312
tries to regain control.

313 THE GSR MACHINE IN THE LAB 313
The needles sweep with more agitation.

314 DAVID - IN THE PRESSURE CHAMBER - CLOSE 314
He flinches in his sleep.

315 HIS DREAM - THE CAR 315
turns over and continues to roll.

316 LAURA'S HANDS 316
upside down -- grabbing at the air.

317 THE CAR 317
begins to turn over a second time.

318 DAVID 318
is battered about within.

319 HIS DOOR 319
flies open on the impact.

320 THE CAR 320
turning over a second time.

321 DAVID 321
as he is thrown clear, and lands in the dirt.

322 THE CAR 322
comes to rest on its top and rolls back toward David's side,
making entrance from there impossible.

323 DAVID 323
is stunned. He looks toward:

324 THE CAR 324
as a ton of flame moves along the bottom of it, spreading
quickly.

325 DAVID 325
struggles to his feet -- he's obviously hurt -- he moves to
the car.

326 DAVID - IN THE PRESSURE CHAMBER 326
He tosses more fitfully still.

327 ELAINA 327
moves to the EEG machine to check its calibrations.

328 DAVID - IN THE PRESSURE CHAMBER 328
still in his nightmare.

329 DAVID'S DREAM - HIS POINT OF VIEW 329
Through a spiderweb of shattered glass he can see Laura within.

330 MEDIUM 330
as he tries to kick the window but it won't break.

331 FULL 331
He tries to pull the door open -- it is jammed.

332 ANGLE ACROSS THE CAR TO DAVID 332
The fire is spreading in the foreground. He strains to pull the door open -- looks down.

333 HIS POINT OF VIEW 333
Laura's hand is seen through the latticework of glass, blindly, weakly touching the inside of the glass.

334 ANGLE ACROSS THE CAR TO DAVID 334
The flames grow higher in the foreground. Again he strains with all his might to pull open the door.

335 DAVID - IN THE PRESSURE CHAMBER 335
His eyes squinting, his face straining.

336 DAVID'S DREAM

336

Seen through the flames of the car, his skin is bathed in sweat -- every vein in his neck and face swells with the exertion. But the door is unyielding as the flames grow higher. David's mouth opens and what emerges is an inhuman sound -- a bestial roar as from an angry lion! There is an explosion and flames obscure the screen!

337 DAVID - CLOSE - IN THE PRESSURE CHAMBER

337

His eyes snap open -- and they are white!

338 ELAINA (INTERCUT WITH THE EEG AND THE GSR)

338

She picks up a pocket dictator, checks the graph, and speaks quickly into the dictator.

ELAINA

At...4:05 p.m., Dr. Banner began rapid eye movement indicating dream state. Considerable agitation and heavy increase in both GSR responses and EEG -- particularly the beta of frequency. There are ---

She stops short, startled to see the needles go suddenly still -- all but two which scratch wildly across the graph paper triggering an alarm tone.

ELAINA

There seems to be a malfunction in the EEG now ---

She moves toward the pressure chamber, the camera tracks ahead of her and brings the port window into frame. She's about to look into it.

ELAINA

Dr. Banner himself has ---

She is suddenly stopped cold as a huge fist smashes out through the 6 inch thick window right in front of her! Sending a shower of glass onto the floor! It is the fist and arm of the Creature! Elaina screams and recoils. The fist is withdrawn swiftly, and now a roar begins inside the chamber.

ELAINA

David?! David!

CONTINUED

338 CONTINUED 338

There is the sound of heavy pounding inside the chamber, and bellows of rage as from a huge and angry animal.

339 ELAINA - CLOSE 339

as she struggles to overcome her fear and moves closer. She peers in through the shattered port.

340 HER POINT OF VIEW - HANDHELD 340

The Creature is alone inside the chamber -- and enraged! He smashes the console which explodes with a flurry of sparks.

341 ELAINA - CLOSE 341

ELAINA
(whispered)
...David...Oh My God....

342 THE CREATURE - CLOSE 342

bellowing with rage, his white eyes glaring. He smashes his huge fists against the inside of the chamber.

343 ELAINA (INTERCUT WITH HER POINT OF VIEW) 343

She turns to run, then stops and looks back....

ELAINA
(shouting)
David!...David is it you?!

344 THE CREATURE 344

howls angrily and doesn't respond. He smashes his fists against the power junction box. There is another electric arc and more sparks. The Creature wails in anger at feeling the shock.

345 ELAINA 345

flinches for the pain that she knows the Creature feels. She musters all her professional discipline and speaks into the recorder.

CONTINUED

345 CONTINUED

345

ELAINA

4:16...Dr. Banner is no longer in the pressure chamber...He has... metamorphisized into some monstrous Creature...about 7 1/2 feet tall ---

346 THE CREATURE (INTERCUT WITH ELAINA)

346

It grabs at the door and exerts its enormous pressure on the locking wheel.

ELAINA

It has smashed the control console in the electrical junction box. It took a direct 220 volt charge and is apparently unhurt...and now -- Oh God...Now it's trying to get out the hatch.

347 THE HATCH - CLOSE

347

groaning with stress.

348 ELAINA

348

watching fearfully.

349 THE CREATURE - CLOSE

349

straining to turn the inside wheel.

350 THE INSIDE WHEEL - CLOSE

350

It twists slowly, but the door is not unlocking, the wheel itself is being wrenched off!

351 ELAINA

351

moving to where she can see through another port.

ELAINA

The inside locking wheel on the hatch is actually being twisted off....

352 THE CREATURE

352

as the wheel gives way and breaks off in his hands. This enrages the Creature even more, with a roar he slings the heavy wheel and makes a deep dent in one of the sides of the metal chamber. Elaina describes nervously into the recorder what happens next:

ELAINA

Good -- the locking wheel has broken off -- it can't get out. But that seems to have made it angrier -- now it grabs one of the bunks and rips it up from the floor. It... It's like an angry child throwing a monstrous tantrum. It's grabbing the pipes now ---

353 THE PIPES - CLOSE

353

as the Creature's hands wrap around them and pull. They bend slowly with a groan, then the water pipe snaps and water under pressure spurts out into the chamber.

ELAINA

It's broken the water line -- a two inch steel pipe and ---

The second pipe goes and steam erupts from it.

ELAINA

-- And now the steam pipe -- Also two inches of steel. It seemed to recoil slightly from the steam as though it was hurt or ---

354 THE CREATURE

354

slinging the pipe aside and pounding at the port. Its hand comes through again toward Elaina -- who screams and stumbles backward.

ELAINA

No! -- It reached out -- I don't think it was consciously after me -- but just trying to get out -- its arms are huge and long, all the skin has a greenish tinge. Its proportions are like a man, but considerably larger -- Its hands are the size of two of mine --

355 HER POINT OF VIEW - THE CREATURE

355

It is pounding on the steel wall of the chamber around the shattered port, Elaina continues describing:

ELAINA

It's trying the window again as a means of escape -- It's already made several dents in the solid steel of the pressure chamber and now it's trying to enlarge in the porthole area. It's lacing its thick fingers together to use both hands together.

356 THE PORT - CLOSE

356

as the piledriver like fists smash against the metallic hull. The roars of the beast shake the lab.

357 ELAINA - CLOSE

357

ELAINA

(talking faster now)

The hull is three inches thick and chromium alloy steel -- but this Creature is able to make dents in it by using both hands together. The blows don't seem to injure his hands at all -- there is no sign of blood that I can see. All its energy seems to be driven by its blind rage to escape...and I'm afraid it's going to.

358 THE PORT - CLOSE

358

As the Creature pounds at it a small rift appears like a crack in ice. Another blow and the metal clearly separates an inch or two.

359 THE CREATURE - CLOSE

359

Roaring and redoubling his effort, he begins to pry the metal apart and enlargen the opening.

360 ELAINA - CLOSE

360

really getting worried now -- but trying hard to maintain her professional cool.

ELAINA

His body metabolism must be working at an incredible rate -- That would explain why David's wound seemed to have healed so quickly -- to be able to expend such energy and

361 THE CREATURE

361

as it bends the metal apart with a final bellow of defiance.

362 FULL

362

The way is open for the Creature to get out. Elaina stands opposite -- frozen in place. The Creature kicks the last bit of obscuring metal out of the way and begins to climb out, breathing heavily. Elaina speaks into the recorder more quietly.

363 ELAINA - CLOSE

363

ELAINA

It's climbing out...the enormous effort it had to exert to get out of the chamber seems to have taken the edge off of its fury -- It's climbing out....

364 FULL

364

Elaina makes her last stand...Her tension is extreme, every muscle in her body is as tight as a bowstring -- but she tries not to show it....

ELAINA

David?...That's it...Now nobody's going to hurt you...and I'd like to think the feeling's mutual... Just take it easy....

365 THE CREATURE - INTERCUT WITH ELAINA

365

It watches her warily. Begins to circle her, she speaks as one trying to comfort and calm a wild animal.

ELAINA

...Take it easy...David, can you understand me?...Can you understand me at all? Can you speak....?

The Creature's eyes narrow, it growls.

ELAINA

Well, it never hurts to ask...
Are you hurt?

Never taking her eyes off of him, she sets the dictator down and reaches out. The Creature instinctively backs away. Elaina stands with her hands outstretched to him. It takes every ounce of her courage.

ELAINA

...It's alright...Come here...
Let me see your hands...C'mon....

There is a pause as they stand facing each other. Elaina terrified and determined, the Creature heavy browed and confused, then very very slowly it reaches out a hand toward hers....

ELAINA

...That's it...C'mon...Let me see...C'mon.

366 THEIR HANDS

366

As she touches him, we clearly see the comparison of size -- and the enormous difference: Hers are tiny compared to his.

367 ELAINA

367

swallows hard as she touches his hands.

368 THEIR HANDS

368

She turns his to see that the knuckles are bruised and bleeding.

369 TWO SHOT

369

ELAINA

You are hurt...Alright...Come
over here....

The Creature doesn't move. It watches her, and emits the low growl. Elaina gets a couple of microscope slides off of a table, and cautiously reapproaches him.

370 THEIR HANDS - CLOSE

370

She touches one of the glass plates to get a sample of the blood from his knuckles. He reacts, starts to draw back.

371 TWO SHOT

371

ELAINA

It's okay...it's okay...Easy.
That's it...We've gotta get some
of this....

The Creature is obviously much more calm now. Elaina feels like she's almost in control. She sees that he appears to be getting a bit dizzy.

ELAINA

Are you alright...Over here...
Please....

She pulls gently on his hands to guide him to a large chair. The Creature slumps into the chair. He seems disoriented, his hand goes to his head.

372 ELAINA

372

watches him carefully.

373 THE CREATURE - MEDIUM CLOSEUP

373

His head drops back against the back of the chair, the camera zooms slowly closer as the metamorphosis begins -- and this time we are witness to the entire process: the huge greenish face of the Creature transforms slowly back to David Banner.

374 ELAINA (INTERCUT WITH THE ABOVE)

374

She watches with total amazement.

375 RESUME THE METAMORPHISIS

375

The last vestige of the Creature's face are the white eyes that linger over David Banner's face for a few moments... then the eyes too normalize.

DAVID

...I...Elaina?

He is confused and raises his hands...his knuckles are injured, bleeding. He looks at her questioningly.

ELAINA

...It's alright...It's alright now
...Rest easy for a moment...You're back.

David is bewildered. The camera pushes into closeup on Elaina. She closes her eyes and exhales a quiver of pentup emotion. There is a pause.

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN

376 INT. THE LAB - CLOSE ON THE DICTATING MACHINE

376

as it plays back. Elaina's voice is heard and also the background sounds of the bellowing Creature and the crashes of its fists on the heavy metal.

ELAINA'S VOICE

...The hull is three inches thick
and chromium alloy steel -- but
this Creature is able to make
dents in it by using both hands
together. The blows don't seem
to injure his hands at all, there
is no sign of blood that I can see
....

377 ANGLE ACROSS ELAINA

377

as her voice plays above. David is at the side of the pressure chamber, touching the bent and twisted metal. He runs his hands along the torn edges. She stops the recorder. They look at each other. David shakes his head.

DAVID

You're a very brave woman, Elaina.

ELAINA

I was a very scared woman.

DAVID

...To have faced up to...
(looking at the
destroyed chamber)
...I can't believe it -- I can't....

ELAINA

I couldn't either -- but it
happened David. One minute you
were sleeping and the next this
fist came right through six inches
of high pressure glass.

(she peers into
a nearby microscope)

The blood sample I took is just
normal now.

CONTINUED

377 CONTINUED

377

DAVID

But what caused it? I was sleeping.

ELAINA

You were dreaming.

DAVID

What?

ELAINA

(showing him
the graph)

Look at the EEG -- see the REM
indicator -- and I watched you.
You were tossing and turning,
frowning, very fitfully.

DAVID

I don't remember....

ELAINA

Try David -- it might help us
to understand.

DAVID

I don't....

ELAINA

Was it about the accident?

DAVID

(a veil lifts)

Yes! Yes. That was it --
(he paces)

Laura and I were driving just
like I've dreamed so many times --
the accident -- her...being
trapped...being....

ELAINA

Did you feel anything?

DAVID

(tossing it off)

Only what I've always felt in
the dream -- outrage, frustration
at not being able to save her...
extreme...

(something clicks)

...anger.

CONTINUED

377 CONTINUED - 2

377

ELAINA

What is it?

DAVID

Anger...I was angry, Elaina. And last night when I blacked out I was angry too. I left the lab feeling so totally frustrated after all of our failures with the research -- and then the rain -- and the flat tire. I remember getting furious just before I blacked out.

ELAINA

(picking up
on it)

-- And we know that extreme emotional commitment -- anger, outrage, whatever -- was involved in all the people we interviewed.

DAVID

But Elaina ---

ELAINA

David -- look at the EEG -- it makes sense -- Here's the agitation you felt in the dream -- just at the moment of metamorphosis. Look at the lines -- the intelligence level drops away -- only the primitive emotions are in control of your brain and body. And the Creature is like a primitive -- a childish subhuman.

DAVID

But how can my body physically change?

ELAINA

I don't know...It might be the result of the high intensity gamma injection on the DNA.

DAVID

But it's just not possible.

ELAINA

David we've seen it happen.

(remembering)

Believe me I've seen it happen -- and we've seen the results of it.

CONTINUED

377 CONTINUED - 3

377

They look at the irrefutable evidence.

ELAINA

And it's your anger that apparently triggers it.

DAVID

(getting shakey)

But my God Elaina! It's uncontrollable -- if it can...it can happen even when I'm asleep -- whenever anger mounts up -- even in my unconscious -- and when the metamorphosis takes place I have no control of what the...Creature does -- I don't even remember what it does! Elaina it could have killed you today -- It....

ELAINA

No, David.

DAVID

(a frightening thought)

Maybe that's why I was wounded -- Maybe I tried to kill someone last night -- or maybe I did kill someone ---

ELAINA

Listen to me. Listen! David Banner is not a killer.

DAVID

But we're not talking about David Banner.

ELAINA

Oh yes we are! It's like a person under hypnosis David: Unless they are a potential killer they can't be hypnotized and made to kill. Now whatever that Creature is, it's an outgrowth of David Banner. It's David Banner's primitive emotion run wild -- undisciplined -- It may tear hell out of pressure chambers or anything else, but it won't kill because David Banner won't kill.

CONTINUED

377 CONTINUED - 4

377

They face each other. David calms a little, but he's still very uptight.

DAVID

Alright...Alright...But how can I control it? It's not even safe to try to study him. How can we make it go away, so it won't happen to me again?

ELAINA

I don't know. Maybe xray injection, or some other radiological treatment to counteract the gamma ray ---

They are interrupted by a tone over an intercom and a voice.

THE VOICE

Dr. Banner? This is Scotty.
Are you up there?

DAVID

(a glance at
Elaina)

Yes Scotty...what is it?

SCOTTY'S VOICE

Some policemen are here at the main gate and they'd like to see you right away.

David and Elaina's eyes lock. David's mouth goes dry.

SCOTTY'S VOICE

Dr. Banner?

DAVID

Uh...Yeah Scotty -- Ask them to drive on up here.

SCOTTY'S VOICE

Will do, sir.

David and Elaina continue to stare at each other.

CUT TO

378 EXT. THE LAB

378

A police car pulls up followed by another auto. David and Elaina emerge from the lab to meet them. The cop who talks wears those damn reflective glasses.

CONTINUED

378 CONTINUED

378

THE COP

Doctor Banner? David Banner?

DAVID

Yes.

As the cop talks a civilian from the second car comes up to listen. He has a countenance that breeds instant distrust.

THE COP

Dr. Banner, about noon today we found a car registered to you turned over on the north side of Crossway Road approximately four and three tenths miles west of the intersection with Rosecroft Road. The car had apparently crashed and burned. Do you know anything about this?

DAVID

Uh...No...My car was missing this morning.

THE COP

Did you report it?

DAVID

No...I thought a friend of mine might have borrowed it -- He has a key ---

THE COP

Does he also have a foot this size?

The second cop produces a plaster cast of an enormous foot.

DAVID

What's that?

THE COP

It's a cast of a footprint we found near the car. There were a number of them in the mud.

THE MAN

There were also some other ones like it down near the lake.

ELAINA

Who are you?

CONTINUED

378 CONTINUED - 2

378

THE MAN
Jack McGee, Daily News.

THE COP
(to David)
So you have no knowledge of how
your car got to where we found
it? Or who might have made this
footprint?

DAVID
No.

THE COP
Alright. Well you have 24 hours
to arrange to have the debris
cleared. After that time the
Highway Patrol will handle it,
but you will be billed for it.

DAVID
Okay, thank you....

The cops turn to leave but McGee stays.

McGEE
Dr. Banner, that was quite a
footprint wasn't it?

DAVID
Yes, it certainly was.

McGEE
Y'know, a man and his daughter
over at the lake saw the Creature
that made it.

David and Elaina exchange a glance like a reflex action.
The shrewd reporter picks up on it, Elaina looks to the
reporter and tries to cool him.

ELAINA
They did? What was it? Bigfoot?

McGEE
No -- not from their description.
Sounded more like the jolly green
giant -- except he wasn't so jolly:
About 7 feet tall, had this
greenish tinge to his skin, real
mean looking. Scared the daylights
out of the girl. She almost drowned
trying to get away. Her old man
shot the thing in the shoulder.

CONTINUED

378 CONTINUED - 3

378

DAVID

...What happened then?

McGEE

Well the way he told it, the Creature turned on him and barrelled down before he could get another shot off. The thing busted his gun to pieces, then picked up the man and threw him thirty yards into the lake.

ELAINA

(pointedly,
to David)

But neither the man nor his daughter was hurt?

McGEE

Nope.

David and Elaina exchange a glance. The reporter is watching for it now.

McGEE

You sure you all don't know anything about this? I mean those footprints were found around your car, Dr. Banner.

DAVID

No. I don't.

McGEE

Say what kinda research you all do here anyway? Could I come in and talk to you some more?

DAVID

(a bit quickly)

No.

ELAINA

(smoothing it)

Have you ever been inoculated against tubercule bacilli?

McGEE

Come again?

ELAINA

We've got a live germ culture incubating inside, Mr. McGee. You're welcome to come in, but

CONTINUED

378 CONTINUED - 4

378

ELAINA (Cont'd)

I'm afraid you wouldn't walk
out alive.

McGEE

Mean little mothers are they?
Well, in that case I guess I'll
pass. Nice talking to you both.

They watch uneasily as he gets in his car and drives off.

CUT TO

379 INT. THE LAB

379

as they enter.

DAVID

Well -- now we know where my bullet
wound came from.

ELAINA

And we've got further proof that
the Creature won't kill.

DAVID

I guess you're right.

ELAINA

I'm sure of it, David. That man
at the lake shot it and all it
did was break the rifle and throw
the man in the lake. It won't
kill, or surely it would have
killed that man.

DAVID

Alright, but look -- I just want
to find a way to make sure it
doesn't happen to me again.
I want to be Dr. Banner, not
Dr. Jeckyl.

ELAINA

Okay. We'll try the xray therapy
as soon as Ben and the others
leave for the night.

DAVID

And if that doesn't work?

CONTINUED

379 CONTINUED

379

ELAINA

(a shrug)

Then we'll have to try something
else.

They look at each other. Neither knowing what else.

CUT TO

380 EXT. THE LAB - FROM THE WOODS NEARBY

380

The camera settles in to frame on the reporter. He obviously
hasn't left. He looks toward the lab for a few moments,
then settles down beside a tree, lights a cigarette, and
smiles. He resumes his surveillance of the lab.

FADE OUT

END OF ACT SEVEN

ACT EIGHT

FADE IN

381 EXT. THE LAB - EVENING

381

The lab is seen in the distance. The reporter is in the foreground. He looks up as he hears David and Elaina in the distance. They come out of the lab to get into Elaina's car as the reporter watches.

382 CLOSER ANGLE ON DAVID AND ELAINA

382

DAVID

You're sure Ben wasn't just out for a little while?

ELAINA

No -- he'd left for the evening.

DAVID

Okay -- good.

They get in the car and drive off. The camera pushes to close on McGee, watching them from the woods. Then he raises up some more and looks toward the lab.

CUT TO

383 INT. THE RADIOLOGY UNIT

383

David and Elaina enter. David moves to the table, Elaina to the control console.

ELAINA

Alright, I'll crank it up to about 200 rads. Then we can do the DNA scan. That should give us an indication whether or not the therapy will work.

DAVID

(thoughtful)

...Yeah.

He lies back and again faces the huge radiation unit.

384 ELAINA - CLOSE

384

She adjusts several of the controls and looks up at David.

CONTINUED

sb #85200 101

384 CONTINUED 384

ELAINA

Okay, ready?

DAVID

Yes.

385 HIS POINT OF VIEW - THE RADIATION UNIT 395

aimed directly at him.

386 RESUME DAVID 386

looking right at it. He takes a deep breath, closes his eyes for a moment in a fast silent prayer.

387 ELAINA - CLOSE (INTERCUT WITH DAVID) 387

She is feeling the same emotions.

388 INSERT 388

her hand on the "Manual Event Start" control.

ELAINA (o.s.)

Here we go -- Three...Two...One... Begin.

She presses the button, illuminating the control, There is a heavy electrical hum.

389 FULL - DAVID ON THE MACHINE 389

Elaina watches as the hum continues.

CUT TO

390 EXT. THE SOUTHWEST LAB - EVENING 390

The reporter moves stealthily up to the front door and tries it. It's locked. He looks around, determined to investigate further. He moves around to the side.

391 THE SIDE OF THE LAB 391

As the reporter moves up to a window and peers in, he has to adjust his position to see much, but then ---

392 HIS POINT OF VIEW - HANDHELD 392

His gaze falls on a portion of the ruptured pressure chamber.

393 McGEE - CLOSE 393

surprised, rewarded.

McGEE

Wasn't any little bacteria that
did that.

He tries the window. It's locked. He begins working at it.

CUT TO

394 CLOSE ON A TV MONITOR 394

A strand of DNA. The monitor also reads out "DNA Scan"
1,000,000X Banner, David.

DAVID (o.s.)

No change.

ELAINA (o.s.)

I'm not sure....

395 ANGLE ACROSS DAVID AND ELAINA AT THE MONITOR 395

DAVID

C'mon Elaina -- it's wishful think-
ing. The xray treatment didn't
help.

(exasperated)

It didn't help!

ELAINA

Hey -- do us both a favor and don't
get mad, huh?

He pauses and looks at her. They share a sad chuckle.

DAVID

Alright look: I think we oughta
get our research materials together
and move to safer quarters.

ELAINA

Where?

DAVID

I don't know. C'mon let's get
back to the lab. We'll think of
someplace.

CONTINUED

395 CONTINUED

395

They depart.

CUT TO

396 INT. THE SOUTHWEST LAB - CLOSE ON THE TORN METAL

396

McGee's hand rubs along it. The camera pans up to him as he emits a low, silent whistle of amazement. He takes his time and surveys the extent of the damage. He grasps some of the metal himself and pulls on it, but it is unyielding. He looks around for other clues as to what went on here. He looks at the EEG and GSR printouts, but can't "read" them...Then something else catches his eye.

397 HIS POINT OF VIEW - THE FLOOR

397

A damp footprint is in the process of evaporating. It is the same size and configuration as the plaster cast seen earlier. McGee's hand appears next to it, clearly defining the size.

398 MCGEE

398

kneeling beside the footprint, he looks curiously at it and back at the pressure chamber. Then a noise attracts his attention. He stands and looks out the window.

399 HIS POINT OF VIEW - OUT THE WINDOW

399

Elaina's car approaches, and stops. David and Elaina get out.

400 RESUME MCGEE

400

He looks around, then slips into a storage closet to one side of the room, just as David and Elaina let themselves in.

401 INT. THE CLOSET - MCGEE

401

squeezed tightly into it. He strains to listen to them.

ELAINA (o.s.)

The plutonium storage vault?

DAVID (o.s.)

Yeah -- it's on the very edge of the Institute's property.

402 DAVID AND ELAINA

402

as they gather up materials.

DAVID

It was built to store plutonium
for an atomic power project a few
years ago.

ELAINA

And there's a vault there?

DAVID

Believe it. Walls of lead, then
steel, then concrete about four
feet thick -- If 'our friend'
comes back, even he won't be
able to get out of there.

403 INT. THE CLOSET

403

McGee reacts, listens carefully.

ELAINA (o.s.)

Sounds like just what the doctor
ordered. But what about this
place?

404 RESUME DAVID AND ELAINA

404

ELAINA

I mean if anyone sees what
happened here....

DAVID

That's easy. We'll just have an
'accidental' radiation spill.

ELAINA

Enough to contaminate it and
close it down for a while.

DAVID

You got it.

405 THE CLOSET

405

as McGee strains to hear more.

406 ANOTHER ANGLE INSIDE THE CLOSET - BEHIND HIM

406

He is unaware that he is nudging a vial of some chemical on the edge of a shelf.

ELAINA (o.s.)

What about the EEG printout?

DAVID (o.s.)

I'll get it.

The chemical bottle slips off the ledge and breaks on the floor.

407 DAVID AND ELAINA

407

shoot a glance at each other and David opens the closet door to find a sheepish McGee facing him.

McGEE

Good evening.

DAVID

(pulling him out)

What are you doing in here?

As the reporter is pulled out the camera zooms to show the spilled chemical on the floor.

McGEE (o.s.)

Just curious.

The chemical on the floor is smoking slightly, and flowing towards some other packages of chemicals on the other side of the closet floor. Then the door is pushed closed, hiding it from view.

408 FULL

408

DAVID

I oughta have you arrested.

McGEE

Go ahead and call the police if you want to -- but you'll probably have a little trouble explaining that to them.

(indicating the pressure chamber)

CONTINUED

408 CONTINUED

408

ELAINA

It was a pressurization test --
It exploded.

McGEE

Explosions only bend things out,
ma'am -- and that thing is all
screwed up. Now I heard you
talkin' about 'your friend' comin'
back and you didn't sound too
thrilled about the idea. I think
you all know something about that
big hulking Creature that's been
attacking people don't you?

DAVID

No.

409 INT. THE CLOSET FLOOR

409

The acid moves closer to the other packages of chemicals.
The smoke of the acid increasing as it reacts with the floor.

McGEE (o.s.)

(over above)

I think you do....

410 RESUME THE LAB

410

McGEE

Why don't you try explaining to
me what that footprint is there
on the floor.

Elaina looks at it, then bends over with a rag and mops it up.

ELAINA

It was just a water spill, Mr.
McGee. That's all.

McGEE

Yeah? Well where's that culture
of bacteria you said was in here?

DAVID

Well luckily for you, we just
took it back to the main lab.
Now if you'll excuse us, Mr.
McGee.

He ushers McGee toward the door.

411 INT. THE CLOSET FLOOR

411

The smoking acid is only inches away from the other chemicals.

412 EXT. THE LAB

412

as David leads McGee out.

DAVID

This Institute is private property.

McGEE

Y'know something about that Creature and it's your responsibility to report it to the Police.

DAVID

Mr. McGee, you're letting your imagination run away with you. Believe me I've never seen this 'Creature' that you're talking about.

McGEE

Forgive me, Doctor -- But I think you're a liar.

DAVID

(forcing a
little smile)

Don't make me get angry, Mr. McGee -- you wouldn't like me when I'm angry.

413 INSIDE THE LAB - ELAINA

413

She frowns, smells something acrid in the air and moves quickly to the closet. She opens the door -- the camera zooms down to the acid on the floor just as it touches the other chemicals.

414 ELAINA - MCU

414

Snap zoom to closeup as she jumps back and shouts.

ELAINA

No! David!

415 EXT. THE LAB 415

David looks back sharply just as there is a violent explosion from inside blowing the door off! The door hits the reporter and knocks him to the ground. David is hurled back also, just from the shock wave. As he falls he yells:

DAVID
Elaina!

416 MCGEE 416

as he lands on the ground, stunned.

417 DAVID - CLOSE 417

He lifts himself up and looks toward the door.

418 HIS POINT OF VIEW - THE FRONT DOOR 418

is a sheet of flame!

419 DAVID 419

gets to his feet and tries to get in through the door, but the searing heat of the flames stops him.

DAVID
Elaina! Elaina!

420 FULL 420

as another explosion blows out a window on the side of the building! David runs around to the side and looks in.

421 HIS POINT OF VIEW - THROUGH THE WINDOW - HANDHELD 421

The inside of the lab looks like it's been hit by Napalm. There are patches of fire everywhere -- and it is spreading.

422 DAVID - CLOSE 422

frantic.

DAVID
Elaina!

He gets closer to the window.

423 HIS POINT OF VIEW - THROUGH THE FLAMES 423
The handheld camera finds Elaina, she is pinned beneath a portion of the huge pressure chamber!

424 ELAINA - CLOSER 424
There is a slight movement, but she is clearly helpless.

425 DAVID - CLOSE 425
as he climbs up into the window. A burst of flames swells up literally in his face! He drops back, burned. Then he tries again -- but the flame is intense, he falls back -- his hair is singed and smoking. David looks back angrily toward the firing window.

426 DAVID - ECU 426
seen through the flame -- His eyes have gone white! He snarls at the flame.

427 HIS POINT OF VIEW - THROUGH THE WINDOW 427
The fire in the lab increases.

428 DAVID - MEDIUM 428
as he claws at the window -- determined to get in, but again the heat of the fire prevents him -- He shouts angrily, the deep, throaty growl!

429 ANGLE TO DAVID - THROUGH THE FLAME 429
His face is changing -- transforming.

430 ANGLE ACROSS HIS BACK 430
toward the burning window. As the seams of his jacket again stretch and give way!

431 ANGLE TO DAVID - THROUGH THE FLAME 431
His face is almost completely metamorphosized.

432 ELAINA - MCU 432

dazed, hurt. Lying beneath the tank. Her head moves from side to side, eyes closed, in pain.

433 INSIDE THE LAB - ANGLE ON THE BURNING WINDOW 433

Suddenly the whole flaming window unit is smashed in! And the 7 1/2 foot Creature stands, surrounded by fire! He moves forward, and immediately behind him several beams and a portion of the burning ceiling collapse -- blocking the exit.

434 THE CREATURE - CLOSE 434

looking sharply around, angered by the flame. He moves forward, knocking aside burning beams and computer components which arc with electric explosions.

435 MEDIUM 435

He reaches Elaina and pushes against the pressure chamber but it won't move.

436 THE CREATURE - CLOSER 436

He grows more furious and redoubles his effort -- The strain shows on his face.

437 FULL 437

as he slips his huge hands beneath it and lifts -- lifts with all his strength. More burning timbers fall around him. The fire is consuming the building.

438 ELAINA - CLOSE 438

semi-conscious, her face contorted with pain.

439 FULL 439

The Creature slowly lifts and moves the steel pressure chamber off of her, every sinew of his body straining under the effort. Fire licks up the walls behind him.

440 THE CREATURE - MEDIUM 440

as he bends over Flaina and scoops her up in his huge arms. The room is literally engulfed in flames. The Creature's white eyes search quickly for a way out of the inferno -- he bellows with rage, then moves swiftly forward.

441 EXT. THE LAB - McGEE 441

He looks up dazedly from the ground.

442 HIS POINT OF VIEW - LOW - HANDHELD 442

He looks at the burning doorway as the Creature suddenly emerges!

443 McGEE - CLOSE 443

reacting with astonishment!

444 RESUME HIS POINT OF VIEW - HANDHELD 444

as the Creature runs from the doorway off toward the forest, carrying Elaina.

445 McGEE - CLOSE 445

hardly able to believe his eyes. He struggles to stand and follow, but he is hurt too badly. He watches the Creature disappear into the gathering darkness.

446 REVERSE ANGLE - ACROSS McGEE TO THE LAB 446

as it explodes with a fiery violence. McGee looks toward the lab and yells:

McGEE
Banner?! Banner!?

The lab continues to burn. McGee is powerless to help.

CUT TO

447 EXT. THE FOREST - EVENING - CLOSE ON THE CREATURE 447

The camera tracks with him as he runs angrily through the trees, his body still chafing from the flames that have seared his flesh. Portions of his ragged clothing still smoke and smoulder.

2
448 ELAINA - CLOSE

448

in his arms as he runs. Her head hangs, and tosses. She groans slightly. The Creature hears her and begins to slow.

449 A SMALL CLEARING

449

as the Creature moves into the foreground. He kneels down and eases her onto the green forest floor, carefully supporting her head and shoulders.

450 ELAINA - CLOSE

450

She struggles for consciousness. Her eyes open and close vaguely.

ELAINA

...David...David....

451 THE CREATURE - CLOSE (INTERCUT WITH ELAINA)

451

looking at her curiously.

ELAINA

...David....

Her eyes clear enough to see that it's not David holding her.

ELAINA

Oh...My poor David...Who will take care of you....?

She grimaces with internal pain. The Creature growls angrily at her pain. Elaina reaches her hand up to his.

452 THEIR HANDS - CLOSE

452

as her frail hand gently grasps his massive one.

453 RESUME ELAINA - CLOSE (INTERCUT WITH THE CREATURE)

453

ELAINA

David...I don't know if you can understand me...but...I want you to know something...

(her breathing
is labored, she
is very weak)

I had such hopes for us in the

CONTINUED

2
453 CONTINUED

453

ELAINA (Cont'd)
future...once you could finally
let go of the past....

She looks up at the heavy browed Creature, trying to understand her but he is frowning, confused, upset. As she looks at him tears well up in her eyes.

ELAINA
...Oh David, who'll take care of
you now....?

Again she tightens with pain, then her face slowly becomes strangely calm.

ELAINA
...You're a good and worthy man
David Banner...I've loved you
for a very long time...I always
will love you....

454 THE CREATURE

454

3
looking at her, he doesn't understand the words, but he feels the emotion...there are tears in his eyes too....

455 ELAINA - CLOSE

455

The faintest trace of a smile crosses her face....

456 THEIR HANDS

456

as Elaina's slowly relaxes, and slips from his.

457 THE CREATURE

457

reacts, frowns. Looks searchingly at her.

458 MEDIUM - ACROSS ELAINA TO THE CREATURE

458

He is lost...confused...doesn't understand what's happened. He prods her gently, trying to make her wake up. But she doesn't respond.

459 THEIR HANDS

459

He raises her limb hand and lets it drop back.

460 RESUME ANGLE ACROSS HER TO HIM 460

He looks at her lifeless form for a long moment, as the import of what has happened slowly sinks into him. Then from deep inside him there wells up an ear splitting roar of anguish pain and defiance! The roar echoes through the forest.

461 THE FOREST - WIDE 461

The roar of the Creature seems to carry for miles!

462 THE CREATURE - CLOSE 462

looking down at Elaina. There is a pause, then he slowly eases her to the earth, and stands up.

463 FULL 463

He towers over her. He looks down at her for a long last moment. He knows that she is lost to him. A shudder of sad emotion moves through his huge body. Then slowly he turns away, moving aimlessly off into the woods, lost and confused.

FADE OUT

END OF ACT EIGHT

EPILOGUE

FADE IN

464 CLOSE ON A GRAVESTONE

464

It reads "Elaina Harding Marks." The voice of a minister is heard.

THE MINISTER (o.s.)

The Lord bless thee and keep
thee...The Lord make his face
to shine upon thee and be gracious
unto thee....

As he speaks the camera slowly traverses the distance to
another gravemarker. This one flush with the ground.
It reads: "David Robert Banner."

THE MINISTER (o.s.)

The Lord lift up his countenance
upon thee...and give thee peace.

465 ANGLE ACROSS THE GRAVES

465

Elaina's grave has been dug out, but David's is just the
marker. The minister stands over Elaina's. There are
several people from the lab in attendance, including Jerry
and Ben. McGee stands nearby, on crutches. The minister
concludes.

THE MINISTER

Amen.

He turns to the others, and nods. There is a pause, then
slowly the company of people begin to depart. Ben remains,
looking at the graves. His voice is taut, his teeth gritted.
The reporter moves toward him.

McGEE

Rough, huh?

BEN

It just makes me so damn mad --
why would anyone want to kill
them?

McGEE

I don't know but that Creature
sure as hell was responsible. I
saw what it did to that steel
chamber, and I heard them talking:
They were scared to death that
it was going to come back.

CONTINUED

465 CONTINUED

465

BEN

You actually saw the thing?

McGEE

Yeah -- just before the lab exploded with Banner inside -- I've given its description to all the law enforcement agencies. Believe me, something that looks like that hulking Creature did isn't going to stay hidden very long. And when it's captured it's going to be one of the best stories of all time.

We can tell from the glint in his eye that McGee plans to be the one that covers the story. Ben glances at McGee, annoyed by his presence. Ben turns to leave, McGee stands for a moment longer, smiling to himself. Then he too departs. The camera lingers on the deserted gravesite.

466 THE GRAVE FROM A MORE DISTANT ANGLE - HANDHELD

466

Ben and McGee are some distance away now. They round some greenery and are gone.

467 REVERSE ANGLE - DAVID

467

He stands near a large tree, looking down at the scene. He looks carefully around to be certain that no one is nearby. Then he looks back toward the graves.

CUT TO

468 DAVID'S GRAVEMARKER

468

His feet enter the shot.

469 DAVID

469

as he looks down at it, then glances toward Elaina's grave.

470 ANGLE UP FROM INSIDE HER GRAVE

470

as David moves into frame. He looks down into the grave, and speaks to his friend as though she were alive. He forces a little smile. He speaks slowly, with the emotion he feels over the loss of her.

CONTINUED

470 CONTINUED

470

DAVID

Well, what do you think, Elaina?
...Isn't it better that the world
goes on thinking that David Banner
is dead too?

(a pause)

...Because how can I prove to
anyone that the Creature wasn't
responsible for...your death.

I can't even remember what
happened in that fire -- except
that we both know that he never
would harm you...and you can't
tell anybody can you?

(another pause)

I guess it means I gotta...leave
here and keep moving. Until...
until what?

(his eyes gaze
into the uncertain
future)

...I guess until I can learn to
control this demon within me...
Until I can find a way to make
it disappear forever. It's gonna
be pretty hard to lead any kind
of normal life til then.

(looking into
the grave,
forcing a smile)

So...I guess I've gotta try not
to let myself get mad, huh?...

Put on a happy face...

(his smile
fades slowly)

Oh God, Elaina...how'll I get
through it without you...You always
made everything bearable...You....

He swallows hard, he speaks more quietly, fighting back his
tears.

DAVID

Listen...It may be quite a while
before I can get back to visit
you...so you...take care, y'know...
and...

(his eyes have
welled up with
tears, there is
a pause)

CONTINUED

470 CONTINUED - 2

470

DAVID (Cont'd)

...I love you, Elaina...I think
maybe you loved me, too, huh?
...Even though I never heard you
say it....

There is a pause. A gentle breeze ruffles his hair as he
turns slowly and walks from the grave. He walks slowly
over the green grass, then pauses.

471 DAVID - CLOSE

471

as he casts a last look back.

472 ANGLE ACROSS THE GRAVE TO DAVID

472

He stands for a moment at a distance, then slowly turns and
walks on, utterly alone, except for the savage spirit that
dwells within him.

SLOW FADE OUT

THE END