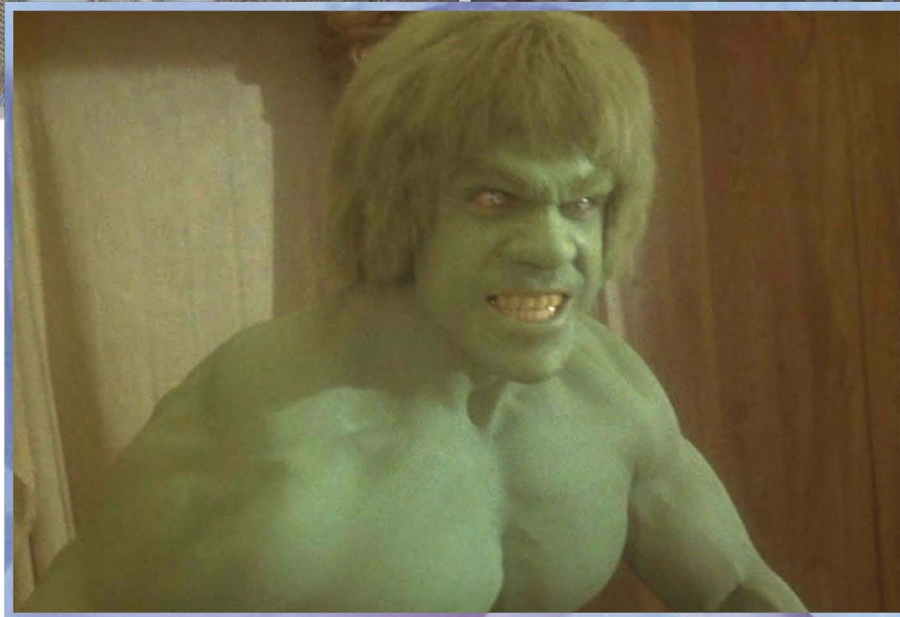
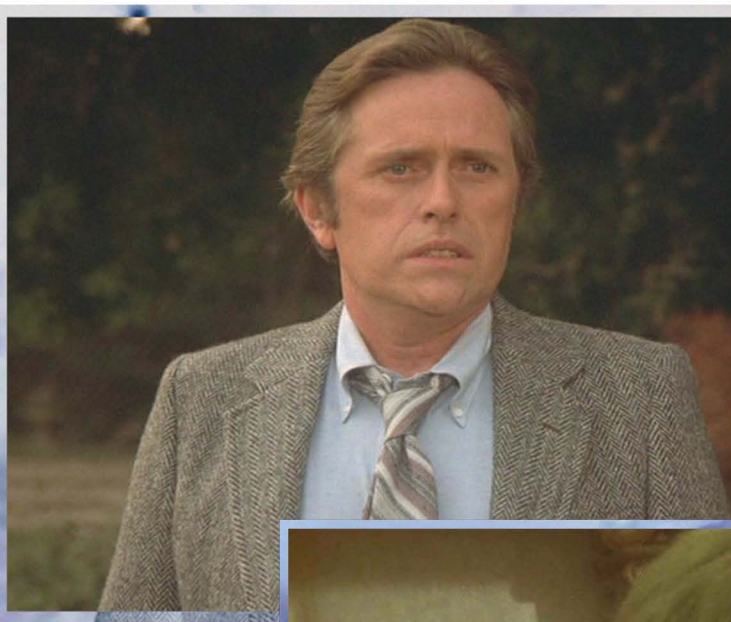


THE INCREDIBLE HULK SCRIPTS



Bryan's INCREDIBLE HULK Page

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THE INCREDIBLE HULK

THE SURVIVORS

by

Richard Christian Matheson

and

Thomas Szollosi

CAST

DAVID BANNER
THE INCREDIBLE HULK

DIANE LONG
MICK LONG
DONNIE
GLORIA
VIC
JANEY
SERGEANT J.L. NAVA
DETECTIVE MOREAN
HOT DOG VENDOR

(X)

SILENT

VARIOUS PATIENTS
MRS. PACELLA
MAN WITH HEAD INJURY
VARIOUS SURVIVORS
WILLIE
EDDIE
TONY
MOTHER
CHILD
JOAN
TWO AMBULANCE ATTENDANTS
VARIOUS COPS

(X)

(X)

THE INCREDIBLE HULKTHE SURVIVORSSETSINTERIORS

WESTSIDE CLINIC
DAVID'S GLASS ENCLOSED ROOM
DIANE'S GLASS ENCLOSED ROOM
WAITING AREA
ITALIAN RESTAURANT
SURVIVORS' WAREHOUSE
PARTITIONED "ROOM"
CONDEMNED BUILDING
STAIRCASE
2ND FLOOR CORRIDOR
HOTEL ROOM
SEWERS
PASSAGEWAY
BOILER ROOM
PIT
PLAINSCLOTHES COP CAR
CRANE CAB

(X)

(X)

VEHICLES

LIMO (X)
PLAINSCLOTHES COP CAR
DUMPSTFR
DIANE'S CAR
COP CAR

EXTERIORS

NEWARK - DAY (STOCK)
NEWARK - NIGHT (STOCK)
WESTSIDE CLINIC
WAREHOUSE
ALLEY
MAN-HOLE
STREET
CONDEMNED BUILDING (STOCK)
DOOR
ALLEY
CRANE (STOCK)
SIDE STREET
SMALL ALLEYWAY
HOSPITAL

(X)

THE INCREDIBLE HULKTHE SURVIVORSACT ONE

FADE IN

1 EXT. NEWARK - DAY - STOCK - ESTABLISHING 1

The sights and sounds of Newark, New Jersey. The prominent visuals are blight and decay. And hopelessness.

2 EXT. WESTSIDE CLINIC - DAY 3

A storefront operation in the inner-city with a faded sign painted on the window: NEWARK WESTSIDE CLINIC. We see a line of patients trickling out the door and onto the sidewalk waiting their turns for medical attention. All colors and ages. The only thing they have in common is poverty -- David's voice is heard from within.

DAVID (o.s.)

-- I'm sorry, you're going to have to wait a few minutes. There are people ahead of you.

3 INT. CLINIC - A GLASS ENCLOSED ROOM 3

where David works. The main room outside the enclosure is filled with people, patiently waiting for David to get to their minor problems -- We see others with more serious needs (X) waiting for the doctor, DIANE LONG, who administers in an adjoining office.

David presently has an elderly woman in his enclosure. She sits on a chair with a thermometer in her mouth as David speaks to a rather scruffy looking teenager standing in the entry. The kid, DONNIE, sports a cast up his arm with enough graffiti on it to fill a ghetto wall.

DAVID

You'll have to wait outside.
Please ---

DONNIE

(indicating cast)
It's itching like crazy, man.
C'mon.

DAVID

Just a few more minutes.

CONTINUED

3 CONTINUED

3

The kid sees that David's unyielding. Nods and backs out the door to the main room.

DONNIE

All right. Cool. It's cool. But when you get to me, see if you can saw 'round this poem my girlfriend wrote me -- She's real sentimental.

4 ANGLE - DOCTOR'S OFFICE

4

Also glass enclosed. A sign I.D.ing it: DR. DIANE LONG. She is working on a patient, sewing some stitches. Diane's about thirty, attractive and competent -- At this moment she looks up as she hears Donnie's voice responding to David. Her eyes narrow in recognition.

5 RESUME DAVID

5

as he watches Donnie exit and take a seat outside. He turns his attention back to the woman, takes the thermometer out of her mouth. Makes a notation on a chart.

DAVID

You'll have to see the doctor, Mrs. Pacella. Take this chart with you next door.

The woman nods her thanks and exits the enclosure. The next patient enters the room. A man with a blood-stained bandage on his forehead.

6 BACK TO DIANE

6

Her gaze remains outside, on the kid. There's something about him that's obviously troubling her.

7 HER POINT OF VIEW

7

Donnie waiting on a bench. The archetypical teenage punk.

8 DIANE

8

rises, excuses herself to her patient.

DIANE

I'll be right back.

She exits to the waiting area.

9

WAITING AREA

9

as Diane crosses to Donnie. In the b.g. we see David changing the bandage on the injured man's head -- He's close enough to hear as:

DIANE

You're Donald, aren't you?

Donnie looks at her suspiciously. Shrugs.

DIANE

Donnie ---

(beat)

You're a friend of my brother's --
Mick.

DONNIE

Never heard of him.

DIANE

Please --- It's important. Where
is he?

DONNIE

Gimme a break, lady.

10

ANGLE - DAVID - GLASS ENCLOSURE

10

as he puts the finishing touches on the injured man's clean bandage. He hears as:

11

RESUME SCENE

11

DIANE

Look, he doesn't have to come
here. I'll meet him -- Alone.

DONNIE

Let's just keep things simple.
(gestures inside
toward David)

He cuts my plaster. I go. Dig ---

(X)

Diane stares at him a beat. A look of resolve on her face.

DIANE

No. Not quite.

(beat)

I'd like you to tell me where my
brother is -- then we'll remove
your cast.

CONTINUED

11 CONTINUED

11

DONNIE

Hey ---

DIANE

That's the way it's going to be.
Just once...just once, one of
you punks are going to talk to me.

Donnie rises, advances toward her menacingly.

DONNIE

You wanta talk ---

12 ANGLE - GLASS ENCLOSURE - DAVID

12

watches, reacts as:

13 RESUME SCENE - DONNIE

13

swings his cast-laden arm across a supply table. Glass bottles
and jars shatter to the floor.

DONNIE

-- I don't wanta listen.

14 THE PATIENTS

14

stop talking. React with astonishment and fear as Donnie
continues to confront Diane.

15 RESUME SCENE

15

DONNIE

You don't tell me zip -- You don't
tell a Survivor zip --

Diane's look of resolve is generously tempered with fear.

DIANE

I just want to see my brother.
Tell him ---

DONNIE

Send a letter.

16 ON DAVID

16

as he silently, cautiously, reaches for a phone. Begins to
dial.

17 RESUME SCENE - DONNIE 17
catches Diane's look behind him. Whirls. Sees:

18 DAVID 18
on the phone.

19 RESUME SCENE 19
Fury flashes across the punk's face. With his good arm he picks up a wooden folding chair. Hurls it at the glass enclosure.

20 ANGLE - GLASS ENCLOSURE 20
as the chair goes through it, smashing it to pieces. David drops the phone, dives clear of the shards of flying glass.

21 DONNIE 21
quickly moves toward the exit. Pauses at the door. A crazy grin on his face.

DONNIE
I'll tell Mick you asked about him ---

The kid vanishes outside and is gone.

22 ANGLE - DIANE 22
Holding on her face. A beat...then she moves toward David who's emerging from his wrecked work area. He's uninjured.

DIANE
Are you all right?

David nods. A beat --

DIANE
You shouldn't have done that.

DAVID
You were in trouble. I was calling the police.

DIANE
More trouble than it was worth -- wasn't it?

CONTINUED

22 CONTINUED

22

David gazes at her briefly, then silently turns away. Grabs a broom.

23 ON DIANE

23

She watches as some of her patients begin to help David clean up. Mrs. Pacella brings him a trash basket, the man with the head injury starts picking up some of the bottles -- A beat, then she moves to join David ---

DISSOLVE TO

24 EXT. NEWARK - NIGHT - STOCK - ESTABLISHING

24

DISSOLVE TO

25 INT. ITALIAN RESTAURANT - NIGHT

25

Opening tight on a glass of wine being filled from a decanter, pulling back to reveal David and Diane. They're in a corner booth. It's after pasta. Light from a flickering candle bounces off their faces as Diane's voice is heard opening the scene.

DIANE (o.s.)

Thank you -- something to relax me,
right ---

DAVID

Both of us.

DIANE

Well, it was my fault. I provoked
that kid. Shouldn't have done it.
I'm sorry.

(smiles)

I've never been known for my saint-
like patience -- My brother, Mick,
he's the one with the patience. He
should've been the doctor of the
family.

DAVID

How did he get involved with this
gang? The Survivors?

DIANE

They're not really a gang -- not in
the traditional sense. More like
a collection of runaways -- Mick
included.

(beat)

But, again my fault.

CONTINUED

DAVID

I don't understand ---

DIANE

With no parents around, I've been raising him ever since his sophomore year in high school. Except for one small gap.

(beat)

Six years at medical school. 3000 miles away -- I got a scholarship and jumped at it.

DAVID

And now you're a doctor -- If you didn't take that scholarship, you wouldn't be doing what you're doing today ---

DIANE

Right. And neither would Mick. A hell of a trade-off, I'd say.

(beat)

In this neighborhood, six years is a lifetime -- A lifetime of lousy education, dead-end jobs...There's a feeling of futility that can real easily turn to desperation when a kid with nothing turns on the TV and there it all is: the shiny cars, the flashy clothes, the gorgeous girls -- all the unattainable fantasies ---

DAVID

And Mick went out and grabbed himself a piece of the fantasy ---

DIANE

(a smile)

My little brother always had tremendous leadership ability. He and those friends of his live quite well -- all the trappings of making it, with none of the responsibilities.

(beat)

I suppose that's for people like us -- the responsibilities. Not running away from them.

She takes a sip from her glass as David reacts to her last line, then continues:

DIANE

And I suppose my first is to my patients -- Not to Mick. Not to the Survivors. Right ---

CONTINUED

25 CONTINUED-2

25

DIANE (Cont'd)

(beat -- another
sip, a smile)I hope that kid comes back soon --
His arm'll atrophy to hell if we
don't get that cast off ---

David looks at her, smiles back as we....

DISSOLVE TO

26 EXT. WESTSIDE CLINIC - EARLY MORNING

26

Very little traffic and no passersby as David approaches the
front door. Takes a key out of his pocket and lets himself
in. We hold on a sign on the clinic door reading, HOURS:
10 to 7 - TUESDAY THRU SUNDAY -- CLOSED MONDAY.

DISSOLVE TO

27 INT. CLINIC - CLOSE ON AUTOCLAVE

27

as a hand enters frame and gingerly opens it. Steam escapes
with a hiss as the hand quickly pulls back to avoid being
burned.

28 WIDER

28

as we see David standing by the sterilizer; watching the
steam -- He dons a glove and reaches to remove sterile
objects inside. He pulls out one or two medical implements
and places them in their receptacles on the counter beside
the sterilizer. Just then, there is the O.S. SOUND of a
DOOR OPENING ---

29 ANOTHER ANGLE

29

as David reacts, turns to look toward the front door.

30 DAVID'S POINT OF VIEW

30

The Survivors -- a half-dozen, including a couple of girls, clad (X
in an eclectic cross between Michael Corleone nattiness and
Clockwork Orange eccentric. They smile unsettlingly; expres-
sionless fleamarket commandos. They're led by Donnie, who
seems to remember David very well. His cast still dangles
at his side. The other hand plays with a gun tucked in his
waistband.

31 OBJECTIVE ANGLE

31

DAVID

(after a beat)

Have a seat and I'll take that
cast off for you -- your friends
can watch.

DONNIE

Hey, thanks, man -- Real nice of
you.

Donnie snaps his fingers at one of the girls, a chubby buck-
skinned seventeen year old frizball named Gloria. She nods,
moves to the office typewriter and begins clacking away as:

DONNIE

(motions to David)

Let's do it.

They move toward the glass enclosed cubicle. On the way Don-
nie off-handedly gives an order to the rest of the Survivors.

DONNIE

Scissor the candy ---

Gloria looks up from the typewriter.

GLORIA

Hey -- Mick just said to bring
back the doc.

DONNIE

Mick ain't here. It's my gig.
(turns to the other
Survivors)
Go ahead -- do it.

A beat of hesitation, then the four kids begin to rifle through
various cabinets and drawers, opening them and pocketing drugs
and related paraphernalia -- Donnie smiles, guides David to
the glass enclosed booth.

32 ANGLE - BOOTH

32

David plugs in his orthopedic saw -- In the b.g. through the
glass, we see the Survivors at work -- David's saw buzzes as
he is about to proceed with the removing of the cast.

DONNIE

Wait a minute ---

With his good hand he taps the gun sticking out of his
waistband.

CONTINUED

32 CONTINUED

32

DONNIE

You go too deep, I shoot your
face off.

(X)

DAVID

(beat)

-- And if you do, this blade might
take your arm off.

A beat as they stare at each other. Donnie's unknowingly
bringing David very close to a state of verdancy. Fortunately
for him, he removes his hand from the gun.

DONNIE

Cut.

33 ON DAVID

33

as he suppresses a sigh and begins to saw.

34 GLORIA

34

enters the enclosure, holding the piece of typing paper in
her hand. David continues the procedure of removing Donnie's
cast.

GLORIA

(to Donnie)

How's this sound?

(reads from paper)

Dear Diane Honey, the Devil made
me do it. Goodbye forever ---

(looks up at David)

Hey -- what's your name?

DAVID

(to Donnie)

Why the note?

DONNIE

We're going for a ride.

(beat)

Mick wants to meet you.

35 ON DAVID

35

as he reacts. A beat later turns off the saw. The cast is
off. Gloria hands him the note and a pencil.

GLORIA

Sign it.

CONTINUED

35 CONTINUED

A beat, then:

DONNIE

Sign ---

As David does so, Donnie glances at the remnants of his cast -- looks at Gloria, then DAVID. Again that psychotic rage as:

DONNIE

You cut up her poem ---

DAVID

I'm sorry.

DONNIE

You're gonna be more than sorry,
man ---

He glares at David, then suddenly lunges for him. Grabs his shirt collar.

DAVID

Don't ---

Donnie's oblivious; raises his fist to punch out David's lights when:

36 GLORIA AND VIC

36

another one of the Survivors -- quickly grab him from behind.

GLORIA

Stop it!

VIC

We need him, man. Remember? Mick
said to bring him ---

37 DONNIE

37

hesitates a beat, then roughly lets go of David's collar. Pushes him toward the exit.

DONNIE

C'mon, let's go.

38 ANGLE ADJUSTS

37

as David's hustled toward the front door. On the way, Donnie impulsively takes out his rage toward David on a few inanimate

CONTINUED

38 CONTINUED

38

objects, busting a cabinet or two and turning over the pharmaceutical refrigerator -- all the while berating:

DONNIE

Scumbag -- cut up her poem -- Not
nice -- Not nice ---

39 ANGLE - GLORIA

39

and some of the other Survivors watch this wanton destruction with some trepidation. Gloria looks at her boyfriend.

GLORIA

Donnie ---

He glances back, and with one last kick at an examining table, moves out the door and joins the rest of the kids waiting outside. (X)

CUT TO

40 EXT. WAREHOUSE ALLEY - DAY

40

as an immaculately kept limo pulls into the alley. Slowing down as the electronically controlled door of the warehouse opens for it. The vehicle drives inside and the door goes back down as we go to:

41 INT. WAREHOUSE - DAY - WIDE

41

as the limo pulls to a stop inside. A dozen more Survivors surround the car as David is let out. The scene in the warehouse is quite surreal; expensive furniture, antiques to modern; a stereo system that ain't sold in any store, blasting the very foundations of the warehouse; a multitude of tv's from little portables to Advents -- all playing on different channels; also a myriad of light fixtures, from desk lamps to strobes to neon signs; in addition, a dozen pinball machines add to the cacophony of sound and colors. This is the main section of the warehouse, with room dividers serving to create more private quarters. (X)

This is the scene that greets David as he steps out of the limo. The Survivors gaze at him with hostility and suspicion as Donnie leads him toward one of the partitioned areas. They silently follow. (X)

DONNIE

You like it -- all the comforts
of other people's homes.

David doesn't bother to reply as he is led into one of the partitioned areas.

42 ANGLE - PARTITIONED "ROOM" 42

as Donnie escorts David inside. They come to a stop. The rest of the Survivors stand behind them.

43 DAVID'S POINT OF VIEW 43

Mick -- reclining on a large overstuffed chair. A handsome kid, intelligent charismatic eyes. They briefly scrutinize David before he speaks.

MICK

We have someone who's very sick.
That's why you're here.

44 BACK TO DAVID 44

On his glance we pan to:

45 A FOUR POSTER CANOPIED BED 45

A young kid, Willie, about eighteen or so. He's very thin and suffering from severe chills, high fever. Numerous small reddish and purplish rashes, (like bruises), dot his arms; a couple are also visible on his face as the kid stares upwards at the ceiling, his head contorted in an unnatural angle -- David enters frame, takes a look.

46 ANGLE - MICK 46

watches silently.

47 NEW ANGLE 47

as David turns back to Mick.

DAVID

How long has he had the stiff neck?
The rashes?

MICK

Couple of days ---

DAVID

Any vomiting?

Mick nods.

CONTINUED

47 CONTINUED

DAVID

(beat)
You've got to get him to a hospital.
Right away.

MICK

You don't catch on real well, do
you?

DAVID

No -- you don't catch on. Let me
tell you about your friend --

(beat)

He's got an advanced case of men-
ingitis. I've seen it before --
You're all sitting on a bomb.

48 WILLIE

48

agonized.

49 BACK TO SCENE.

49

MICK

(beat)
Defuse it.

As David stares at their uncomprehending faces, we

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

50 INT. PARTITIONED "ROOM" - SURVIVORS' WAREHOUSE - DAY -
CONTINUOUS

50

Opening on the fevered face of Willie as he shivers under the covers of the four-poster bed -- and pulling back to a wider angle as David's confrontation with Mick and Donnie evolves -- The rest of the Survivors stand in the background, silently watching.

DAVID

He needs a hospital. Now. And everyone here needs a shot. Penicillin -- You're all susceptible.

A beat as Mick measures David, a trace of uncertainty in his face.

MICK

Maybe you're exaggerating -- just a little.

DAVID

I don't think you would've taken the trouble to bring me here if you thought he had a common cold -- The fact is he has a ninety percent chance of dying if the disease goes untreated.

(beat)

Get him to a hospital.

51 NEW ANGLE - MICK

51

pondering this -- Donnie picks up on his vacillation. Interjects, playing for the benefit of the rest of the gang.

DONNIE

(to Mick)

You know what happens if we bring him to a hospital -- With that fever, he's gonna talk his head off, give everything away -- I say he stays here.

(beat; shrugs)

'Course, that's just my opinion, Mick -- What do you say?

Mick remains silent -- David picks up the argument:

CONTINUED

51 CONTINUED

51

DAVID

-- When he goes into a coma, he
won't be doing any talking at all.

DONNIE

(flashing anger)

You and him both.

Mick shoots a glance at them, rises. Moves to David.

MICK

(to Donnie)

Lighten up, I wanta talk to the
doc --

(to David)

C'mon, man -- I gotta show you
somethin'....

Mick leads him toward the group of watching and waiting
Survivors. Stops in front of a pretty, dark-haired girl who
doesn't look to be more than fifteen or so.

MICK

This is Janey --

(to the girl)

Tell the doc what you were doin'
before you found us. Tell him.

Janey looks up at David. Hesitates. Mick prods.

MICK

Go ahead ---

JANEY

(a beat)

Yeah, well -- I was livin' with my
four sisters in a one room walk-up.
Just us. See, Mom run off and Dad
was doin' some soft time. One day
the County came -- took away my
sisters. I was down at the market.
I come back and I was all alone. No
place to go.

(beat)

Mick found me.

(another beat)

Took care of me. I got family again ---

51-A NEW ANGLE

51-A

Mick nods at Janey, puts his arm around her. Then gestures
David to another kid standing nearby.

CONTINUED

51-A CONTINUED

-A

MICK

This is Tony -- he's got scars on
his back from where his old man
used to beat him.

He guides David further on down the group. Points out another
girl.

MICK

This is Joan --
(to Joan)
Tell him where you're comin' from.
Tell the doc ---

Joan's eyes are wide with fear -- near tears. She remains
silent. Unable to speak.

MICK

(gently)
That's okay, babe.
(to David)
Ya see, I can't break this up. We're
all we got. That's why we're going
to make our own hospital right here --
And you , doc, are going to be Chief
of Staff --
(to Donnie)
Take him back to the clinic. Get
the medicine.

Donnie nods, moves toward David.

DAVID

(to Mick)
Just one thing -- the penicillin,
there might not be enough.

Mick looks at him. Grins.

MICK

Tell me. Why's that?

DAVID

Because your buddy here destroyed
your sister's clinic. The place
is in shambles.

Mic turns to Donnie.

MICK

He telling it right?

DONNIE

(shrugs)
Hey ---

52 ANOTHER ANGLE

52

as Mick crosses to Donnie. Gets up close to him. Trying to control his anger as he speaks.

MICK

I told you not to touch her place.

DONNIE

Easy, man -- the dude was givin' me a lot of flak. Got on my case.

MICK

You went against the Code ---

DONNIE

Your code, man. Not mine.

MICK

Our Code. Everything we got -- everything out there -- we got because we did it together...with the Code. Before, we was nothin' -- runaways sleeping in alleys, running from the Man, running from Mom and Pop -- But that's over. We made it. If we didn't have the Code, we'd all be busted or dead by now....

DONNIE

(beat)

Your rap's gettin' old, man. Gimme a break.

(beat)

Maybe it's time we made some changes in your code ---

A beat as they stare each other down. Donnie turns, looks at the faces of the Survivors. Searching for support.

53 ANGLE - SURVIVORS

53

Blank, expressionless faces tell Donnie it's not time yet.

54 RESUME SCENE

54

as Donnie grins, shrugs, gestures to David.

DONNIE

Let's go.

Push to Mick as he watches Donnie, David, and the gang exit -- He holds his gaze a beat, then turns and moves toward the canopied four-poster bed.

55 ANGLE - BED - MICK AND WILLIE

55

Willie's eyes are closed, his breathing labored, his face flushed and disfigured by the rashes. Mick looks at him a moment, adjusts the blankets, sits down on the edge of the bed.

MICK

(after a pause)

-- Hang in there, Willie. You're gonna be alright ---

Begin a slow push into Mick.

MICK

Hell, we're both going to be alright ---

Mick coughs once. Moves to mop his brow -- It's lined with perspiration.

MICK

Hang in there, buddy ---

CUT TO

56 EXT. STREET - DAY

5

as the limo drives by.

(X)

57 INT. LIMO

57 (X)

David's in the backseat with Donnie. Two more of the Survivors, (X) Vic and Eddie, are up in front. Punk blares from a tape deck. Donnie, still angry over the confrontation with Mick, glares at what he considers to be the cause of it: David.

DONNIE

You gotta big mouth -- You shouldn'ta opened it in front of Mick. You know what I mean? -- I don't need the hassle.

(beat)

I'm very unhappy.

58 ON DAVID

58

A beat as he returns Donnie's look, then turns toward the window. His eyes move down to:

59 DAVID'S POINT OF VIEW

59

The unlocked door. The door handle.

60 ANGLE - EXT. - THE LIMO

60 (X)

continues to makes it way through traffic towards the clinic.

CUT TO

61 EXT. CLINIC - DAY

61

A plainclothes cop car is parked out front. The removable light on the roof of the car is in place and flashing.

62 INT. CLINIC - TIGHT ON NOTE

62

that the Survivors had left behind for Diane. PULLING BACK from it to reveal it in the hands of SERGEANT J.L. NAVA. Standing next to him is Diane, and in the b.g. we see Nava's partner, DETECTIVE MOREAN, sifting through the wreckage of the trashed clinic. Nava gives her back the note.

Diane is in a near state of shock, attempting to keep control as she talks with the Sergeant.

DIANE

No -- I don't think David left this -- He's only been here a few weeks, but this...

(glancing around the room)

...this just isn't his style. He wouldn't do it.

NAVA

(beat)

I'm not unfamiliar with the style -- What time did you discover the damage?

DIANE

About nine. Monday's we're closed, but I had to come down and do some bookkeeping -- David had to do the sterilizing...the instruments. We were going to have lunch ---

NAVA

If you don't think he did it -- who then? Any ideas?

63 NEW ANGLE - DIANE

63

seems about to say something, cans it. Nava prods.

NAVA

Has anybody recently given you any trouble? Some of the people you treat -- any of the gangs?

Diane remains silent. Nava looks at her.

NAVA

Especially the gangs ---

DIANE

(beat)

No -- I really can't think of anyone. I'm sorry. I wish I could.

NAVA

So do I. Everybody in this neighborhood is afraid of these kids. And it's that fear that keeps them going ...No one'll talk and that's why we can't even get close. If you know anything at all ---

(X)

DIANE

-- I'll call you, Sergeant.

NAVA

Please ---

(beat)

You're doing a really good thing being down here. You could be working in a nice office with potted plants and magazines, but you ain't ---

Nava motions to Morean who moves to the door. The Sergeant follows, pausing about halfway to turn to Diane.

NAVA

I'm going to find them for you, doc. Your assistant, too. If he did this or not, either way he's in a whole lot of trouble ---

(beat)

I'll be in touch.

Diane reacts as she watches the policemen move out the door.

CUT TO

64 EXT. STREET - DAY 64
The limo drives by. (X)

65 INT. LIMO 65 (X)
Donnie turns to Vic at the wheel.

DONNIE
Slow down -- we're gettin' close.
Keep an eye out for the heat.
(to David)
I really hope you ain't lyin'
about the medicine.
(grins)
It'll make Mick look bad.

66 ANGLE - DAVID 66
looks back at him non-committally.

67 INSERT - DAVID'S HAND 67
moving down to the door handle.

68 EXT. LIMO 68 (X)
as it slows for a red light.

69 INT. LIMO 69 (X)
as it stops at the light.

DONNIE
Go 'round the block --
Vic nods, steps on the gas. Just as....

70 DAVID 70
suddenly throws open the door. Leaps out.

DONNIE
Hey!

71 EXT. STREET
as David lands, stumbles for balance and begins running.

72 ANOTHER ANGLE

Vic jams on the brakes as Donnie and Eddie quickly respond, leaping out of the car and taking off after David. Donnie yells back at Vic.

DONNIE

Cut him off!

The limo burns rubber out of there.

(X)

73 ANGLE - STREET - DAVID

73

running as hard as he can. Camera pans to Donnie and Eddie furiously pursuing.

74 ANOTHER ANGLE - DAVID

74

runs into an alley.

75 DIFFERENT ANGLE

75

Donnie and Eddie following.

76 ON DAVID

76

as he runs. Slows down as he sees ahead of him:

77 THE ROLLS

77

tires screeching, entering the alley from the opposite side, and heading straight at him.

78 DAVID

78

reacts. Stops. Looks behind him.

79 HIS POINT OF VIEW

79

Donnie and Eddie just about on him.

80 RESUME DAVID

80

as he moves to the door of a building. The door not only opens, but completely gives way off its hinges as David enters into darkness. Camera holds on the exterior of the

CONTINUED

80 CONTINUED

building; the windows are all shattered with years of rocks and bricks being thrown at them -- and a sign pasted close by to what was the door reads, BUILDING CONDEMNED -- KEEP OUT.

81 INT. CONDEMNED BUILDING

81

as David runs in the darkness. Moves to a stairway.

82 ANGLE - STAIRWAY

82

as David climbs, taking them two at a time.

83 INSERT - DECAYING STAIR

83

as it gives way under the weight of David's foot.

84 WIDER

84

David stumbles, painfully extricates his foot and keeps on going.

85 ANGLE - REAR ENTRANCE

85

as Donnie, Vic and Eddie enter. They pause just inside the door.

DONNIE

Split up -- I'll take the stairs.

Vic and Eddie nod, each taking a flank as Donnie moves toward the stairs.

86 ANGLE - 2ND FLOOR CORRIDOR - DAVID

86

moves down it, sporting a limp and clutching his leg in pain. He desperately searches for somewhere to hide.

87 ANGLE - STAIRCASE - DONNIE

87

reaches the spot where David had tripped on the loose stair -- Donnie's leg goes right through it. He yells out.

88 2ND FLOOR

as David ducks into a room. Closes the door behind him.

89 RESUME STAIRCASE

89

where Vic and Eddie are helping to extricate Donnie. They react to the sound of the door closing.

DONNIE

C'mon ---

The three Survivors gingerly make their way up the rest of the staircase toward the second floor.

90 ANGLE - HOTEL ROOM

90

The furnishings and fixtures have long ago been stripped. David, out of breath, locks the door and moves to the far wall. He sits down with his back to the window and examines his injured leg -- O.S., we now hear the sound of MACHINERY emanating from outside the window.

91 ANGLE - 2ND FLOOR CORRIDOR

where Donnie and the two others rapidly move along, opening doors, looking, and closing them again.

92 DONNIE

92

reaches the door to the room that David's in. Tries it and finds it locked. He motions to Vic and Eddie who move to join him.

93 HOTEL ROOM

93

-- Just as David reacts to the sound of the Survivors outside his door, a WRECKING BALL crashes, jars, and cracks the wall behind him. Dust and debris fly as David ducks for cover.

94 EXT. BUILDING - (STOCK)

94

as a crane-operated wrecking ball swings back for another pass at the condemned building.

95 RESUME DAVID

95

painfully getting to his feet. Looks out the window.

95-A EXT. BUILDING - STOCK - A CRANE OPERATED WRECKING BALL 95-A
going to work on the building.

96 INT. CRANE CAB - THE OPERATOR 96
adjusts his controls.

97 EXT. BUILDING - (STOCK) 97
The wrecking ball heads straight at the window.

98 RESUME DAVID 98
Panicked. O.S. the Survivors are beating down the door.

99 EXT. BUILDING - (STOCK) 99
The ball CRASHES into the window.

100 HOTEL ROOM 100
Large chunks of plaster and wood go flying into David, forcefully knocking him to the floor. We push through the rubble enveloping him to: WHITE EYES!

101 INSERT - STAGE OF METAMORPHOSIS 101
A large piece of plaster slides across frame, exposing a ripping pant leg.

102 ANGLE - CORRIDOR 102
The three punks banging the door down. They react to the noise of the wrecking ball. Vic and Eddie hesitate.

DONNIE
Hey! C'mon!

They resume their banging with a vengeance.

103 INSERT - DOOR HINGE 103
snapping.

104 EXT. BUILDING - (STOCK) 104
The wrecking ball again arcs toward the building.

105 HOTEL ROOM

The Incredible Hulk rises from the rubble. Roars and reacts as the Survivors finally knock the door off the hinges and enter the room.

106 ANOTHER ANGLE

as the trio, seeing what's inside, turn and flee.

107 ANGLE - WINDOW

Simultaneously, the wrecking ball crashes through the window frame.

108 THE HULK

turns, catches it and with a mighty heave, sends it back from whence it came.

109 EXT. BUILDING - (STOCK)

The wrecking ball flying back from the building. The crane that it's attached to vibrates from the power of the Hulk's return throw.

110 INT. CRANE CAB - THE OPERATOR

is stunned. Does a take before adjusting his controls.

111 ANGLE - HOTEL ROOM

The Hulk turns from the window and exits into the corridor.

112 BUILDING CORRIDOR

as the Hulk enters it from the room. He proceeds after the three punks as they run helter-skelter toward the staircase.

113 ANGLE - STAIRCASE

The trio's weight is too much and the weakened stairs totally collapse from under them. Donnie, et al, go bumpety-bump down to the first floor landing.

114 ON THE SURVIVORS

Stunned and dazed, they look up and react to:

- 115 THE CREATURE 115
at the top of the 2nd floor landing and no way down but
through the air.
- 116 EXT. BUILDING - THE WRECKING BALL - (STOCK) 116
once again jars the building.
- 117 INT. SECOND FLOOR LANDING - THE HULK 117
jumps!
- 118 ANOTHER ANGLE 118
The trio quickly scurries out of the way as the Hulk leaps
from the landing to the first floor.
- 119 THE HULK 119
roars at them, turns and smashes through a brick wall toward
the alley outside.
- 120 EXT. ALLEY - (STOCK) 120
as the Hulk explodes through the brick wall and runs off out
of frame.
- 121 ALLEY 121
The Creature runs for freedom; however, the Survivors'
parked limo blocks his path. (X)
- 122 ANOTHER ANGLE 122
as the Hulk pushes the car out of his way.
- 123 THE LIMO 123
(X)
flies backward down the alley, ultimately smashing into a
dumpster. The limo loses.
- 124 RESUME THE HULK 124
as he runs down the alley, turns a corner and is gone.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

- 125 EXT. SIDE STREET - DAY - TIGHT ON A PAIR OF TONGS 125
as they emerge from the steamy innards of a hotdog vendor's pushcart -- and pulling back to a wider angle as the elderly vendor places the pink piece of meat on a bun.
- 126 ANOTHER ANGLE 126
A mother and child watch with anticipation as the vendor garnishes the bun with mustard, relish and onions.
- 127 ANGLE - SMALL ALLEYWAY 127
Just a few feet wide between two brownstones -- Situated there just out of sight, and also watching with considerable anticipation, is the Creature. Nothing like a good red hot....
- 128 RESUME VENDOR 128
as he pulls a second dog out of the cart, this one for Mom. With a flourish, he begins to garnish.
- 129 ON THE HULK 129
He just can't take it anymore -- and tentatively moves toward the unsuspecting group at the pushcart.
- 130 THE CHILD 130
is the first to react. Eyes wide in wonder. He nudges his Mom.
- 131 ANGLE - THE MOTHER 131
has a different reaction: total terror. She grabs the kid and skedaddles.
- 132 THE VENDOR 132
reacts in confusion upon seeing his customers so suddenly depart. A low rumbling sound causes him to turn and immediately surmise the situation. The poor man freezes at:

- 133 HIS POINT OF VIEW 133
A very hungry Hulk.
- 134 ANOTHER ANGLE 134
The vendor vanishes.
- 135 RESUME THE HULK 135
who watches with some curiosity as the three beat a retreat down the block -- Enough of that, though; the aroma from the hot dogs is too much. He picks one of the ready-mades up and stuffs it in his mouth whole. Chews. Swallows. Good. The same goes for the other hot dog -- dispatched in one fell swoop.
- 136 ANOTHER ANGLE 136
He wants more. And he knows there is more. He saw the guy take it out of the inside of the cart. The Hulk reaches for the top of the cart. Lifts. It comes off in his hand. Steam escapes. And so does the aroma. The Creature tosses away the lid and reaches inside the steamy cart.
- 137 INSERT - GREEN HAND 137
inside the cart. Sizzle.
- 138 WIDER ANGLE 138
as a very surprised Hulk painfully, instinctively flings away the tray of boiling hot dogs ---
- 139 ANGLE - HOT DOGS 139
A dozen of them flying through the air.
- 140 RESUME THE HULK 140
incensed. And about to turn the pushcart into a rollerskate when he sees:
- 141 THE VENDOR 141
who has fearfully returned, picking up the hot dogs and pleading with plaintive eyes.

CONTINUED

141 CONTINUED

VENDOR

Not my cart -- please ---
(holds out dogs)

Here -- take them -- please ---

142 THE CREATURE

142

holds his gaze with the vendor. Trying to understand.

143 THE VENDOR

143

implores.

VENDOR

Take 'em -- you want some onions?
Anything --- Just don't break my
cart -- Please ---

144 THE CREATURE

144

has had enough of hot dogs. He slowly lowers his singed paw,
turns and walks back into the alleyway. Gone.

145 ON THE VENDOR

145

Peering, watching him go. He gratefully returns to his saved
and intact pushcart.

DISSOLVE TO

146 EXT. CITY - DAY - STOCK - ESTABLISHING

146

More Newark.

147 EXT. CLINIC - DAY

147

The police car is gone.

148 ANGLE ACROSS THE STREET

148

as a tattered David Banner looks both ways, then quickly
moves across the street toward the clinic.

149 ANGLE ADJUSTS

149

to reveal the plainclothes cop car parked nearby.

150 INT. COP CAR

50

Nava and Morean watch with avid interest. A slight smile crosses Nava's face.

NAVA

I told ya --

(beat)

She was about as convincing as my teenager daughter coming home late on a date.

X

MOREAN

What do you want to do?

NAVA

Let's just sit tight and watch.

DISSOLVE TO

151 INT. CLINIC - DAY - LATER

151

David is now in a fresh change of clothes. He is helping Diane who is packing disposable syringes into a cardboard box. In addition, they gather a couple of bottles of penicillin out of the pharmaceutical refrigerator, also to be packed in a cardboard box ---

DIANE

Are you sure you can find this place?

DAVID

They took a very roundabout way -- trying to confuse me. But, yes, I can find it.

DIANE

(seals the boxes)

Good. Let's get going. There isn't much time.

DAVID

(beat)

Diane -- before we do, we have to notify the Health Department.

DIANE

No. The Health Department also means the police. And from the way you described Donnie -- the gun -- there'd be a mini-war. I can't let that happen.

CONTINUED

151 CONTINUED

DAVID

Because of Mick ---

X

Diane pauses a beat, gazes pointedly at David.

X

DIANE

You know, for a medical assistant with no references -- all you could show me, David, was that you knew how to change a bandage or take a temperature -- you quite readily were able to diagnose that kid's disease as meningitis -- plus, you were aware of the proper treatment. Meningitis is not a real common disease anymore. It's also easily confused with a host of other ailments -- you've handled all this quite professionally, David.

(a pause)

Now I have to go to that warehouse. I'm a doctor and I took an oath --

(another pause)

Maybe you did, too ---

152 OMITTED

152

153 DAVID

153

reacts. Stares back at her as she continues.

DIANE

I don't think either of us wants to see much of the police ---

(beat)

Shall we get going?

On David's reaction, we....

CUT TO

154 EXT. CLINIC - DAY

4

as David and Diane, carrying the small cardboard boxes, exit the front door and move to Diane's parked car. They get inside and drive off.

155 ANGLE - THE COP CAR

155

starts up its engine and follows.

NAVA (v.o.)

Be discreet ---

CUT TO

156 INT. SURVIVORS' WAREHOUSE - DAY

156

OPENING TIGHT on the frizball, Gloria, as she lowers a boxed stereo component to a pair of waiting hands emanating from a hole cut in the middle of the warehouse floor. Gloria doesn't look so hot, beads of sweat line her face, and the shortness of her breath is disproportionate to her limited exertion. She kinks her neck painfully as she bends to pass on the cardboard box --

PULL BACK WIDER to reveal a firemen's brigade of Survivors passing their possessions -- everything that they can carry -- down below. They're going underground. Literally.

157 ANOTHER ANGLE

157

revealing Donnie and Mick standing near the door. The room partitions are now down and in the b.g., Willie motionlessly sleeps in the ludicrous four-poster canopied bed. That and the larger toys, the pinball machines, the giant tv's, the neon signs, are the only things remaining in the vast room --

Mick, at this point, is increasingly exhibiting symptoms of the disease, reflected in his weak carriage and strained movements. And at the moment, he and Donnie are in the middle of another argument, both talking loudly enough to be heard by the rest of the group.

DONNIE

It's over, man -- The dude got away
and he's gonna be back with the heat.

MICK

And maybe the medicine -- Willie's
dying.

CONTINUED

157 CONTINUED

DONNIE

(beat)
You know somethin', you don't look
so hot yourself.

158 NEW ANGLE - MICK

158

stares back at him. Donnie grins, yells over to Vic and
Eddie who are nearby.

DONNIE

(gesturing towards
Willie)
Pick him up ---

MICK

No.

Donnie whirls.

DONNIE

We can't leave him -- he's gonna
talk.

MICK

He's gonna die.

DONNIE

What about your damn Code? What
about the rest of us? ---

159 ANOTHER ANGLE

159

The faces of the Survivors. Watching, listening.

160 RESUME SCENE

160

Mick stares at Donnie with determination -- Donnie was right
earlier; Mick doesn't look so hot. Speaks with great effort.

MICK

Alright. This is the way it's
goin' down -- You take everybody
downstairs, go to the Tomb 'til
you hear from me -- I'm stayin'
with Willie ---

(beat)

David comes with the medicine, fine.
We go down and everybody gets a shot.
He comes with the heat, I don't know
nothin' from nothin' -- Either way

CONTINUED

160 CONTINUED

160

MICK (Cont'd)

Willie gets help and nobody talks.
I'll make sure.

DONNIE

(thinking about
it)

You're busted -- how do we get the
medicine?

MICK

Then you go topside. Get another
doc. Quick.

(beat)

It'll be your show, man.

(moves toward
Willie's bed)

-- Ain't that the way you want it?

161 DONNIE

161

stares over at Mick, a moment of uncertainty -- then gestures
to the rest of the group who turn and follow him towards the
man-hole.

162 MICK

162

turns away, moves to Willie and sits down beside the bed.

163 AT THE MAN-HOLE

163

Survivors going down. Vic plaintively looks at one of the
abandoned pinball machines and turns to Donnie.

VIC

Hey, Donnie -- can we 'least take
"Space Invaders"?

DONNIE

(lowering himself;
pauses)

No time.

VIC

It's my favorite.

DONNIE

C'mon, man -- there's more where
that came from. We'll get you
another one next week ---

(beat)

Let's go.

CONTINUED

163 CONTINUED

Vic nods, takes one last look at "Space Invaders", then follows Donnie down the manhole.

X

CUT TO

164 EXT. STREET - DAY - DIANE'S CAR

164

turns into the alleyway.

165 EXT. WAREHOUSE - DIANE'S CAR

165

pulls to a stop near the warehouse. David and Diane, carrying the cardboard boxes of medication, exit the car and walk to the side door of the warehouse. David opens the door and the two of them enter.

166 ANOTHER ANGLE

166

as Nava's car appears in the alleyway, cruising to a stop nearby Diane's parked car.

167 INT. COP CAR

167

The two detectives stare at the warehouse door. Morean reaches for the door handle but Nava puts a restraining hand on him.

NAVA

Relax. Let's just babysit Florence Nightingale and the "victim" until we get some backup. Get on the horn --

Morean nods and reaches for the radio mike as we:

CUT TO

168 INT. WAREHOUSE - CONTINUOUS

168

Opening TIGHT on the totally motionless face of Willie, pulling back to see Diane and David looking over him. Mick stands to the side.

DAVID

He's in a coma.

169 MICK'S FACE

169

is anguished. He looks at his sister as David prepares a syringe.

CONTINUED

169 CONTINUED

69

MICK

Can you help him?

DIANE

It might be too late. We've got
to take him to a hospital.

In the b.g. David gives Willie the injection.

MICK

-- What about the others?

Diane glances a beat at David before answering.

DIANE

We're calling the Health Department.

Mick looks at her, blankly -- David readies another syringe.

170 NEW ANGLE - DIANE

170

moves closer to her brother.

DIANE

(beat)

Why, Mick? ---

He doesn't answer as David rolls up his sleeve, give him the
shot.

DIANE

Why wouldn't you even talk to me?

MICK

(beat)

What's there to say? We don't
even know each other anymore.

DIANE

Why did it have to be this way?

Mick shrugs, turns away as David speaks:

DAVID

I'll bring in the car ---

Diane, holding back tears, nods. David looks at her a beat,
then moves toward the door. Donnie's VOICE stops him cold --
It has a ring of pure hysteria.

CONTINUED

170 CONTINUED

70

DONNIE

Right there, man! Right there --
Don't move!

171 ANGLE - DONNIE

171

emerging from the man hole, two hands gripping his gun.

172 ANOTHER ANGLE

172

Everybody freezes in place. Donnie holds the gun on them.
Crazed. Almost crying.

DONNIE

You're all coming with me. Every-
body --

(tears)

Ya see, Gloria's real sick and I
don't want her to die --- You're
coming with me.

David exchanges a look with Diane as Mick takes a step toward
Donnie. Gestures to the bed.

MICK

Willie ---

Donnie's answer is cocking the hammer on his gun ---

DONNIE

Now ---

As David, Diane and Mick react, we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

173 INT. SEWERS - DAY

173

Gloomy and dark. Mick, David and Diane -- carrying the penicillin -- slowly move through. Donnie prods them from behind.

DONNIE

C'mon -- she's sick, man. Hurry it up.

MICK

So was Willie -- And you left him up there to die by himself.

DONNIE

I don't wanna hear it. Gloria's sick -- Vic and Eddie don't look so good either.

(beat)

I don't think you care about us anymore.

A beat as Mick reacts.

DAVID

How much further?

DONNIE

Almost there. Take a right ---

174 THE GROUP

174

makes a right angle turn into another passageway.

175 ANGLE - PASSAGEWAY

175

They proceed a few steps when an O.S. CLICK is heard -- David and Diane react as one of the Survivors emerges from the shadows. A guard. Sees who it is and waves them through.

176 NEW ANGLE

176

as they turn another corner and into:

177 A BOILER ROOM

177

Large and roomy. Well-heated and lit. Present "home" of the (X) Survivors.

CONTINUED

177 CONTINUED

The kids look up as Donnie enters with David, Diane and Mick.

(X)

DONNIE
(gestures)
Gloria first ---

178 ANOTHER ANGLE

178

as David and Diane move toward Gloria. They've got her resting on a squashed-out cardboard box that was the home of two large stereo p.a. speakers. The frizball has a high fever and moans in pain as she sees her boyfriend arrive. The meningitis rash mars her chubby cheek.

GLORIA
My head -- it hurts, Donnie. I
can't move it. Make it go away --
Please, Donnie....

DONNIE
We're gonna fix ya, baby. Be
cool ---

Diane bends down to the terrified Gloria, quickly looks her over. Turns back to David.

DIANE
Get a syringe ready.

(X)

David nods, opens up one of the boxes -- Donnie watches nervously as....

179 MICK

179

suddenly puts a hand on his shoulder. Turns him around.

MICK
One thing, man -- they finish,
they leave. You got me?

DONNIE
(beat)
Yeah, sure -- let's just get the
shots, huh --

180 ON DIANE

18

watching the exchange. Mick catches her look, turns away -- David hands her the needle. Diane sighs and turns to Gloria to give her the injection.

CONTINUED

180 CONTINUED

.0

DIANE
(to David)
Hold her down.

David does so -- As he does he notices something.

DAVID
(back to Diane)
She's about four, five months
pregnant.
(to Donnie)
Am I right?

A beat, Donnie nods.

181 NEW ANGLE

181

Diane reacts, holds a beat then lowers the needle. Gloria
cries out.

GLORIA
Don-nie ---

CUT TO

182 INT. WAREHOUSE - TWO AMBULANCE ATTENDANTS

182

are seen lifting a stretcher containing Willie into the back
of an ambulance that's parked in the warehouse -- One of them
gets in with him as the other one hops in the front and drives
out the open door, siren wailing -- Cop cars are seen parked
outside as the ambulance departs.

183 ANGLE ADJUSTS

183

to reveal Nava and Morean as they turn away from the hole in
the floor. Cops mill around in the b.g. as they walk and
talk. The siren from the ambulance recedes.

MOREAN
Do we go in?

NAVA
Not yet. There's miles of sewer
down there. Call City Maintenance.
I want a map.

MOREAN
They could get away ---

CONTINUED

183 CONTINUED

33

NAVA

I've got a strong feeling they're
not in any condition to go anywhere.

(beat)

We've got them this time. Let's
do it right.

(X)

Morean nods, takes off for a phone as we:

CUT TO

184 INT. BOILER ROOM - DAVID

184

is in the b.g. giving shots to various Survivors as Diane pre-
pares more syringes -- David comes over to her, takes what
she has and moves back to the group.

(X)

185 ANGLE - DONNIE

185

who's off to the side with Gloria, leaning over her prostrate
form, quietly talking to her. He seems oblivious to every-
thing else but his frizball.

186 RESUME DIANE

186

as she reacts to Mick's whispered voice:

MICK

Diane ---

187 ANGLE ADJUSTS

187

as she turns to him -- Mick enters frame. A beat as he ten-
tatively stares at his sister.

MICK

-- Look, I just wanta say I appre-
ciate you coming. Your friend,
too -- I guess you didn't have to
come back.

DIANE

I don't think there was any choice --
for either of us.

(beat)

You know, you didn't have to kidnap
David. I would've come, Mick --
I wish you could've trusted me.

CONTINUED

187 CONTINUED

37

MICK

I can't trust anybody. That's something I learned a long time ago.

Diane reacts, and a trace of anger flashes across her face.

DIANE

(beat -- then
quietly)

That's a lot of bull.

MICK

You left me.

DIANE

Yeah -- I left you. I left you when you had a job and were going to junior college at night. I remember doing the same thing once -- But it became too hard for you, right? It became much easier hanging out with your buddies -- and taking your future instead of earning it. Too tough for you ---

(beat)

You forget real easy that you and I come from the same place.

188 ANOTHER ANGLE

188

as brother and sister stare at each other for a beat, confronting the truth. David approaches from the b.g. -- stops short as Diane continues:

DIANE

(to Mick)

I've been carrying on a long distance guilt-trip for the last six years, but that's over now, Mick. I can't do it any longer.

(beat)

And when we're finished here, I'm getting out and I'm calling the Health Department. That's my responsibility now. My only one.

MICK

(beat)

Yeah -- well my responsibility is to my friends.

CONTINUED

188 CONTINUED

188

DIANE

Then you certainly won't object.
You're all going to need follow-
up treatment, cortisone therapy --

MICK

You can't. That'll be the end of
us.

DIANE

It's been over for a long time.
You've been living a dream --
Time to wake up.

MICK

You can't do it, Diane. You can't.

DIANE

Then stop me.

(beat)

I'm through protecting you for
all the wrong reasons --

189 ANOTHER ANGLE - DIANE

189

turns away, sees David. They exchange a look.

DIANE

Let's go.

DAVID

Yeah ---

190 MICK

190

watches them a beat, motionless, confusion etched on his face.
Doesn't make a move.

191 DONNIE

191

still with Gloria, gently kisses her on the cheek. Rises.
He slowly walks toward David and Diane who are moving to-
ward the passageway they came in by.

DONNIE

All finished?

Diane nods. Looks at David.

CONTINUED

188 CONTINUED

8

DIANE

Then you certainly won't object.
You're all going to need follow-
up treatment, cortisone therapy --

MICK

You can't. That'll be the end of
us.

DIANE

It's been over for a long time.
You've been living a dream --
Time to wake up.

MICK

You can't do it, Diane. You can't.

DIANE

Then stop me.
(beat)
I'm through protecting you for
all the wrong reasons --

189 ANOTHER ANGLE - DIANE

189

turns away, sees David. They exchange a look.

DIANE

Let's go.

DAVID

Yeah ---

190 MICK

190

watches them a beat, motionless, confusion etched on his face.
Doesn't make a move.

191 DONNIE

191

still with Gloria, gently kisses her on the cheek. Rises.
He slowly walks toward David and Diane who are moving to-
ward the passageway they came in by.

DONNIE

All finished?

Diane nods. Looks at David.

CONTINUED

191 CONTINUED

191

DAVID

Yes.

(beat)

We're leaving.

Donnie gazes at them. Grins.

DONNIE

Really? ---

He snaps his fingers.

192 ANOTHER ANGLE - SURVIVORS

192

block the exit, surrounding David and Diane.

193 ON DAVID AND DIANE

193

as they react. PUSH back of them to Mick -- in the shadows --
His face and future are one big question mark.

CUT TO

194 INT. WAREHOUSE - TIGHT ON SEWER MAP

194

and pulling back to reveal it in the hands of Nava. Morean
observes over his shoulder.

NAVA

Everything seems to lead right
here --

(points)

This central boiler area. I want
units entering here, here and here --
We'll go down from here. Pinch 'em.

MOREAN

What about the man-holes?

NAVA

Get as many radio cars on the street
as possible. Blanket the neighborhood
-- They try and go up, we'll know about
it.

Nava rises, folds up the map. Morean heads for a phone.

195 ANGLE ADJUSTS

195

to reveal a half-dozen cops waiting to enter the man-hole.

CONTINUED

195 CONTINUED

All equipped with gas masks.

NAVA
(moving toward the
man-hole)
Let's go.
(beat)
Remember, there're civilians down
there, too. Sympathizers. Consider
everyone a suspect.

He slips on his gas mask and enters the man-hole, the other
cops following.

CUT TO

196 INT. BOILER ROOM

196

A tableau. The Survivors surrounding David and Diane. Donnie
pacing. Wearing that dumb psychotic grin.

DONNIE
I just don't know what to do any-
more -- You can't go, you can't
stay.
(beat)
What do you say, Mick? What's
your Code say.

197 ON MICK

197

standing off to the side. In the shadows. He hesitates a
beat, then takes a couple of steps into the light.

MICK
They walk.
(beat)
They came here and helped us.
Now they walk.

198 RESUME SCENE

198

Donnie stares at him. Smiles.

DONNIE
Real touching. The devotion of a
brother to his sister --
(looks at
David)
-- and a jerk.

CONTINUED

198 CONTINUED

38

He pauses, his eyes glaze over with unfocused rage. Turns to the group. (X)

DONNIE

They walk and everything we got
is blown...Blown -- Mick, Mick
don't give a damn anymore.

(turns to him)

Do ya, man?

Mick takes another couple of steps into the circle, faces Donnie. His voice is low, his tone flat.

MICK

What do we got?

(beat -- looks
at the faces)

-- We got a bunch of tv's and ster-
eos sitting in a damn sewer. What're
we gonna plug 'em in to? -- We got
antennas that reach up to the man-
holes?

199 ON THE SURVIVORS

1

as the watch, react. We see in their faces that Mick's
beginning to reach some of them -- He wasn't their leader
for nothing.

MICK'S VOICE

What do we got? ---

200 RESUME SCENE

200

as Mick continues.

MICK

-- We got a limo smashed up in
an alley. We got diseases. We
got Willie dead.

(beat)

We ain't got zip. (X)

201 ON DAVID AND DIANE

201

as they take it in. The faces of the gang members around them
react. Some of them perhaps being swayed ---

202 DONNIE

202

stares down Mick, looks at the group.

DONNIE

Hey -- we got the shots. We're
gonna be alright now.

(beat)

We gotta ice 'em.

A very loud silence permeates the boiler room. David speaks
up. Survivors turn their heads.

DAVID

Ice us -- Wonderful. You've solved
the problem. Then what happens the
next time Donnie decides you have
some unnecessary baggage?

(beat: looks at

Eddie)

What if it's you?

(to Janey)

Or you?

(gestures to

Gloria)

Or your baby?

203 ANGLE - GLORIA

203

lying down. She raises her head. Reacts.

204 RESUME SCENE

204

Donnie is rapidly losing control, not only over himself but
the group also -- David continues.

DAVID

Is this what you ran away for?

DONNIE

What do you know about running?

What? ---

DAVID

(beat)

I've done my share ---

(beat -- glances

at group)

-- but not after the carrot some
would-be tyrant was holding out
to me ---

CONTINUED

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50
(X)

204 CONTINUED

A beat, then Donnie blows ---

DONNIE

ICE 'EM!

205 ANGLE - THE SURVIVORS

205

Hesitation. Nobody moves.

206 DAVID, DIANE AND MICK

206

stare back at Donnie who shrieks out again.

DONNIE

Ice 'em! Damnit! Ice 'em ---

206-A WIDER ANGLE

206-A

Still no one moves. And something's got to give: Suddenly, O.S. FOOTSTEPS are heard, followed by a SHOUT -- Vic, the guard in the sewers.

VIC'S VOICE

Cops! Cops!

Everyone momentarily freezes as:

207 DONNIE'S

207

face twists in shock. Then the rage of one betrayed. He reaches for his gun and is about to blast Mick out of his leadership position when:

208 DAVID

208

lunges for a breaker switch on the nearby wall, pulling it and plunging the boiler room into darkness. A SHOT rings out and amid the screams and shouts, Mick's VOICE is heard.

MICK'S VOICE

RUN! RUN!

209 ANOTHER ANGLE

209

as Diane and David, followed by Mick, take off into one of the sewer passageways -- the only light sources emanate from intermittent grillwork along with shafts of thin light from the middle of manhole covers.

210 ANGLE - DAVID - TIGHTER 210

as he runs. And we see a black hole in his shirt near his shoulder, blood dripping out. He was the recipient of the bullet.

211 ANGLE WIDENS 211

as Diane gasps. She and Mick help him along as they run for safety.

212 DONNIE 212

follows after them. Vic the loyalist runs with him.

213 ANGLE - BOILER ROOM - COPS 213

stream in from another passageway. The light goes on, revealing the Survivors in a pose of surrender. Nava looks around.

NAVA

Where's the doc.

Eddie gestures toward the sewer passageway -- Nava turns to Morean.

NAVA

Come on ---

The two cops take off into the passageway.

214 ANGLE - PASSAGEWAY - MICK, DIANE AND DAVID 214

continue running. They turn a corner into:

215 ANOTHER PASSAGEWAY 215

They stop short as they see:

216 THEIR POINT OF VIEW 216

The passageway dead-ends a few feet further on, becoming a circular storm drain that is the receptacle for the pipes lining each side of the passageway. And through an opening on one of the sides is visible an eight foot deep pit -- currently about three feet full with water.

217 RESUME SCENE 7

as they react. Mick motions back the way they came.

MICK

Hurry ---

They start to split but suddenly stop short as another SHOT rings out, echoing in the cavern and PINGING! off a nearby pipe.

218 ANOTHER ANGLE 218

Donnie and Vic approach from the main passageway.

219 BACK TO DAVID 219

Trapped. Desperate. Pan down to his shoulder: the blood stain widens.

220 NAVA AND MOREAN 220

are still running down a sewer passageway. Not yet close. They hear another O.S. SHOT echoing from further down, another PING.

221 RESUME SCENE 221

as Donnie and Vic confront the trapped trio. Donnie grins. Raises his gun at Diane.

DONNIE

You first ---

(to David)

You get to watch.

DAVID

Don't do it, Donnie. Don't be a
killer ---

DONNIE

We're all dead anyway.

DAVID

Don't ---

DONNIE

Shut up!

He whirls on David...and FIRES! -- Click. No bullets.

222 ANGLE - DAVID 2

That realization, however is too late to prevent the inevitable
-- We push into David's face. He goes WHITE EYES as....

223 MICK 223

dives at Donnie and Vic. They begin to struggle. Diane
screams as....

224 DAVID 224

standing in the dark shadows, begins his metamorphosis: A
blood-soaked shirt RIPS -- A pant leg TEARS ---

225 NAVA AND MOREAN 225

continue to run through the sewer passageway. React as they
hear an echoing primal roar o.s.

226 RESUME SCENE 226

as The Hulk roars out from the shadows.

227 DONNIE 227

punches Mick to the ground and looks up in shock as....

228 THE HULK 228

bellows, reaches for an overhead pipe.

229 INSERT - PIPE 229

tearing apart from its mooring.

230 DONNIE AND VIC 230

turn to run as....

231 THE HULK 231

completely rips the pipe in two. A million gallons of high-
pressure water spews out, sending:

232 DONNIE AND VIC

sprawling and swimming through the opening into the pit. They struggle to keep their heads up as the pit begins to fill.

233 RESUME THE HULK

233

as he watches them go. Looks down. Sees:

234 MICK

234

painfully flailing in the water of the pit. He chokes and gags as:

234-A DIANE

234-A

unable to move in the torrent, hugs the wall nearby. Helpless. Terrified. She screams:

DIANE

Mick!

235 THE CREATURE

235

jumps into the pit.

235-A IN THE WATER

235-A

The Hulk reaches the gasping Mick, picks him up and:

236 ANOTHER ANGLE - LEDGE - THE HULK

236

still in the water, sets Mick down on dry ground.

236-A THE PIT

236-A

keeps filling. Donnie and Vic tread water -- as far away from The Hulk as possible.

237 ANGLE - PASSAGEWAY - NAVA AND MOREAN

237

appear at the opening. See Vic and Donnie -- They bring out the cuffs.

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(X)

238 BACK TO THE CREATURE

138

who raises his fists against the wall of the pit.

238-A EXT. RIVERBED - SEWER OPENING - DAY - THE HULK

238-

crashes through a sewer opening into the dry riverbed. Hundreds of gallons of water accompany him as:

238-B ANOTHER ANGLE

238-E

The Creature runs off down the riverbed.

239
thru
244

OMITTED

239
thru
244

FADE OUT

END OF ACT FOUR

TAG

FADE IN

245 EXT. HOSPITAL - DAY - STOCK - ESTABLISHING 245

246 EXT. HOSPITAL - A DOOR 246

with stenciling reading, 32ND STREET EMERGENCY HOSPITAL, opens and Diane walks out -- ANGLE WIDENS as she approaches David who is standing on the sidewalk, duffle in hand.

247 CLOSER ANGLE - DAVID AND DIANE 247

She smiles as she walks up to him.

DIANE

Willie's going to make it.

DAVID

Good -- The others?

DIANE

Stable. Out of danger.

(beat)

And in separate rooms....

DAVID

(smiles)

What about Mick?

DIANE

-- I think Mick's gonig to be okay. We both are. He has a court date and I'm going to be there with him. The lawyer says there's the possibility of getting the judge to agree to a work furlough program as part of the probation. Mick could work at the clinic.

(beat)

What about you, David? Will you reconsider?

David looks at her a beat, shoulders his bag.

DAVID

I'm sorry. I have to leave.

DIANE

(sighs)

I think I'm losing one hell of an "assistant".

CONTINUED

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247 CONTINUED

7

DAVID

The one you're gaining's not all
that bad --- Goodbye, Diane. Good
luck.

DIANE

Goodbye, David.

248 NEW ANGLE

248

as David turns and begins walking away. Hold on Diane as she
suddenly remembers something, blurts out:

DIANE

Your shoulder? -- How's your
shoulder?

249 ON DAVID

249

He stops, looks back.

DAVID

Fine ---

250 RESUME DIANE

250

Incredulous.

CUT TO

251 EXT. STREET - DAY - (STOCK)

251

David moves on.

FADE OUT

THE END