

DAREDEVIL

The Trial Of The Incredible Hulk

by

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SECOND DRAFT

ACT ONE

FADE IN:

EXT. FARMERS FIELD - DAY

A crew of farmhands are digging a ditch near a road bed - SIX MEN. Nearby is a large culvert which they will place in the ditch for drainage when the ditch is completed. The earth is wet, their shovels sucking mud. We PAN their faces and discover...

David Banner. He is sweated and dirty from his labor. He is bearded and more unkempt than we have seen before, but there is something else different about him, a look in his eyes - more withdrawn, a hard-edged loner.

As he works, we see the man beside him, a large man, glance at David, then glance at another in the crew. This large man heaps his shovel with mud again, but when he tosses it, this time he aims at David's boots.

INSERT - DAVID'S BOOTS

as the mud slops against them.

ON MEN

as David raises his eyes from his work to look at the man. We see the depth of his look, the weight of what this man carries inside of him - and we see anger. The large man grins a menacing, challenging grin. David controls his anger, but it lingers in his eyes. He digs. They all dig. A truck arrives. The crew stops. They drop shovels and move toward the truck, but the large man shoulders David at the right moment sending him into the four-foot ditch. The large man and his friend laugh, the others watch. David scrambles out of the muddy ditch, his eyes fierce. The large man snatches up a shovel. David picks up a shovel. We SEE...

ON DAVID'S HANDS

David's grip tightens on the shovel.

ON DAVID

His face is intense with deep anger - not only at this large, cruel fool, at life itself and fate. He stands there, facing his own reality, knowing what would happen if he fought. He cannot. Not here, not again - please God not ever. The anger drains out of him, leaving his eyes with an edge of bitterness and pain. He drops the shovel.

FULL SHOT

The large man laughs. David turns away, but does not walk toward the truck. He begins walking across the field. They all watch, wondering.

EXT. FARMHOUSE - DAY

David, the mud cleaned away from his hands and clothes, stands on the back porch of the farmhouse. A middle-aged woman - owner of the farm, attractive in a very natural way, is reluctantly paying David what is owed him and scratching his name off her list of workers. She studies him a moment. She is self conscious about this, but there is a look in her eyes of what might have been.

WOMAN

Lots of men pass through here,
working families, migrants... I
was hoping you'd be one to stay.

A look of longing and loss passes over his face - just an instant.

DAVID

So was I.

He takes the money from her.

WOMAN

You know it's not all hard labor on
this spread. Plenty of different
jobs.

David answers as he's putting his money away. He has a knapsack over his shoulder. His words are few, doesn't look at her.

DAVID

It's not the work.

WOMAN

What then? Man like you could have
a future here.

Now he raises his eyes to her, speaks softly, very little expression.

DAVID
Not a man like me.

But his eyes say it all. He turns to leave.

WOMAN
If there's trouble you could...tell
somebody. Somebody might
understand.

He struggles with the hopelessness of it for a moment, doesn't answer.

WOMAN
Can't just keep moving on. You
have to stop somewhere.

He takes a breath, looks about, hefts his knapsack.

DAVID
This is a good place. Good luck
with it.

WOMAN
Where will you go?

David descends the steps and shrugs and doesn't turn to her as he stares ahead.

DAVID
The city.

WOMAN
It's not a good place.
(pause)
People get lost in that city.

Now he turns to her - and his face answers. That's fine. Let me be lost. Let me be lost forever.

DAVID
You have to stop somewhere.

He turns away and starts to walk. She half waves, then catches herself and only watches him.

CUT TO:

EXT. THE CITY - DAY

This is a nameless city, rich and poor, beautiful and ugly.

It is just waking up.

DISSOLVE TO:

INT. TOWNHOUSE - MORNING

The city's early sounds come in through the windows as we PAN a sparse but well-appointed bedroom in an expensive townhouse. We reach the table beside the bed and see an electronic clock reach 7:00 a.m. and begin to hum a signal - it could hardly be called an alarm - just a quiet, droning sound, barely above a whisper.

ANGLE - BED

In bed is a man of 35 or so with a very strong, well toned body. Somehow the slight sound of the clock wakes him. He rolls on his back. He reaches out a hand - without turning toward the clock.

ON HIS HAND

as it hovers over the clock for an instant, then descends, one finger landing precisely on the shut-off button. As the alarm stops, our MUSIC and a MONTAGE kick in.

SERIES OF SHOTS

as we watch our man, MATTHEW MURDOCK, prepare for his day. The music is rhythmic, pulsing. We see...

A. Matt Murdock stands at this bedroom window, raises his hand to his closed blinds, and moves his hand slowly.

B. We see the sunlight at the edge of the blinds strike his hand. His hand stops, then moves to the plastic rod, turns it and opens the blinds.

C. We see the sun on his face, our first good look at Matt. His look is deep and a bit strange. He does not move his eyes.

D. We watch Matt at his morning workout in his own gym on the 'cellar' level of his townhouse. He is a world class gymnast. There are rings high above the horse where he is handstanding. He vaults off the horse, not looking at the rings, but reaching...

E. Close on the rings we see his hands CATCH and HOLD. He slowly lifts himself into the frame, his arms bulging. All the while, the same MUSIC is pulsing.

F. Matt stands at his closet, nearly fully dressed, buttoning his shirt. We shoot this from slightly above, noting that there is a shoe box teetering on the closet shelf. It could fall. He doesn't notice. He opens the closet door wider, bumping the wall with it. The shoe box falls directly at Matt.

G. We see Matt - without looking - move with amazing reflexes and bat the box away before it hits him. He stands frozen for a second - then continues buttoning his shirt.

H. Matt - well dressed in suit and tie - moves toward the front door of his townhouse. He carries a briefcase. He stops beside the door, reaches up to a hook without looking and takes something into his hand that was hanging on that hook. It looks like a weapon of some kind, a thick white club. But then he flicks a button and this 'club' snaps to its extended length. It is a white, blind-man's cane. Matt then feels for his door handle, opens the door and walks out - the cane tip proceeding him. He enters the world as what he is - a sightless man.

CUT TO:

EXT. MATT MURDOCK'S TOWNHOUSE - DAY

A cab is waiting at the curb as Matt emerges from his home. The driver hits the HORN - just one very brief note - but the sound is enough to guide Matt toward the open back door. He enters the cab. The cab pulls away.

We follow the cab as it makes a turn - and we stop on the figure of a man, crossing the street. The cab goes on. We stay on David Banner, walking the streets of the city where he has just arrived, his life almost intersecting with Matt's. As David walks on we follow a moment, then lose him as we pan upward to the skyline, to see that it is dominated by a skyscraper, a new-looking steel and glass tower. It has a powerful, even ominous presence.

CUT TO:

EXT. RUN-DOWN NEIGHBORHOOD - DAY

as we pick up David Banner making his way through a 'hell's kitchen' area this morning, a new arrival, still carrying his knapsack. His eyes, his whole demeanor speaks of avoidance. In the crowd, he walks very much alone. He stops and sees...

HIS P.O.V.

A sign across the street in a seedy building: "Rooms".

ON DAVID

He crosses the street - but as he moves, we read what was scrawled on the brick wall behind him, the word..."Daredevil".

EXT. SEEDY BUILDING - DAY

as David walks in.

CUT TO:

INT. SEEDY ROOM - DAY

as David is being shown his seedy room by his seedy landlord.
David looks about - hardly interested.

LANDLORD

How long you want it for?

DAVID

By the week.

LANDLORD

(looks about)

You stay a couple of months, I'll
paint the place.

David tosses his knapsack on the bed.

DAVID

Save your paint.

He gives the man money, takes the key. They both move to
leave.

EXT. SEEDY BUILDING - DAY

as David exits. The landlord follows him, but pauses on the
top of the stoop. The day darkens then, as if a slow moving
cloud creeps over the sun. David stops; turns to the sky.

HIS P.O.V.

The morning sun is sliding behind that tall tower building.

ON LANDLORD, DAVID

as they watch the sky, standing in shade now.

LANDLORD

Used to get the sun all morning.
From my roof I could see the
mountains. Now all I got in my face
is some rich man's Tinker Toy.
(turns to David)
Remember Tinker Toys?

But David is already walking away. The landlord watches him go.

CUT TO:

EXT. RESTORED OLD BUILDING - DAY

A well-preserved, pleasant building in a better part of town - 3 or 4 stories. The sign out front reads: "Law Offices".

INT. CORRIDOR - DAY

as Matt Murdock approaches a double glass door that reads: Murdock and Klein, Attorneys at Law. He places his cane over his wrist, feels for the handle, opens the door and enters.

INT. LAW OFFICE RECEPTION AREA

as Matt enters.

MATT

Good morning.

Two other people are in the room. Standing is CHRISTA KLEIN, 31, an attractive woman, talkative, demonstrative, funny. She is Matt's junior partner. At his desk is secretary, assistant, law student, AL PETTIMAN, 27, a likeable young man, a black man recently out of the army, and it shows. Christa looks up from the papers she's holding.

CHRISTA

You don't have to look so serious,
Matt. There are no clients here.

(to Al)

That was his client look and voice.

(does a deep voice)

'Good morning'.

AL
It's just us, sir, but you are due
in court at eleven hundred hours.

Christa approaches Matt.

CHRISTA
"Eleven hundred hours" - will you
fire him, please?

Al can hear this - it's a straight-faced kidding rapport.

MATT
You hired him.

Christa touches Matt's shoulder, then leans in for a hello
kiss on the cheek.

MATT
Mm. New scent today.

Matt moves toward his office.

CHRISTA
Like it?

MATT
Yes. And you had pancakes and syrup
for breakfast.

CHRISTA
You're guessing!

MATT
(smiles)
Strawberry jam.

She gasps. Al laughs - but then lunges toward Matt because
there is an empty cardboard box in his way.

AL
Matt...!

Too late. Matt seems to hesitate just half a second, (knowing
it's there) then stumbles right into that box. Almost falls.
Al catches him.

AL
Sorry! Just a box here. I...

MATT
It's okay, Al.

Matt goes on into his office. Al gives an apologetic look to
Christa. She follows Matt.

INT. MATT'S OFFICE

He goes to his window, opens the blinds, 'looks' out through the glass. Christa comes to stand beside him, laces her hands on one of his shoulders and leans on him, watching him, looking out the window.

CHRISTA
Mind if I ask a sight question?

MATT
You're more sensitive about it than I am.

CHRISTA
(tender)
Why do you look out the window so much? Are you remembering when you were a boy - and could see?

Matt shakes his head.

MATT
It's just...to feel the sun.

He touches the window.

MATT
Feel how warm the glass is?

She touches the window too, but just then the sun begins to fade. She looks out.

HER P.O.V.

The sun is creeping behind that same tall building.

ON MATT, CHRISTA

Their looks seem to darken as the window darkens.

MATT
Is Mr. Fisk in his tower today?

CHRISTA
Nobody knows.

MATT
We're going to pull it down someday
- brick by brick - and him with it.

CHRISTA
Not without proof, Matt.

MATT
(a wry smile)
Thank you, Counsel.

Al has entered the room.

AL
Uhh, the Fisk Tower is not made of
brick, sir.

MATT
(humorous frown)
I was speaking, symbolically,
Pettiman, a figure of speech...

AL
Yes, sir. Sorry, sir.

MATT
Will you fire him, please?

CHRISTA
You're the senior partner.
(to Al)
Do you have to talk like you're
still in the army? Lighten up,
Pettiman.

AL
Yes, sir...uhh ma'am... Uh Ms.
Klein...Christa?... Sugar?

She throws her papers at Al, and Matt smiles, still 'staring'
out the window. We move CLOSE on him as he raises his hand,
touches the glass again. It is no longer warm. His smile
fades. There is a challenge in his look, a purpose.

CUT TO:

EXT. STREET - DAY

David is walking through a downtown area of the city later the
same day, passing some of the nicer shops, some downtown
diners. He has been job hunting. He PASSES two fit young men
who are dressed casually, have leather carry-bags. They don't
notice him, and David notices no one, keeping to himself,
intense in his avoidance - but we STAY on the TWO MEN and
follow them into a large, expensive jewelry store.

INT. JEWELRY STORE - DAY

Eight to ten clerks, fifteen to twenty customers and a few security guards spread through the large room. Our two men browse at a case of gems and then glance across the room.

THEIR P.O.V.

Two other customers, a man and a woman, also browsing, return the glance. These two also carry leather bags. They both have close-cropped white/blond hair and an edgy look. We will remember them.

ON TWO MEN

They browse; they glance at their watches, one begins to smile. The smiling one is DANNY, the other is JOHN.

DANNY

You nervous?

John looks at Danny's big grin, hot eyes. The man is on an adrenalin high.

JOHN

(whisper)

Shut up.

Danny doesn't lose his smile as both men stare at each other, still for one moment - then we hear a loud PULSING BEEPING begin and John and Danny immediately reverse their leather bags which turns into hoods with visor eye pieces. They put on these hoods, and go into action, each man holding a small, hand-size remote video camera.

ANGLE - MAN AND WOMAN

The matching man and woman 'customers' also don their hoods and go into action, the woman spraying a guard with a smoky jet of gas, which makes him fall. By now we hear MUSIC pulsing as a motor for this sequence.

ANGLE - THREE MORE THIEVES

Three men posing as customers who don their hoods and move, two of them pulling guns. Each thief seems to know his or her job.

We see each leather hood has a small receiver and antenna over one ear, and we see that all of the thieves carry these small remote cameras.

SERIES OF SHOTS

We watch as some of the thieves PLACE their cameras - by the use of attached suction cups - on walls and counter tops, others hold and point them along with their guns.

FULL SHOT

as the efficient burglary continues - very well choreographed. A few people SCREAM.

THIEF

Quiet. Lay down! Down!

The customers and clerks are hitting the floor. We HEAR a FUZZY VOICE as if over a radio, saying...

VOICE

Number seven to the doors. Three and four to the vault.

We see thieves moving about in perfect time to these 'orders'. The voice is strong and relaxed.

QUICK CUTS TO:

SERIES OF SHOTS

A. A guard being disarmed.

B The doors being locked with a 'closed' sign moved into place.

C. Two men heading toward the gem vault door.

VOICE

Alarms are cut. Ready at the vault door.

FULL SHOT

as the robbery progresses we begin to...

DISSOLVE TO:

EXT. FISK TOWER - DAY

as the dissolve overlaps, we see both the robbery in progress and we pan up the tall skyscraper. We keep the MUSIC pulsing in b.g.

VOICE
There are two clerks in the lounge.

SERIES OF DISSOLVES

take us quickly to the penthouse complex of the tower and we...

DISSOLVE TO:

INT. FISK'S OFFICE - DAY

The voice is no longer over a radio - but is in the room with us, a calm commanding voice. We pan toward a presence in the room. We don't see WILSON FISK full on, only his back, the side of his face. He watches video monitors. He is comfortably seated. Only his eyes move hungrily among the screens. The screens show us different views of the crime in progress. The MUSIC continues under this.

FISK
Blow the vault. Enter. Empty
drawers A through F. Drawer M.
Drawer S. Drawers V through double
B.

People on the screens move to his commands.

FISK
Forty seconds to go.

CLOSE ON SCREENS

To see men emptying drawers full of un-set diamonds into large bags.

FISK
Begin the diversion.

One screen shows us a smoking automobile outside the store, a crowd gathering.

ON FISK

He is still mostly obscured. He allows himself a small smile.

FISK
Exit and scatter.

One by one the screens go dark.

CUT TO:

EXT. GEM STORE - DAY

as the thieves exit the store, some entering cars, others moving through the crowd and confusion around the smoking auto - their leather hoods are innocent carry-bags now.

CUT TO:

INT. SUBWAY STATION - DAY

David Banner stands waiting for a train. He glances at a young woman who is glancing at him. He looks away. The woman is ELLIE MENDEZ, 28, attractive, someone with substance in her look. Banner avoids her eyes, watches a train pulling in.

ON TRAIN

Across some of the glass windows of the car, someone has sprayed: "Daredevil Rules."

FULL SHOT

as a train pulls in, Banner moves toward a car, so does Ellie. They enter. Soon after, two men come racing and catch the car just in time.

INT. SUBWAY CAR

as Ellie and David sit a few seats apart. The two men sit down heavily across from the them - they are Danny and John, thieves from the gem store. (Behind Danny and John, scrawled on the windows, we can still read a portion of "Daredevil Rules.")

Danny is feeling very good, grinning, ecstatic from the heist.

DANNY

Beautiful!

JOHN

Settle down.

Danny's eyes rest on Ellie.

DANNY

That's beautiful, too.

Ellie pretends not to hear, but she is uncomfortable under his

stare. Banner looks away. Danny turns to an old man - the only other passenger in the car.

DANNY

You're beautiful, too, pop. I love you - tell me an old story.

The old man stares, then rises and begins to walk out of the car. Danny follows him jabbering at him.

DANNY

Hey wait, Dad. Tell me a war story from the good old war. Tell me an old joke... Don't turn your back on me, you old drifter, old mongrel, old...

The man is frightened, and Danny has a dangerous edge. The old man leaves the car, and Danny laughs.

ON ELLIE, DAVID

She speaks softly, while Danny is at the far end of the car - only David can hear.

ELLIE

Excuse me...please.

David looks at her.

ELLIE

Would you please...move closer and pretend we're together so...

Danny is coming her way. David is staring at her - but he turns away, turns inward again. He has to avoid, avoid at all cost. She doesn't know his struggle. We do.

Danny plunks down in the seat next to Ellie.

DANNY

Right off the bat, I want to tell you I'm single, but I'm looking for a meaningful relationship. What's your name?

She doesn't answer.

DANNY

I sleep with the window open, and I don't mind doing the dishes if you cook. What d'you say? Hey?

ELLIE
(quietly)
I didn't ask for this.

She slides over one seat. He slides close to her. There is even more edge to his look and smile now.

DANNY
So when can I call you? Hm?

He puts a hand on her hair. She pulls away, her eyes flashing with her own strength and anger.

ELLIE
I'm busy this life.

He smiles and moves very close, puts a hand on her thigh. She wears a skirt and he rests his hand on her skirt. She has now moved next to David. There is no place to go. She rises to leave but Danny holds on to her skirt, bunches the material in a tight fist.

ELLIE
I get off here.

DANNY
No you don't.

He smiles, holding her skirt. The train stops. The doors open. She pulls, but he holds on - smiling.

ELLIE
You garbage, get off me!

She pulls, he holds, doors close - train moves on. Danny keeps staring and smiling. David looks at them, looks away.

DANNY
I guess it wasn't your stop.

ELLIE
You know, some day you're going to do something good for this world - you're going to die.

Danny loses his smile and lets go of her skirt - then quickly stands and grabs the back of her hair as she turns away. Ellie cries out. David turns to them. Danny's eyes come to rest on David.

DANNY
(to David)
You take off. Now!

JOHN
(warning)
Danny...

DANNY
(to John)
Back off!

It was a sudden snarl. Danny is on the edge, then he smiles again.

DANNY
I'm going to take this woman...
(turns to Ellie)
...as my wife.

David stands. John looks from Danny to David, realizing Danny is unstoppable now.

JOHN
(to David)
Get out of here.

Ellie's frightened eyes are on David. He looks at the two men - at her. He can't help; he knows the price too well. He has suffered too much, too long. He starts to turn away, to leave...

ON DAVID

He stops. He wants with all his heart to walk away. He can't. In spite of the price. He can't. He slowly turns to Danny, speaks from a deep place, a dark well.

DAVID
(quietly)
Leave her alone.

Danny's grin broadens. He holds Ellie from behind by her hair, and now he puts an arm around her waist. Ellie suddenly sends an elbow back into Danny's chest, and she tears away from him. He lunges after her - and David surges forward to help.

ON JOHN, DAVID

John trips David, then picks him up from the aisle. He takes one blow from David, but John is a cool, skilled fighter, and he hits David with quick vicious blows, knocking him back into a corner.

ON DAVID

falling into that corner - his eyes going white from the violence, the pain - the rage. John kicks him, then turns away.

FULL SHOT

Danny has caught Ellie. She slips out of her coat to elude him, but runs into John, who grabs her. She kicks him.

ON DAVID

as the change begins, the transformation. The Hulk is emerging from David's body, from David's soul.

FULL SHOT

as John flings Ellie back toward Danny who catches her, laughing. He holds her and twists her about to kiss her lips. She cries out and struggles. He gets his lips over hers - but then freezes, his eyes going wide as he sees something rising up from the corner, behind John.

ON HULK

The creature roars and comes out of it's corner fighting mad.

FULL SHOT

as Danny backs up, dragging Ellie with him, and John turns to face the Hulk, aiming a kick at it. The Hulk takes the blow without feeling it.

DANNY

(shrieking)

Kill it, John. Kill it!

John lashes out with another side kick. The Hulk catches John's foot and sends him flying.

ON DANNY - ELLIE

Danny pulls a pistol and aims at the Hulk, but because of his struggle with Ellie, he FIRES wildly.

FULL SHOT

The Hulk rushes Danny as two more SHOTS go wild, blasting through the subway windows. The train is pulling into a station.

INT. STATION PLATFORM - DAY

as the SHOTS are fired, people scream, and one person is HIT and goes down.

INT. SUBWAY - DAY

as the Hulk reaches Danny. Danny flings Ellie against the wall, and she drops down, stunned. He tries to take one more shot, but the Hulk grabs his gun and crushes it, picks up Danny and FLINGS him through the closed subway doors.

INT. STATION PLATFORM - DAY

as Danny comes flying out through the doors, and people scream.

INT. SUBWAY CAR - DAY

John ducks out the broken doors. The Hulk roars at him, then turns to the stunned woman. Ellie looks at the Hulk with frightened eyes. He begins to reach for her. We hear SHOUTS outside the car, the Hulk turns.

INT. STATION PLATFORM - DAY

John is half carrying Danny away as the crowd gathers around the wounded person and now CRIES OUT in shock at the sight of the Hulk emerging from the car. The crowd scatters and screams as policemen come running. The Hulk sees the police and runs, jumping over the tracks and heading for a passageway on the side of the tunnel.

INT. SUBWAY CAR - DAY

as police enter, some hurry to Ellie, some rush out again.

INT. SUBWAY PLATFORM - DAY

as more police arrive and crowd members point to the passageway where the Hulk has run.

INT. PASSAGEWAY

In the darkness, with the chaos and sounds far away, the Hulk comes to rest at the passageway's dead end. He stands a moment, his anger draining away, then he sinks to his knees.

CUT TO:

INT. STATION PLATFORM - DAY

We see the police now prepared to search - 3 or 4 of them moving toward that passageway with flashlights.

INT. PASSAGEWAY

as the lights move and bob through the darkness, and we hear the growing clamor of the running policemen. They run toward camera and stop and place their light beams on our camera lens.

COPS' P.O.V.

David Banner begins to sit up, dazed, his clothing torn. The police grab him, push him against the wall, cuff him. David stands pressed against the wall, fighting for control. As the cuffs CLICK on his wrist we FREEZE.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. PRISON CORRIDOR - DAY

as a heavy door opens. David Banner, in prison garb, still bearded, is accompanied by a guard. The heavy door CLANGS SHUT behind them. The guard locks it, then moves forward to the door ahead, opens it. He motions for David to go through the doorway.

INT. PRISON VISITATION ROOM - DAY

An 'open' room, twelve long tables, chairs on either side. The room is nearly empty. A prisoner sits across from a weeping woman. At another table sits Matt Murdock.

ON DAVID, GUARD

as the guard locks the door, motions for Banner to move into the room, pointing toward Murdock. David takes his eyes from the weeping woman, studies Murdock, sees the blind person's cane beside him. He glances at the guard, wondering. The guard nods for him to go sit down.

ON MURDOCK, BANNER

as David pulls out the chair across from Matt and sits down.

MATT

David Belson?

DAVID

Yes.

MATT

I'm Matt Murdock. I'm an attorney.

Matt's hand rises from the table and begins to extend, offering a handshake. David doesn't move. Matt's hand rests on the table again.

MATT

I'm interested in your case.

DAVID
I have no money.

MATT
That's not my interest.

DAVID
What is?

MATT
The two men you described in the subway car. I think I know them. I have reason to believe they may be part of a team - thieves and killers who work for a man named Wilson Fisk. I can't prove it yet...

DAVID
The police don't seem to care about finding those men.

MATT
Some do.

DAVID
They think I'm responsible.

MATT
Are you? A woman's in the hospital with a concussion. An elderly man just died of a gunshot wound - serious charges.

DAVID
The two men attacked the woman...

MATT
Ellie Mendez.

DAVID
I never got her name. All right - the men attacked Ellie Mendez, and I tried to help.

MATT
And what happened?

DAVID
Just what I said in the report. They knocked me down. I don't remember much after that.

MATT
Maybe that's not good enough. Maybe you're hiding something.

David rises.

MATT

Mr. Belson...? I can go to work on
getting you out of here.

David starts to turn away.

DAVID

Maybe I belong in a cage.

Matt rises, and as David starts to walk away, Matt swings his cane in a sudden SWISH, blocking David's exit but not touching him. David glances at the cane across his chest. He pushes it, but it moves very little. He is surprised at Matt's strength.

MATT

Who are you?

DAVID

Nobody.

MATT

No fingerprints on file, no record,
no next of kin - as if you don't
exist.

DAVID

Leave it that way.

He pushes against the cane and Matt withdraws it.

MATT

So you don't care - about anything,
even survival. No plans, no hopes.
You don't give a damn about yourself
or anyone else.

David stares then starts to leave.

DAVID

I have my reasons.

MATT

You're a liar.

David stops, stares.

MATT

If all that were true - you never
would've helped Ellie Mendez.

David takes a long breath, staring at this intriguing blind man.

DAVID

When she revives, she'll tell the police what really happened, and they'll let me go. That'll be the end of it.

Once more he starts to leave.

MATT

She has revived. Her story is that you attacked her. The other men were trying to help.

David is shocked.

MATT

(continuing)

She also described some giant, brutish man, green skin, like the others in the station saw. Are you protecting someone?

DAVID

Why would she lie?! I tried to help! She...

MATT

Who are you?

DAVID

Nobody! I just got to town yesterday morning. I...

MATT

No relatives, no friends. Did you talk to anybody?

DAVID

I rented a room...

MATT

Where?

DAVID

I don't know the address. Some run-down building in the shadow of that tall...near downtown. I don't remember the street. I could find it. I just wanted to get some kind of job and stay buried.

MATT

Why?

David doesn't answer.

MATT

(continuing)

I'm going to the hospital to talk to Ellie Mendez. We'll see why she's lying.

DAVID

Then you believe me?

MATT

I know the truth when I hear it.

(shrugs)

It's a...compensation.

(pause)

I'll be back.

He reaches out his hand - this time David takes it, shakes hands. Matt doesn't let go. He places his cane over his wrist - and with his free hand he reaches out slowly toward David's face.

MATT

Do you mind...if I take your photograph.

David doesn't move. Matt touches his face briefly, expertly, examining the structure.

INT. MATT MURDOCK'S BRAIN

We go INSIDE Matt for our first clue as to how this sightless man can 'see'. We get a hint of his special powers here as we discover the read-out of information he is receiving. We watch as David's face is BUILT before us under the touch of Matt Murdock - not a face of flesh and color, but a structure of surface and dimension - all assembled very quickly.

MATT

Thank you.

Matt makes ready to go, smiling slightly at David.

MATT

Don't look so sad. We'll help each other, David. We'll get you out of here. Have a little faith.

Matt turns and leaves. David watches him.

CUT TO:

EXT. HOSPITAL - DAY

CUT TO:

INT. HOSPITAL ROOM - DAY

We're looking through the P.O.V. of the woman, Ellie Mendez. What we see is a blur of white with a blurred face very close to us...

ON ELLIE

in her hospital bed as she GASPS.

ELLIE'S P.O.V.

as her vision clears, and she see it is only the NURSE, bending over her. The nurse is a rather large, strong woman with an angelic face.

FULL SHOT

as Ellie sighs with relief and smiles at the nurse.

NURSE

Relax, Ellie. I just wanted to see if you were awake. You have a visitor.

Ellie has a momentary panic - speaking in low-voice to the nurse.

ELLIE

Who?! Not those same men...

The nurse steps back and we see Matt Murdock in the room near the door. The nurse moves away from the bed.

NURSE

(to Matt)

She's supposed to rest.

Matt approaches the bed as the nurse moves to the door, but she stops there and watches. Matt hesitates. Somehow he knows.

MATT

(to nurse)

You can leave us.

The nurse is surprised he knew she was there.

NURSE

Ms. Mendez prefers that I stay.

Matt takes a step closer to the bed. Ellie has not given him more than a quick glance - doesn't realize he's blind. She talks quickly to cover her nerves.

MATT

My name is Matt Murdock, Ms. Mendez.
I'm an attorney.

ELLIE

I don't need a lawyer. The victim
doesn't need a lawyer, does she?
Unless it's a crime for a woman to
say no. You see this bandage? This
is what I get...

She realizes he's blind.

ELLIE

Oh...I'm sorry.

MATT

I'm sure it's a fine bandage. May I
sit?

ELLIE

There's a chair to your left...

Matt taps the chair with his cane, then reaches - and as he reaches we GET INSIDE MATT MURDOCK'S SIGHTLESS BRAIN - to get our second clue as to how he 'knows' so much and 'moves' so well.

MATT'S 'READ-OUT'

It's all within the moment that he reaches for the chair. He 'sees' blackness - but with a pulsating outline of objects as with a kind of human radar. We even see the form of his hand reaching for the chair...

ON MATT

It's a subtle move. He's still passing for a 'normal' blind person, but he grabs the top of that chair and turns it and sits in a fluid motion.

MATT

Who did you think was visiting you?
You said to the nurse "not those
men..."

ELLIE
(surprised)
How could you...? You heard wrong.
I've had no visitors except my
parents.

Matt stares at her and we go to...

MATT'S READ-OUT

Our second clue to Murdock's powers. He 'stares' at Ellie.
Against a field of black he 'sees' her form and the heat of
her body and he HEARS her heartbeat. He hears it INCREASE
with the added tension of a lie.

MATT
No one else?

ELLIE
Only my parents.

FULL SHOT

MATT
I'm sorry for what you've been
through...

ELLIE
Look, I'm tired of talking about it.
Tell me what movies you've seen
lately and... I mean, books you've
read... Do you listen to books on
tape or read braille? What...

MATT
I was just talking with David
Belson. The man who was with you in
the subway car - the man they
arrested...

Ellie is upset. Her 'cover' of nervous talk is gone. She is
very quiet.

ELLIE
Why are you here?

MATT
He says he was trying to help you.
Now I know how terrifying and
confusing it must have been...

ELLIE

I'm not confused. He attacked me.

MATT

And the other two men who were in the subway car - could you describe them?.

She turns away. We see her eyes fill. She nearly whispers.

ELLIE

Please go.

Matt sits a moment, then rises.

MATT

I prefer to read non-fiction with my fingers, but for novels and poetry there's nothing like the human voice to take you away.

He is placing something on the table beside the bed.

MATT

I've left my card, Ms. Mendez.

Matt walks toward the door. The nurse brushes past him. He pauses at the door. The nurse covers Ellie, then turns to the table.

CLOSE ON MATT

as he turns just slightly and we focus on his ear.

CLOSE ON NURSE'S HAND

as we see and hear what Matt is hearing - in his greatly increased capacity for sound. We see the nurse slide Matt's business card off the table. We hear a loud SWISH, SNAP as the card is drawn off the table.

FULL SHOT

as the nurse joins Matt at the door.

NURSE

We'll let her sleep now.

MATT

Can you tell me who has visited her?

NURSE

Her family - and the police...

We hear Matt focusing his hearing, zooming in on the HEARTBEAT of the nurse.

NURSE

That's all.

We hear the increased rate of heartbeat. She smiles.

NURSE

Would you like some help to the elevator?

CUT TO:

INT. HOSPITAL CORRIDOR - DAY

The nurse leaves Matt at the elevator, says goodbye and moves to the nurse's station nearby. Matt turns a bit so that he can 'hear' what she is doing.

ON NURSE

at the nurse's station, picking up a phone, looking about, punching in a number.

ON MATT

The elevator opens. He ignores it. We zoom in on his ear. He is straining to hear THROUGH the ambient sound.

ON NURSE

as we slowly zoom in on her, passing THROUGH the sounds of the activity in the corridor, coming in close on her to hear bits of what she is saying.

NURSE

(to phone)

She's shaky - very shaky. Some lawyer. Murdock. I think she's a definite risk.

ON MATT

as one kind person holds open the elevator door and another approaches him to help him into the elevator.

KIND PERSON
May I help you in?

Matt hesitates, then allows himself to be 'helped' into the elevator.

CUT TO:

EXT. THE SKYSCRAPER - FISK TOWER - DAY

Panning up to the penthouse complex.

NURSE'S VOICE
(on phone)
She won't keep quiet much longer.
What do you want me to do with her?

MAN'S VOICE
We'll let you know...

INT. FISK'S OFFICE - DAY

On the phone is EDGAR WILKES, 40, a man who looks like an accountant and is, in fact, aide, personal secretary and 'arranger' for Wilson Fisk. Edgar is a mild man.

EDGAR
Meanwhile watch her closely.

The nurse is on the speaker phone.

NURSE
I know my job.

EDGAR
Yes. Sorry. Of course you do.
Bye.

He clicks off the speaker phone and turns into the vast office.

EDGAR
Mr. Fisk, did you hear?

FULL SHOT

Edgar looks at the empty desk, at the bank of monitors - Fisk is nowhere in sight.

EDGAR
Mr. Fisk?

Now Edgar sees him. Fisk is standing at one of the large windows, staring out at his city. We only see a form against all that light. Edgar squints and approaches him. Fisk puts up a hand, casually, as if saying - not too close, Edgar. Edgar stops about ten feet from Fisk. Fisk never turns from the window.

FISK

Edgar, I want you to bring more hawks in to keep the pigeons off the roof.

EDGAR

Yes, sir.

FISK

And have the Mendez woman killed.

EDGAR

Yes, sir.

CUT TO:

EXT. HOSPITAL - NIGHT

CUT TO:

INT. NURSE'S STATION - NIGHT

The nurse is preparing a tray, a glass of water, a few pills, but now she looks about and picks up something else.

INSERT

We see the nurse hide an empty needle and syringe under the towel on the tray.

ON NURSE

Following as she moves from the nurse's station through a nearly deserted corridor toward Ellie's room.

INT. HOSPITAL ROOM

as the nurse enters, closes the door behind her. She moves swiftly and silently, picking up the syringe and needle, drawing back the plunger, glancing at Ellie.

NURSE'S P.O.V.

The room is dark but for a small pin-point light over the bed. Ellie is asleep, lying on her back, a book she was reading is in the bed beside her.

ON NURSE

FOLLOWING as she moves toward Ellie - the deadly, empty syringe in her hand. She plans to inject a bubble of air into Ellie's bloodstream - at the throat.

As the nurse moves through the heavily shadowed room. She passes a PRESENCE, a form in the shadows. She doesn't see it. WE barely see it. It is a man all in black, even his face partly covered in black cloth, a shadow within the shadows. We follow the nurse to Ellie's side. The nurse aims the needle at the sleeping woman's jugular vein; she readies her free hand to clamp over Ellie's mouth. She is about to strike - when Ellie opens her eyes, brought out of sleep by the closeness of the nurse - and now opening her mouth to scream!

The nurse clamps a hand over Ellie's mouth, brings up a knee to press on Ellie's chest to control her thrashing as she aims again for her throat.

INSERT

on the needle, on the bare flesh of Ellie's throat - and now on a hand, a black-gloved hand reaching out of the shadow to grab the nurse's hand and the syringe in a strong and sudden grip - and a twist!

SERIES OF SHOTS

It all happens quickly, a series of glimpses in the half-shadow of a darkened room.

We see the syringe strike the wall and shatter.

We see Ellie sit up and cry out.

We see the nurse draw from her pocket a long blade scalpel and turn on her mysterious attacker.

The scalpel glints as it swipes across the man's chest, cutting cloth and maybe flesh. She swings again. He dodges expertly.

We see the scalpel cut through the bed screen.

ELLIE'S VOICE

Stop her! My God!!

The nurse swings once more at this shadow-man who catches her wrist and turns her quickly, wrenching her hand up her back.

At that moment an orderly rushes into the room, and the nurse kicks out, a vicious side-kick that sends the orderly flying back out into the hall. She tries to kick back at the shadow-man, but he uses her own force against her, lifts her and FLINGS her across the room.

The nurse CRASHES into electronic monitoring equipment that sparks and sputters and comes apart as she lands in a heap in the clutter and smoke.

ON ELLIE

staring open-mouthed at the nurse, then at...

ON THE MAN

facing Ellie, then turning toward the door as people rush toward the room. This glimpse of him reminds us of the crude drawings we've seen here and there in the city, drawings of someone call the DAREDEVIL. He backs into the shadows.

FULL SHOT

as orderly, nurse and security guard rush into Ellie's room.

ELLIE

She tried to kill me! He helped
me...

They look at the nurse, and the guard then moves into the shadows.

ON GUARD

moving through the dark part of the room, seeing nothing - but an open window.

CUT TO:

INT. FISK TOWER - NIGHT

on a sweating, upset Edgar, hurrying down the hallway to Fisk's office, passing a guard. Hitting the double doors, opening them - only to be washed by white light. He squints.

FISK'S VOICE

Come in, Edgar.

INT. FISK'S OFFICE - NIGHT

There are bright lights trained on Edgar. Fisk sits with his back to the man. The only light on Fisk comes from the bank of monitors he is sitting in front of. He is calm, now and then touching a button. These buttons work the video cameras in the room. The row of monitors all show angles of Edgar.

FISK

I can see the stress on your face.

EDGAR

I don't know how Daredevil got involved...

FISK

Are you sleeping at least seven hours, Edgar? The camera sees everything, and it is never distracted.

(pause)

We can benefit from this set-back.
I want the Mendez woman taken alive.

SERIES OF SHOTS

Fisk in shadow and lit by the blue-grey screen light, Edgar on different monitors and standing under the hot lights, the video cameras moving, zooming as...

FISK

Daredevil will come after her - and we'll have him. We'll have the destruction of him - on video.

(pause)

When the representatives of the other crime networks gather here - I will present them with the death of my enemy - in slow motion.

(pause)

Then they will embrace my idea, Edgar, and link all our organizations together under my fingertips. Is it a perfect plan, Edgar?

EDGAR

Well...no.

FISK
(smiles)
Good man. What's missing?

EDGAR
There's one more witness who saw our
two men on the subway car...

FISK
Yes. David Belson. In prison. We
can't afford to have any of our
people arrested just now or even
placed near the scene of the jewel
robbery, so bring the Mendez woman
here and have David Belson killed,
and I want you to reflect, Edgar, on
the importance of success this time.
I want you to sleep on it.

He hits a button that kills all lights, screens, cameras. In
the darkness, Edgar turns and leaves.

CUT TO:

INT. PRISON - DAY

on David Banner in an indoor prison yard. He bounces a squash
ball against the wall, catches it, bounces it, catches it. He
pauses, feeling someone's stare. He glances.

DAVID'S P.O.V.

Two tattooed and muscle-bound prisoners stare at him from
across the room. They speak to each other and smile, keeping
their eyes on David.

ON DAVID

staring, wondering. We hold, then...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. PRISON - DAY

We HEAR the crowd-talk and movement of the inner prison yard.

CUT TO:

INT. PRISON - DAY

That large common room or yard is full of prisoners talking, moving, relaxing. The cells are open for now. Men mill about. We are ZOOMING in, coming in close on...

INSERT

a hand palming an ice pick. We follow that hand as the man moves through the room and hands off that weapon to another man...

FOLLOWING MAN

We follow the man who carries the weapon, see HIM hand it off to a third man. This man climbs the stairs to the second tier of cells.

ON SECOND TIER

as the man with the weapon stops outside a cell. Another man steps out of that cell. He is handed the weapon surreptitiously - along with a hard stare from the weapon giver. This last man in the chain is nervous - but determined. He steps back into his cell.

INT. CELL - DAY

as the man with the hidden ice pick drifts into the cell, trying to act calm. We now see - in an upper bunk, David Banner lying there reading. He glances at his cell mate, then goes back to his book. The cell mate slides into his own (bottom) bunk.

ON ICE PICK MAN

as he lies on his own bunk, staring up at the thin mattress that separates him from David Banner. He is nervous, sweating - but slowly he draws out the ice pick; slowly he moves the tip so that it touches the sagging mattress above him, just below David Banner's back. He gets his other hand ready to strike the butt of the ice pick with the flat of his palm, a blow that will send the shaft into David's spine. He takes a breath, gathering his courage. He moves his hand back for the blow... He strikes!

VOICE

Belson!

ON TOP BUNK

The SHOUT brings David up off the bed into a sitting position as the blade of the ice pick juts through the mattress.

ON BUNK

On the cell mate's panic as David's legs dangle down from the top bunk and the GUARD enters the cell. The cell mate pulls his hands off the weapon, holding his breath. David's legs hide the weapon from view.

FULL SHOT - CELL

GUARD

Follow me, Belson.

David gets down from his bunk and follows the guard as the cell mate watches, then snatches the ice pick from above him.

INT. PRISON WALKWAY

David walks ahead of the guard.

DAVID

Where are we...?

GUARD

Just walk.

INT. PRISON CORRIDOR - DAY

David and the guard pass a kitchen employee. We hear the sounds of the adjacent kitchen, realizing we're in a services area of the old prison. We come upon a large freight

elevator. The guard hits a button. The old elevator rumbles, door slides upward. It's dark on the elevator.

GUARD

Go on.

David enters the elevator, turns back toward the guard, wondering - then from the shadows near David someone moves, hits a button. The door begins to close.

INT. ELEVATOR

as David stares at the shadowy figure of a man. The elevator starts up. The man hits a button to stop the elevator BETWEEN FLOORS. There is only a crack of light in the seam of the door. The man steps into this bit of light. He is a big man, nearly fifty, uniformed as a high ranking policeman. He has a hard, tough stare. His name is TENDELLI.

DAVID

What's going on?

TENDELLI

Attempted murder. The woman who fingered you on the subway car - someone tried to stick a needle in her throat. Why?

DAVID

Who are you?

TENDELLI

The name is Tendelli - deputy chief - now who the hell are you?

DAVID

You know who...

TENDELLI

I know zero about you! I know there's more to this than you or that woman is telling us. I want answers.

DAVID

Everything is in my statement...

Tendelli winds a fist in David's shirt and SHOVES him against the elevator wall, leans close to him.

TENDELLI

Either you've got friends outside who tried to ice that woman for you - or you stumbled into something

TENDELLI (CONT.)
 over your head - which means now
you're a target, too. I want to
 know, Belson, and I'm giving you
 a chance to tell me one on one,
 no statement, no ears but mine.

DAVID
 Why?

TENDELLI
 You don't know this town. It's got
 a disease. It's on the critical
 list. Too many people on the wrong
 side, too many people on the take,
 some of them in my own department.
 So this is your chance. Nobody
 knows you're here. Nobody can
 accuse you of ratting. Talk to me.

David stares at this man, seems to have a good feeling for his
 tough, direct honesty - but he can't reveal anymore than he
 has. He can't speak of the Hulk and the reason that he can't
 remember the fight.

DAVID
 I told you - it's all in my
 statement.

Tendelli stares.

TENDELLI
 Somebody's out there - maybe they've
 got a needle for you.

DAVID
 Well...I'm in a safe place then,
 right?

Tendelli stares a moment more, then hits the button that
 brings the car down. The door begins to open. He steps back
 into the shadow. David sees the guard waiting. He steps out
 of the elevator.

CUT TO:

INT. MATT MURDOCK'S OFFICE - DAY

Matt is at his desk, reading a report in braille. Al Pettiman
 comes on the INTERCOM.

AL
 (over intercom)
 Matt, you have a call on line...

We see Matt reach out toward his phone.

INSERT - MATT'S HAND

as Matt's fingers pass over the buttons on his phone - stopping at the lit one, his fingers READING the heat from that light. He presses the button for line two.

AL'S VOICE

Uhh, line two.

ON MATT

as he presses the SPEAKER PHONE button.

MATT

This is Murdock.

ELLIE'S VOICE

Hi...it's Ellie...Ellie Mendez.

INTERCUTTING - HOSPITAL CORRIDOR

between Matt in his office and Ellie Mendez at a public phone in a hospital corridor. She has only a very small bandage on her forehead now. She wears her own robe (not hospital garb) and looks better. She is upset but determined.

ELLIE

I'm in a security wing of the hospital now...

MATT

Yes, Ellie, I heard. How are you today?

ELLIE

Scared as hell, but...I'm angry, too. It helps to be angry. I've got a little more courage today - and a lot to tell you, but first you have to promise to protect my parents. They threatened my parents...

MATT

Who did, Ellie?

Christa Klein walks to Matt's doorway, overhearing and concerned. She whispers.

CHRISTA

Matt...

Matt waves her in during:

ELLIE'S VOICE

I'll tell you, but first...

MATT

I'll see that they're safe.

ELLIE

That man in prison... He's innocent. He only tried to help me. I had to say what they told me to - and still they tried to kill me. Can you come here?

MATT

Yes, I...

ELLIE

Can you come here, now?

MATT

I'll make arrangements for your parents, and I'll be right there. You hang on.

Matt clicks off the speaker phone.

MATT

Christa, Mr. and Mrs. Mendez...

CHRISTA

I'll get them to a safe place.

MATT

If Ellie can identify those two men...

(pause)

It puts us one step closer to Wilson Fisk.

CUT TO:

INT. HOSPITAL CORRIDOR - DAY

Ellie Mendez walks with a female security guard toward a locked door. The guard opens the door and they enter...

INT. HOSPITAL LOUNGE - DAY

A t.v. and a few comfortable chairs, tables - empty now. Ellie takes a seat. The guard waits - Ellie stares at the guard.

ELLIE

I'll need to be alone with Mr. Murdock.

The guard nods, exits, locks the door. Ellie waits - a bit nervous.

CUT TO:

EXT. HOSPITAL - DAY

as Matt Murdock exits a cab and walks to the hospital entrance - using his cane to guide him.

INT. LOUNGE - DAY

Ellie glances at the door, thinks she hears something. Someone is approaching down the hall. It sounds like footsteps - and now and then the tap of a cane.

INT. CORRIDOR - DAY

Matt, now in the company of a male security guard is moving down a corridor.

INT. LOUNGE - DAY

Ellie is staring expectantly at the door as the footsteps and cane stop outside. The door is unlocked. We don't see who enters. We watch Ellie's expression as she stares... surprised!

INT. CORRIDOR - DAY

as Matt and the guard turn a corner, still heading toward the lounge! As they approach we go to...

INSIDE MURDOCK'S BRAIN

to 'read' the situation, to 'see' the outline of a half-open door, to 'sweep' the area and 'see' nothing else.

INT. CORRIDOR - DAY

as Matt stops. The guard stops and looks at him.

MATT

Something's wrong. There should be
a guard on this door.

The guard moves ahead to the half-open door to the lounge and
swings it wide.

INSIDE MURDOCK'S BRAIN

to 'read' the sweeping open of the door and reveal outlines of
furniture - but nothing 'alive' in the room.

INT. LOUNGE DOORWAY - DAY

MATT

Where is she?!

The guard stares into the room surprised.

GUARD

She's gone. She...

MATT

Where the hell is she?!

We stay on Matt as the guard hurries off - and hits an alarm
somewhere. We hear a BELL, rushing footsteps. We stay on
Matt's anger and concern.

CUT TO:

EXT. FISK TOWER - DAY

as we pan upward toward the penthouse complex.

CUT TO:

INT. FISK'S OFFICE - ON MONITOR

On a screen we see Ellie Mendez, her hands bound and her eyes
covered, walking between two burly, weight lifter types - a
man and a woman, JAY and LOMA. Ellie still wears her robe.
They reach a door...

ANGLE ON FISK

watching his screens.

ON SCREENS

we see (through stationery video cameras) the security measures that are taken. Jay puts his thumbprint on an electrical plate. A door slides open. They enter. We PAN to another screen where they appear in a closer shot, reaching a second door where a camera zooms in on Loma's face, on her eyes for an eye-scan. The door slides open.

ANGLE ON FISK

to see the screens reflected in his sunglasses. He watches them draw nearer to his well-protected office.

INT. HALLWAY - DAY

as Jay, Loma and Ellie approach the wide doors to Fisk's office. As they near the doors, a laser beam clicks on across the doorway. They stop. The doors are opened from the inside by Edgar. The laser turns off. Edgar beckons them inside, his eyes on Ellie.

INT. FISK'S OFFICE - DAY

Fisk, as usual, sits with his back to everyone, studying his screens. Ellie is placed in a chair, her hands freed, her eyes uncovered. She looks about as Jay and Loma retreat a few steps. She stares at Edgar who is studying her with interest. She draws the thin robe around her, covers her legs and is startled by Fisk's voice - which is miked.

FISK

She's pretty, Edgar.

She sees the back of him on the platform near his bank of screens, a backlit presence.

EDGAR

She is.

(to Ellie)

You are.

Edgar gives a brief smile - not menacing.

FISK

Are you an actress, Ms. Mendez?

She takes a moment, staring at Edgar, at Fisk, glancing at her guards, her surroundings. She carries a mix of fear and anger, upset but controlled. Her voice shakes a bit during...

ELLIE

I...am a person. A person with rights. I have the right to say no to some...punk on a subway. Don't I?! Isn't that how this all started?!

FISK

(calm)

I was hoping you were an actress because we have a role for you. You are to play the princess who must be rescued. An easy part.

She is fighting tears now.

ELLIE

I am a teacher. That's what I am. I am needed. I am missed! I have...my own plans and my own dreams. Maybe they're not as big as yours - but they're important to me! How dare you...take them away. Who the hell do you think you are?!

Edgar is staring, held by her passion.

ON FISK

studying her on his various screens as she fights back her tears. Fisk is completely unmoved - like a man in a lab.

FISK

We're only borrowing you from your life, Ms. Mendez. We'll return you when we're done.

She stares and swallows her tears to say...

ELLIE

Sure you will.

FISK

Jay. Loma. Take her.

The body builders move toward Ellie.

EDGAR

Gently.

They glance at Edgar. Ellie rises and they walk her away.
Edgar watches her leave.

FISK
Interesting woman.

EDGAR
(eyes on the door)
She has spirit.

FISK
I liked her speech about rights.
She probably would have made a great
teacher someday.
(sigh)
Too bad.

Edgar turns to Fisk and stares.

CUT TO:

EXT. STREET - NIGHT

A couple we recognize are walking toward their car. They are the man and woman thieves from the gem robbery with the wierd 'matching' look in their hair, clothes. They walk toward a new flashy sports car, discovering some STREET KIDS around it. The man's name is BILLY.

BILLY
(to kids)
Hey! What're you doing there?

The kids start to back off.

KID
Just lookin'.

Billy doesn't trust them. He's quick to anger.

BILLY
Come here.

But the kids split and Billy chases one. The woman's name is WILLA.

WILLA
Billy! Let'em go!

ON KID

as he runs toward an alley.

ON BILLY

chasing, drawing something from his pocket. In b.g. we hear Willa call out.

WILLA'S VOICE

Billy!

ON KID

entering dark alley.

ON BILLY

entering the alley, slowing now and pushing a button to extend the steel whip in his hand with a sharp CLICK.

ON KID

running ahead, looking back, and running right into a shadow - that's alive. The kid stares upward. It's the dark, masked figure we saw in the hospital, the one who saved Ellie's life. It's Daredevil - and he looks at the boy and speaks - always softly.

DAREDEVIL

Take off, kid.

FULL SHOT

The boy walks around Daredevil, keeping his eyes on him, then stops as Billy enters the shot. Billy stops dead, looking at the mostly - shadowed Daredevil. The boy looks from Billy to Daredevil, smiles a brief smile and runs out of the alley.

BILLY

I don't want any trouble with you.

Daredevil walks slowly toward Billy, speaks in a near whisper.

DAREDEVIL

Ellie Mendez.

BILLY

Who the hell is she?

DAREDEVIL

(whispers)

Where the hell is she?

In answer Billy swings the steel whip and slices only the darkness as Daredevil ducks and hits Billy two hammering blows with his fists. He picks up the groggy Billy, then freezes, listening to something we cannot hear. He drops Billy and DIVES down just as SHOTS are fired.

ANGLE - WILLA

firing into the alley, turning, running now - toward the sports car.

ANGLE - DAREDEVIL

rising up from the shadows, staring to chase - but Willa is into the car and driving off. He pauses, turns back to look into the alley.

ON BILLY

shot in the chest, eyes open in death.

ON DAREDEVIL

staring.

CUT TO:

EXT. PRISON - DAY

We OVERLAP SOUND, hearing David Banner shouting...

DAVID'S VOICE

But she told you I was innocent!

INT. INTERROGATION ROOM - DAY

Matt Murdock and Christa Klein are in the stark room with David. There is a table and a few chairs, but the people are on their feet and the mood is heated.

CHRISTA

That was a private phone call. It's not evidence enough...

MATT

These are very serious charges against you.

CHRISTA

We'll take your case for no fee,
David. We want to help you - and we
want you to help us.

MATT

You'll go through the books until
you find those two men. You'll...

But David has crossed to the barred window. He stares out -
at his fears.

DAVID

(quietly)

I can't stand trial.

MATT

What are you saying...?

DAVID

You don't understand. I can't... I
need to avoid...people, conflict.
I...

CHRISTA

You mean medically? You're not
well.

David grips the bars, his eyes on his past, on his nightmares.

DAVID

I change...

(pause)

I change...

CHRISTA

We'll be there to help you.

David turns on her.

DAVID

You don't understand!

MATT

I understand a woman's been
kidnapped. Maybe it's not too late
for her - if you help us break this
case.

DAVID

I can't stand trial!

MATT

You have no choice!

DAVID

You can't put me on the stand.
I can't be responsible for...

CHRISTA

We'll be responsible.

DAVID

You don't know what you're
talking about! I'm telling you
it's too dangerous...it's
impossible...

MATT

And I'm telling you you have no
choice!

Close on David.

MATT'S VOICE

Is that clear?! No choice!

David turns and we have a...

SUDDEN CUT TO:

DAVID'S P.O.V. - COURTROOM

We have cut into a courtroom. David is now facing a
PROSECUTING ATTORNEY, who is pointing at him.

PROSECUTOR

You have no choice, Mr. 'Belson' -
if that's your name. Answer the
question!

The courtroom is restless. The judge raps the gavel.

SERIES OF SHOTS

A. As the judge turns to David.

JUDGE

You must answer!

B. As Matt Murdock rises.

MATT

Your honor...

JUDGE

He must answer the question.

MATT

He is harassing the witness!

PROSECUTOR

I'm trying to get him to speak!

C. The prosecutor whirls on David.

PROSECUTOR

What are you hiding, Mr. Belson?!
What is it you are hiding?!

D. The jurors stare.

E. The judge pounds the gavel as the CROWD SOUND INTENSIFIES.

JUDGE

Answer the question.

PROSECUTOR

We're waiting!

MATT

Answer, David.

F. ON DAVID

shaken by the pressure as the shouting match continues. The prosecutor comes very close.

PROSECUTOR

Will you answer?! Will you?!
Answer the question!

JUDGE

Answer!

MATT

Answer him, David

David brings his eyes up in anger. His eyes are white. The prosecutor GASPS. There is a stir. The judge is pounding.

JUDGE

I'll have order here! Order!

David is holding on to the witness stand, gripping the wood as he begins to tremble in rage - and the transformation begins.

SERIES OF SHOTS

G. David's shirt is tearing as his body enlarges.

H. The prosecutor cries out.

I. David's face and body are transforming, growing massively.

J. The spectators scream and gasp - some begin to move for the doors.

K. The judge is pounding for order and then freezes, staring, mouth open.

L. The people in the courtroom panic and shout and gasp as...

ANGLE - WITNESS BOX

The Incredible Hulk raises up, roaring, his face a mask of rage.

FREEZE FRAME

END OF ACT THREE

ACT FOUR

FADE IN:

FREEZE FRAME - COURTROOM

We are on the shot where we ended the last act. The Hulk has risen from the witness stand, exploding with rage, and all hell is about to break loose.

FULL SHOT - COURTROOM - DAY

All hell breaks loose. The Hulk TEARS AWAY the witness box and backhands a bailiff. The people in the jury box are shouting, screaming, standing and trying to run over each other to get away as the Hulk moves toward the jury and PUSHES THE ENTIRE JURY BOX HALF-WAY THROUGH THE WALL. People are hurt, panicked. The judge is rushing to his chambers. A cop has pulled his gun but is afraid of hitting bystanders. A second bailiff attacks with a club. The Hulk lifts him and THROWS HIM THROUGH A WINDOW.

ON MATT

Matt Murdock advances, a hand reaching out... The Hulk sweeps a mighty arm like a scythe and Matt crashes to the floor.

ON CROWD

rushing away, bowling over that cop, piling up at the doors. People are trampled in the mad rush to escape.

ON THE HULK

going berserk, searching out and finding the prosecutor who has hidden behind a large table with his staff. The Hulk picks up the table and tosses it INTO THE CROWD. The people scream and scatter - but the Hulk grabs the prosecutor, a giant hand on the man's throat. The Hulk bears his teeth and roars as he tightens his killing grip. The man screams and...

CUT TO:

INT. PRISON CELL - NIGHT

as David Banner wakes out of this nightmare and sits up in his bunk crying out, damp with sweat, his heart racing. He has dreamed his worse fears, and he is badly shaken. It is early in the evening. The cell door is open for break-time. He was napping. He rises and moves to the sink to splash water on his face, his hands still trembling. We can HEAR the prisoners milling about in the common room below.

CUT TO:

INNER PRISON YARD - NIGHT

We PAN among the prisoners until we find David's cell mate off by himself in a corner. He's nervous. He looks up and sees someone and tries to walk away.

ON CELL MATE

as he is approached on two sides by those two tattooed and muscled 'leaders' we saw earlier. Without words they show their displeasure at how this man has screwed up. He is afraid of them. They shove him. Surreptitiously they get the ice pick back from him. It is wrapped in a cloth. One of the men puts the weapon in his shirt. They give the cell mate a short ugly punch and leave him leaning on the wall as they head for the stairs and David's cell.

FULL SHOT

as these two 'leaders' move through the others to reach the stairs, there are knowing glances from the other prisoners. Something is up. Their eyes follow the two men up the stairs.

ANGLE - UPPER TIER

as the two men move along the walkway to David's cell, they see a guard coming their way. They stop. They stare at the guard and nod.

ON GUARD

He stares - he nods, then walks back the other way. All has been prearranged.

FULL SHOT

The two men proceed into David's cell.

INT. CELL - NIGHT

as David stands drying his face, he looks up to see these toughs enter his cell with death in their eyes. He stares, tensing. They only stand for a moment, watching him. Then one sends a quick straight-arm into David's chest, slamming him against the wall. The second man reaches into his shirt as David trades a punch with the first man and the struggle builds.

ANGLE - COMMON ROOM - NIGHT

We can't hear the struggle in the cell from down below, but now and then prisoners will glance upward, knowing, expectant. Somebody's being hit tonight. The new guy. They wait. We wait. Then we hear...a ROAR. Now every face is turned up toward David's cell. What they see are the two leaders flung from the cell like rags, hurtling through the air, over the railing and crashing down among the crowd of prisoners. There is awe struck silence for three seconds, then another ROAR.

ANGLE UPPER TIER

as the Hulk storms out of the cell, moves to the railing. Startled guards gather at either end of the tier. One draws a gun.

The Hulk tears off a piece of the iron railing and throws it javelin-like toward the guards - who scatter out of the way. The Hulk pulls out more of the railing, throws it down to send the mob of prisoners reeling back in a widening circle. The creature then leaps...

FULL SHOT

as the Hulk jumps down from the second tier, landing on its feet in the common room, snarling and ready for a fight. The prisoners stand bug-eyed - then begin to scatter.

ANGLE - UPPER TIER

on guards with pistols and shotguns, aiming down into the common room, but unable to shoot because of the chaos down there - the Hulk moving through the panicked prisoners.

FULL SHOT

The Hulk scatters the prisoners, who bump into more guards who are trying to work their way through the crowd toward this thing... The Hulk sees guards approaching on both sides.

Dead ahead of him are no guards, no prisoners only a stone wall. No contest. The Hulk charges that wall with all his force...and CRASHES THROUGH IT into the outside, into the night.

EXT. PRISON - NIGHT

to see hole and the smoke and the rubble and the Hulk clamoring out of there and running. SIRENS are blowing and searchlights are dancing crazily.

INT. PRISON COMMON ROOM - NIGHT

as guards and prisoners stare at the impossible.

DISSOLVE TO:

EXT. PRISON - DAY

we are looking through the hole in the wall into the inside of the prison where stand Matt Murdock and Deputy Chief Tendelli. Tendelli is staring at this hole and shaking his head.

INT. PRISON COMMON ROOM - DAY

The room is empty but for Matt, Tendelli and a few guards. The prisoners are in their cells.

TENDELLI

I'm telling you it's a hole a truck would've made. No. What am I saying? A truck would've caved in. Maybe a locomotive at high speed. I can't believe it.

MATT

(a bit wry)

You have to believe your eyes, Tendelli. Don't you? And I have to believe what you tell me.

TENDELLI

If I tell you about some giant with green skin - do you believe that?

(pause; wondering)

You know what I mean by green?

MATT

(small smile)

I was sighted until I was fourteen. I remember green.

TENDELLI

Well it's the same thing the people in the subway station saw, and when we did a head count here, who's missing? Your man David Belson. This green maniac and Belson work together. Two men are in the hospital here...

MATT

And two witnesses are missing: Ellie Mendez and Belson. They can identify who was on the subway car. We need to get to them before... anyone else does.

TENDELLI

The whole department's out looking for them. What else can we do?

Matt lets that question hang there - then he slowly turns. Guided by his cane, he heads across the room toward the door. Tendelli watches him go.

CUT TO:

EXT. MATT MURDOCK'S TOWNHOUSE - NIGHT

we hear an OVERLAP of David's voice-on-tape.

DAVID'S VOICE

I just got into town this morning...I rented a room...I rented a room...

INT. MATT'S TOWNHOUSE - NIGHT

Matt Murdock sits in near darkness, relaxed, thoughtful, playing a small tape recorder - stopping, rewinding, repeating. It is a tape he made of his first conversation with David Banner.

DAVID'S VOICE

Some rundown building in the shadow of that tall...near downtown. Some rundown building in the shadow of that...

He stops the tape and punches in his speaker phone. Al Pettiman answers

AL'S VOICE
(on phone)
Murdock and Klein.

MATT
Al, take the city map down and put
it on you desk.

AL'S VOICE
(on phone)
Take the city...

MATT
Do it, Al.

INTERCUT - LAW OFFICE - NIGHT

as Al Pettiman rises from his desk where he was studying,
takes a large framed city map from off the wall and lays it on
his desk, hitting his speaker phone button.

AL
Done.

MATT'S VOICE
(on phone)
Got a ruler?

AL
Yes, sir.

MATT'S VOICE
(on phone)
The ruler is the Fisk Tower.

Al holds the ruler straight up on the map in the position of
the tower.

AL
Got it.

MATT'S VOICE
(on phone)
All right, your desk lamp is the
morning sun. Move it into the
eastern sky. 8 a.m.

Al is holding the ruler, moving his lamp, getting a bit
tangled, wondering...

ON MATT

MATT
Tell me where the shadow falls.

ON AL

studying.

AL
Uhh...across Seventh through...
Fourteenth. Near Crocker Avenue...

MATT'S VOICE
(on phone)
Move it - 8 a.m. to 9 a.m.

Al thinks - moves the 'sun'.

AL
Homan Street. Cobb...

ON MATT

MATT
Tell me the mean streets, Al. The
tough part of town.

AL'S VOICE
(on phone)
Uhh...Chandler, Wentworth...and part
of Carpenter. Why, Matt?

MATT
Thanks, Al.

He clicks off the phone.

ON AL

standing, tangled, balancing, wondering.

ON MATT

He reaches over to find his stereo, feel the buttons - push
one. His MUSIC begins. It has a steady, driving rhythm. He
stands. He takes off his sunglasses and...

CLOSE ON TABLE TOP

as he places his sunglasses there and walks out of the room.

CUT TO:

EXT. ROOF - NIGHT

The skylight opens and Daredevil emerges. He is quiet, graceful and nearly invisible in the night. He walks to the edge of the roof.

ON DAREDEVIL

He stands ON the edge of the rooftop, seems to be staring off into the night - then he is gone, leaping effortlessly into the darkness.

EXT. ROOFTOP - NIGHT

glimpses. A dark form springing to a ledge, dashing across a roof, leaping to a fire escape, flipping himself upward with great power and ease and landing on the next roof and fading into the night.

CUT TO:

EXT. ALLEY - NIGHT

In the tough part of town. A big, brutish man named TURK walks through a dark alley. There is suddenly a near WHISPER from the shadows.

DAREDEVIL'S VOICE

Turk.

The big man moves quickly for his size, whirling toward the voice, a butterfly knife twirling and clicking in his hand. Daredevil steps from deep shadow into a lesser gloom. He always speaks quietly.

DAREDEVIL

That's a very noisy knife.

Turk eyes him hotly.

TURK

What the hell do you want?

DAREDEVIL

Information.

TURK

The wrong people see me talkin' to you, and it's all over for Turk.

DAREDEVIL

Then be quiet. Tell me about new people in the neighborhood. A man rented a room last Wednesday. He's back tonight. 5'10", a beard, a hermit, talks to nobody.

TURK

How the hell am I supposed to...

Turk tries pushing past the Daredevil. Daredevil always stands at ease, but with the sense of great power held in check. When he moves, it's swift. He spins Turk around and sends him against the alley wall. Turk spins and clicks that butterfly knife into action, and in a move almost too fast to see, Daredevil disarms him and tosses the knife.

CLOSE ON KNIFE

sticking in a garage door in the alley.

FULL SHOT

DAREDEVIL

That knife hurts my ears.

Turk is mad. He throws a punch, quick and hard, but Daredevil is moving and Turk is having his arm twisted and his head punished against the alley bricks. Daredevil lets him go. Turk puts a hand on his head, catching his breath.

TURK

Where'd you learn all that stuff?

DAREDEVIL

Talk to me.

TURK

I don't know everybody who moves in and out of the neighborhoods... There's all kinds of places like that on Chester Street. My aunt's got a place near Gage, but he ain't there. Chaz's place is full. He's braggin' about all the rent money he gets out of his place on Wentworth. Then...

DAREDEVIL

Wentworth?

TURK

Yeah next to the liquor store on Seventh. Can you teach me some of them moves?

But Daredevil is already moving away.

DAREDEVIL

Don't hurt anybody, Turk. Be very good. Read a book.

Turk follows Daredevil into the shadows.

TURK

I been very mellow lately. I been...

Daredevil is gone. The alley is empty but for Turk, who looks about.

TURK

...a sweetheart.

CUT TO:

INT. DAVID'S ROOM - NIGHT

with the shades pulled and one bare bulb glowing, David completes shaving in the grimy mirror. He has shaved off his beard. He dries his face, starts to get a shirt on. We see his knapsack is on the bed. He's moving quickly.

EXT. STREET - NIGHT

Across the street from David's building stands Daredevil in the shadows 'reading' the street.

INSIDE MURDOCK'S BRAIN

we see the outlines of structures. We 'see' a passing car - it's outline and it's 'heat'. The street is clear now.

ON DAREDEVIL

following, as he pulls up the 'mask' part of his cap. He 'saw' that no one was close enough to see his face. He jogs across the street. If anyone should happen to glance at him they would not see a 'masked' man, just a man in dark

clothing. He enters the building.

CUT TO:

INT. BUILDING HALLWAY - NIGHT

as Daredevil 'reads' the hallway, pausing to listen at doors, reaching up, tracing the 'heat' to a hallway bulb which he unscrews until it goes out, leaving him in darkness.

CUT TO:

INT. DAVID'S ROOM - NIGHT

as David, ready for the road now, picks up his bag, goes to the door, snaps off the light, opens the door - and jumps back because the doorway is filled by a masked man.

David surges back against a table, upsetting a lamp. Daredevil steps in and swings the door closed behind him. He speaks in his 'softened' voice.

DAREDEVIL

David Belson. Don't be afraid.
Matt Murdock sent me for you.

David, keeping his eyes on the man, reaches back and picks up the heavy base of that broken lamp.

INSIDE MATT'S BRAIN

as we 'read' the move by David, we 'see' the weapon and also hear David's heartbeat increase.

FULL SHOT

as Daredevil comes closer, but puts out his hand.

DAREDEVIL

Don't. I'm not going to hurt you.

DAVID

Just let me leave.

DAREDEVIL

I can't. You have to help me - and
Matt. Come with me.

DAVID

Why should I? You could be working

DAVID (CONT.)
for them - the ones trying to
kill me.

He tightens his grip on the lamp base.

DAREDEVIL
I can make you come with me.

DAVID
(with meaning)
No. No, you wouldn't want to try
that. Trust me.

DAREDEVIL
(pause)
All right...I will trust you. I'll
give you something, and then you'll
come with me on your own.

DAVID
What could you give me?

DAREDEVIL
(pause)
My face, David.

Daredevil pulls at his mask. David sees MATT MURDOCK standing
before him. It is a double shock - this man is Matt, this man
is blind. David stares.

CLOSE ON DAVID'S HAND
letting go of the lamp base.

FULL SHOT
as David stares at Matt Murdock/Daredevil.

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. MATT MURDOCK'S TOWNHOUSE - NIGHT

we see figures on the rooftop.

CUT TO:

INT. MATT MURDOCK'S TOWNHOUSE - NIGHT

Daredevil is descending the ladder from the roof and walking into his rooms. David is now descending the ladder. When he steps off, the ladder moves up with a HUM and disappears. He watches it, then steps into Matt's/Daredevil's living quarters.

INT. MATT'S LIVING ROOM - NIGHT

David enters the world of the blind, no light but the moonlight from the windows. Matt sits, his mask and cap off, at ease in the dark. David looks about.

DAVID

I never thought about it before -
how a blind person lives.

MATT

I forget about the darkness - your
darkness.

He feels for and snaps on a small lamp near where he is sitting.

DAVID

And nothing on the walls...no
mirrors...only...

Matt moves his head to follow David's steps as David crosses to examine the only two objects on the walls.

ON DAVID

as he stares at a PHOTO of a boxer and a framed CITIZEN'S
AWARD.

MATT'S VOICE
The boxer was my father, a good
middleweight.

DAVID
And the award?

FULL SHOT

as Matt rises from his seat.

MATT
Be comfortable. I'll get you
something to eat. Then we have to
go back out there. They still have
Ellie Mendez...

DAVID
(not giving up)
Tell me. Why are these up here?

David walks toward him. Matt is a bit uncomfortable with his
memories.

MATT
They're all I have left.
(pause)
My mother died when I was too young
to remember. My Dad... Some of the
wrong people got control of my
father. He fought back, and they
murdered him.

DAVID
And now that's what you're doing?
Fighting back?

MATT
It's not revenge. I don't go out
there to punish anyone.

DAVID
Why then?

MATT
(pauses, quietly)
To protect.

DAVID
What about the law? You're an
attorney. You...

MATT
They've corrupted the law.

David stares, not satisfied. Matt slowly sits again, takes a breath.

CLOSE ON MATT
remembering.

DISSOLVE TO:

INT. CROWDED HEARING ROOM - DAY

We see the spectators - a young Matt Murdock among them. He is about twenty-five and already blind. The people are all rising to their feet upset, some are shouting - but we see this in SLOW MOTION at first and the sound is low and warped - we only hear clearly Matt's narration.

MATT'S VOICE
Ten years ago...when I was a law student...

The scene moves to NORMAL MOTION and SOUND as a disturbance in the hearing brings the audience to it's feet.

MATT'S VOICE
I was ready to fight the evil in this city - I wasn't sure how.

ANGLE - FRONT OF HEARING ROOM - DAY

The commissioner is RAPPING and SHOUTING for order. There is a panel of officials, some in police uniforms. The D.A. is shouting but being SHOUTED DOWN by the witness, a uniformed police captain - Tendelli.

D.A.
What are you saying?! Are you accusing your own department...?!

TENDELLI
Yeah! My own department and you too! The D.A.'s office! It's all been infiltrated. One third of city hall is on the take and this task force was a sham and this hearing is a sham!

CUT TO:

INT. MATT'S LIVING ROOM - NIGHT

Present time for a moment - Matt speaks to David, still deep in memory.

MATT
Albert G. Tendelli - a good cop.

DAVID
I've met him.

CUT TO:

INT. HEARING ROOM - DAY

Back to Matt's memory of the chaotic day in at the police hearing.

D.A.
Well if this task force can't be effective, Captain - who can?
What are you saying? That nobody...?!

TENDELLI
Who can take on the organization?
I'll tell you...

D.A.
(sarcastic)
You, Captain?

TENDELLI
Yeah! Me! And a few good judges, good cops, a few attorneys who can be trusted and maybe somebody who worked alone...

ANGLE - MATT

Young Matt Murdock in the audience - listening.

TENDELLI
...could do some damage, somebody who could cross the lines and hit and run and keep himself a secret, some crazy kind of daredevil could hurt them...

Tendelli's voice is FADING OUT.

TENDELLI
...somebody they couldn't kill or
pay off or scare off or...

MATT'S VOICE
(narrating)
I trained very hard...

DISSOLVE TO:

UNDERGROUND PARKING GARAGE - NIGHT

as Tendelli exits his car. The shadows around him MOVE - it's Daredevil, stepping out to face him for the first time.

MATT'S VOICE
...and I introduced myself.

The two men stare, and we...

DISSOLVE TO:

INT. MATT'S LIVING ROOM - NIGHT

as Matt sits in the light of the small lamp. David stands nearby.

DAVID
So you work together.

MATT
No. Not even Tendelli knows my
identity, but he has a way to
contact me.

David sits in the half-dark across from Matt.

DAVID
You didn't tell me about that award
for bravery. Nineteen sixty-eight.

CLOSE ON MATT

He leans his head back on the couch top. In a moment we...

DISSOLVE TO:

EXT. STREET - DAY

Another SLOW MOTION scene with WARPED SOUND as we ease into Matt's memory. A large truck carrying metal containers taking

a turn too quickly, an OLD MAN can't get out of the way in time.

ANGLE - TEENAGER

Still in slow motion we see the teenage boy see the situation and sprint toward the old man.

MATT'S VOICE-OVER
I was fourteen years old.

FULL SHOT

Still in slow motion we see the driver of the truck hit the brakes, trying-in-vain to avoid the old man. We see the teenage Matt Murdock rush into the scene and DIVE, pushing the old man out of the way, hitting the street and rolling out of the way, but as the truck turns, one of the metal containers comes unlatched and falls off the truck. Just as it HITS the street, we go to NORMAL MOTION for the bursting of liquid from the container and the spray of that liquid that comes at the teenager and at the camera.

CUT TO:

INT. MATT'S LIVING ROOM - NIGHT

present time. Matt still leans his head back, his blind eyes full of memory and loss.

MATT
It was radioactive waste. That truck wasn't supposed to transport it through town, but the company bribed somebody. The fix was in - just like they tried to fix my father. The same greed. The same corruption.

DAVID
The toxic waste took your sight.

MATT
And left me...other things.

DAVID
I'm a doctor, Matt. I'd like to look at your eyes.

David moves closer, adjusts the small lamp.

MATT
You doctors know very little about radiation. No matter what you think...

DAVID
I happen to know a lot about it.
(pause)
Trust me.

CLOSE ON DAVID, MATT

as David looks into Matt's eyes, then he sits back, readjusts the lamp.

MATT
Can the sight ever be restored?

DAVID
(pause)
No.

MATT
(wry smile)
At least you're honest, doc.

David takes an object from the table, a paperweight, and lobs it toward Matt. Matt shoots a hand out and catches it.

DAVID
(awed)
How can you see?

Matt tosses the weight back to David, who catches it.

MATT
I don't - but I sense...everything, a kind of radar sense, with amplified hearing and scent and touch. I can listen in on your heartbeat. It changes if you're lying, you know, and I can read normal print with the tips of my fingers.

David quickly takes a pen and paper from the table, he writes. Matt smiles. David hands the paper toward Matt, SNAPPING it so Matt hears where it is. Matt reaches for it, takes it, 'reads' it with his fingertips.

MATT
It says... "I-don't-believe-you."

The he SNAPS the paper back at David.

MATT

Do you now?

David slowly takes the paper.

DAVID

Yes.

MATT

Then help me. Help me bring them down.

David, troubled, rises and paces away.

MATT

If you walk, you're not walking away from me. You're walking away from Ellie Mendez - if she's still alive - and from all the other people they try to break.

DAVID

I can't help by going on trial.

MATT

Who are you protecting?!

DAVID

Myself!

(quietly)

And any innocent people I might hurt.

MATT

You said a change comes over you - what did you mean? And who is that beast who broke you out of jail?

DAVID

(pause)

I'll help you find those two men I saw on the subway. Don't ask any more of me.

There is silence a moment. David has paced far across the darkened room. The men face each other across the distance in the moonlight.

MATT

Why are you so alone?

David stares a while.

DAVID
We're both alone.

They 'stare' and we linger a moment. Then...

CUT TO:

EXT. STREET - NIGHT

A black unmarked car rolls along slowly.

INT. BLACK CAR - NIGHT

Very close on a shadowy figure who is punching in buttons on his car phone, bringing the phone to his ear as passing car lights wash over him briefly - Tendelli.

CUT TO:

INT. MATT MURDOCK'S TOWNHOUSE - NIGHT

Matt rises, 'facing' David.

MATT
I've put a secret in your hands. My
life rides on that secret. Now I
expect you to tell me...

We hear a slight BEEPING sound. A section of the wall near Matt has a dark-tinted plexiglass panel in it. Matt moves toward it, guided by the sound. David watches, curious. Matt presses a button that slides the panel to reveal communications equipment, including a cellular phone. The beeping continues as...

MATT
An untraceable cellular phone. Only
Tendelli has the code - and even he
doesn't know the location.

Matt hits another button and we HEAR Tendelli's voice over the phone.

TENDELLI'S VOICE
(on phone)
Turk came to us selling information,
not much. He says he overheard a
conversation. They have the Mendez
woman in the web. That's all he
heard. 'The web.' Can you make
anything out of that? Contact me.

There is a CLICK, and Matt repositions the wall panel as David joins him there.

DAVID
Then she is still alive.

Matt nods, deep in thought.

DAVID
'Web'. It could mean anything:
Network...

MATT
Spiders.
(he walks away)
Giant spiders from Mars.

David stares after him.

DAVID
What?!

ON MATT

as he retrieves his cap and built-in mask. He smiles a bit.

MATT
The last movie made at the old
Cosgrove studio on Fourteenth.
"Giant Spiders From Mars." They had
the whole studio covered in phony
webbing. The stuff stayed up for
years after the studio went
bankrupt. Some people called it -
'the web'. The Cosgrove Studio.
They have her there.

He pulls his mask into place.

Matt heads for the skylight and ladder. David follows.

DAVID
You'll contact Tendelli?

MATT
No. Some of his men can't be
trusted. Just me - in and out.
I'll bring Ellie Mendez here.

DAVID
She'll be guarded. I'll come
with...

MATT

Why?

DAVID

To...help. To...I almost turned away from her once. I'll do what I can before I leave - for her. For...you.

MATT

(with a slight smile)

For me? Because I told you my sad story - radiation poisoning - and now you feel sympathy?

DAVID

(stares deeply)

No. But I feel... In a way - we're alike.

MATT

(pause)

I'll be back before dawn.

He moves like a shadow, and David watches him go.

CUT TO:

INT. SEEDY BAR - NIGHT

Turk is half-way drunk and feeling good.

TURK

Drinks are on Turk.

He slaps the shoulder of an old man, moves on down the bar where a younger couple is just leaving.

TURK

You drink, too!

He pushes the man back to the bar. The woman cries out, frightened. Turk laughs and moves to the next person, pushes him against the bar, then the next...

TURK

Come on, I'm in a good mood. Everybody drinks! You and you and...

He has grabbed the shoulder of the final man at the bar. We see Turk's expression change as he stares at... Deputy Chief Albert Tendelli. Turk freezes. Tendelli eyes him. The bar gets quiet. Turk smiles an alcoholic grin.

TURK

An' a drink for my friend here.

Tendelli - without much expression - takes Turk's hand from his shoulder and slams it onto the bar, HARD, holds on to it. Turk cries out, out of the hand spills a roll of bills.

TENDELLI

(quietly)

Word is out you're spending high,
Turk. Where'd a slime like you
collect all those Benjamin
Franklins?

TURK

(pause)

I rolled a cop.

Still holding Turk's hand, Tendelli whirls around, sending Turk stumbling toward the door where he is caught by another large uniformed cop.

TENDELLI

Get him outta here.

OLD MAN

The drinks still on Turk?

Tendelli grabs the money off the bar, sticks a bill in the old man's shirt pocket.

TENDELLI

Go get yourself some O.J.

Tendelli leaves.

CUT TO:

INT. MATT MURDOCK'S TOWNHOUSE - NIGHT

David Banner is staring at the photo of the boxer, Matt's father, when the SLIGHT BEEPING occurs again. David walks to the wall panel. He hesitates. Then he hears a muffled voice on the phone.

TENDELLI'S VOICE

(on the phone, muffled)

It looks to me like that information
might be phony.

David, concerned, now releases the wall panel so that he hears more clearly.

TENDELLI'S VOICE

(on phone)

Turk was paid off to leak it. If you made anything out of that web business, don't act on it. Could be dangerous.

David, upset now - tries to answer the phone.

DAVID

Tendelli! Wait... Wait...

But the phone is silent. David stands there a moment, wondering, afraid for Matt. Then he hangs up the phone and hurries away.

CUT TO:

EXT. MOVIE SOUNDSTAGE - NIGHT

This is a closed down studio. Very quiet. At the entrance to the large soundstage a figure detaches from the shadow. It is a man, a guard, one hand in his coat pocket. He looks about, scans the area, relaxed. He hears a slight sound behind him in the darkness. He tenses - then he suddenly turns, drawing his automatic and holding it in a two hand grip, ready to fire - but the darkness comes alive. It is Daredevil, using his cane/club to knock the gun from the man's hand, then side kicking him against the wall, then quickly clubbing him behind the ear to put him out - all in a graceful blur. Daredevil then moves to the heavy door, opens it slowly.

INT. SOUNDSTAGE ENTRY - NIGHT

Daredevil moves through the doorway, puts his cane/club between the door and the wall so that the door does not close behind him. Then he checks the heavy stage door in front of him. It has a small 8x10 window in it. He cannot 'see' through it, but he touches the glass and tries to 'read' what is in that soundstage. He tries this door. It is open. He retrieves his cane, lets the outer door close, eases through the heavy glass-pane door.

INT. SOUNDSTAGE - NIGHT

as Daredevil moves through the near-darkness, then stops, sensing something. He stands erect, 'stares' ahead.

IN MURDOCK'S BRAIN

We 'see' that he is sensing objects - and one living thing, a

heartbeat fifty yards away.

FULL SHOT - SOUNDSTAGE

Daredevil is looking toward Ellie Mendez. She is at the end of a wide 'corridor' made up of large square objects on the soundstage floor. There is a light on her. She is tied and blindfolded. The soundstage drips with wiring and the leavings of old 'webs' from the final film. Daredevil moves toward Ellie.

ON DAREDEVIL'S SHOES

moving quietly - stopping.

CLOSE ON DAREDEVIL

sensing, 'reading'. He turns slowly.

IN MURDOCK'S BRAIN

We pan as if scanning the area, 'reading' more heartbeats now - from three directions.

FULL SHOT - SOUNDSTAGE

We see three people approaching Daredevil, stopping about twenty feet from him on three sides. This is in near-darkness, but we can make out Fisk's henchman and henchwoman on either side of Daredevil and now, as Daredevil turns, there at the other end of the 'corridor' stands Wilson Fisk, all in shadow, two more henchmen behind him.

Fisk calls out to Daredevil.

FISK

Are you ready?

Daredevil gets ready for a fight, sensing the people on the sides closing in. He takes cautious steps toward Fisk.

FISK

Do you feel you look your best? Do you know your part?

DAREDEVIL

Let the woman go.

FISK

This will be the greatest

FISK (CONT.)
performance of your life - and the
last.

CLOSE ON FISK

as he smiles and says...

FISK

Lights.

FULL SHOT

Lights flood the soundstage - all aimed at Daredevil - glaring strobes. But, of course, they do not affect him. He keeps coming.

CLOSE ON FISK

He loses his smile, awed to see Daredevil unaffected.

FISK

Cameras. Sound.

FULL SHOT

The soundstage EXPLODES with sound. We now see that this corridor is made up of two rows of giant speakers. Low and high register sound blasts at Daredevil - and this he is vulnerable to. It not only deafens him, it hurts and weakens him, disorients him. He falls to his knees, covers his ears.

CLOSE ON FISK

His smile returns. We see that he is wearing ear protectors that are also headsets, a small microphone at his lapel. He speaks BENEATH the awful sound.

FISK

Action.

FULL SHOT

as four of Fisk's toughest attack Daredevil. Each of Fisk's people wear the headset/ear protectors and goggles. The sound and light does not affect them. They rush Daredevil and he rises to meet them, but he gets in only a few blows before he is punched and pushed and hit again and thrown against a speaker.

CLOSE ON ELLIE MENDEZ

as she screams into the chaos of sound.

ELLIE
What's happening?!!

CLOSE ON FISK

smiling and looking above to see...

FISK'S P.O.V.

on a catwalk, he sees several cameras, recording all of this.
Edgar is with the cameramen.

ON FISK

placing his eyes back on the fight.

CUT TO:

EXT. SOUNDSTAGE - NIGHT

as David Banner arrives and finds the fallen guard. He stares at the door to the studio. He can hear the sound from inside. He moves to the outer door, opens it.

INT. SOUNDSTAGE ENTRY - NIGHT

as David enters. The heavy door closes - and LOCKS behind him. He tries to open it but can't. Now he turns to the HEAVY glass-pane door. This is locked, too. He is trapped in the small entry. He stares through the thick glass and is horrified.

INT. SOUNDSTAGE

Daredevil is taking a beating. For a time, the pain he feels drives him back at his attackers. He downs one and then another, but his blows are more ragged and wild.

ON DAVID

seen through the 8x10 glass. He pounds on the glass and shouts, but cannot be heard or seen by the others.

ON FIGHT

as Daredevil is beaten down again. He tries to rise but they're on him.
 ANGLE - ENTRY

as David beats on the glass and screams "no!, no!!", and then his scream has no words in it, just a roar of pain and outrage and sorrow for his 'brother'. As he roars and pounds the glass - his eyes turn white.

CLOSE ON GLASS

Now in slow motion we see David's hand strike the glass. The hand is bulging a bit, the shirt tearing. The hand and arm draw back for another blow, leaving the frame. We hear the roar of a beast, and, still in slow motion, the hand and arm re-enter the frame. This is the hand and arm of the Hulk. They strike the glass and it EXPLODES.

ANGLE - ENTRY

as the hands of the Hulk reach through that 8x10 hole in the door and grip hard and TEAR THE DOOR IN HALF LIKE A PHONE BOOK. The Hulk comes roaring into the soundstage.

CLOSE ON FISK

losing his smile, turning to see - and his eyes go wide.

FULL SHOT

The Hulk pushes over a giant speaker. As it crashes down, Fisk's toughs pull away from Daredevil to turn and see - the creature. The Hulk wades into them. Henchpeople go flying. One lands INSIDE a speaker.

INTERCUTS:

Fisk staring, Edgar and the cameramen with wide-open mouths, Ellie working off her blindfold to see what's happening. She stares.

ELLIE

Him again.

ON FIGHT

as the Hulk dispatches the last of the toughs, turns and roars at Fisk, who is back pedaling fast, reaching Ellie and using her as a shield. The Hulk reaches down to scoop up Daredevil in his arms. Hulk runs to the door, carrying a semi-conscious, badly beaten Daredevil.

CUT TO:

EXT. SOUNDSTAGE - NIGHT

as the outer door is knocked open from inside, and Hulk emerges, carrying Daredevil and running on.

EXT. EDGE OF STUDIO LOT - NIGHT

as the Hulk runs past empty soundstages, holding the wounded man, choosing the darkest most remote areas to run to.

EXT. STUDIO LOT - NIGHT

Into a shadowy corner of the abandoned studio walks the Hulk, running out of steam now, relaxed enough to set his burden down, gently. The Hulk sinks to his knees, weakening, as the anger and adrenalin drain away.

CLOSE ON DAREDEVIL

His eyes flutter, a hand moves. He hears heavy breathing beside him. He slowly, painfully reaches out.

ON DAREDEVIL'S HAND

as the Hulk lies prone, Daredevil's hand finds his face and - slowly, weakly - 'reads' the face with his fingers. But then he stops. The face is changing.

There, under the touch of Daredevil, the Hulk changes back into David Banner.

ON DAREDEVIL

feeling the familiar face under his hand and now realizing, understanding the secret carried by David Banner. Daredevil can barely talk - but he whispers...

DAREDEVIL
David...you poor soul.

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. POLICE HEADQUARTERS PARKING LOT - DAY

as Tendelli parks his car, exits the car and turns toward the building entrance. He stops, stares.

TENDELLI'S P.O.V.

A cluster of street kids is eyeing him. We recognize some of them from the car incident with Billy and Willa. These are young ones - from ten years and up. They stare with a mix of hostility (he is a cop) and grudging respect (he is Tendelli) and with deep concern over something. The oldest, eighteen or so, steps forward, stops, stares.

ON TENDELLI

returning the stare.

ON KID

STREET KID

Is it true what they're sayin'? Is the Daredevil dead?

ON TENDELLI, KIDS

He stares, then...

TENDELLI

I don't know, kid.

And he moves on. The kids watch him go.

CUT TO:

INT. MURDOCK & KLEIN OFFICE - DAY

Christa Klein and Al Pettiman are on the speaker phone with a weak-voiced Matt Murdock. They are concerned.

CHRISTA

How much longer before you can be up
and around - has the doctor told
you?

MATT'S VOICE

Not long.

Christa and Al trade a look at the sound of Matt's voice, so
without life.

CHRISTA

We want to come and see you.

INTERCUT - MATT'S BEDROOM - DAY

Matt is in bed, his chest taped, cuts and bruises on his face,
pain in his eyes. David stands nearby, staring.

MATT

No. Not...yet. In a while.

ON CHRISTA, AL

AL

Anybody can fall down stairs, Mr.
Murdock. I've done it myself. Once
I broke...

MATT'S VOICE

I'm being well cared for. I'll call
you in a while.

CHRISTA

Wait, Matt. I...I'll just stop by
and say hello...

MATT'S VOICE

In a while, Christa. I'll let you
know.

He hangs up. Christa walks to the window. Al watches her.
She is near tears, staring out the window.

CHRISTA

Sometimes...he keeps me so far away
from him. It hurts, Al.

AL

He's a proud man.

CHRISTA

It hurts.

CUT TO:

INT. MATT'S BEDROOM - DAY

David is replacing the phone, staring at Matt.

DAVID

You're lucky.

Matt laughs sarcastically.

DAVID

You have people in your life who
care about you. Why don't you
accept their support?

MATT

I don't want her to see me like
this.

DAVID

Wounded?

MATT

Helpless.

DAVID

You're healthy and you're mending -
at least your body is. You can try
walking today. Now, if you like.

David reaches a hand out to Matt to help himself the bed -
then David realizes Matt can't see his hand.

DAVID

Take my hand. It's above...

MATT

Above my chest. I know.

He does not take it. David drops his hand - then turns at the
sound of that familiar BEEPING. In a moment the sound of
Tendelli's voice comes over the cellular phone.

TENDELLI'S VOICE

(on phone)

This is Tendelli. If you're alive -
send me word, or meet me. Let me
know for God's sake. I'm not sure
if the Mendez woman is still alive.
I know that Fisk is gathering crime
bosses from all over the country.

TENDELLI'S VOICE

(continuing)

Word is they meet tomorrow.
These are men with no warrants
on them. I can't do a thing -
can you?

(pause)

Let me know if you're alive.

There is a pause. David stares at Matt. Matt doesn't move or speak. His open eyes register pain and loss. Tendelli hangs up with a CLICK.

CUT TO:

EXT. FISK TOWER - DAY

Panning up to the penthouse complex as we HEAR the sounds of the attack on Daredevil.

CUT TO:

INT. FISK'S OFFICE - DAY

Fisk and Edgar watch a video of the fight with Daredevil. Fisk sits mostly in shadow. Edgar stands behind him.

CLOSE ON MONITOR

as Daredevil is beaten down, seemingly unconscious or dead, then the others turn in shock to face the Hulk.

FISK'S VOICE

Stop it. Run it back.

The tape reverses to the beating of Daredevil, before the appearance of the Hulk.

FISK'S VOICE

We'll end it there.

FULL SHOT

Edgar takes the tape from the machine.

EDGAR

Do you suppose he is dead.

FISK

Yes. I do. No one can survive that kind of punishment. I want this on

FISK (CONT.)
the giant screen - so our guests
don't miss a moment.

Fisk paces to one of his large windows. We FOLLOW,.

FISK
(continuing)
I want them to see how we solve our
problems, Edgar. Then they'll tie
their networks to mine. A national
corporation. With me at the
controls. As it should be.

ON EDGAR

He grins at his boss. Behind Edgar we see a framed magazine
cover (a blow-up) of Fisk as Businessman Of The Year.

EDGAR
As it should be, Mr. Fisk.

Edgar turns to go, then pauses - turns again.

EDGAR
Oh...the Mendez woman...

FISK
Is she still alive?

EDGAR
Yes, sir.

FISK
Why?

Edgar stares, starts to speak, stops, turns, leaves.

CUT TO:

INT. SUITE OF ROOMS - DAY

as Edgar walks in. The henchwoman, Loma, is on the sofa, her
feet up. She is watching a soap opera. Edgar walks to the
bedroom door. It is locked. Loma rises reluctantly, opens
the door with key.

LOMA
What does Mr. Fisk want done with
her?

EDGAR
Nothing. We'll let you know.

He goes in.

INT. BEDROOM - DAY

The windows are covered in steel mesh screens. It is fairly dark for daytime. Ellie Mendez wears an expensive lounging outfit, sits near a fireplace. She does not look up as Edgar joins her. She is trying to hang on, but fearful she will be killed at any moment. She seems more sad than scared.

EDGAR

Are you comfortable?

He sits facing her, smiles warmly.

EDGAR

The clothes seem to fit. You look lovely. Look at me, please.

She lifts her eyes to him - sad eyes but holding on to her spirit and dignity.

EDGAR

(softly)

If none of this had happened, if you were...seated in a restaurant, dining alone, and the waiter...approached your table and said, "the man in the corner booth has sent you this glass of champagne. He asks if he might be allowed to join you." You look up. It's me in the corner booth. I'm nervous, but I try to smile without looking foolish. What would you say to the waiter, Ellie? You look across the room at me and then you turn to the waiter and say...

Edgar waits, expectant. Ellie stares, then...

ELLIE

(softly)

I'd say...I wouldn't mind some company, some dinner conversation. He seems like a nice man.

EDGAR

(very pleased)

Thank you.

ELLIE

But I'd be wrong, Edgar. You people are killers.

He loses his smile, stares a moment, leans closer.

EDGAR

Sometimes...I save lives...if I can.

He puts his finger to his lips, then rises and leaves, closes the door behind him. We stay with Ellie. She waits and wonders. We hear a MUFFLED POP of some kind. She flinches. Soon...the door opens. Loma is there, walking in with a tray. On the tray is a recently opened bottle of champagne and one full glass - and a single rose. Loma frowns, puts the tray down near Ellie, then leaves and locks the door. Ellie stares at the glass of champagne. We see she is silently weeping. We move PAST her with the camera, move toward the wall near the fireplace, move toward a small circle in the wall and then THROUGH the wall to see the small video camera hidden there.

CUT TO:

INT. FISK'S OFFICE - DAY

as Fisk sits at his bank of machines, watching Ellie and the champagne. He stares at the screen, speaks softly.

FISK

Touching. Very touching.

He watches, and we watch over his shoulder on the monitor, as Ellie lifts the glass - but puts it back. She moves to the bed and lies down - vulnerable, frightened. Fisk watches a moment, then speaks softly - though she cannot hear him.

FISK

Ellie...what are you doing the rest of you life?

He glances at his watch.

FISK

Say...twenty-four hours?

He smiles and turns off the monitor by hitting the button with his fist.

CUT TO:

EXT. MATT MURDOCK'S TOWN HOUSE - NIGHT

A car is driving up, parking.

CUT TO:

INT. MATT MURDOCK'S TOWN HOUSE - NIGHT

as the DOORBELL rings, and David Banner moves through the near dark to the window. He calls out.

DAVID

It's Christa and a man.

MATT'S VOICE

Disappear.

INT. MATT'S BEDROOM - NIGHT

Matt places his cane on the floor and with severe effort and a growl of pain and determination he sits up and then stands.

MATT

She saw you in the prison. You have to disappear.

Matt moves out of the bedroom.

INT. LIVING ROOM - DAY

as David moves off and Matt goes to the door, opens it, but does not step back to let them in.

ANGLE - ENTRY

Christa and Al face Matt. We see their concern. We see the wall Matt puts between them - out of his own despair

CHRISTA

At least you're on your feet.

MATT

I'd ask you in but I'm...just about to sleep again.

AL

Anything you need?

MATT

Just time. Thank you, Al.

They stare. Then Al steps away. Christa lingers. She touches his face. He whispers, softening.

MATT

I'm sorry, Christa.

CHRISTA

Sorry...for what?

She kisses him on the lips. Her eyes fill, staring at him. He leans slightly forward, surrendering a moment to the comfort, pleasure. They kiss again.

CHRISTA

I'll come back, soon.

He nods. She leaves. He closes the door and uses his cane to move deeper into the living room. David is there. Matt sits, deep in his own dark thoughts.

DAVID

I'm a good doctor.

He looks at his hands.

DAVID

I thought I had lost that, but I haven't. I can fix anything they broke inside you except your spirit.

MATT

Don't you understand?! They were waiting for me! They knew just how to get at me. Somehow they knew.

DAVID

No! They knew nothing. They just threw everything at you. If they had known you were blind they never would have tried to disorient you with those lights. They never would've had Ellie Mendez in plain sight - like bait.

MATT

They wasted me. It was easy for them.

DAVID

The sound would've crushed anyone. Yes, it hurt you more because of your gifts...

MATT

Gifts!?

DAVID

Yes! The radiation took your eyes, but look at the gifts it left with you, and look what you've been able to do. You're forgetting that!

DAVID (CONT.)

(pause)

I understand. I forgot, too. I have gifts, something I can... contribute...

He stares at Matt.

DAVID

Somebody accused me recently of caring about no one but myself. That was you, Matt Murdock.

MATT

Leave me alone.

DAVID

That's what I said. What you said was this - if you walk, you're walking out on Ellie Mendez and all the other people they try to break. Who the hell is going to stop them? Who the hell is going to keep her alive?

Matt's hands tightens on his cane.

MATT

Will you...shut up.

DAVID

No! Look, I'll help. I'll be your eyes. I'll do what I can. Maybe together...

Matt forces himself to rise to his feet and stand in spite of the pain.

MATT

Will you...shut up -

(pause)

And help me to the gym.

David stares - then reaches out. Matt 'reads' where David is, takes his arm, supports himself as he walks. They move toward his gym.

INT. GYM - DAY

a dark room - until the door is opened. Matt and David stand in the doorway. Matt takes a step inside. David starts to follow. Matt puts up a hand. David stops. Matt enters this room he knows so well. He shuffles to the small staircase that stands before the rings. He mounts these few stairs. He

lets his cane fall. He stands there. He takes a deep, painful breath, another. He leaps.

CLOSE ON RING

as Matt's powerful hand catches it and we FREEZE on this image.

FADE OUT:

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. FISK TOWER BUILDING - TWILIGHT

A parade of limos - six or seven - is moving up to the building entrance. Well-dressed men emerge from the cars as the doors are opened by the attentive Fisk Tower staff. The guests are greeted and ushered into the building as the next limo pulls up.

We begin to pan up the building, but this time we don't move up to the penthouse complex. We go beyond the building to zoom in on a nearby rooftop where two figures stand watching.

EXT. ROOFTOP - TWILIGHT

David Banner and the Daredevil stand on the roof in the near-dark, 'staring' at the activity in front of the Fisk Tower and then at the building itself.

DAVID

At least half a dozen limos.

DAREDEVIL

Crimelords - Detroit, Chicago, L.A.... Fisk is spreading his wings.

DAVID

What d'you hope to do?

DAREDEVIL

Discredit him somehow.

DAVID

First you'd have to get into the building.

DAREDEVIL

That's part's easy. There's a rooftop on our right. It's in reach.

David glances at the distance - in reach?

DAREDEVIL
From there to the tower on a cable.
There's a door on the twentieth
story roof. I've studied it.

David is staring at the tower.

DAVID
That's easy?!

Daredevil smiles very slightly.

DAREDEVIL
I could do it with my eyes closed.
(pause)
You go in the front door, David.
Meet me on the twentieth floor.
Westside. Then we head for the
penthouse. That's the problem - the
fortress on top of the building.

David stares at the penthouse complex.

DAREDEVIL
Is it dark yet?

DAVID
Not totally.

Daredevil sits on the roof, leans his back against the ledge.

ANGLE - DAREDEVIL, DAVID

David joins him. They sit a moment. Daredevil seems relaxed.
David is staring at him.

DAVID
Tell me why? You're a respected
attorney. You could have a normal
life - even with your handicap. You
could marry, raise a family. Why do
you do this?

Daredevil takes his time.

DAREDEVIL
I'm needed - in this city...in the
night.
(pause)
Nightmares happen here.
(pause)
I can help.

David is still staring, then he speaks.

DAVID

It's dark now.

DAREDEVIL

Good.

(then, a thought)

Does it make you nervous? The dark?

DAVID

Well...it makes me look over my shoulder.

DAREDEVIL

(smiles to himself a bit)

I belong to the night.

(pause)

And vice-versa.

He slowly stands, turns toward the Fisk Tower. David stands beside him.

CUT TO:

INT. MEETING ROOM - NIGHT

Seven guests are seated at a long table facing a podium. Attendants pour coffee, offer drinks. Guards in plain clothes stand here and there. On the table, in front of each guest, stands an expensive goblet filled with what looks like crushed ice.

The light is subdued. This is also a screening room. Fisk enters mostly in shadow. The conversations end, attendants draw back. The guests stare at their host.

FISK

Gentlemen. Welcome. I offer a toast.

The guests stand. Fisk holds a goblet like each of theirs. They pick up their goblets, too.

FISK

Unfortunately we can't drink together, since our glasses hold only ice. But...it is a very special ice.

He pours some into his hand.

FISK

...gathered especially for you.

They wonder. They examine the ice. They realize and smile.

GUEST

Diamonds!

FISK

A modest gift.

The guests smile and laugh and pour the diamonds (from the robbery in Act One) into pockets, briefcases, etc.

GUEST

Thanks, Fisk.

GUEST #2

We read about that little diamond harvest you had here a few weeks ago.

There is laughter. Fisk actually smiles - but with a keen edge.

FISK

I know you keep up with the events here in my humble city. I know you're wondering if the rumors are true, if I have put my house in order now and destroyed my most troublesome enemy.

GUEST

Yeah, what about Daredevil? Can he still throw a wrench in our machine?

FISK

(smiles)

So glad you asked.

As he says this, a movie screen begins to HUM down from the ceiling directly behind him, a large screen.

CUT TO:

INT. LOBBY OF FISK TOWER - NIGHT

as David Banner crosses to the elevators, glancing at the personnel at the information desk, glancing at two security guards. He enters the elevator.

CUT TO:

EXT. FISK TOWER TWENTIETH FLOOR ROOF - NIGHT

Where the wide building begins to narrow downward it's top there is a roof-patio area. It is dark. Silent. Then a length of cable streaks into view and sticks with it's metal hooked end into the building's facade.

EXT. OVERVIEW - TWO BUILDINGS - NIGHT

From this HIGH SHOT we see The Fisk Tower and a building nearby and the traffic far below on the street between these buildings. We now watch as a shadowy figure swings on cable from the adjacent building to The Fisk Tower OVER the moving traffic below.

The figure lands on the twentieth story roof of the Fisk building.

CUT TO:

EXT. FISK TOWER 20TH FLOOR ROOF - NIGHT

as this shadowy figure - Daredevil - lands gracefully on the roof and frees the cable, rewinds it into his cane/club with the press of a button. He moves to the building wall. He keeps a hand on the wall as he moves along, feeling the vibrations, listening, 'reading'. He reaches a metal door, finds the handle and enters the building.

CUT TO:

INT. MEETING ROOM - NIGHT

Fisk stands before his attentive audience, the large screen behind him. On the screen now is a FREEZE FRAME of Daredevil just before the fight began. Fisk is backlit by this frame.

FISK

An octopus cannot be all legs. It needs a head, gentlemen, an engineer, if you will, to manage it. I submit myself for the position of manager of all of our tentacles, and the following video...is my resumé.

The freeze frame goes into motion. Fisk steps out of the way of the screen. We see Daredevil on screen begin to walk into the trap in the old movie soundstage.

CUT TO:

INT. HALLWAY - NIGHT

as Edgar hurries down the hall, nervous, fumbling with a set of keys, searching for one.

CUT TO:

INT. ELLIE MENDEZ'S ROOM - NIGHT

as she paces, nervous. She freezes, hearing someone approach her door. She stares at the door as she hears the jingle of keys. Someone inserts a key - the wrong one, inserts another key...

ON DOOR

as it opens - letting in a smiling Danny - the dangerous creep from the subway. He still carries some marks from his brush with the Hulk, including a cast on his left hand. He beams at Ellie with a joyous grin - and much menace in his eyes.

ON ELLIE

gasping, surprised, and backing away.

FULL SHOT

DANNY

Honey, I'm home.

They hear someone else approaching. Danny steps aside, hidden beside the open door. Ellie watches as Edgar comes to the doorway, upset, surprised to find the door opened.

EDGAR

Hurry, we have to...

Danny swings the hand with the heavy cast on it, just a slap, and catches Edgar in the nose. Edgar goes down, holding his face. Ellie cries out. Danny crouches over Edgar.

DANNY

Edgar, you've been bad, very bad.
This woman was supposed to have been
erased days ago.

Ellie looks at Edgar. He stares at her a moment.

DANNY

Now, Mr. Fisk says you're supposed
to help me do the job, Edgar - and

DANNY (CONT.)
 very quietly. We can't disturb
 the meeting. Right?
 (Danny turns to Ellie)
 Right?

She looks at Danny, looks at Edgar. Edgar stares at her,
 sorry, helpless.

CUT TO:

INT. CORRIDOR - NIGHT

We see a roped-off elevator and a man guarding it. We met the
 man at the gem heist and on the subway car - John. We pull
 back to see he is being watched by David Banner who stands at
 a dark corner of the hallway.

ANGLE - DAVID

as he studies John, a hand suddenly descends on his shoulder.
 He whirls around the face... Daredevil. David takes a relieved
 breath, then whispers.

DAVID
 I recognize him from the subway.
 The other one called him John.

Daredevil nods, looks about and starts WALKING DOWN THE HALL
 TOWARD JOHN - in plain sight.

DAVID
 Wait! He'll be armed. He...

INT. HALLWAY - SERIES OF SHOT - NIGHT

We have quick cuts that show us...

A. John reacts with shock to the sight of Daredevil walking
 toward him. He slaps at the back of his suit coat to reach
 for the gun holstered at the small of his back.

B. Daredevil keeps walking, his right hand snapping toward
 the cane/club carried at his belt.

C. John draws his gun.

D. Daredevil draws his cane/club and in one motion HURLS it
 forward.

E. Before he can fire, John is struck by the club in the
 forehead and goes down unconscious.

CUT TO:

INT. ELEVATOR

as it moves up we see the numbers light...and finally the last square of light: "Penthouse".

ANGLE

on the elevator we see David and Daredevil. David is staring at the numbers.

DAVID

It can't be this easy.

DAREDEVIL

It isn't.

Then we hear a GROAN, and David bends down over a groggy, hurting John.

DAVID

Listen to me...is the woman still alive? Ellie Mendez - is she alive?!

JOHN

(groggy)

What? Yes? Yeah, she's...who the hell are you?

Daredevil suddenly reaches down, picks John up by his lapels and slams him against the elevator wall. He puts his cane against John's throat and he makes a fist and holds it two inches from John's solar plexus. He speaks quietly.

DAREDEVIL

You're going to tell us where the meeting is. You're going to tell us where the woman is - or I'll punch your heart out.

CUT TO:

INT. ELLIE'S ROOM - NIGHT

Edgar is reluctantly binding her hands behind her back. He is trembling. She is fighting tears, showing some strength.

DANNY

You look tired, hon. Rough day?

DANNY (CONT.)

Why don't you go lie down.

She stares at him with disgust. He gets angry and pushes her hard so that she lands on her back on the bed. Danny comes close, stares at her, reaches slowly - but not for her. He picks up a pillow. He stares a moment more, then tosses the pillow to Edgar.

DANNY

Catch her screams, Edgar. Be sure you catch them all.

Edgar stares.

CUT TO:

INT. HALLWAY - NIGHT

as David and Daredevil walk on, propping John up between them. Daredevil has one of John's arms tightened up behind his back. They near a door, but Daredevil suddenly stops, 'reading' something. He tilts his head.

DAREDEVIL

Camera.

David looks around quickly, sees it.

DAVID

There. Upper left.

Daredevil shatters the lens with his club. They hurry to the door. Daredevil stops again, sensing, he reaches out a hand toward an object, an electronic device. Now David sees it.

DAVID

An I.D. scanner.

Daredevil tightens his hold on John.

JOHN

Thumbprint!

David takes John's hand, presses his thumb on the plate. The door slides open. They enter.

INT. HALLWAY - NIGHT

as Daredevil, David and John hurry to the next door and quickly STOP as a laser beam is activated waist high across the door.

DAREDEVIL

Back up.

The others retreat a few steps as Daredevil slowly sinks to his knees, placing his face close to the beam, absorbing information. He stands. He steps back, back again. Then Daredevil runs at the door and VAULTS OVER the laser beam, landing with his feet against the upper door and crashing the door off its hinges, ending up on the other side. David pushes John down to the floor and they crawl under the beam and into the next hallway.

INT. HALLWAY - NIGHT

as they face a stairway to their right, more hall veering to the left, a wide hall. Daredevil gestures to the hall.

DAREDEVIL

This leads to the meeting room.

JOHN

Right.

Daredevil feels along the wall to a door.

DAREDEVIL

And this is a closet. Go in.

John opens the door. Daredevil suddenly strikes him behind the ear with a club - just a short blow to put him out and pushes him into the walk-in closet, closes the door.

DAREDEVIL

There'll be guards now and no way to avoid them. This is as far as you need to go.

DAVID

If he was telling the truth, Ellie Mendez's room is up that stairway. I'll try to get her out.

They pause a moment.

DAREDEVIL

Be careful.

David heads up the stairs. Daredevil moves down the hallway.

ANGLE - CORNER OF HALL - NIGHT

as Daredevil turns the corner, stops, 'reading' people in front of him.

DAREDEVIL'S P.O.V.

turning toward him are Jay and Loma, surprised, angry.

ON DAREDEVIL

hearing running forms behind him. He flattens against the wall.

FULL SHOT

Bodybuilders Jay and Loma are advancing slowly from one side. Two more henchmen have seen him and are stopped on his other side. One draws a gun.

JAY

No! No guns. The meeting's on.
They can't know this is happening.

The henchman holsters his gun. All four advance slowly on Daredevil. Jay stops to retrieve a fire ax from a case on the wall.

JAY

This time we finish the job - see
what I mean?

DAREDEVIL

No. I don't see at all.

Jay hefts the ax. The four advance again at a slow pace.

IN MATT MURDOCK'S BRAIN

We 'read' the four people approaching, 'read' the ax, read another weapon now...

FULL SHOT

as Loma pulls a knife.

LOMA

You were crazy to come here.

Daredevil seems relaxed. Ready. He speaks quietly.

DAREDEVIL

I like it here.

(pause)

It's quiet.

They advance - and attack. Jay swings the ax. Daredevil explodes into a violent, graceful, and deadly display of fighting skills, using cane/club, kicks, punches and the shadowy dodging that only someone with radar could achieve. The fight goes on as we...

CUT TO:

INT. MEETING ROOM - NIGHT

We are watching on the screen the old fight when Daredevil was defeated by the crushing sound. This is in SLOW MOTION, the sound warped. He looks as if he's being beaten to death. Over this we hear Fisk's voice.

FISK'S VOICE

You're watching the ending of a man
- and the ending of an era. I am
without powerful enemies, gentlemen.

CUT TO:

INT. ELLIE MENDEZ'S ROOM - NIGHT

Edgar stands with the pillow above Ellie's face. She stares at him, her eyes full of tears but strong.

DANNY

Do it Edgar. Do it!

Edgar doesn't move.

DANNY

Now!

Edgar suddenly turns and hits Danny in the face - with the pillow! It was an act of rage - with no effect at all. Danny stares, then draws his cast back for a blow, but that broken hand is CAUGHT and slammed into the wall. As Danny howls we see David Banner enter frame and grapple with Danny. Edgar makes up his mind, picks up a lamp and brings it down on Danny's head. The man doubles over. David is freeing Ellie's wrist. Edgar looks at them, then...

EDGAR

Follow me.

CUT TO:

INT. MEETING ROOM - NIGHT

We are watching the last of the 'destruction of Daredevil' on the screen. We FREEZE FRAME the moment where Daredevil seems dead. The guests applaud. Fisk stands before the screen, facing his guests. Then - right through the freeze frame of his 'death' - comes Daredevil, BURSTING THROUGH THE SCREEN ITSELF! Fisk turns and gapes at the sight. There is a moment of gasps, a silent moment where Daredevil speaks one quiet word.

DAREDEVIL

Intermission.

Then all hell breaks loose. The guards go for Daredevil. The guests scramble out of the way. Daredevil dispatches the first guard, the second. The guests are falling over each other to get out.

ON FISK

watching the defeat of his guards, the retreat of his guests, the destruction of his power. He burns Daredevil with a look of hate - then moves not toward the door, but to the wall itself. He removes a device from his pocket, a remote control, hits a button and a panel of the door slides back. He enters.

FULL SHOT

as Daredevil knocks down the final guard and chases Fisk.

CUT TO:

INT. HALLWAY - NIGHT

as Edgar opens a locked stairwell door, turns to Ellie and David.

EDGAR

This stairway to the street. Hurry.

They start to move. It's clear Edgar is not going with them. Ellie lingers a moment, speaks to Edgar.

ELLIE

But you...he'll kill you now.

EDGAR

No. He'll forgive me.

(pause)

I'm the only one he forgives.

They stare.

DAVID

Ellie...I'll take you home.

She pulls her eyes off Edgar and hurries with David down the stairs. Edgar watches her go.

CUT TO:

EXT. FISK TOWER ROOFTOP - NIGHT

as Fisk emerges from a sliding door that opens and HUMS closed behind him. He walks across a level area of the roof through the night wind, his face set with rage and loss. His thoughts are exploded as a metal rooftop door is KICKED OPEN and Daredevil emerges onto the roof, fifty feet away.

Now Fisk starts moving hurriedly to a metal structure on the rooftop, possibly a windowless apartment, glancing over his shoulder at Daredevil who comes walking, stalking after him.

DAREDEVIL

Fisk! Your power is finished in this city. It's finished!

Fisk rushes to a door in that metal structure and enters, bangs the door closed behind him.

DAREDEVIL

Finished!

He reaches that door. It is locked. He kicks at it. It holds.

DAREDEVIL

It's over, Fisk! It's over!

Suddenly the metal structure itself COMES APART, the walls collapsing outward as there is a great roaring within. Daredevil gets out of the way of the collapsing walls and stands there, washed in a great wind, staring upward.

FULL SHOT

we see now hovering above what was the metal structure is a four propeller hovercraft, it's engines roaring. Fisk is a passenger in the craft. Edgar is flying it.

Fisk's face is a mask of hate. The craft ascends and flies off into the night sky., Daredevil 'stares' after it.

IN MATT MURDOCK'S BRAIN

We see the blackness and the PULSATING of the aircraft diminishing with distance.

ON DAREDEVIL

'staring' into the night.

DISSOLVE TO:

INT. MATT MURDOCK'S TOWNHOUSE - NIGHT

Matt sits relaxed, weary in his living room, still dressed for the night but without his cap/mask. David moves about, packing his knapsack.

DAVID

Do you think he will come back?

DAREDEVIL

He'll try.

DAVID

And you'll be here to stop him.

DAREDEVIL

And you?

DAVID

(pause)

I'll be using my skills - as a scientist, a doctor, parts of me I've neglected lately.

DAREDEVIL

Can you settle here?

DAVID

I can't settle - not yet.

(pause)

They're building a new lab near Portland. They'll be doing radiation experiments. Maybe there's a way for me - a chance to free myself.

Daredevil stands.

DAREDEVIL

Good luck.

(pause)

You take my secret with you.

DAVID
And I leave mine with you.
(pause)
Now I have a brother in the world.

DAREDEVIL
Yes. You do.

David comes close to Daredevil, raising his hand.

DAVID
My hand...

DAREDEVIL
(smiles)
I know...

And 'reading' the location of David's hand, Daredevil grasps it. The brothers 'stare' and smile.

DISSOLVE TO:

EXT. LAWYER'S BUILDING - DAY

on the window of the Murdock and Klein offices. We see Christa and Al staring out at something.

CUT TO:

INT. MURDOCK AND KLEIN OFFICES
as Christa and Al stare out the window.

CHRISTA
Matt...

Matt joins them.

AL
Will you look at that?

MATT
Am I looking at it?

AL
Oh, I'm sorry. Didn't mean to say...

MATT
(smiles)
Relax sergeant.

CHRISTA

There's something strange about the roof of the Fisk Tower. The roofline is different - damaged somehow.

Matt pauses a moment, 'staring' out the window. He shrugs.

MATT

Things happen in the night.

They stare out the window as we...

CUT TO:

EXT. ROAD - DAY

on the highway leading out of the city stands David Banner, carrying his gear, hitchhiking, on his way again - this time with purpose and with hope.

FADE OUT:

END