

SPIDER-MAN Part 12

screenplay by
David Koepp

Cast

Peter/Spider-Man M.J. Green
Goblin
Miscellaneous (Mother, Fireman #1, Fireman #2, Cop, Old Woman,
Young Man)

EXTERIOR DAILY BUGLE -- LATE DAY

Spider-Man, unconscious, [tumbles](#) from what used to be Jameson's window and plummets toward the ground below. Right before he meets his [demise](#), The Green Goblin [swoops](#) in, catches Spider-Man and zooms away.

EXTERIOR MIDTOWN ROOFTOP – NIGHT

Spider-Man is [regaining consciousness](#) on the roof of a tall building in [midtown](#). The Goblin Glider nearby, the Goblin standing next to it in the
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system to a crawl, just for a few minutes. Long enough for us to have a
talk. Don't worry, I didn't remove your mask. I'll respect your [privacy](#),
for the moment anyway. Because I respect *you*.

SPIDER-MAN: (fighting to be alert) Who are you?

GREEN GOBLIN: A [kindred spirit](#). A [fellow traveler](#)... You've changed and now you want someone to tell you what to do, who to be. And there is no one who could possibly understand... (leans in) ...except me.

abutment-隣接

Fellow-仲間

privacy-プライバシー

swoops-急襲

Consciousness-意識

Kindred-親族

regaining-取り戻す

traveler-旅行者

demise-終焉

Midtown-ミッドタウン

spirit-精神

tumbles-転倒

Spider-Man looks down, at his hand. He can raise a few fingers, but they're trembling.

GREEN GOBLIN: They call us freaks. But we're not less than human, we are *more* than human.

SPIDER-MAN: I'm not like you. You're a murderer.

GREEN GOBLIN: Well... to each his own. I chose my path. You chose the way of the hero. And they found you amusing for a while... the people of this city. But the one thing they love more than a hero is to see the hero fail, fall, die trying. The truth is people don't like heroes. Who wants an example you can never live up to? Take my word for it... in spite of all you've done for them, eventually they will hate you. Read the headlines.

In spite of himself, Spider-Man is listening.

GREEN GOBLIN: We are who we choose to be, but a day will come

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aren't you? You believe in truth, beauty, professional athletes as role models. Well here's the real truth. There are fourteen million people in this city, and those teeming masses exist for the sole purpose of lifting a few exceptional people onto their shoulders. You, me, we are exceptional. I had problems, but I used my God given powers and poof, those problems vanished.

Spider-Man stares. He's thinking...

Amusing-面白い

exist-存在する

purpose-目的

ungrateful-恩知らずの

chose-選んだ

fools-愚か者

Sole-唯一の

Vanished-消えた

exceptional-例外的な

masses-大衆

Teeming-注入

Wisely-賢明に

GREEN GOBLIN: Imagine what we could accomplish together. What we could create. (*loving this*) OR... we could destroy, cause the deaths of [countless innocents](#) in [selfish](#) battle, again and again. And again, until we both are dead.

He [summons](#) his glider. [Hops aboard](#). Looks at Spider-man.

GREEN GOBLIN: Think about it, hero.

He cackles and shoots off into the night

1) Did the Green Goblin take off Spider-Man's mask?

No, he respects his privacy.

2) What does the Green Goblin tell Spider-Man about the people who cheer him?

He says they will eventually hate him.

3) What does the Green Goblin say is the purpose of the people of New York?

He says their purpose is lifting up a few exceptional people.

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down, cuts the [twine](#) bundling the papers [revealing](#) the headline—

Spider-Man, Green Goblin Terrorize City!

EXTERIOR MIDTOWN BUILDING – NIGHT

Peter leans against the wall of a midtown television studio. He's glum. He's staring at a line of newspaper [vending](#) machines across the sidewalk. Each displays the headline: "Spider-Man, Time for a Bug-Free City!" Mary Jane Watson comes out the side door of a television studio.

Aboard-乗って

hops-ホップ

revealing-明らかにする

tumbles-転倒

bundled-バンドルされている

innocents-罪のない人

Selfish-利己的な

Twine-より糸

countless-無数の

Proprietor-所有者

Summons-召喚状

vending-自動販売

As it slams behind her, a little too hard, she turns and looks at it, notices the sign that says "ARTISTS ONLY." She laughs bitterly to herself, starts walking away. Peter's been waiting.

PETER: Hey!

M.J.: (turns) Hey.

PETER: How was the audition?

M.J.: How'd you know?!

PETER: The hotline. Your mom told my aunt told me. We have no secrets from each other.

M.J.: So you just came by?

PETER: I was in the neighborhood. I needed to see a friendly face. Took two buses and a cab to get in the neighborhood, but

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She laughs. She smiles. But:

M.J.: I'd like a cheeseburger, but I'm going to dinner with Harry. Come with us.

PETER: No thanks. (*a beat*) So how's it going? I mean, with you and, nevermind, none of my business.

M.J.: It's not? Why so interested?

PETER: I'm not, am I interested?

soap opera- ソープオペラ

M.J.: You're not?

PETER: Well... why would I be?

M.J.: I don't know. Why would you be?

PETER: Y'know... just... I don't know.

She smiles.

M.J.: Sorry you won't come with us.

It's raining harder.

M.J.: Gotta run. (runs)

Disappointed yet again, *confused*. Did she want him to *confess* his love? But he's suddenly *jostled* by FOUR PUNKS, walking past him from behind *bumping* into him

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Punks catch up, surround her. They stop to admire her, heckle her, she says something to them... Now they're pissed. And Punk #1 goes for her purse.

DOWN ON THE STREET, M.J.'s no pushover, she's mixing it up with them. She shin-kicks Punk #1, elbow-jabs Punk #2, punches Punk #3 and maces Punk #4 with the canister that dangles from her keychain.

M.J.: What are you guys, from out of town or something?

*Now they're really pissed. And bigger. And there's four of them. M.J. is shoved into a wall, and Punk #1 SNICKS a knife. It looks *bleak*.*

bleak-荒涼とした

confused-混乱

Bumping-バンピング

disappointed-がっかり

Confess-告白する

jostled-争う

Suddenly, *THNIP-WRAP!* all four Punks are slammed together as if lassoed, and they go flying up, out of frame. M.J. stands, *slack-jawed*, staring in *wonder* at something we can't see. Then, suddenly, she leaps out of the way as -- Punk #1 comes flying back and SMASHES through a window next to where she was standing. Punk #2 SMACKS up against a brick wall, Punk #3 flies through another window and Punk #4 goes *barreling* into a trash can. They lie about on the ground, either unconscious or with the good sense to fake it. M.J. walks forward, *staggered*, and as we come around behind her, we see what she sees. Spider-Man stands in the shadows, breathing hard after his exertions. She looks at him, can't make him out in the *inky* darkness. But we get closer to him -- and he's not wearing his mask! Didn't have time to put it on. Peter fumbles for it, pulls it from his waistband. But hesitates, knowing she can't see him fully.

PETER: You have a *knack* for getting in trouble.

M.J.: You have a knack for saving my ass. I think I have a superhero stalker

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M.J.: You are amazing...

She's almost to him now -- so Peter pulls the mask on.

SPIDER-MAN: Some people don't think so.

M.J.: But you are.

SPIDER-MAN: Thank you.

He leaps up, onto the wall above her, clinging there upside-down.

barreling-バレル研磨

Inky-真っ黒な

knack-こつ

slack-jawed-スラック・顎

staggered-互い違いに

suspect-疑う

wondered-不思議

She steps up underneath him. He's right at lip height.

M.J.: Do I get to say thank you this time?

She puts her hands on his mask and starts to lift it. Spider-Man is paralyzed, can't stop her.

SPIDER-MAN: Wait...

But she doesn't lift it all the way up. Just so his mouth is exposed. And she kisses him. That is, she kisses him, rain streaming down both their faces and over their parted lips. She pulls back. Touches his lips with her fingertips.

M.J.: That's so you'll remember where your mouth is...

She replaces the mask, tenderly. Spider-Man hesitates, then scampers up the wall and out of sight. She watches him go, eyes shining.

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SPIDER-MAN: Help is on the way! Yowza! Yowza!

CAMERA COUNTERS Spider-Man as he swings past lens, and he heads towards a burning apartment house surrounded by fire trucks, police cars, ambulances. A crowd is there, including some people who have been rescued.

ambulances-救急車

corridor-廊下

Rescued-救出

scampers-跳ね回る

shining-輝く

Sirens-サイレン

tenderly-優しく

underneath-下に

4) How did Peter find out about M.J.'s audition?

Her mother told his aunt who told him about it.

5) Where is M.J. going?

She is going to dinner with Harry.

6) What does M.J. do after Spider-Man saves her?

She takes his mask half off and kisses him.

EXTERIOR APARTMENT BUILDING – DAY

FEATURE a MOTHER, her two young sons holding on to her skirt, as she, against her will, is being forced out of the building by two FIREMEN. She fights to get back in:

MOTHER: Let me go, my baby's in there, somebody save my baby, let me go!

FIREMAN: It's too late, lady, the roof's ready to collapse.

The woman continues to struggle and scream. ANOTHER FIREMAN reacts to something above.

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MOTHER: Save my baby, please, please!

They wait. The building continues to burn. There is a loud crashing noise as the roof starts to collapse.

MOTHER: NOOOOOOOOOO!!!!!!

THROUGH A SMOKY, FIRE-ENCASED WINDOW, Spider-Man swings out, cradling a web-encased parcel. Behind him, a tremendous fireball. He descends towards CAMERA.

Cradling-選鋏

Encased-包まれ

parcel-小包

tremendous-途方もない

VOICES: He's alive! He's got the kid! I don't believe it!

The crowd applauds. Spider-Man drops into view landing at the feet of the mother and her two boys. He still holds that parcel.

SPIDER-MAN: (Extends baby) Here's your baby.

MOTHER: (Takes it) Oh, God Bless you, Spider-Man. Bless you, bless you.

SPIDER-MAN: (to the boys) You children be good. Stop playing with matches. Don't start something you can't put out.

COP: Don't let him get away!

A COP bursts through the crowd, draws his gun, levels it on Spider-Man.

COP: Hold it right there. You're wanted in [connection](#)—

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COP: I'll be here when you get back.

The COP lowers his revolver. Spider-Man leaps away.

7) Why does Spider-Man go into the burning building?

He goes in to save a baby.

8) What did the police do after Spider-Man saved the baby?

They pulled their guns and tried to arrest him.

9) Why did the police let Spider-Man go?

They wanted him to save the old woman.

connection-接続

visible-目に見える

Vocabulary

Aboard-乗って	abutment-隣接	ambulances-救急車
Amusing-面白い	barreling-バレル研磨	bleak-荒涼とした
Bumping-バンピング	bundled-バンドルされている	chose-選んだ
Confess-告白する	confused-混乱	connection-接続
Consciousness-意識	corridor-廊下	countless-無数の
Cradling-選鉱	demise-終焉	disappointed-がっかり
Encased-包まれ	exceptional-例外的な	exist-存在する
Fellow-仲間	fools-愚か者	hops-ホップ
Inky-真っ黒な	innocents-罪のない人	jostled-争う
Kindred-親族	knack-コツ	masses-大衆
Midtown-ミッドタウン	parcel-小包	privacy-プライバシー
Proprietor-所有者	purpose-目的	regaining-取り戻す
Rescued-救出	revealing-明らかにする	scampers-跳ね回る
Selfish-利己的な	shining-輝く	shoulders-肩
Sirens-サイレン	slack-jawed-スラック・顎	soap opera-ソープオペラ
Sole-唯一の	spirit-精神	staggered-互い違いに
Summons-召喚状	suspect-疑う	swoops-急襲
Teeming-注入	tenderly-優しく	traveler-旅行者

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