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***S P I D E R - M A N***  
**"Kraven the Hunter"**

(SCRIPT)

(Show #6)

Story by

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1ST DRAFT: 4/20/94  
2ND DRAFT: 4/29/94  
3RD DRAFT: 5/9/94  
4TH DRAFT: 5/16/94  
5TH DRAFT: 5/20/94

**MARVEL FILMS - ANIMATION**

*SPIDER-MAN*  
"Kraven the Hunter"

CAST LIST

REGULARS

PETER PARKER / SPIDER-MAN  
ROBBIE ROBERTSON  
J. JONAH JAMESON  
MARY JANE WATSON  
FELICIA HARDY  
MRS. HARDY  
AUNT MAY

GUEST CAST

**KRAVEN THE HUNTER**                      Once the greatest hunter in Africa, SERGEI KRAVINOFF was badly injured saving his lady love, Dr. Crawford, from a pack of wild Hyenas. When he was given a drug to heal his wounds, the side-effects made him more animal than man. Along with great physical strength, his tracking abilities and sense of smell were also augmented. He's big, he's Russian and all muscle.

**DR. MARIAH CRAWFORD**                      An M.D. and research scientist, "CALYPSO" met and fell in love with Kraven while in Africa searching for her research partner, Dr. Reaves, who had developed a miracle drug from indigenous plants and animal blood. She's African-American, professional, late 20's and attractive.

SUPPORTING CAST

**ANNOUNCER** (FASHION SHOW)              4 lines.

**\*STAGE MANAGER** (Fashion Show) 1 line.

**MAN** (FASHION SHOW)                      1 line.

**LADY** (FASHION SHOW)                      1 line.

**CROWD**                                      Wallas only.

[NOTE: An \* designates an addition to cast.]

# SPIDER-MAN

"Kraven the Hunter"

## TEASER

FADE IN:

EXT. NEW YORK SKYLINE DUSK

Establish the HARDY FOUNDATION RESEARCH CENTER, a seven story structure just off the water. PUSH IN.

EXT. A WINDOW IN THE CENTER - CLOSER ANGLE

There is a FIRE ESCAPE outside the window. PUSH IN to SEE TWO FIGURES inside, illuminated by the lights of the room. We hear CRASHING and BREAKING SOUNDS (SFX) coming from inside.

INT. CENTER BLOOD RESEARCH LAB - CONT.

DR. MARIAH CRAWFORD cowers in a corner.

CRAWFORD

Please, Sergei, let me finish my research.  
I can cure you.

KRAVEN - steps out of the shadows and moves towards her. He picks up a table that lies between them, and tosses it O.S. with a CRASH (SFX). Broken lab instruments lie all around.

KRAVEN

Nyeht; no! I have come all this way for  
one purpose: to take you home.

CRAWFORD

I can't go. Look at you; you scare me.

ON HER POV - Kraven glares menacingly, his eyes afire.

KRAVEN

Scare you?

He punches his fist through the wall.

KRAVEN (CONT'D)

How is that possible? You claim to love  
me.

WIDE

CRAWFORD

\*\* I love the man you once were, Sergei. Not  
the madman you've become.

KRAVEN

\*\* Who is at fault for that? You must love me for who I am!

Kraven grabs a nearby Microscope and throws it to the ground, breaking it. Then he topples over a table of lab equipment, although he's careful not to break any glass. He pushes over an expensive computer array.

CU - CRAWFORD

CRAWFORD

What are you doing? Stop it! This is exactly why I left!

INT. CORRIDOR - CONT.

PETER PARKER approaches the door of the BLOOD RESEARCH LAB.

PETER (V.O. NARRATION)

Okay, Pete, take a deep breath. Just nail this interview, and you'll be working in a real research lab.

He pauses at the door he hears Kraven and Dr. Crawford talking inside. There is a CRASH (SFX).

KRAVEN (O.S)

You have found someone else?!

INT. THE LAB - CONT.

Peter opens the door to the lab.

PETER

Dr. Crawford? Is everything all right?

KRAVEN

Stay out!

He grabs a HEAVY PIECE OF LAB EQUIPMENT that's on wheels, and pushes it towards the door.

ANGLE ON THE DOOR

Peter jumps back into the corridor, and pulls the door shut as the big piece of equipment slams into the door frame. He gets up and tries the door. It's jammed.

PETER (V.O. NARRATION)

Hope he's not interviewing for the same job.

Peter opens a window in the corridor and climbs out and UP.

INSIDE THE LAB

Dr. Crawford dashes towards the open window as Kraven's attention is focused on the door.

EXT. ON THE WINDOW

Crawford climbs out the window, and runs up the fire escape. Kraven comes out the window and goes after her.

EXT. THE ROOF - TOP OF THE FIRE ESCAPE

Crawford climbs INTO FRAME, and onto the roof. She runs. Kraven climbs onto the roof behind her.

KRAVEN  
Mariah! Shto...! (What the...)

THE EDGE OF THE ROOF

CRAWFORD runs across the roof to the opposite edge. She has nowhere to go. She stops and turns around.

WIDER - INCLUDE KRAVEN

He approaches. He smiles.

KRAVEN  
\*\* Mariah, you cannot give your heart to another man.

He reaches out for her. She steps up onto the ledge; she teeters on the edge of the roof.

CRAWFORD  
Don't touch me!

KRAVEN  
\*\* I love you! I do not want to harm you, but you leave me no choice.

\*\*He becomes angry, and moves closer. She moves back and is about to fall off the roof. SPIDER-MAN swings I.S., grabs her, and swings O.S.

SPIDER-MAN  
Uh-uh-uh! She said, 'Don't touch.'

ANGLE ON SPIDEY - OVER KRAVEN'S SHOULDER

Spidey lands behind Kraven, and sets Crawford down. Kraven turns to face him.

CRAWFORD  
Spider-Man!

\*\*Spider-Man turns to face Kraven.

SPIDER-MAN

Nice outfit. You're a Leo, right?

KRAVEN

Whoever you are, this is none of your concern.

SPIDER-MAN

When you chase women around on top of buildings, it becomes my concern. Just call me the 'rooftop police.'

ON SPIDEY AND KRAVEN

Spidey runs at Kraven, but dodges out of the way.

KRAVEN

Mariah, for his own sake, tell him to remain out of our affairs.

Spidey grabs him from behind.

SPIDER-MAN

I'm not a family therapist, but I can direct you to one.

Kraven flips Spidey over his shoulder and O.S.

ANGLE ON SPIDEY

He lands against a wall, and sticks to it. He spins around and fires a line of webbing at Kraven. FOLLOW IT TO Kraven, who shifts his body quickly and the weblines skims past him and hits the air vent behind him.

SPIDER-MAN (V.O. NARRATION - CONT'D)

Faster than a speeding weblines. Who am I dealing with here?

FOLLOW KRAVEN as he jumps for and grabs hold of a WHIP ANTENNA on the roof. He spins around it, and flies OFF SCREEN.

ON SPIDEY

Spidey turns around to find Kraven. Kraven dives INTO FRAME and grabs the web-slinger in a half-nelson, pushing him towards the edge of the roof.

KRAVEN

I will not hurt her.

SPIDER-MAN

So you're going to hurt me instead?

UP ANGLE ON THE ROOF

Kraven dangles Spidey out over the street.

KRAVEN  
I am taking her back to Africa.

ON THE STREET BELOW - SPIDEY'S POV

He looks at the traffic below.

\*\* KRAVEN (O.S. - CONT'D)  
And as you can see, you are in no position  
to stop me.

ON SPIDER-MAN AND KRAVEN

\*\*Kraven smiles -- he's nuts. Spidey struggles to get free.

KRAVEN (CONT'D)  
Spiders are revered as hunters, but you  
have proven to be easy prey...

CUT TO:

MAIN TITLE

ACT ONE

FADE IN:

EXT. RESEARCH CENTER ROOF - CONT.

Kraven still holds Spider-Man out over the edge of the roof.

SPIDER-MAN (V.O. NARRATION)  
Thanks for showing me the view, but...

Spidey twists, shifts his weight, and propels Kraven and himself  
backwards onto the roof. Kraven lands on his back, and this breaks  
his hold.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
I'm afraid of heights.

Spidey jumps away.

CU ON SPIDEY

He rubs his injured ribs.

SPIDER-MAN (V.O. NARRATION)  
Some grip; was this guy a pro wrestler?  
That would explain the tights.

ANGLE ON KRAVEN

Crawford runs over to him.

CRAWFORD  
Sergei, don't hurt him!

Kraven pushes her away.

KRAVEN

Too late. He had his chance to leave.

In a flash of action, Kraven breaks off the nearby whip antenna, creating a crude staff about eight feet long. He grabs it in both hands and turns on Spidey. Kraven brings the staff down at him. Spidey darts away. Kraven swings at him again. Spidey flips into the air to avoid the blow. The staff smashes an AIR VENT on the roof.

ON SPIDEY AND CRAWFORD

Spidey lands in front of Crawford to shield her. Kraven turns, and comes at him again with the staff.

KRAVEN (CONT'D)

Ookhahdeetee (Go away!)

ANOTHER ANGLE

SPIDER-MAN

No fair fighting without subtitles.

He ducks under the antenna as it swings THROUGH FRAME. He grabs hold of the antenna after it goes by.

SPIDER-MAN (CONT'D)

Can't we just speak softly and forget the big stick?

Spidey muscles the antenna back the opposite way, knocking Kraven off balance, and towards the edge of the roof.

UP ANGLE ON THE ROOF

Kraven falls backwards off the roof.

ON TOP OF THE ROOF

Spider-Man throws down the antenna, and rushes to the edge.

SPIDER-MAN (V.O. NARRATION)

Splatter city if I don't catch him.

SPIDER-MAN'S POV - THE STREET BELOW

Kraven is gone.

SPIDER-MAN (V.O. NARRATION - CONT'D)

He pulled a Houdini.

WIDER ON THE EDGE OF THE ROOF

Crawford rushes over to the edge of the roof.



CRAWFORD  
Sergei? Where's Sergei? What did you do  
to him?

She turns and grabs him.

SPIDER-MAN  
Nothing. He disappeared.  
She lets go.

CRAWFORD  
He'll be back. You can't stop him.  
Nothing can stop him.

ANGLE ON THE ROOF

SPIDER-MAN  
Okay, okay. Calm down. I'll get you out  
of her before Mr. Right comes back for a  
second date.

Kraven springs back up onto the roof in the FG as Spidey shoots out a  
weblink, picks up Crawford, and swings OFF SCREEN in the BG.

ON KRAVEN

He looks across the city, and runs to the same roof edge from which  
Spidey webbed off. He climbs down the nearby fire escape.

CUT TO:

EXT. THE CITY NIGHT

Crawford and Spidey swing through the city.

SPIDER-MAN  
Who was that wild cat?

CRAWFORD  
\*\* I knew him as Sergei Kravinoff. He's  
descended from Russian nobility...

RIPPLE DISSOLVE TO:

EXT. AFRICAN JUNGLE DAY

SERGEI KRAVINOFF (Kraven the Hunter) is leading a safari in Africa.  
He moves forward down a jungle path. He's not dressed in his Kraven  
outfit, but in khaki safari garb.

CRAWFORD (V.O. NARRATION)  
\*\* He was a big game hunter in Africa. When  
hunting was outlawed, he became one of the  
leading guides on the continent. That's  
how I met him.

Kravinoff turns and motions behind him. Dr. Crawford follows him down the path.

CRAWFORD (V.O. NARRATION - CONT'D)  
\*\* I hired him to help me look for Dr. James Reaves, a colleague of mine who disappeared while doing research in the jungle.

DISSOLVE TO:

EXT. JUNGLE CAMPGROUND NIGHT

Kravinoff and Crawford sit by the campfire. Tents are pitched around the perimeter of the fire pit. She jumps back, afraid of something. He picks up a SNAKE that frightened her. He tosses it away.

TWO SHOT - KRAVINOFF AND CRAWFORD

They're lit dramatically by the fire -- the light dances in her eyes. They hold each other. They kiss.

CRAWFORD (V.O. NARRATION - CONT'D)  
I was drawn to Sergei. We fell in love. He was gentle, intelligent.

CUT TO:

EXT. NEW YORK NIGHT

Spidey and Crawford swing THROUGH FRAME and land on a roof.

SPIDER-MAN  
\*\* So when did all this turn into a Shakespearean tragedy?

LONG ANGLE ON SPIDEY AND CRAWFORD

Kraven rises up in the F.G. He's watching them from the street below; following. As Spidey shoots off another line, Kraven dashes off after them.

CRAWFORD  
\*\* After many months, our search finally ended...

As they swing off we:

RIPPLE DISSOLVE TO:

EXT. - JUNGLE -DAY - LOOKING DOWN ON THE JUNGLE CARAVAN

Kraven leads the caravan as it passes BELOW CAMERA. CAMERA TILTS UP TO REVEAL a strange CREATURE standing in a tree, with GLOWING CAT-LIKE EYES, watching the caravan. We can only see it in SILHOUETTE against the sky, amidst the foliage.

CRAWFORD

\*\* But what should have been a moment of great joy instead became one of horror.

KRAVEN AND MARIAH

look up and o.s., startled.

WIDE

as the strange creature DROPS DOWN from above in front of them, its back TO CAMERA.

ON JAMES REAVES

revealing him to be a CREATURE partially transformed from MAN to ANIMAL.

CRAWFORD

\*\* We found Doctor Reaves...or what he had become.

DISSOLVE TO:

TIGHT ON the EYES of DR. JAMES REAVES

they're strange and cat-like. WIDEN TO SHOW he's talking to Crawford. Kravinoff stands nearby, not watching them, letting them talk in private.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* He was still rational enough to tell me what had happened. He had synthesized a miracle drug by combining plant extracts and animal blood. This substance could heal all wounds, preventing disease and infection.

ANGLE ON REAVES

He is surrounded by jungle beasts: A LION, some HYENAS, some BABOONS, a CHEETAH. He motions to them. The animals snap and growl.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* But Reaves had tested the serum on himself, with frightening results. It was transforming him into a feral beast. He refused to return with me to civilization.

He hands her a VIAL. It contains a GLOWING BLUE LIQUID.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* Reaves gave me the last vial of his wonder drug; he urged me to continue to refine and perfect it. But he warned me not to use it in its current form.

## A WIDER ANGLE ON THE SCENE

Reaves turns and walks back into the jungle. His brood of beasts follows. They disappear into the dense foliage. She goes OFF SCREEN after Reaves.

CRAWFORD (V.O. NARRATION)

\*\* He was my friend, I had to get him to come back with me. I followed him; that was a big mistake.

Kravinoff turns around to see they're gone. He goes after them.

## ANGLE ON A JUNGLE CLEARING

Crawford comes to a clearing, stumbles over some tree roots, and falls. As she gets up, she HEARS ANIMAL GROWLING (SFX).

## QUICK CUTS - THE JUNGLE AND HYENAS

GLOWING EYES peer out at her. Several HYENAS emerge from the jungle. They bare their teeth and approach her.

## CU ON CRAWFORD

She's trapped, and terrified.

## OVERHEAD ANGLE - CRAWFORD AND THE HYENAS

The hyenas get closer. At the last second, Kravinoff jumps into the clearing and faces the pack of wild animals.

## ON KRAVINOFF

He fights off the hyenas as they snap, GROWL, and bite at him. They surround and attack him as he tosses them away. Finally, the unharmed hyenas withdraw.

## ANGLE ON KRAVINOFF - FROM BEHIND

He falls to the ground - his clothing is torn. Crawford rushes to his side, and quickly examines him. WE CAN'T see his wounds.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* Sergei was seriously injured. There seemed to be no hope; nothing I could do to save my love.

She lifts up his torn shirt, and pours out the contents of the vial.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* As I watched his condition deteriorate, I made a decision; one that still haunts me. I gave him the drug despite the potential side affects.

## CU ON KRAVEN

The drug takes effect. His eyes OPEN WIDE. She hugs him, and they kiss.

DISSOLVE TO:

EXT. KRAVEN'S AFRICAN RANCH

Kravinoff has his shirt off -- he's bandaged. He looks to the nearby jungle.

CRAWFORD (V.O. NARRATION - CONT'D)  
Sergei's recovery was immediate. It was a miracle.

CUT TO:

EXT. JUNGLE DAY

Kraven lands on the branch of a tree and looks down. He's now wearing his Kraven outfit.

CRAWFORD (V.O. NARRATION - CONT'D)  
But my greatest fear came true...

ANGLE ON A MALE LION

Kraven wrestles with the beast. He drives it off.

CRAWFORD (V.O. NARRATION - CONT'D)  
Gradually he became more primal, more bestial.

CU - KRAVEN

He raises his arms in triumph.

CUT TO:

EXT. JUNGLE CLEARING DAY

PAN WITH Kraven as he runs through the jungle. He's swift, and powerful. He comes upon a bunch of VULTURES picking at something UNSEEN on the ground. He chases them off.

CRAWFORD (V.O. NARRATION - CONT'D)  
New instincts burned in his blood...

CUT TO:

EXT. JUNGLE - SHADOWS AND FOG

As a DEER moves through the jungle, Kraven jumps out of a tree on top of it. (NOTE: Seen in shadow.)

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* His symptoms became acute. He started hunting like a jungle animal. He changed so much...

CU - KRAVEN'S EYES

He looks mad; he enjoys the hunt too much.

CRAWFORD (V.O. NARRATION - CONT'D)

\*\* ...that he took a new name for himself---  
Kraven, the Hunter.

MATCH RIPPLE DISSOLVE TO:

EXT. NEW YORK - PRESENT

Match shot with Kraven in jungle - his EYES. WIDEN TO SEE Kraven sits on his haunches and looks down. He sniffs at the air. Follow him as he jumps down into an alley, and runs off.

RIPPLE DISSOLVE TO:

INT. KRAVEN'S AFRICAN RANCH - CRAWFORD'S MAKE-SHIFT LAB

On Crawford and Kraven. She holds him. He pushes her away. He throws over a table, he smashes some research equipment of hers. He tears a door off its hinges.

CU - KRAVEN

We can see in his eyes that he's lost control.

KRAVEN

This is my true nature; Kraven is who I am. I belong among the animals.

ANOTHER ANGLE - THE RANCH

Kraven runs off into the Jungle. Crawford follows him, then stops.

CRAWFORD (V.O. NARRATION)

\*\* I came to the states to work on a cure for Reaves' formula; hoping to redeem myself for turning Sergei into the monster that he is. I still love him.

CU - KRAVEN'S FACE

MATCH RIPPLE DISSOLVE TO:

EXT. ROOF OF ROBBIE ROBERTSON'S BROWNSTONE NIGHT

\*\*CAMERA STARTS on the night sky and TILTS DOWN TO Spidey and Crawford swing landing on the roof.

CLOSER - SPIDEY AND CRAWFORD

CRAWFORD  
\*\* I've been struggling to find the antidote;  
I'm close, but I need more time. And I  
need your help.

SPIDER-MAN  
\*\* Look, Doc, I'm sympathetic, but I don't  
usually handle domestic disputes.

CRAWFORD  
He's dangerous. He's more savage beast  
than human. Until he's cured he could  
hurt anyone around him.

ANGLE ON THE ROOF

Spidey takes Crawford over to a nearby SKYLIGHT.

SPIDER-MAN (CONT'D)  
It ought to be okay for you to hide out  
here for a while. The guy that lives here  
is out of town for a couple of days.

He opens the skylight, and lowers Crawford down through it.

CUT TO:

EXT. STREET NIGHT

Kraven dashes out from an Alley. Follow him as he darts through the  
TRAFFIC.

CUT TO:

INT. ROBERTSON HOUSE - THE LIVING ROOM

Crawford and Spider-Man look around. She grabs his arm.

CRAWFORD  
\*\* I can't stay here. I must find a lab and  
finish my work.

SPIDEY  
\*\* With the king of the jungle running around  
out there? Not a chance.

Spidey opens the nearby window and climbs out.

CU CRAWFORD - LOOKING UP

CRAWFORD  
But Kraven will hunt the both of us down.

ANGLE ON SPIDEY - THE WINDOW

SPIDER-MAN

Stop worrying, Doc. We webbed across the city ten stories high. It's not humanly possible to track us!

CU - CRAWFORD

CRAWFORD

Kraven's not human any more...

SPIDER-MAN (CONT'D)

\*\* Look, I have to be someplace right now. But I'll be back, and then we can set you up in a lab someplace. Okay?

CUT TO:

EXT. ROBERTSON'S ROOF NIGHT

SPIDER-MAN (V.O. NARRATION)

\*\* Relax, Spidey. She'll be all right. Don't get paranoid about this Kraven guy; With any luck, the cops'll nab him. Or maybe animal control.

Spidey shoots off a line, and webs into the night.

CUT TO:

EXT. ROOF OF A BUILDING NIGHT

TIGHT SHOT on a piece of webbing stuck to the roof of a building. WIDEN TO REVEAL Kraven. He reaches over the edge of the roof, and runs the dissolving webbing through his hands. He tears a hunk of it loose.

CU ON KRAVEN

He holds the webbing up to his face and SMELLS IT. He smiles, drops the piece of webbing, and runs off.

WIPE TO:

INT. ROBBIE ROBERTSON'S

Crawford sits on the living room sofa, working on some data in a notebook. There's a NOISE (SFX) outside. She gets up. She goes to the front window, and peeks through the curtain.

ANGLE THROUGH THE CURTAIN - CRAWFORD'S POV

SOMEONE is at the front door.



CRAWFORD (O.S.)

(sotto)

\*\* Sergei!

ANGLE ON CRAWFORD - AT THE FRONT DOOR

She looks scared. TRACK WITH HER as she backs away, and crosses to a side window. She opens it, and as she slips out, her purse spills open. She quickly throws as many things into her bag as she can, including a VIAL of REAVES' SERUM. WE HEAR the door UNLOCKING (SFX). Crawford quickly scurries out the window, but as we PAN BACK to the front door, we see she left A PIECE OF PAPER on the floor. It opens, and ROBBIE ROBERTSON steps inside. He sets down a SUITCASE near the door, and crosses to a nearby table.

ANOTHER ANGLE

Robbie presses a button on his ANSWERING MACHINE. It BEEPS (SFX) and then plays a message.

JAMESON (V.O.)

Robbie? What's taking you so long? Sorry about cutting your vacation short, but that big Baumgartner trial is going to the jury. I need you here right away.

The machine stops.

ROBBIE

Okay, J.J. I'm coming.

Robbie picks up his briefcase, throws some files into it, and closes it up. FOLLOW HIM as he turns towards the front door. Kraven smashes through the front door right in front of Robbie, startling him. Kraven looks around anxiously and sniffs at the air. He comes at Robbie.

ROBBIE

\*\* What...

Robbie holds up his briefcase like a shield. Kraven knocks it away, grabs Robbie, and lifts him off the ground.

KRAVEN

Where is she? Where?

ROBBIE

Who are you? What's going on?

ON KRAVEN

A look of rage crosses his face.

KRAVEN

I can still smell her perfume. You are hiding her. You must be the other man!

ROBBIE  
Other man? Who are you talking about?

KRAVEN  
Mariah Crawford.

ROBBIE  
I...I don't know her.

Kraven sees something on the floor. It's the paper that Crawford dropped. He drags Robbie over to it, and picks it up. He looks at it.

INSERT - THE PAPER

It's an INVITATION to the "ANIMAL IN YOU" FASHION SHOW at the PLAZA HOTEL to benefit the HARDY FOUNDATION'S ANIMAL PRESERVATION FUND. The invitation is addressed to: DR. MARIAH CRAWFORD. Felicia has written a personal note on it: "Dr. Crawford. I think it's important you attend. You could meet some new backers for your research."

KRAVEN (O.S.)  
You are lying.

CUT TO:

INT. PARKER HOUSEHOLD

Peter walks into the Kitchen. He's wearing a coat and tie.

PETER  
I gotta get going, Aunt May, or I'm going to be late to the Plaza. I feel like a stock-broker in this outfit.

AUNT MAY walks over to him. She adjusts his tie.

\*\* AUNT MAY  
You look very handsome. Now, you tell Mary Jane that I'm so sorry I couldn't make it tonight. Do you have your invitation?

Peter takes it out and holds it up.

AUNT MAY  
Good. It was nice of her to invite you to that jungle fashion show.

She kisses him on the cheek.

\*\* PETER  
It's the "Animal In You Fashion Extravaganza," Aunt May. I don't think there are any real jungles involved.

PETER (CONT'D) (V.O. NARRATION)  
\*\* At least I hope not. I've had my fill of  
jungle encounters for the evening.

WIPE TO:

EXT. THE PLAZA HOTEL - NIGHT - ESTABLISHING SHOT

CUT TO:

INT. PLAZA BALLROOM - CONT.

TILT DOWN from the ornate CHANDELIERS to show the large FLOOR-TO-CEILING WINDOWS. In the ballroom below, a STAGE has been set up, with a modeling RUNWAY in front of it. A CROWD gathers anxiously around the ramp.

ANGLE ON THE BACKSTAGE AREA

Peter pulls back some curtains and walks into the backstage area. It's a beehive of activities as models rush everywhere trying to get ready. He looks around.

PETER (V.O. NARRATION)  
If I missed her, I put on this monkey suit  
for nothing. C'mon, Cheetah, put this  
jungle motif out of your head.

He spots Mary Jane through the crowd. He goes over to her.

ANGLE ON A MAKE-UP MIRROR

MARY JANE touches up her make-up. She's wearing a robe over her outfit. Peter appears in the reflection of M.J.'s mirror.

MARY JANE  
\*\* Peter, I'm so glad you made it! And you  
even put on a coat and tie.

TWO SHOT - MARY JANE AND PETER

Mary Jane stands up and hugs him.

A STAGE MANAGER calls out to Mary Jane.

STAGE MANAGER (O.S.)  
One minute warning, Mary Jane.

She reacts to the O.S. voice.

MARY JANE  
Okay.  
(Turning back)  
I'm sorry, Peter, I have to go. We're  
going out to get a bite afterwards, right?

She looks at him and smiles.

PETER  
\*\* Wouldn't miss it. Good luck.

MARY JANE  
Never tell an actress "good luck;" you  
should always say "break a leg."

She hurries off. He watches her go.

PETER  
(Calling after her)  
Okay. Break a...leg?

ANGLE ON THE RUNWAY - THE CROWD GATHERED IN FRONT OF IT

ANNOUNCER (V.O.)  
Here comes our next model.

ANGLE AT THE FOOT OF THE RAMP

Peter nudges his way through the crowd.

ANNOUNCER (V.O.)  
It's Miss Mary Jane Watson.

ANGLE ON THE CURTAIN AND RAMP

MARY JANE emerges from behind the curtain in a nice, skin-tight,  
LEOPARD PRINT dress. FOLLOW HER as she WALKS DOWN THE RUNWAY.

ANNOUNCER (V.O. - CONT'D)  
\*\* A theater student at ESU, Mary Jane looks  
stunning in this faux leopard skin print.

CU ON MARY JANE

She makes her turn, looks down, and winks at Peter.

ON PETER

He waves shyly and smiles.

PETER (V.O. NARRATION)  
Wow! That outfit brings out the animal in  
me.

ON THE RUNWAY

Mary Jane walks back up the runway, and ANOTHER MODEL emerges in a  
ZEBRA PRINT ENSEMBLE.

ANNOUNCER (V.O.)  
And now, here we have Katrina in a  
fantastic Zebra design.

ON THE DOOR

Kraven enters, and a MAN in a tux hustles him away from the door.

MAN  
The models' entrance is in back. You're  
late. Hurry up!

Kraven snorts, pushes him away, and walks into the crowd. Kraven stops, and sniffs at the air. He's got a new scent.

KRAVEN (CONT'D)  
(sotto)  
Spider-Man!

\*\*He moves off through the crowd. We SEE PETER in the BG.

ON PETER

Someone reaches INTO FRAME, and grabs his shoulder. WIDEN TO REVEAL that it's FELICIA HARDY. Peter turns.

PETER  
Felicia?

She hugs him.

FELICIA  
Peter! What are you doing here?

PETER  
\*\* Uh, my aunt gave me her invitation.

FELICIA  
\*\* That's great.

ANGLE ON THE CROWD - FELICIA'S MOM

She scans the crowd and finally spots her daughter.

MRS. HARDY  
Felicia, can you help me for a minute,  
dear?

PETER AND FELICIA

FELICIA  
\*\* I'll see you at the party afterwards,  
okay?

Felicia hurries off.

ON PETER

PETER  
Yeah, sounds great!

Peter realizes what he's just said.

PETER (V.O. NARRATION - CONT'D)  
What am I saying, I'm supposed to go out  
with Mary Jane after the show! It's  
either no women or two women; why can't I  
just hit that number in between?

KRAVEN - MOVING THROUGH THE CROWD

He runs into Felicia, and keeps going. She watches him go.

FELICIA  
Nice outfit.

ON KRAVEN

He sniffs the air. He looks around. FOLLOW KRAVEN as he pushes his  
way through the crowd, knocking over tables and things.

ON PETER

He looks towards the commotion. His SPIDER SENSE goes off.

ANGLE ON THE CROWD - PETER'S POV

He sees Kraven stalking around. Kraven pulls a TABLE CLOTH off a  
table and smells it.

PETER (O.S.)  
Kraven! I underestimated this hunter.  
He'll tear this place apart!

ON FELICIA

She looks OFF SCREEN.

\*\* FELICIA  
Peter?

ANGLE ON THE DOOR - PETER IS SLIPPING OUT

FELICIA (O.S.)  
Why is he...

ANOTHER ANGLE - PETER LEAVING

From backstage Mary Jane watches Peter leave.

MARY JANE  
(She completes the thought)  
...leaving? That disappearing act again!  
Oh!

She sighs angrily.

ON KRAVEN

He snorts angrily. He's losing the scent. He spins around. He pushes his way through the crowd. Women are ogling him. Kraven jumps onto the stage. He grabs the microphone.

KRAVEN  
Spider-Man. I know you are here. Stop  
hiding from me.

ON THE CROWD

A LADY turns to her DATE.

LADY  
What a great show. These Foundation events  
are usually so stale.

ANGLE ABOVE THE ROOM - A WINDOW

Spidey opens the top of one of the tall windows, and looks down.

SPIDER-MAN  
Yo, Jungle Jim! Up here!

ON THE STAGE - KRAVEN

Kraven, and the crowd, look up to see Spidey overhead. FOLLOW KRAVEN as he jumps off the stage and grabs hold of some curtains attached to a nearby floor-to-ceiling window. He quickly climbs up them to the ceiling.

CROWD  
(collective gasp!)

TILT UP as Kraven skitters through the open window.

WIDE ANGLE - THE CROWD BELOW

They think it's all part of the show. There is APPLAUSE (SFX).

CROWD  
(ad lib, "Great! Wonderful stunt! What a  
show!" etc.)

CU ON MARY JANE

She's watching the action through the curtain.

MARY JANE  
Who put that in the script?

CUT TO:

EXT. ORNATE LEDGE NIGHT

Kraven emerges from the windows and climbs onto an ornate ledge about two feet wide that runs around the building. He looks around. A WEB LINE shoots INTO FRAME and wraps around his arm.

FEATURE SPIDEY - HALF IN THE SHADOWS

Spidey holds the other end of his web-line like he's holding a captured animal.

SPIDER-MAN  
The crowd's impressed; have you done much modeling before?

KRAVEN  
Where is my woman?

SPIDER-MAN  
You're the hunter, can't you find her?

Kraven yanks on the line.

WIDER ANGLE - THE LEDGE

Spidey falls off the ledge, but he quickly shoots up another line, swings up, and ends up back on the ledge behind Kraven.

CLOSER ANGLE

Kraven spins around. Spidey grabs him.

KRAVEN  
This city is too big! Too many scents float through the air. Why do you keep her from me?

SPIDER-MAN  
You scare her, big fella. Heck, you scare me.

Kraven throws Spidey over his shoulder. Spidey flips, lands on the ledge, turns around, and kicks Kraven's feet out from under him. Kraven falls off of the ledge, and ends up hanging onto it by one hand.

ON THE LEDGE - KRAVEN AND SPIDEY

Spidey stands over him. Kraven dangles over the street.

KRAVEN  
If I go, so does your comrade.

SPIDER-MAN  
Who're you talking about?

Kraven takes something out of his vest, and throws it at Spidey's feet.

CLOSE ANGLE ON SPIDEY



He picks up what Kraven has thrown down. It's Robbie's BUGLE I.D. CARD.

ANGLE ON KRAVEN AND SPIDER-MAN

Spider-Man reaches down and grabs Kraven's arm.

SPIDER-MAN  
You jungle freak! If you hurt Robbie...

\*\* KRAVEN  
You have six hours to save your friend.  
Bring me Mariah; she'll know how to find me.

ANGLE OUT OVER THE STREET

Kraven breaks Spidey's grip, knocking Spidey back, and falls into the night.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

EXT. THE PLAZA - LEDGE - NIGHT

\*\*Spidey looks over the edge.

SPIDER-MAN (V.O. NARRATION)  
Vanished again. And he has Robbie.

Spidey shoots out a line and webs off.

THE CITY - SPIDER-MAN SWINGING THROUGH

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Real good, Spidey. Now you got Robbie  
involved in this dangerous game.

Spidey swoops between buildings.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
If Kraven can't find Dr. Crawford, how on  
earth can I?

Spidey swings THROUGH FRAME.

CUT TO:

INT. LAB - SOMEWHERE IN NEW YORK

Crawford looks through a microscope and jots something down on a pad. She reaches into her bag, and takes out a vial -- it contains the same kind of liquid that Reaves gave her in Africa.

CUT TO:

EXT. ZOO - NIGHT

It's dark, and hard to see, but we can make out the shape of Kraven the hunter. He covers over a hole with some matting. He ties off some monofilament lines, and leaves.

CUT TO:

INT. ROBERTSON'S HOUSE

Spidey picks up Robbie's briefcase, and sees the papers scattered everywhere. He walks over to the answering machine and turns it on.

JAMESON (V.O.)

Robbie, where the heck are you? I've called a dozen times! The airline says your plane landed hours ago! What happened to you?

(CLICK)

Spidey turns off the machine, and turns to go.

SPIDER-MAN (V.O. NARRATION)

How does "I was kidnapped by a crazed big-game hunter" grab you, J.J.?

EXT. ROOF - SPIDEY

He climbs out of the skylight.

SPIDER-MAN (V.O. NARRATION - CONT'D)

\*\* Just my luck, I get out-manuevered by the world's greatest hunter. Never underestimate an opponent.

Spidey shoots off a piece of webbing and disappears.

ANGLE ON A BUILDING

Spider-Man swings around it.

SPIDER-MAN (V.O. NARRATION - CONT'D)

\*\* Robbie's one of the few people I can trust. If anything happens to him.....

EXT. ANGLE - BIG CLOCK ATOP A TALL BUILDING - NIGHT

Spidey swings I.S. and up onto the minute hand of the huge clock and looks out over the city. The time is: 10:45.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
\*\* When am I gonna learn to keep my friends  
out of my fights? Now I have to find him,  
and the good doctor. But, where do I  
start?

CUT TO:

EXT. ZOO NIGHT

CLOSE ON KRAVEN; he's pulling on a rope; rigging some trap. He pulls, straining hard.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Kraven's out there waiting for me.

He ties off the rope. He moves away.

WIPE TO:

EXT. STREET NIGHT

Crawford has her research in several notebooks with her. A taxi pulls up to the curb and she climbs in. The Taxi pulls away from the curb.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Dr. Crawford wanted to find a lab...

CUT TO:

EXT. ANGLE - THE BIG CLOCK AND SPIDEY

He gets down on his haunches.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
And there are only three labs in town that  
might have the equipment she needs.

He swings away.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Okay, Kraven; time to show you how good a  
hunter a spider can be.

CUT TO:

INT. MEDICAL RESEARCH LAB - NIGHT

CLOSE ANGLE -- A DIGITAL TIMER. It ticks down from :30 seconds. PULL BACK to show Crawford is working away in the lab. She's mixing chemicals, and checking for their reactions.

ANGLE ON A LAB TABLE

She slips a slide under a microscope and looks at it, bewildered. She looks at her watch. She picks up a nearby phone, and dials.

CRAWFORD

Hello, Paula? I need to use your lab.  
Great. I'll see you in an hour. I'll  
explain when I get there.

She hangs up the phone, rubs her eyes, and goes back to the  
microscope.

CUT TO:

EXT. ESU - NIGHT

\*\*PUSH IN on the BACK OF SCIENCE BUILDING. PUSH IN on a SKYLIGHT ON  
THE ROOF.

\*\*CLOSE ANGLE - THE SKYLIGHT

Spidey crawls INTO FRAME and looks in the skylight.

\*\*INT - THE LAB - NIGHT - WIDE

\*\*Inside the lab is DR. CURT CONNERS, working away. Spidey drops down  
into our view but not Connors'.

SPIDER-MAN (V.O. NARRATION)  
Nobody here but Doc Connors.

\*\*EXT - THE BELL TOWER - NIGHT - ON THE CLOCK

\*\*The school's BELL TOWER CHIMES (SFX) TWELVE TIMES. WIDEN and RACK  
FOCUS to see Spidey exit the slylight in the f.g.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Ask not for whom the bell tolls...

MATCH DISSOLVE TO:

THE MOON - EXT. ABOVE THE ZOO - NIGHT

TILT DOWN from the moon to Robbie Robertson is bound and gagged in a  
LION CAPTURE CAGE. Kraven comes into the cage.

KRAVEN  
Would you like some water?

He takes out Robbie's gag.

ROBBIE  
Why are you doing this?

He tilts Robbie's head back and gives him a drink from an animal-skin  
bag.

KRAVEN  
\*\* I was raised in the traditions of  
nobility, and I now live in the world of  
the jungle. (MORE)

KRAVEN (CONT'D)

The codes of conduct that govern both are very similar: you don't take what belongs to another, or you pay the price.

ROBBIE

\*\* This is the real world. Not a palace, and not the jungle.

KRAVEN

It's a concrete jungle -- the same rules apply.

\*\*NEW ANGLE

\*\*Kraven (in F.G.) stands and looks off into the night. Robbie, in the b.g. watches.

KRAVEN (cont'd)

Yevtushenko said: "My love will come. Will fling open her arms and fold me in them, will understand my fears, observe my changes..." I must prepare.

\*\*He turns to Robbie, puts the gag back in Robbie's mouth, and leaves.

INSERT - ROBBIE'S WATCH

It's 1:00 AM.

CUT TO:

EXT. CITY NIGHT

Spidey webs through the city. He's becoming more desperate.

SPIDER-MAN (V.O. NARRATION)

I'm running low on time, and on labs.

ANGLE ON A BANK TIME/TEMPERATURE SIGN

Spidey lands on the sign. It flashes: "68" degrees; time "2:05".

SPIDER-MAN (CONT'D)

C'mon, Doc, where are you?

As Spidey swings off, go to SPLIT SCREEN showing Kraven cutting rope, preparing. SPLIT THE SCREEN AGAIN, and show Crawford carrying her research onto a city Bus. The Bus drives off, and Spidey swings ACROSS FRAME, WIPING the SCENE:

WIPE TO:

\*\*EXT. A THREE-STORY MEDICAL RESEARCH FACILITY - NIGHT

A HIGH TECH building with a sign on it that reads MEDI-LABS, INC. sits in the FG. Spider-Man crawls down the side of the building and peers in a window.

CLOSER ON SPIDEY

He wanders across the building to another window. He looks inside.

SPIDER-MAN (V.O. NARRATION)  
Not here! Mariah, where are you?

Spidey pulls up his costume sleeve, and looks at his watch.

INSERT - SPIDEY'S WATCH

It's an INCREDIBLE HULK WATCH. It reads "2:38."

ON SPIDEY

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Time keeps on ticking, ticking, ticking!  
Think, Spidey, think!

ANGLE ON THE ROOF

Spidey climbs up onto the roof. He looks at the city.

\*\* SPIDER-MAN (V.O. NARRATION - CONT'D)  
I'm doing this all wrong. I'm letting  
Kraven call the shots. Maybe I should be  
looking for him instead!

CLOSER ON SPIDEY

He thinks about it.

\*\* SPIDER-MAN (V.O. NARRATION -CONT'D)  
That's it. Hunt the hunter. But where?

He's distracted by the sound of AIR BRAKES (SFX) from the street below.

ANGLE ON THE STREET - SPIDER-MAN'S POV

A BUS pulls up in front of the lab. On it's side is a billboard that reads: YOU BELONG IN THE NEW YORK ZOO. It has a picture of a lion on it.

SPIDER-MAN (V.O. NARRATION)  
Of course...

CUT TO:

KRAVEN - FLASHBACK IN AFRICA

Kraven in the Jungle, surrounded by animals.

KRAVEN

Kraven is who I am. I belong among the animals.

CUT TO:

LONGER ANGLE ON THE BUILDING - BUS IN FG

Spidey swings off in the BG. PAN OVER to the Bus. Crawford steps off of it, and goes towards the lab.

TRANSITIONAL CITY CUTS TO:

EXT. NEW YORK CITY ZOO NIGHT - ESTABLISHING SHOT

CUT TO:

INT. THE ZOO GROUND

Spidey drops INTO FRAME, lands on top of a series of bird cages laying end-to-end. He looks around.

SPIDER-MAN (V.O. NARRATION)

If I've guessed wrong, Robbie'll be a goner.

He looks down into the cage.

ON THE CAGE

A MACAW SQUAWKS (SFX) Spidey has interrupted it's sleep.

ANGLE ON SPIDEY - KRAVEN'S POV

Spidey starts moving cautiously across the top of the row of cages.

SPIDER-MAN (V.O. NARRATION - CONT'D)

\*\* Man, I'm sorry about all this Robbie. J.J.'ll let you right a nasty editorial about me if it'll make you feel better.

SPIDEY-POV - THE CAGES

Spidey runs over the tops of the cages. We see the animals inside awaking.

ON KRAVEN

Kraven watches Spidey through the trees. He smiles.

KRAVEN

(Sotto)

Dobriy vyehchyeer...(Good evening)

SPIDEY

He's looking across the zoo.

ANGLE ON THE NEARBY REPTILE HOUSE - SPIDEY'S POV

Kraven dashes across the roof of the reptile house.

ON SPIDEY

He turns, he thought he saw something. FOLLOW Spidey as he jumps down off of the cage and moves towards the Reptile house.

ROOF OF THE REPTILE HOUSE

Spidey climbs up over the roof line and moves towards the far side of the building.

ANGLE BEHIND SPIDEY

Kraven steps out. He tugs on a rope that he holds in his hand.

ON THE ROOF AND SPIDEY

His SPIDER SENSE tingles. He spins around. A TREE falls towards the roof. Spidey jumps out of the way.

ANOTHER ANGLE

Spidey lands on the roof, and falls through a carefully concealed hole.

INT. THE REPTILE HOUSE.

Spidey falls into the ANACONDA display, and into the pond inside the enclosure. It's a rather big display, with a clear Plexiglass front, a tree, and a big pond. The giant snake slithers out of the tree, and into the water.

ON SPIDEY

SPIDER-MAN (V.O. NARRATION - CONT'D)  
A jungle trap? I must be getting warmer.

He struggles to pull himself up onto the small portion of land. But the mud is slippery. He puts his arm up to fire a shot of webbing through the hole in the ceiling. The snake wraps around his arm, and pulls him underwater

ANOTHER ANGLE - ON THE DISPLAY TANK

Spidey struggles with the snake. It tries to wrap around him. Spidey pounds on the display tank's plexiglass front side.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Plexiglass. When did they introduce that to the jungle?

Spidey comes up for air, and catches his breath. He shoots off a webline, and it wraps around a branch of the tree inside.



ANOTHER ANGLE

Spidey pulls himself up onto the shore, dragging the snake along with him. He muscles the snake off himself, and dumps it into the water.

REPTILE HOUSE - ACCESS WALKWAY BEHIND THE ENCLOSURES

The access door to the anaconda exhibit gets kicked open, and Spider-Man climbs out. He closes the door, and webs it shut.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Thanks for the audition, but I don't want to  
host "Wild Kingdom."

CUT TO:

EXT. THE REPTILE HOUSE

Spidey emerges from the reptile house. He looks around.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Okay, Kraven, what's the next stop on your  
adventure safari?

LONG SHOT - THE ZOO

Spidey cautiously climbs up a row of cages, and begins to carefully walk across the tops of them.

ANGLE ON THE CAGES - SPIDEY'S POV

TRACKING SHOT across the tops of the cages.

ANGLE ON THE CAGES - SPIDEY

He presses his face down to look in one of the cages. A BABOON leaps out of the darkness, and BAMM -- right up against the bars. Spidey jumps back, startled.

SPIDER-MAN (V.O. NARRATION)  
The natives are restless.

ANOTHER ANGLE

Kraven emerges from a bush in the FG, and tracks Spidey.

CUT TO:

INT. MEDICAL LAB - NIGHT

Crawford looks exhausted. She takes a vial out of a CENTRIFUGE, and looks at it. It contains a RED LIQUID.

ANGLE ON THE RAT CAGE

She takes it over to the rat's cage, and draws some liquid out of the vial with a pipette. The rat is going crazy - practically trying to charge through the cage at her.

INSERT - THE RAT'S WATER DISH

Crawford drops the red liquid into the rat's water.

WIDER - THE CAGE AND CRAWFORD

She watches as the rat drinks the water, and then becomes very serene. She turns to a computer monitor, and looks at the rats readouts. Crawford beams. She sticks the vial in her pocket, and runs out of the lab.

ON THE RAT

It calmly cuddles into the corner of it's cage.

CUT TO:

EXT. ZOO NIGHT

Spidey approaches a large enclosure; a cage the size of a warehouse. It's a combination attraction incorporating an Aviary, a Lion exhibit, and a monkey island surrounded by a crocodile pond. The Animals are separated, but it all appears to be a very natural setting, with waterfalls, trees. It's like a slice of the jungle has been reconstructed in the zoo.

SPIDER-MAN (V.O. NARRATION)  
The African Jungle exhibit. Kraven has my  
itinerary all scoped out.

Spider-Man climbs up onto the cage and pries some bars apart enough so he can squeeze inside.

ANGLE INSIDE THE CAGE

Spidey moves cautiously through the undergrowth.

SPIDER-MAN (V.O. NARRATION)  
Robbie's the bait. Okay, I'll bite.

ANGLE ON SPIDEY

He makes his way around a winding path in the cage.

ANGLE ON SPIDEY'S FOOT

He steps on one end of a catapult that's been covered over with leaves.

WIDER

The catapult, hidden behind a nearby tree, vaults Spidey up off of the ground and through the air, flying toward...

A BAMBOO WALL

of sharp spikes which leans against the wall to the enclosure.

A WIDER ANGLE

Spidey twists and turns in the air and manages to maneuver himself so that instead of hitting the spikes he hits the wall next to them.

SPIDER-MAN

\*\* Wall o' spikes? Kraven is some boy scout.

He slides down the wall to the ground to stand on a high embankment.

ANGLE BELOW EMBANKMENT

A tree branch supports a rock under the ledge that holds Spidey. Attached to the branch is a line. We FOLLOW the line to:

KRAVEN

Who grabs the line in his hand as he steps out of the shadows of a tree and gives it a yank.

ANGLE ON THE EMBANKMENT

As the branch whips out from under the rock, the ledge crumbles under Spidey's feet and he slides down the embankment. We FOLLOW as he lifts his hand to shoot off a weblines. PFTT! It doesn't fire.

SPIDER-MAN (V.O.NARRATION)

Misfire?

ANGLE ON THE RHINO PIT AND POND

Spidey slides down the embankment that borders one side of the pond and into the water with a SPLASH! He comes up for air, and looks at his jammed web shooter.

SPIDER-MAN (V.O. NARRATION - CONT'D)

Must be jammed with mud.

A HUGE RHINO emerges from the water in the BG. Spidey spins around. The rhino charges at him.

NEW ANGLE

SPIDER-MAN (V.O. NARRATION - CONT'D)

Slow down, big fella.

Spidey races out of the water. But the Rhino is pretty quick for a big animal. Spidey slips on the edge of the pond, and the rhino "butts" him out of the water with it's head (NOTE: Not with his horn.)

ANGLE ON THE ENCLOSURE

The rhino charges at him again.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
\*\* Don't you have a brother out on parole?

Spider-Man leaps atop the rhino, and then jumps for the fence, and climbs it.

ANGLE OUTSIDE THE ENCLOSURE

Spidey pulls himself up out of the Rhino enclosure, and back onto the winding path through the jungle exhibit. Spidey hears the sound of a WATERFALL (SFX) nearby. Spider-Man turns towards the sound.

ANGLE DOWN TREE - LINED - WATERFALL IN BG - SPIDEY'S POV

Robbie hangs from a rock outcropping near the top of the two-story tall waterfall.

ON SPIDEY

He heads down the tree-lined path; tall PALM trees are on either side of him.

ANGLE FROM BEHIND SPIDEY

Kraven watches from the shadows in the FG.

KRAVEN  
Where's Mariah?

Spidey spins around.

SPIDER-MAN  
I don't know. Look, she's afraid of you, you think hurting Robbie will make her change her mind? She loves you, she's trying to help you, but she needs more time, and so do I. We could search for her together.

CLOSE - KRAVEN'S HAND

KRAVEN (O.S.)  
No. Your friend is lost...

He squeezes a hand-held detonator that is attached to a cord. We FOLLOW the cord to:

A TREE

Where the cord is wrapped around the tree and EXPLODES with a BOOM as we widen to include:

THE GROVE OF TREES

That Spider-Man has entered. The 'det cord' connects the trees that blow in sequence (APPROPRIATE SFX).

WIDER ANGLE TO INCLUDE SPIDER-MAN

One by one, the trees behind the first tree fall in, towards the path like dominoes creating a huge roadblock.

SPIDER-MAN (V.O. NARRATION)

\*\* This guy's acting like Paul Bunyan with an attitude.

Spider-Man starts to run up the path, and shoots a webline to a branch and swings up into the air and swings like a gymnast from tree to tree, trying to out-distance the falling trees.

ON SPIDEY

SPIDER-MAN

(Shouting)

Robbie wasn't involved!

NEW ANGLE

As Spidey reaches the last tree at the end of the path, he shoots a line off with his undamaged web-shooter and swings up, and O.S.

ON THE TREE

Spidey lands on top of the last tree in the row.

SPIDER-MAN

\*\* It was my fault, take it all out on me.  
Let Robbie go. He's innocent!

KRAVEN (O.S.)

We had a deal, and your time is up!

ANOTHER ANGLE

The tree Spidey is on starts to fall also. FOLLOW the tree down, as it topples onto the lion cage. LIONS leap up at him, but can't reach to top of the cage. The tree then slides down into a clearing between the lion cage and the crocodile enclosure. Spidey hops off the tree and looks up.

SPIDER-MAN

\*\* Okay, Kraven, game's over; you lose.

ANGLE ON THE CROCODILE ENCLOSURE

PAN TO SHOW that a fence runs around the outside of the enclosure, and that there is also a four-foot high stone wall that surrounds the crocodile pond itself. TILT UP from the pond to see the waterfall above it, and Robbie.

ON SPIDEY

Spidey moves towards the pond, his SPIDER SENSE tingles. He turns to see the branch of a tree swung at him. FOLLOW SPIDEY as it knocks him away from the enclosure. Spidey gets up, stunned.

ANOTHER ANGLE - KRAVEN AND SPIDEY

Kraven approaches. Kraven tosses a small leather pouch to the ground.

THE ENCLOSURE - SPIDEY

The Pouch hits the ground, and CLOUDS OF SMOKE ERUPT in a circle about to enclose Spidey. He dashes out of the thick smoke.

ON KRAVEN AND SPIDEY

Spidey Knocks Kraven to the ground, and pins him down.

SPIDER-MAN

\*\* You're nothing but an animal!

Kraven throws Spidey, then gets up, and circles around Spider-Man. As the smoke clouds the scene, Kraven jumps at Spidey, and gets him in a head lock.

KRAVEN

I am not an animal! I know "evil and good, fears and delights, the silver of the Prussian noons, the crimson of the Prussian nights."

Spidey throws him.

SPIDER-MAN

Quoting Solzhenitsyn doesn't make you human!

Kraven takes out a set of BOLOS and swings them over his head. Spidey shoots off a line of webbing, and knocks the bolos out of Kraven's hands. Kraven backs away. Spider-Man advances as Kraven backs up. Spidey pauses, and looks down at something.

ANGLE ON THE GROUND IN FRONT OF SPIDEY

A TRIP WIRE glistens in the moonlight.

ON THE ENCLOSURE

Smoke fills the air. A door somewhere behind him opens up. It's Crawford. She runs towards Kraven.

CRAWFORD

Sergei! I'm here. Let him go!

Spidey turns as she runs past him.

SPIDER-MAN  
Doc, wait!

ANGLE ON CRAWFORD

Kraven launches himself towards her, in a desperate attempt to stop her.

KRAVEN  
Nyeht! Mariah! No!

ECU - CRAWFORD'S FOOT

She hits Kraven's carefully concealed TRIP WIRE.

ANGLE ON A WATER PUMP CONNECTED TO THE WATERFALL

The wire that Crawford hit, trips a VALVE. A huge JET of water shoots out of the open valve.

WIDER ON THE SCENE

She trips a high-power water hose from one of the pumps that feeds the waterfall. The stream of water pushes Crawford through some foliage, and into the lion enclosure next door.

ON ROBBIE

At the same time, The line holding Robbie is cut, and he falls into the waterfall. FOLLOW HIM down to the croc enclosure below.

ON KRAVEN

He runs for Crawford.

KRAVEN  
Mariah!

ANGLE ON THE CROCODILE POND

Robbie drops into the crocodile pond. The crocs splash into the water to get a piece of him. Spidey runs to the pond, jumps onto the fence, and dives in.

NEARBY - THE LION CAGE

Crawford is stunned. She moves slowly then looks around. THE LION PRIDE (several of them) come out of the den, and move menacingly towards her. He GROWLS (SFX), and bares his teeth. Kraven flies INTO FRAME and tackles the beast. They fight.

THE CROCODILE POND - SPIDEY AND ROBBIE

Spidey is helping Robbie. He pulls off his gag.

SPIDER-MAN  
You okay?

ROBBIE  
Get me out of here!

A croc comes close to them. Spidey wraps a line of webbing around the croc's snout. Another croc approaches, and Spidey fires. FFFT! He's out of fluid. The croc prepares to take a bite out of Spidey. He \*\*grabs the croc and holds his mouth shut. Spidey tosses the croc away in a very rugged, masculine, and non-Hanna-Barbera-like way.

ON THE EDGE OF THE POND

Another croc swims up behind Robbie. It's about to snap at him, when Spidey runs INTO FRAME, dashes up the reptile's back, and pushes the creature's mouth shut with his foot. Robbie pulls himself over the short wall that encloses the pond. Spidey hops over after him.

\*\*ROBBIE  
\*\*Boy, am I glad you showed up.

SPIDER-MAN  
Just call me "Crocodile Spi-dee."

There's a LION ROAR (SFX.)

KRAVEN AND THE LION

Kraven wrestles with the big cats.

ANGLE FEATURING SPIDEY AND CRAWFORD.

FOLLOW Spidey as he runs into the enclosure.

WIDER ON THE SCENE

Spidey pulls back a section of the lion cage's bars, and traps the lions behind it. Spidey and Crawford rush over to Kraven. He's hurt badly.

CRAWFORD  
\*\* Let's take him outside.

OUTSIDE THE CAGE

Spidey, Robbie and Crawford pull Kraven out of the lion enclosure. He's in bad shape. They set him down on the ground. Spidey webs the cage shut.

CRAWFORD (CONT'D)  
Sergei, I love you; Don't leave me,  
pahzhahlstah! (Please)

She takes the antidote out of her coat, opens the vial, and pours it on Kraven. He strains as the powerful drug takes affect.

KRAVEN  
Ahhh!



Finally Kraven stops squirming. He opens his eyes and smiles up at Crawford.

KRAVEN  
Mariah. I feel so **strahnnah**. So strange.

CRAWFORD  
That's the antidote taking affect, Sergei.  
You're becoming yourself again. At last.

Crawford hugs him.

ON SPIDEY AND ROBBIE

\*\*Spidey turns to Robbie, who looks stunned by all this.

SPIDER-MAN  
Penny for your thoughts?

ROBBIE  
Will you please just tell me what's going  
on here?!

SPIDER-MAN  
\*\* You don't want to know...

CUT TO:

EXT. NEW YORK HARBOR DAWN

The blast of a Freighter's horn echoes across the water as a ship pulls out into the harbor.

CUT TO:

INT. THE FREIGHTER - CONT.

Crawford leans over Kraven.

KRAVEN  
Mariah, I was right to love you. You  
believed in me, and you saved me. The  
nightmare is finally over; I feel human  
again.

They kiss.

CUT TO:

EXT. HARBOR - THE FREIGHTER - SPIDEY'S POV

PAN from the ship to Spider-Man, who is watching it leave from atop the big storage tanks at PIER 4. He stands up and waves.

SPIDER-MAN (V.O. NARRATION)  
Yeah, okay, bye-bye. What a beautiful  
happy ending. I feel like I'm trapped in  
a Danielle Steel novel.

Spidey shoots off a line and swings away.

ANGLE ON THE CITY

Spidey swings around a skyscraper.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Correct me if I'm wrong, but isn't the  
hero supposed to get the girl?

VARIOUS ANGLES - SPIDEY TRAVELING

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Kraven tears up a lab, trashes a fashion  
show, terrorizes Robbie; sends me on a  
savage safari, and look how he ends up!

He shoots off a web line and swings off.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Me? I save the city from Jungle Boy, and  
I'll be lucky if Mary Jane or Felicia ever  
speak to me again.

ANGLE ON A SKYSCRAPER

Spider-Man lands on a ledge and then looks down over the city. Spidey  
shoots off another web line and flies off.

CLOSER - ON SPIDEY AS HE WEBS

SPIDER-MAN (V.O. NARRATION - CONT'D)  
My promising evening turned into a train  
wreck. I lost a job, broke two dates, and  
the animal kingdom walked all over my  
costume. Never again do I get in the  
middle of a lovers' spat...

LONG ANGLE - THE CITY

Spidey swings towards the RISING SUN.

SPIDER-MAN (V.O. NARRATION - CONT'D)  
Stick a fork in me; I'm done.

FADE OUT

THE END