

GREMLINS 2

Written by

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Revised - 3/6/89

1 EXT. CHINATOWN STREET - MORNING 1

The same crowded Chinatown street where Rand Peltzer first found Gizmo the Mogwai. As LOCALS bustle past, ANGLE FAVORS the stairs to the basement curiosity shop.

2 INT. MR. WING'S STORE

MR. WING, the storekeeper who took Gizmo home after the Gremlins' night of carnage, opens the door, beginning his day.

As he lights his pipe, he HEARS a commotion upstairs.

3 EXT. STREET 3

PEDESTRIANS dodge a long black LIMOUSINE as it pulls up short.

ANGLE reveals that most of the stores on the block have closed

-- GOING OUT OF BUSINESS signs and boarded-up windows. FORSTER, a sour-faced man in a business suit, gets out of the

limo, followed by three beefy MEN, also in suits. The three big men take a big-screen TV VT and a VCR out of the car. INT. MR. WING'S STORE tj.

Mr. Wing looks up from ' hers game as the four men sweep into the store.

Mister Wi Daniel Clamp would like to see you.

The men quickly set up the big-screen TV set and VCR. One of

the men puts in a tape and hits some buttons, and the TV screen

fills with the face of DANIEL CLAMP. At a young 40, he's New York's most successful real estate developer.

CLAMP (ON TV)

Good morning, Mister Wing. Let's
out through to key issues, okay?
I'm prepared to increase my offer
substantially.

(BEAT)

Now, Mister Wing, you're attached
to your business. I appreciate
that. I'm attached to my own
business. I develop the biggest
buildings in New York, and you
sell, ah, little things. Fine.
But I'm not just talking about
money here.

On the big-screen TV, the IMAGE widens to incim a an easel
beside Clam , holding an architect's RENDER that shows the
grandiose of a huge office building,..

4 CONTINUED: 4

CLAMP (ON TV) (CONT.)

Take a look, Mister Wing --

(READS)

"The Clamp Chinatown Center --
Where Business Gets Oriented."
When I put up a building, it's the
biggest -- it's the newest -- it's
the best. People are going to be
killing each other to get into
this building --

The soft O.S. TWITTERING of Gizmo is heard from the rear
alcove
of the store.

GIZMO (O.S.)

Tee vee!

CLAMP (ON TV)

Now, 'we've been able to reach an
understanding with everyone on the
block -- except for you. Let me
show you what I willing to do
for you -- a s tand and
souvenir cone on, right here
under the at The foot
traffic thrr here is going to
make the building look like
a ghost town.

Mr. Wing regards the video image impassively.

CLAMP (ON TV) (CONT.)

Please IF us know when you've made a decision, Mister Wing. You know, I believe that there's always an area of agreement that two people can reach.

The Clamp Corporation's LOGO a stylized "C" -- fills the wereen, replacing Clamp's image.

MR. WING

Yes -- a man can always agree with others. It is more difficult to agree with oneself.

FORSTER

Does that mean you --
He's interrupted as Mr. Wing COUGHS -- a rattling spasm that sounds deeply unhealthy. When the coughing subsides, he answers Forster.

MR. WING

I'm sorry. Please tell Mister Clamp that the answer is no.

FORSTER

Keep the TV.

As Mr. Wing walks Clamp's men to the door in b.g., HOLD on the TV set -- and a small, furry PAW that reaches into FRAME to change the TV CHANNEL.

With the change of stations, the TV screen fills with a SCENE from a Rambo picture. SYLVESTER STALLONE addresses the movie

CAMERA:

STALLONE

To survive a war... you've got to become war.

Then he screws an explosive-filled metal ARROWHEAD onto an arrow, and SHOTS the arrow from a bow. The arrow hits a HELICOPTER, which bursts into FLAMES.

GIZMO (0.3.)

Neat!

and

But as the helicopter starts to burn, Mr. Wing comes back angrily turns the TV set OFF, addressing the unseen Gizmo.

MR. WING

Television again! Ai-vuh !. An -
invention for fools.

CD

As he starts COUGHING again,

5A INT. LIMO/EXT. CHINATOWN STREET (MOING) - DAY 5A

Forster and the bodyguards are dri away from Mr. Wing's store.

BODYGUARD

I'm sorry that didn't work out,
sir. I thought he'd like the TV.

FORSTER

You hear that cough? The guy must
be eighty -- maybe ninety. We can
wait.

A STING of solemn CHINESE MUSIC covers the
DISSOLVE TOt

6 EXT. CEMETERY - MORNING 6

Seen through distance and morning MIST, a burial ceremony is
taking place, to the accompaniment of the continuing MUSIC.

7 EXT. CLAMP CENTRE - DAY 7

A huge office tower whose sign reads CLAMP PREMIERE REGENCY
OFFICE CENTRE.

8 INT. CLAMP CENTRE - CABLE TV EDITING ROOM 8

Near a SIGN reading CLAMP CABLE NETWORK, a NEWS PRODUCER and
REPORTER are editing videotape that we see on MONITORS. The
tape is of the reporter doing his standup in Chinatown, on

Mr.

Wing's boarded-up block.

REPORTER (ON TV)

Mister Wing' ath removes the
last obstacl eveloper Daniel
Clamp's long- ehinatown
project...

PRODUCER

his "is Then we go to the boss --
The video IMAGE SWITCHES to Clamp being interviewed behind
spotless, high-tech desk.

CLAMP (ON TV)

.obviously a sad occasion, but
the bright side is that we can go
ahead with something that will mean
a great deal to the community down
there...

REPORTER

That old guy had some neat stuff in his
store. You think they'll auction it off,
or...?

PRODUCER

Nash...I hear they're just gonna tear it
down.

CUT TO:

9 OMIT 9

10 INT. MR. WING'S STORE 10

CAMERA moves through the deserted store, and settles on
Gizmo's alcove.

The mourning Mogwai has climbed into his old CAGE, and site
in there with
the door open. He wears a black armband, and SINGS a sad,
minor-key
version of his familiar song.

LN

CUT TO:

10A THE ARM OF A CONSTRUCTION CRA ") I OA
moving toward us, fast. C)

10B INT. STORE

CLOSE on Gizmo, reacting in fear Cthe crane arm advances toward him. A WIDER ANGLE shows the crane C iING into the store. Gizmo leaps down from the cage, and narrowly escapes, with the crane arm right behind him. As a rain of wood and planter DEBRIS falls around him, he runs away...

10C EXT. ALLEY BEHIND STORE 10C

...into the alley behind the store, and scampers to safety behind an ASHCAN, his chest heaving. But now he looks up, startled and scared ;a pair of human HANDS reach down Into FRAME and capture him...and

SMASH CUT TO:

11 A BILLBOARD 11

showing the ostentatious structure Daniel Clamp is building on the grave of Mr. Wing's stare. The copy reads "COMING SOON -CLAMP CHINATOWN CENTER - Where Business Gets Oriented." On the cut, there is MUSIC -- a rap song such as Grandmaster Flash's "The Message."

GRANDMASTER FLASH (V.0.)

It's like a jungle sometimes,
It makes me wonder
How I keep from going under...

(CONTINUED)

REVISED - MAY 3, 1989

6.

0 11 CONTINUEDS 11

As MAIN TITLES begin, PAN DOWN to

EXT. NEW YORK STREETS (TIMES SQUARE AREA) - MORNING

WORKERS The outright madness of New York at rush hour. Herds of
push past VENDORS, HOOKERS, 3-CARD MONTE ARTISTS, etc.
CAMERA settles on BILLY PELTZER and his girlfriend KATE,
heroes of the Gremlin siege of Kingston Falls. Though they're a few
years older now, Billy and Kate are still small-town types,
who keep getting elbowed aside by the sidewalk crowd. Billy
wears business clothes, and Kate is in a uniform-type skirt and
blazer. SPOT Universal Price Code-type BAR CODES on the
chest of Billy's sportscoat and Kate's blazer.

KATE

I should be finished by six
tonight. If we go straight from
work, we can make the Early Bird
Special at the movies.

BILLY

It's going to be close. Maybe we
could do it tomorrow -- no,
tomorrow's when the Futtermans are

S

coming to town.

KATE

Mister Futterman must be getting
better, if he can travel.

BILLY

His wife says he's getting better.
He's just been -- rattled.

KATE

I guess having a bunch of monsters
drive a snow plow through your
living room could kind of that
to you. He almost got kied.

BILLY

Right.
(checks his watch)
We're gonna be late,

12 EXT. 45TH STREET 12

He steps to the corner snails a TAXI.

TAXI DRIVER

You goin' a' the airport?

(CONTINUED)

REVISED - May 31, 1989

7.

12 CONTINUEDE 12

BILLY

No, the --

The taxi ROARS away -- Billy lets go of the door handle just
in
time.

KATE

Billy...I don't think we're getting
the hang of New York.

13 OMIT

13

13A EXT. STREET NEAR CLAMP CENTRE - MORNING

13A

FOLLOW Billy and Kate as they approach the Clamp office
building, where we saw guys editing videotape earlier.

BILLY

I'll try and get out early tonight.
I have to finish that drawing of
the Chinatown building...
(shakes his head)
You know, I -had the whole thing
just right they're making we
take twent p ies off the World
Trade Center ofj bVilding looks
bigger. Z? F

KATE

A lot of people aren't as there'd
by that kind of thing as you are,
Billy.

BILLY

Yeah, no kidding...I don't think
I'm getting that promotion this
year.

KATE

That's okay. We don't have to
wait.

BILLY

Yeah we do. It wouldn't feel
right, getting married on the money
I'm making now. It's bad
enough that you got me the job --

KATE

I didn't get you the job, I just
heard about it. Billy, you can get
promoted and stuff if you want to,
but you have to act like you
deserve it. Let people know you're
there.

14 EXT. CLAMP CENTRE 14

They arrive at the DOORS to the building's lobby. In
addition
to regular glass doors, there are a couple of REVOLVING
DOORS,

BILLY

Want to try the revolving doors
today?

Before Kate can answer, a WORKER enters one of the revolving
doors. The power-assisted door, going too fast, WHOOSHES him
inside, and we HEAR --

WORKER (O.S.)

Aagghhh!

KATE

Uh-uh.
They use a regular door instead.

15 INT. CLAMP CENTRE LOBBY 15

The ultra-modern, minimalist-style lobby includes several retail

BUSINESSES, including a FROZEN YOGURT STAND,

a BEAUTY PARLOR, and CLOTH RES.

As Billy and Kate enter, they thread their way through

several WORKERS sprawled in front of the revolving doors. The workers are getting dizzy to their feet, gathering their spilled briefcases, etc. SPOT bar-codes, like Billy's and Kate's, on the chests of several of the workers.

Kate waves hello to a thirtyish WOMAN (DOREEN) who's guiding

a

TOUR GROUP through the lobby. Doreen wears a uniform like Kate's, plus a matching HAT in the shape of the building.

DOREEN

.hope you've enjoyed your tour of the world's most modern automated office building. Don't forget, copies of Mr. Clamp's best-selling book, I Took Manhattan, are on sale at the newsstand...

KATE

Don't let things get to you.

(CONTINUED)

They kiss.

BILLY

I Won't.

9.

15 CONTINUED: 15

FOLLOW Billy to a bank of elevators. He pushes a button, and

a

"soothing" electronic VOICE speaks.

VOICE (V.O.)

Thank you for pushing the button.

The elevator will be here soon.

Nearby, CAMERA picks up Daniel Clamp's lieutenant Forster.

As

Forster walks hurriedly through the lobby, his belt pager

BEEPS.

offer
i;½"veal
At the sound, Forster changes course, heading for an ALCOVE
the lobby, where he unlks_ a cabinet and opens it ' -
it
big TV SCREEN with Clamp's impatient face on it, and a i&e _
CAMERA on top.

CLAMP (ON TV)

Forster, I've got the planning
commission people coming in here
today. Those condos I want to
build, on top of the Chrysler
building? We're a close to an
okay.

FOR

Yes sir.

J (ON TV)

So I wan A is place running like
a clock the systems, the
people, verything.

FORSTER

(GRANDPA
over
Yes sir. I'm doing a decor
compliance check this morning.
Tonight I'm doing a random drug
search, and --
He's interrupted as an aging MAN IN A DRACULA COSTUME
FRED) comes over to the cabinet and tries to address Clamp
the TV hookup.

GRANDPA FRED

Excuse me. Mister Clamp, could I
speak with you for a --

FORSTER

We're busy.

GRANDPA FRED

I just need a --
Forster snaps the cabinet shut.

FORSTER

I said -- we're busy.

16 ANGLE - BILLY AT ELEVATORS 16

As the elevator doors open, Billy is joined by MARLA, the

chain-smoking, New Yorked-out head of his department.

MARLA

Billy --

BILLY

Hi, Marla, how --

MARLA

Your Chinatown drawing. We have to have it. It's a crisis panic emergency. The printers are killing us --

BILLY

Yeah, I just have to --

They get on the elevator, with other WORKERS. The doors close.

17 INT. ELEVATOR (C) 17

ELEVATOR VOO (V.O.)

Please state your desired floor number.

CIN

MARLA WORKER

I've got thirty- (to two people ' elevator) screaming at me for -- Sixt--

ELEVATOR VOICE (V.O.)

Your request is floor thirty-two. Digital NUMBERS flash past on the elevator's display.

WORKER

(to elevator)
No, no, not thirty--

BILLY

(to worker)
Don't --
But it's too late.

ELEVATOR VOICE (V.O.)

You have cancelled floor thirty-two.
The elevator violently STOPS SHORT, tossing everybody around.

ELEVATOR VOICE (V.O.) (CONT.)

Please state your new desired floor number.

(CONTINUED)

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11.

17 ALLRINUM:

MARLA

0 (to elevator)

Sixteen.

(to Billy)

I hate this thing.

The elevator stops at their floor, and the doors open. Billy follows Marla out into

18 INT. OFFICE AREA.-----'s 18

The advertising department of Daniel Clamp's empire occupies modern, "open-plan" offices -- endless beige partitions form tiny CUBICLES full of "ergonomic" furniture. Unseen speakers pipe in "WHITE NOISE" -- low-volume static to insulate conversations.

MARLA

Listen, this deadline. Its not my fault. They're making me miserable so I have to make you miserable. It's a complete heart attack disaster horgor story.

As Billy and Marla walk, t ass a WORKER who's -t4ing to get a drink from the d ar ygr WATER_ When he pushes the button, the f ain'ss ,got' VERSHOOTS by several inches, SPLASHING onto The worker contorts himself to get, a drink,,b is face SPLASHED when the fountain surges.

Billy and Marla a4lie at Billy's cubicle, whose "work

station"

consists of a dra g board and several drawers. The PHONE is equipped with a VIDEO SCREEN. SPOT a small, struggling

POTTED

the PLANT, and, pinned to the cubicle wall, Billy's DRAWING of
main street of Kingston Falls.
On Billy's drawing board is an illustration of Clamp's
insane projected Chinatown building -- a l s monstrosity with
into pagoda touches. But Billy has tried to breathe some' 3 e
it, wit r T the street, kids flying dragon kites, etc.
Marla looks over Billy's shoulder at the drawing.

BILLY

It's almost finished. I just have
to make some --

MARLA

That courtyard looks cold.
That'd be nicer with the trees.

BILLY

Are they going to plant trees
40 there?

(COMINUED)

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11A.

18 CX INu : 18

0 MARLA

No, but you're going to draw them.

(CONTINUED)

REVISED April 20, 1989

12.

18 CONTINUED: 18

BILLY

But, Maria ----

MARLA

Elms.

BILLY

Right.

He's about to sit down to work, when Daniel Clamp's lieutenant Forster and his clipboard-carrying ASSISTANT come down the row of cubicles, looking around.

MARLA

Hi, Mister Forster.

Forster nods at Marla, runs an eye over Billy's cubicle.

FORSTER

It looks like somebody hasn't (i
employee manual...d ' l it, r
As he speaks, Forster opens a i;½therette folder and takes
out a bar-code
reading WAND attached to the folder by curly cable. He runs
the wand
over the bar-code on Billy's chest, and reads from an LCD
display in the
0 folder.

FORSTER (CONT.)

-- Peltzer.

BILLY

Uh, what's --

FORSTER

Unauthorized potted plant -- possible
aphid infestation.
As Forster's assistant jots on his clipboard, Billy puts the
plant in a desk
drawer, and Forster spots Billy's drawing on his partition.

FORSTER

What ig this?

BILLY

My home town.

FORSTER

Mister Peltier, do you know how much the Clamp organization has spent to provide its employees with art by recognized artists at this facility?

0

He points to a piece of anonymous "bank art" on a nearby wall.

(CONTINUED)

'REVISED 3/15/89

13.

0 8 CONTINUED: (2) 18

FORSTER (CONT.)

Eye-resting. Color-coordinated. Authorized,

BILLY

Yes air. It was just a --

FORSTER

A little touch, yes. Maybe everybods here would like to do some little touches. Coffee mugs that say "World's Greatest Lover." The cute little hula doll they bought in Hawaii. The "Snoopy" comic that just says it JJ1. You'd like that, wouldn't qu, Mister Peltzer? d 1

BILLY

Q)

i don t see any --

Q>

FORSTER

Coming to work every day in a Jy_Q

hundred million dollar flea
marks XZZ
He turns to move on. 0

ASSISTANT

With a "z," right?

As the assistant follows Forster away, Billy puts his
drawing of Kingston Falls in a pocket. Marla stews.

MARLA

Billy, this is Just what I don't
need right now. Do you realize
we've got department review in
three weeks? This is a nuclear
meltdown disaster, I mean it.

BILLY

Sorry, Marla.

CUT TO:

19 INT. LOBBY 19

Kate leads a group of TOURISTS through the lobby.

(CONTINUED)

I

REVISED - May 31, 1989

14.

0

19 CONTINUED: 19

KATE

The Clamp Centre is the most
advanced "smart building" in
America, with the latest, in
security, communications, and
climate control. If you'll follow
me over here...

Still talking, she takes them toward a STAIRCASE.

KATE (CONT.)

The Clamp Centre is just one part of Mister Clamp's round-the-world business network, which includes construction, sports, finance, and a popular line of jams and jellies...and, of course, as those of you who have cable TV at home know, the Clamp Cable Network.

20 INT. CABLE STUDIOS 4, tliOL ROOM 20

CLOSE on a VIDEO IMAGE oft v With Marge show. MARGE 0 takes a dish from one of many ' r ovens on her set.

MARGE

.some people have written in to say that, if they're serving these dishes in a dark room, maybe for those romantic occasions, they notice a glow coming from some of the meat courses. Now, that's perfectly normal...

REVEAL that this image is on a control-room monitor at the

Clamp

Cable studios. Billy, carrying a shopping bag, passes the control roomand turns down a narrow hallway.

21 INT. GRANDPA FRED'S STUDIO 21

The run-down set of grandpa Fred's House of Horrors, a hosted-

horror-movie show. Billy comes in and stands behind the CAMERAMAN. GRANDPA FRED, the guy who tried to talk to Daniel Clamp on the lobby TV hookup earlier, is an old trouper in a moth-eaten Dracula outfit. He's giving the show his

demoralized

best shot.

(CONTINUED)

15.

0 21 CONTINUED: 21

GRANDPA FRED

.tonight's movie is so scary
-- the people who saw it when it
came out in the theaters twelve
years ago are just learning how
to speak simple phrases and eat
solid food again! That's right'.
Talk about scary' It's a good
thing your Grandpa Fred is here
with you --

He waits for something he expected to hear, but it doesn't
happen. He breaks character.

GRANDPA FRED (C0)

Where's the moan?

DIRECTOR (0.

(on P.A. from boo
The what?

GRANDPA FA

The moan. There's posed to
be a moan, from t ck, and I
say, "Oh, Renfield, y a o u want some
more flies, don't you," and I go
back there and open the door --

DIRECTOR (O.S.)

Oh. Sorry, Fred. Can somebody
find the tape with the moan?
Grandpa Fred sits down, disgusted. Billy goes over to him.

BILLY

Hi, Fred. Hey, I was sorry to
hear about your new time slot.
I think they're making a big
mistake.

GRANDPA FRED

A mistake? Kid. it's a disaster.
People that watch TV at
three-thirty in the morning are
not scared of the Wolfman. The
only thing that scares those
people is getting sober and
finding work.

BILLY

Yeah. I brought you something.

(CONTINUED)

REVISED 3/31/89

16.

21 CONTINUED: (2) 21

Billy reaches into his shopping bag, and pulls out a
mechanized

BAT that flaps its wings as Billy pulls the trigger. Grandpa
Fred recoils.

GRANDPA FRED

Watch it with that thing.

Billy puts the bat on top of a cobwebbed TV SET that's part
of

Grandpa Fred's set.

BILLY

I thought it would look good over
here.

GRANDPA FRED

Frankly, kid, this was not what I
had in mind. I went Into
broadcasting, I wanted to do news.
Public affairs. Something
meaningful.

BILLY

Horror movies can be meaningful,
Fred. You should run some of the
classics -- Frankenstein,
m a cula...

S

GRANDPA FRED

All the great horror movies are in
black and white. Mister Clamp
only likes color. I donky ven
have a gimmick. No species
effects. A puppet that c s out
of a box -- whoopee.

DIRECTOR (O.S.) O

We've got the moan, Fred.

A listless, anemic MOAN is heard through the P.A.

GRANDPA FRED

That's the moan?

DIRECTOR (O.S.)

That's what we've got, Fred.

And... rolling...

Grandpa Fred gamely goes back into character.

GRANDPA FRED

Oh, Renfield, you want some --

DIRECTOR (O.S.)

E

Lunch, everybody. Sorry, Fred.

We'll pick it up right there.

(CONTINUED)

REVISED - July 7, 1989

17.

0

22 INT. LOBBY - BILLY AND GRANDPA FRED

22

FOLLOW Billy and Fred as they walk through the lobby.

BILLY

You should run some of the classics, Fred -- FFAnkenstein, Dracula ...

GRANDPA FRED

All the great horror movies are in black and white. Mister Clamp only likes color. That guy is str___.. ange.

BILLY

You've seen him?

GRANDPA FRED

Well, of in person, but --
just to this building. You
know what kind of tenants they have
here? There's research
laboratory up at 2 -- tenet,] c
research. Foolin d with
animals, cutting thl .last

3 F

week, they took out a patent on a
new kind of gerbil. People think
It's creepy.

BILLY

Well -- I wanted to get away from
Kingston Falls. I guess I did.

GRANDPA FRED

You. got that right, kid. Have you
heard these voices they have here
now? Don't look at me like that.
You know that white noise they play
all the time? The static?

BILLY

Yeah. That's so they can put
people close together and they
won't overhear each other. You're
not supposed to notice it.

GRANDPA FRED

Sure. But if you listen to it --
there are little voices in there.

0

You can almost hear what they're
saying, but not really. That's a
horror movie -- The Building That
Wuldn't Shut tln.

(CONTINUED)

REVISED - July 7, 1989

17A.

22 CONTINUED: 22

0

What would do that for?

GRAND FRED

That's what th Id's coming to,
kid. You can't talk to
yourself without ebody
interrupting.

CUT TO:

0

0

REVISED - May 31, 1989

18.

Z3 INT. SYSTEMS CONTROL CENTER 23

The Clamp Centre's "nerve center" looks like an air traffic control tower: TECHNICIANS hunch over meters, monitors, and switches, tracking the building's systems. Forster comes in and walks past several technicians, looking over their shoulders. One computer monitor tracks the elevators' movements, while others give spy-camera views of EMPLOYEES in corridors, bathrooms, etc. Forster talks to a TECHNICIAN who mans controls labelled

"WHITE

NOISE" and "VOICE."

FORSTER

Let me hear the voices.

like

The technician brings up VOICES on a speaker. They sound
voice-overs on slick TV commercials.

ANNOUNCERS' VOICES

(dynamic many

.I'm an honest kind of guy -- and
not stealing office supplies works
for me, and e way I live today...

O (SEXY 4

When I save m ' the Clamp
organization, I fe go4 about
myself all over...

(brainy man)

You know, I've been thinkin
Mister Clamp would make a great
president...

FORSTER

That's fine --

A TECHNICIAN

to Forster)

It's for you, sir.

Forster turns to see a technician pointing at a MONITOR
showing

CLAMP'S FACE. Forster greets the screen.

FORSTER

Yes, Mister Clamp.

CLAMP (ON TV)

I'm going to a meeting about the
Vermont thing. It looks like that
takeover is going to happen.

FORSTER

That's terrific, sir.

(CONTINUED)

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19.

23 O C NTINUED

CLAMP (ON TV)

No kidding. How many guys do you know that have their own state? Did I show you that picture of the mountains?

FORSTER

Yes sir. Tall!

CLAMP (ON TV)

While I'm in there, get that revolving door fixed downstairs. It shorted out last night while I had some money people here. Mrs. Tanaka is still spinning.

FORSTER

I'll --

But a Camp LOGO kills the monitor screen, and Clamp's face disappears behind it.

Forster turns and looks over a technician's shoulder at a MONITOR. A spy CAMERA shows a stressed-out EMPLOYEE lighting

a

cigarette in a STOREROOM.

TV)

0 Forster punches button on the console, picks up a microphone

and talks into it:

FORSTER. 5NT.)

That's an unauthorized break period, pal. I don't work here anymore.

On the monitor, the startled employee looks around for the source of the voice.

FORSTER (CONT.)

We have a problem communicating here? You're gone. Clean out the desk. One hour. Thanks so much.

He puts down the mike, and moves on to a switch marked OXYGEN. 'lczgi;h..i;h;aatierA°`t4`S'"sioul"d?r

FORSTER (CC3NT.)

What are you doing?

TECHNICIAN

(indicates meters)

There's not much air in the building, sir.

0

(GON' PIN[JED])

REVISED 34 1 /89

20.

23 CONTINUED: (2) 23

0

FORSTER

At four o'clock, people go into a slump. Then we give them oxygen,

TECHNICIAN

Yes air.

CUT TO:

24 INT. GENETICS LAB - RECEPTION AREA 24

With its cheerful wall sign reading SPLICE-O-LIFE INC., this reception area seems normal, except for the ANIMAL NOISES

that

drift in from the back rooms.

A MESSENGER with a package, finding no one at the reception desk, goes past it, into an inner corridor...

24A INT. CORRIDOR/GENETICS LAB 24A

rest

.to the fringe of a laboratory so high-tech it makes the

of the building look down-home. As he looks into the lab, peering curiously at SCIENTISTS, GADGETS, potted PLANTS and caged ANIMALS, his attention is captured by a SOUND from the 0 back -- Gizmo's song, in that sad minor key.

starts

Half-consciously, the messenger picks up the melody, and

WHISTLING it to himself -- until PEGGY, the lab's
receptionist,
comes over to his.

LCN

PEGGY 11.0

Can I help you?

C)

MESSENGER

Yeah, got a delivery here..
He follows her back to

24B INT.RECEPTION AREA 24B

MESSENGER

What kind of stuff do they do-ft
there, anyway?

PEGGY

We're not supposed to talk about
it.

MESSENGER

Huh. This is for Doctor Catheter.

0

PEGGY

I can sign for it.

(CONTINUED)

REVISED 3/15/89

21.

24B CONTINUED: 24B

0

as Peggy's got a bad case of the sniffles -- she blows her nose
she signs the paperwork and hands it back.

MESSENGER

office Okay. This copy's yours. Thanks.
Whistling Gizmo's tune again, the messenger leaves the
-- almost running into DR. CATHETER, Splice-o-Life's chief
scientist, who's on his way in.

PEGGY

Doctor Catheter, this just came
for you.

DR. CATHETER

(taking package)
Oh, good. This might be my
malaria...
(opening package)
No, this is just rabies. I have
rabies. And I was supposed to get
the flu this week.

LR

PEGGY

Catheter I think the flu is on b;Eo -order.
She takes out a Kleenex, blows he(;Z>nose again. Dr.
holds his hand out. Q

DR. CATHETE

May I have that, Peg

PEGGY Q)

office. Oh, uh -- sure...
Dr. Catheter takes the Kleenex, and heads for the inner

DR. CATHETER

(shakes his head)
Back order. All a man wants is
some fresh germs...
FOLLOW Catheter back to

25 INT. GENETICS LAB

25

animals In this closer look, we SEE that many of the plants and

in the lab are hooked up to mysterious gadgets.
Catheter goes over to WALLY, a white-coated scientist. The
fluorescent LIGHTS over Wally's area are flickering.

0

DR. CATHETER

Hello, Wally. Your lights are
flickering again.

(CONTINUED)

REVISED - July 7, 1989

21A.

0 25 CONTINUED I 25

Wally's eyes are BLINKING in precise synch with the
flickering
of the fluorescent bulbs.

WALLY

Are they?

Dr. Catheter turns to a table where several different potted
vegetable PLANTS are attached to collecting tubes that feed
into
a central glass VIAL.

DR. CATHETER

How are we doing on a vegetable
medley plant, Wally talked to
the Bird's-Eye people ain.

They're very excited .

Wally nods, sighing -- the long-suffering researcher.

WALLY

We came close yesterday, Doctor.
But it rejected the pimento.

DR. CATHETER

You'll get it, Wally.

0

WALLY

I'm very pleased about this bat

project, though...

He leads Catheter toward a group of ANIMAL CAGES,

WALLY (CONT.)

You know, in some parts of the world, there are millions of bats. They could make terrific messengers, like pigeons...

DR. CATHETER

Yes, but they only come out at night.

WALLY

That's what we're working on, sir.

They arrive at a cage where a resting BAT hangs upside down. An intravenous TUBE, sticking out of the bat's flesh, is connected to a drip bottle whose label bears a shining SUN logo.

WALLY (CONT.)

This is a formula of vitamins,

0

hormones, and French sunblock. Soon, he'll be totally desensitized to bright light. Watch --

(CONTINUED)

REVISED - July 7, 1989

21B.

0 CONTINUED I

25

bat. Wally flips a switch, and a bright SUNLAMP shines on the the. The little creature stretches luxuriously, warming itself in rays, like a basking cat.

DR. CATHETER

Very nice.
Catheter draws closer to Wally, and speaks with creepy

FASCINATION:

DR. THETER (CONT.)

I believe sow them feed
on...i;½gi;½. %

WALLY

Oh, uh -- that's fferent bat,
Doctor. South Amen.

DR. CATHBTF "

(DISAPPOINTED)

Ah. Well, good work, lly...
Catheter moves on. Another SCIENTIST approaches Wally in

b.g.

(CONTINUED)

REVISED May 11, 1989

22.

25 CONTINUED: 25

SCIENTIST

O Wally, could you let me have some
growth hormone? I'm a little
short.

FOLLOW Catheter to another side of the lab, where two more
SCIENTISTS are at work. One of them (LEWIS) greets Catheter,
while the other (MARTIN) has his back to us at the moment.

DR. CATHETER (CONT.)

Hello, Lewis.

LEWIS

Hi, Doctor.

DR. CATHETER

How's that cloning work coming?
Martin turns around. He is Lewis's IDENTICAL TWIN.

MARTIN

R R e l_ well, Doctor.

The twins talk in rapid e nation, as if they share a brain.

LEWIS t A

Say, Doctor, look at

0

MARTIN

.I think you'll find it interesting.

Following the SOUND of the crooning that caught the messenger's

attention, they take Catheter over to a lab table where the LIGHTS ARE LOWERED above a covered cage. Martin pulls back

the

cloth to reveal GIZMO, who stops singing and looks up at

them.

LEWIS

Some sort of rodent, apparently...

MARTIN

.and it can't take bright light.

LEWIS

Watch this, Doctor.

He opens the side door of Gizmo's cage and turns on a TAPE PLAYER. Hearing the bouncy ROCK MUSIC, Gizmo playfully

DANCES

out of the cage as the scientists talk.

DR. CATHETER

Hmp! Qu-te, isn't he?

MARTIN

That may be genetic...

(CONTINUED)

23.

CONTINUED: (2) 25

LEWIS

.we're not sure yet.
But as he amuses his captors, Gizmo is slyly looking around
for a way out of here. He edges farther away from the cage...

DR. CATHETER

Not so fast, pal.
He abruptly switches the MUSIC off, and GRABS Gizmo just
before the Mogwai can make good his escape. Dr. Catheter sticks the
frightened Gizmo back in the cage, and shuts the side door
firmly.

DR. CATHETER (CONT.)

What's wrong with you two? He
almost made a break for it.

MARTIN

Sorry, sir

DR. CATHETER

How are you going to pro, with
him? (vim

LEWIS 113

Cell samples tomorr

MARTIN

.tissue culture hursday.

DR. CATHETER

And then there's body structure.
And for that, my little friend...
The three scientists LOOM over the terrified Gizmo. Dr.
Catheter reaches into the cage to give Gizmo a POKE.

DR. CATHETER (CONT.)

.we'll just have to cut you.

CUT TO:

26 INT. BILLY'S 0 26

Billy, in his cubicle, stares at his Chinatown drawing. Just
as he lowers pencil to paper, the LIGHTS overhead go out.

BILLY

Hell.
The WORKER in the next cubicle speaks up.

(CONTINUED)

24,

0 26 CONTINUED: 26

CUBICLE NEIGHBOR

Jump around.

BILLY

What?

CUBICLE NEIGHBOR

You sat still for too long. The building thinks you left. It's saving energy. Jump around.

Billy jumps around, and the LIGHTS come back on, as the messenger who visited the genetics lab comes to the Cubicle Neighbor's desk with a package.

MESSENGER

Package for you.

CUBICLE NEIGHBOR

Oh. Thanks.

But as the Cubicle Neighbor signs the envelope, the messenger

whistles to himself -- Gizmo's song minor, in that sad minor. For a moment, Billy doesn't register -- and then CAMERA catches the realization dawning on his face, as he looks over the cubicle partition and asks abruptly:

BILLY

Where did you hear that?

MESSENGER

Huh?

BILLY

That music. Where did you hear it?

MESSENGER

Oh, uh --

(HUMS)

Dah dah, dah dah dah dah -- isn't that by Sting?

BILLY

No. It's not by Sting. Think. Where did you --

MESSENGER

Oh, hey -- I know. I was up in that laboratory, you know, on eighteen, and somebody was, like, humming it --

(CONTINUED)

REVISED 3/15/89

25.

0 26 CONTINUED: (2) 26

BILLY

Did you see who it was?

MESSENGER

Nuh-uh, it was in the back -- Billy takes off.

27 INT. SPLICE-O-LIFE - RECEPTION AREA 27

Peggy is sitting at the reception desk as Billy comes in, carrying a red TOOLBOX.

BILLY

How you doin'? I bear your copier's down.

PEGGY

Oh. Hi. It's back in ther4.

28 INT. GENETICS LAB 28

As the scientists work, ANIMALS make restless noises in
their cages, most of which are hidden by covering cloths.
Billy strolls in and starts "fixing the copying machine,

0
removing parts at random as he WHISTLES Gizmo's song.
A moment later, the melody comes back to him, in Gizmo's
croon,
from a corner where there are several covered cages.
Billy looks around -- the scientists are absorbed in their
work.

29 ANGLE - SCIENTISTS 29

Martin and Lewis have clipped ELECTRODES to the EARS of a
nervous-looking RAT. They're preparing to throw the toggle
switch of a strange-looking DEVICE connected to the
electrodes,
as Dr. Catheter looks on.

MARTIN

This is the most interesting bio-
electrical work I've ever been
involved in. Here you go, boy...
He FEEDS the rat some liquid from a VIAL with a LIGHTNING-
BOLT
insignia on its label.

LEWIS

Think of it...millions of rats in
New York, and everyone hates
them...

(CONTINUED)

REVISED 3/15 /89

26.

29 CONTINUED: 29

MARTIN

But if one of them could power a
portable radio for a month...

as
He throws the switch. The rat's eyes WIDEN, then calm down
the current goes off.
back
Dr. Catheter touches the rat, and quickly pulls his hand
from the electric SHOCK.

DR. CATHETER

Definite progress, fellows. if we
could just make it safe to touch
them...

MARTIN AND LEWIS

Hmm...

30 30

ANGLE - BILLY

He wanders back to the corner zmo's voice is coming from.
Two caged MONKEYS chatter at lm as he passes.

F

drops
Billy, whistling, lifts the cTiver on the wrong cage. He
it in shock as he gets a GLIMPSE of a growth-hormone
experiment: a hairy SPIDEbout twelve inches across.
Then, as Gizmo's singin news, Billy's eyes fall on the right
covered cage -- and theeaming SCALPELS arranged next to it.
Billy heads back to the copying machine. On the way, he
flips
the latch on the monkeys' cage --
-- and is back at the copier in time to look up,
"surprised,"
as the excited monkeys scamper past his into the center of
the
lab, distracting the scientists --

LEWIS

Theodore! What are you doing out?

MARTIN

Gizmo's
Alvin! Put down that DNA!
As the scientists chase the monkeys, Billy hurries to
cage. He opens the cage, and HIS EYES MEET GIZMO'S -- it's
hard to say which of then is more excited.
But the gala reunion will have to wait. Billy scoops Gizmo
into his toolbox. He walks out of the lab, leaving the
copier
a mess.

0

REVISED 3/15 /89

26A.

31 INT. CORRIDOR 31

Walking faster now, Billy ducks into a men's bathroom, whose wordless SIGN shows a little emblematic man holding a briefcase.

32 INT. BATHROOM 32

the
breath.
Billy goes through a small anteroom and a second door, into bathroom, where he leans against the door, catching his

(CONTINUED)

0

REVISED May 16, 1963

27.

E

INT. BATHROOM

32 32

the
breath.
Billy goes through a small anteroom and a second door, into bathroom, where he leans against the door, catching his

turn He starts to lift the cover on the cage, then remembers to
the LIGHTS down. He lifts the cover --
A boy and his Mogwai! EMOTIONS flood over their faces --
recognition, relief, shared secrets and memories. Billy
props the cage on a sink, takes Gizmo out.

BILLY

Hey, guy...did you miss me?
Gizmo does EYE MOVEMENTS -- shyly hedging, then admitting
it.

BILLY (CONT.)

Yeah, me too. Let's put you up
here. We don't want to get any
water on you.

GIZMO

(Twitterpg of strong agreement.)

O

s doing
Gizmo shrinks back, terrified.

BILLY (CONT.)

That bad, huh? How did you get in
there? What happened to Mister
Wing?
Gizmo looks sad -- indicates his armband.

BILLY (CONT.)

Oh. I'm sorry. But then --
He stops at a sudden SOUND -- VOICES in the anteroom
between the bathroom and the hail.

BILLY (CONT.)

Quick -- get in here.
He slips Gizmo into the tool box, above his protesting
TWITTERS.

BILLY (CONT.)

Sshh -- just wait a minute --

(CONTINUED)

REVISED May 16, 1989

28.

32 CONTINUED; 32

R

Forster Billy sets about furiously washing his hands, just as
comes into the bathroom. Billy doesn't see him standing
there,
until he shakes water off his hands --

FORSTER

You're wetting my shoes, Peltzer.
Billy sees Forster, sees the shoes, grabs a paper towel and
is
about to drop to his knees.

BILLY

I'm sorry, sir -- let me --

FORSTER

Stand up, Peltzer. Come with me.
Billy grabs the tool box and follows Forster out the door.
As
they go into the anteroom, Forster's clipboard-carrying
ASSISTANT joins them. #

33-41 OMIT 33--41 #

42 INT. CORRIDOR 42

With his assistant ar)fi; Billy watching, Forster points to
the
sign on the bathroom d r.

FORSTER

Do you know what that eans,
Peltzer?

BILLY

It means "men's bathroom."

FORSTER

What is the man holding?

BILLY

In the bathroom?

FORSTER

On the sign, Peltzer.

BILLY

Oh. A little briefcase, sir.

FORSTER

That's right. Because this -- is the executive washroom. I don't think you belong in there, do you Peltzer?

0

BILLY

Oh. Well. My mistake --

(CONTINUED)

REVISED May 16, 1989

29.

0 42 CONTINUED: 42

Forster whips the bar-code reader wand out of his leatherette folder, runs it over Billy's chest insignia again, and pushes a BUTTON in the folder. A calculator-type PRINTOUT churns out of the gadget, and Forster looks it over.

FORSTER

(READING)

Lateness infractions... and these SAT scores --

BILLY

(tries to see)

That's in there?

Forster snaps the folder shut. Gizmo, restless, RATTLES the tool box.

FORSTER

What's in the box, Peltzer?

BILLY

Oh, uh -- art supplies.
(ratt s box harder)
I'm mixin ' nts. Well, I better
get back t 1 here --

O

He backs down the hall, th /j ns and speeds up. HOLD on
Forster and his assistant, w ing Billy leave.

FORSTER

Hm. I think our "random" drug
search later on should be very
interesting.

ASSISTANT

(jots on clipboard)
Got it, sir.

43 INT. BILLY'S CUBICLE 43

Billy returns to his cubicle, the restless tool box still in
hand. He opens a drawer in his desk, slips Gizmo inside.

BILLY (CONT.)

Gizmo, you've got to be quiet. You
don't want to go back to that
laboratory, do you?

GIZMO

(Muffled twitter of acquiescence.)

E BILLY

We'll go home soon, and --

(CONTINUED)

REVISED May 16, 1989

30-/31-

43 CONTINUED: 43

40

Billy is interrupted by someone GASPING sharply beside him,
and

he realizes that all noise and conversation around him have
ceased. He quickly SLAMS his desk drawer shut, almost
squashing

Gizmo's paw --

-- and looks up to SEF' one staring as Daniel Clamp, with
two BODYGUARDS, walks do i; the row of cubicles. No one can
quite believe that the tyc on here in the flesh.

40

REVISED May 11, 1989

E

4? CONTINUED: (2) 43

Maria moves quickly to greet him, and they meet beside
Billy's
cubicle.

MARLA

Mister Clamp -- sir, I'm Marla
Bloodstone, I'm the department head
here, if there's anything I can --

CLAMP

That's okay. Everybody just relax,
and go back to what you'd be doing
normally. I know I haven't been
down here before, but that's going
to change. I'm going to be a
little more "hands-on" with these
operations from now on...
As he speaks, Clamp glances over Billy's shoulder, and spots
the
Chinatown drawing.

CLA' ?10 NT.)

Hey, t.h,s is ex 1A

BILLY

This?

CLAMP

You've captured the whole essence of the project here. Look at the kids with the kites. That's warmth. I like warmth. What's your name?

BILLY

Peltzer. Billy -- Bill Peltzer. Marla watches, saucer-eyed, as Clamp shakes hands with

Billy.

CLAMP

That's what we need here. People who produce.
(points to drawing)
Let's lose these elm trees, though. People think "elm," they think "Dutch," "disease" --
Gizmo's drawer rattles open. Billy snaps it shut.

CLAMP (CONT.)

What's with that drawer?

E

(CONTINUED)

REVISED April 20, 1989

33.

43 CONTINUEDT 43

E

BILLY

Oh, it's, uh -- it's automatic. It opens up now and then, in case you need anything.

CLAMP

Huh. I didn't know about that one. He moves on, nodding vaguely at Marla -- who goes over to

Billy,

looking at him through completely new eyes.

MARLA

Did you hear that? "People who produce. I've been working here six years, and I've never even seen him in person.

BILLY

Well -- he likes the drawing

BL)

MARLA

This is big, Billy. This career opportunity, quarter 4 cement window. For both

BILLY

O

It is?

MARLA

Clearly. We can talk about it at dinner.

BILLY

Oh. That sounds great. I could do it, let's see...

MARLA

Tonight.

BILLY

No, I can't tonight. I've got -- an appointment.

MARLA

I've got something tonight too, Billy. A brochure for the Clamp Cable Archery Channel. It's a total suicide trauma red alert deadline situation. And you know what? I'm letting it go to have dinner with you.

E BILLY

I just don't think I can --

(CONTINUED)

REVISED April 20, 1989

34.

40 43 CONTINUED: (2) 43

firmly His desk drawer starts RATTLING again. Billy shoves it closed.

MARLA

What ,g with that drawer, Billy? I know every feature in this building. We don't have anything that opens itself.

BILLY

Oh -- I knocked against it with my leg, I was --

MARLA

Billy, are you keeping some kind of ppI in there? It's a good thing Mister Clamp likes you so much, because --

BILLY

A pet? No, no, I'm alle \$,;
MARLA , \ \ l
Let.me see. Come

BILLY

You know -- I think if we leave right now, I could go to dinner. Just a quick one --

MARLA

Great. There's this very chic new restaurant. It's Canadian. They clean the fish right at your table.

BILLY

Sounds terrific.

MARLA

Let me just grab my coat, and I'll

be right back.
As Marla goes O.S., Billy slips Gizmo's drawer open and
talks into it.

BILLY

Gizmo...I have to go now. Just
wait here, okay? Just stay put for
a few minutes and --
He hurriedly closes the drawer as Marla approaches.

E

MARLA

Ready?

(CONTINUED)

REVISED - June 2, 198

35.

4 3 CONTINUED; (3) 43

BILLY

Yeah.
He grabs his sportcoat, and follows Maria toward the
elevators.
As they go, CAMERA HOLDS on Gizmo's drawer. It slowly shakes
i open, and the curious Mogwai's eyes and ears come into view,
i checking out the world of Billy's office.
Gizmo ducks back out of sight ...but, a moment later, a
CHAIN OF LARGE PAPER CLIPS is tossed down from the drawer, making a
the ladder to the floor. As Gizmo starts hoisting himself over
edge of the drawer,

CUT TO:

43A INT. LOBBY 43A

As Billy and Marla get off the elevators.

BILLY

Uh -- could you excuse me a second?
I'll be right back.

Sure.

Billy heads for an alcove at the

44 INT. TOUR GUIDES' OFFICE 44

-- and shows up in the little tour-guide office to find Kate taking off her microphone rig.

KATE

Hi! I'm almost ready --

BILLY

Iii.. Listen, Kate --

KATE

What's wrong?

BILLY

Nothing. Um, nothing's wrong, but
I can't go out tonight. I have a
--- meeting. With some people.

KATE

Oh, damn.

BILLY

I know. I'm sorry. But it's good
E for -- what we were talking about,
you know? Letting people know I'm
there and everything?

(CONTINUED)

REVISED - June 2, 1989

35A.

44 CONTINUED: 44

E

KATE

In the middle of the night?

(CONTINUED)

REVISED April 20, 1989

36.

0 44 CONTINUED3 44

BILLY

Kate, I need you to do something for me. Gizmo's here.

KATE

What?

BILLY

It's a long story -- I'll explain it later. He's up in my desk drawer. You have to take him home.

KATE

Take him ham? Billy, this is nuts. If those things start running around in New York --

BILLY

There won't be any "thin ust remember the rules. H a '.t take bright light -- a ec sunlight. It, 1 his. And you can't get wat him. And the most important thing -- never feed

0

his after midnight.

KATE

Can't he Just -- go back where you found his?

BILLY

No. I have to go to this --

meeting. Please -- I'll be home as soon as I can,
A beat.

KATE

(SIGHS)

Okay. Let me take this stuff off and punch out, and then I'll go get his.

BILLY

Great. Thanks.

He gives her a quick kiss, and leaves the tour guides' office.

Kate waits a moment, then looks out into the lobby...
44A INT. LOBBY - KATE'S POV 44A i
.and sees Billy leaving the building with Marla.

CUT TO:

REVISED - June 2, 1989

36A.

0

45 OMIT 45

46 OMIT 46

47 OMIT 47

48 OMIT 48

48A INT. BILLY'S OFFICE AREA 48A

A JANITOR, pushing a cart of cleaning supplies, comes into the

office area. Gizmo, on the floor, peeks around a corner to watch as the cart's wheels rumble past him.

As SEEN by Gizmo, the towering janitor stops at the department's

WATER FOUNTAIN and tries to get a drink. The fountain's spigot

OVERSHOOTS, giving the janitor a SPLASH in the face.
Gizmo inches away from the source of the water, and --
seeing a puddle on the carpet where the water landed -- carefully
avoids it. He keeps moving, and evades a second ARC of errant water
from the fountain.
The janitor decides to go to the fountain. Attacking the spigot
with a wrench, he sends off 1000 STREAMS of water. To duck
them, Gizmo takes cover, back, under Billy's desk...
and doesn't see a big SPLASH F'om the ceiling hit Billy's
Chinatown picture. While Gizmo, thinking the danger is passed, steps
out from under the desk, the bright colors of Billy's painting
blur, and the blob of water ROLLS DOWN the illustration board...
down the side of the desk...
Gizmo looks up, but too late. From his POV, the blob of
paint- tinted water is huge, and coming down fast. It HITS him --
-- and, as the janitor's feet and the wheels of his cart
pass in a flash, CAMERA HOLDS on Gizmo on the floor, writhing in
pain. The janitor leaves, and Gizmo SCREAMS, as -- THWIP! THWIP! --
two tiny FURBALLS shoot out of his body and land in the open
DRAWER of a nearby filing cabinet.
THWIP! The painful Mogwai replication continues, and a third
furball caroms off a drafting table and into a wastebasket.
THWIP! The fourth and final offspring shoots from Gizmo's
body, and -- as Gizmo watches in horror and pain -- BOUNCES
crazily around the office area, a little Superball of fur.
As Gizmo sits up and looks up, we watch with him -- four
newborn Mogwai HANDS reach out of the filing cabinet drawer,
gripping the top edge from inside.

(CONTINUED)

REVISED - June 2, 1989

36B.

48A CONTINUED: 48A

C

CAMERA MOVES IN on the cabinet drawer, and the first two new Mogwais are revealed, standing in the drawer: GEORGE AND

LENNY,

an inseparable pair. Lenny is big, dumb, and loyal, while George is small, with a criminal caginess -- he gets Lenny

to do

everything for him.

Gizmo watches the wastebasket where the third furball landed start to ROCK back and forth -- but is distracted as the BOUNCING FURBALL hits the floor in front of him, then

ricochets

up onto a DESKTOP.

To SOUND FX of a bowling ball hitting the pins, the furball rolls into a desk corner, and the third Mogwai unfolds -- upside-down. This is DAFFY, a dizzy, uncontrollably antic Mogwai with the demented juvenile Joie de vivre we associate with the great Daffy Duck.

the

In the first seconds following birth, Daffy goes daffy over

very fact of being alive. He sees his little hands and feet unfold,. and gives a WHOOP

DOE) (

Waco !

Looking

-- as Gizmo watches the ra,k n :,wa t basket TIP OVER.

into the basket, we (and Gizmo) SE ` umble of office wastepaper, which is violently toss e ut...

furry

.until MOHAWK, the fourth new Mogwai, emerges. This guy is pure, malicious evil, a new strain of badness. Even as a

Mogwai, he's about as cuddly as a cockroach.

everything

While Daffy, up on the desktop, starts playing with

in sight...

.Mohawk, on the floor, moves in on Gizmo.

GIZMO

Uh-oh.

George and Lenny drop down to the carpet to join Mohawk, as Gizmo -- standing now -- backs away. There's a grated VENT opening low on the wall behind him.

in

Lenny grabs Gizmo with a fast-moving paw, and Mohawk, moving close, SPITS in Gizmo's eyes.

4 8AA ANGLE - BILLY'S CUBICLE WINDOW 48AA

Through the glass WINDOW of Billy's cubicle, we HEAR Daffy acting up --

DAFFY

Wa-hogs !

(CONTINUED)

REVISED - June 2, 1989

37,

48AA CONTINUED: 48AA

#

over -- and MOVE IN to see him putting wet-paint PAW PRINTS all the glass and the desk.

4 8B. ANGLE - GIZMO AND MOGWAIS AS BEFORE 48B 1

to George points to the vent opening behind Gizmo, and WHISPERS force- Lenny. Lenny nods his dumb understanding, and YANKS the fit GRATE out of the wall. He clumsily bumps George with the grate, and George SLAPS him.

48BB INT. VENT 48BB

back Gizmo is TOSSED into the vent. . .and the grate is slammed into place, imprisoning him. The three Mogwais tease him through the grate, and leave. Gizmo tries to push the grate back out, but can't do it.

4 8BBB TNT. HALLWAY - ANGLE ON VENT 48BBB

departing Gizmo looks out mi 'jra.bly though the vent... .and CAMERA pulls V8 tk'from-,him, to show the FEET of

humans, who are oblivious to the strange, imprisoned creature a few feet away..

CUT TO:

0

REVISED - June w, 1989

38.

49 OMIT 49

50 OMIT 50

50A INT. BILLY'S OFFICE AREA - ELEVATORS 50A

A few late WORKERS get on the elevator where Billy and Marla got off this morning. CAMERA SPOTS George, Lenny, and Mohawk, hanging back in the shadow of a nearby coffee station... watching the elevator, scoping it out, as the doors close and the electric numbers above the doors start tracking the car's descent.

CUT TO :

51 INT. LOBBY 51

Kate, her hat off, heads for the elevators. Evening FUN-SEEKERS are replacing workers in the lobby.

51A INT. LOBBY ELEVATORS: "-4 ANOTHER ANGLE 51A

LOW ANGLE An elevator arrives in the lobby. As the doors open, finds the janitor's FEET, at CL.R, NNG CART getting off. After they're gone, the HEADS of George, Lenny, and Mohawk, arranged

totem-pole-style, peek out of a lt'ic orner of the
elevator.

52 OMIT 52

52A INT. BILLY'S OFFICE 52A

Forster and a SECURITY GUARD come down the rows of deserted cubicles. The guard has a mean-looking DOG straining on a leash, SNIFFING at everything. As they near Billy's cubicle, the dog starts SNIFFING excitedly.

FORSTER

Hah! Good boy! I knew we'd find something in this guy's desk --
-- but as they reach Billy's desk, they find Daffy's paint

PAW

going

the

PRINTS tracking crazily over every surface. The dog keeps bananas, but it's not drugs he smells -- it's the dander of recently departed Daffy.

FORSTER (CONT.)

Look at this mess! What kind of footprints are these?

GUARD

Hard to say, sir. A possible

C

gerbil.

(CONTINUED)

REVISED June 16, 1989

39.

0

52A CONTINUED: 52A

FORSTER

He's bringing pets to work. I

don't believe this guy-it's not
just plants. He's got to have
1,_. e s t o c k .

CUT TO:

52B INT. LOBBY 52B

and At the base of a lobby planter, CAMERA spots George, Lenny,
Mohawk. Unnoticed by passing PEOPLE, they're digging the
nighttime world of the lobby.

53 INT. BILLY'S OFFICE 53

Daffy Kate, walking toward Bil 's cubicle, stops as she HEARS a
piercing WOLF-WHISTLE, t her. She turns sharply, looks
around , sees nobody --
-- until her eyes light on a nearP J96 3 CABINET, where
hangs out of a drawer, ogling her.

0 KATE

Gizmo, how'd you get up there?

53A ANGLE - GIZMO IN VENT 53A

Gizmo, imprisoned in the vent, SEES Kate mistaking Daffy for
him. He shakes his head, twitters, points to himself -- but
he's too far away to get her attention.

53B ANGLE - KATE AND DAFFY AS BEFORE 53B

about Kate takes Daffy out of the drawer, but she's not happy
this -- especially when Daffy LEERS at her.

KATE (CONT.)

Billy said to take you home. You'd
better stay in my purse till we get
out of the building.

(CONTINUED)

Revised 3/3V89

40.

53B CONTINUEDi 53B

She slips his into the purse, puts it over her shoulder. As gate heads for the exit, an ANGLE into her purse...

54 ANGLE - KATE'S PURSE 54

.finds Daffy smirking.

DAFFY

(SOFTLY)

WahQQ!

CUT TO:

55 OMIT 55

56 INT. CANADIAN RESTAURANT - NIGHT 56

The restaurant is decorated in a Canadian motif; the salt shakers are hollowed-out hockey pucks. CAMERA finds a booth where Marla, drinking Jolt Cola from a wine glass, is edging closer to Billy, who's nursing a beer.

MARLA

Did you always know you were going to be an artist?

O BILLY

Well -- I always liked to draw. When I was little, with my crayons, I would do these comic strips, and drawings of the teachers and stuff...

MARLA

I had crayons too, i y. And when I was four years old, I was using them to write dos to the other children. Even then, I knew. C_j

CD

BILLY

Hub. That's somethin

MARLA

Isn't this great? We' _Jinally getting to know each otdr. You can't do that in an office.

BILLY

Well, in there, everything's
business --

(CONTINUED)

REVISED - May 31, 1989

40A.

56 CONTINUED! 56

MARLA

Right. Now, let's talk strategy.
You realize, this changes
everything -- for you, me, the
department...

BILLY

What does?

MARLA

Your relationship to Mister Clamp.
Your access. I can see a future,
Billy. I see more office
space...embossed letterhead...I see
us --
(lowers her voice)
-- swallowing up the publicity
department.

BILLY

Wow.
I'm being open 4th Billy.-
haven't talked abQu feelings
with anyone.

BILLY

See, I usually don't pay too much
attention to office politics and
stuff. I have so much work to do
on the illustrations --

MARLA

You have talent, Billy, and that's
wonderful. It's a God-given

blessing situation. But even an
artist has to have goals.

BILLY

Definitely. It's like I was saying
to Kate, I said, Honey, you know,
for an artist --

before. Maria leans closer to Billy, her tone more intimate than

MARLA

I can help you reach those goals,
Billy. If we join forces...

BILLY

Oh, we should definitely join --
Billy FEELS something in his lap. He looks down. It is

Marla's

stockinged FOOT.

(CONTINUED)

REVISED - May 31, 1989

40B.

56 CONTINUED: 56

BILLY (CONT.)

-- forces.
Just at that moment --

CANADIAN WAITER (O.S.)

Sir?
-- a WAITER appears at Billy's side, holding a platter
containing a large MOOSE HEAD sculpted out of CHOCOLATE.

Billy

is so startled to find the moose staring at him that he

SPILLS

his beer in his lap. Maria quickly withdraws her foot, and
Billy blots at the spill with a napkin.

CANADIAN WAITER (CONT.)

You okay there, sir? Another
Molson there, eh?

BILLY

No, uh, thanks'. Everything's fine.

CA AN WAITER

This is a f Canadian
dessert, sir. e olate moose.
Can I out you an an eree?

BILLY W

No, thanks, I, uh --I've rea y got
to get going. I've got that --
appointment. I'm sorry about your,
uh --

MARLA

Oh, that's okay --

(CONTINUED)

REVISED - June 9, 1989

41.

56 CONTINUED: 56

without
As Billy gets up from the booth, Marla -- not giving up
a fight -- grabs his tie. The waiter steps back, and Marla
pulls Billy down close to her, planting a KISS on his cheek,
leaving a lipstick imprint. When Billy slips loose, he finds
the chocolate moose staring at him again.

MARLA (CONT.)

-- see you tomorrow.

BILLY

Good. Right.
He escapes the r au rant.

57 EXT. BILLY AND KA BUILDING - NIGHT 57

Establishing their apa?Wr house -- it's pretty run-down.

0

Revised - 3/6/89

42.

0 58 INT. BILLY AND KATE'S APARTMENT - KITCHEN 58

Kate has put Daffy on the kitchen counter. Nearby, she unwraps some Kentucky Fried Chicken. On the counter, SPOT a few of Rand Peltzer's seldom-used kitchen INVENTIONS.

KATE

Billy said to make sure and feed you before midnight...

As she arranges chicken and mashed potatoes on a plate, Daffy spots a BLENDER next to him. He recoils from it -- then, with an evil grin, he shoves it off the counter while Kate's back is turned, BREAKING it. When she turns and looks, Daffy has an innocent loops" expression on his face.

KATE

Oh, God-you have to be careful here, okay, Gizmo? We don't have the money to replac things. Daffy nods contritely. Ka ings him the food.

KATEDNT. }

Let's see i f CWu ' l i eat this -- Daffy grabs a chick lii;½g, opens his mouth as wide as Joe E.

Brown's, clamps 0 -11 n the drumstick, and strips all the meat off in one fast ion, bringing out a spotless bone.

With his other paw, Daffy tries the mashed potatoes. He

hates

them, and PITCHES what he's holding, getting half the wad on Kate and half on the refrigerator.

KATE (CONT.)

I don't know what Billy sees in you.

Daffy WHOOPS, grabs more chicken, and resumes eating.

CUT TO:

59 OMIT 59

60 OMIT 60

61 OMIT 61

62 OMIT 62

62A EXT. BILLY AND KATE'S APARTMENT BUILDING - NIGHT 62A

hurries Billy gets out of a taxi in front of the building, and
inside.

Revised - 3/6/89

43./44./45.

40

63

INT. BILLY AND KATE'S APARTMENT (ENTRYWAY) - NIGHT 63

Kate answers the doorbell.

BILLY (O.S.)

Its me.

She undoes the deadbolts and opens the door. Billy rushes
in.

BILLY (CONT.)

Hi. I'm sorry I'm late --

He gives her a fast kiss on the lips -- and, as he lets go
of her, sees that she's SPATTERED with food.

BILLY (CONT.)

What happened to you?

Kate doesn't answer -- she looking at the LIPSTICK mark on
Billy's face.

K

Did you har q good meeting?

,

40 B B ILLY

Uh , y it was fine. Where's

GIZM

KATE

It's in the kitchen. Billy --
She FOLLOWS him to the kitchen.

BILLY

Did you feed him?

KATE

Yes --

BILLY

(calls ahead)

Hey, Giz, how you --

They come into the kitchen, which is a mess from Daffy's
food,

throwing. The Mogwai is hidden behind a little BARRICADE of
Lean Cuisine boxes. As Kate and Billy enter, he THROWS a

lump

of frozen pineapple that nails Billy on the forehead.

(C'J IrI: UED)

C7

46.

3 CONTINUED: 63

0,

BILLY (CONT.)

Ow! Gizmo, what's --

Billy leans over the barricade and looks in -- as Daffy
tosses a

GLOP of cherry cobbler, splattering Billy's face.

BILLY

Kate ...Kate, where did you find
this guy?

KATE

In your office -- near that
drawer, where you said -- Billy,
look out!

Billy. Too late -- Daffy LOBS a single-serving PUDDING-PACK at

It bursts on impact, staining his shirt.

1H

BILLY

(to Daffy) i:½
Where's Gizmo?

The Mogwai SPITS, then wings Kate with a piece of Salisbury
steak. Billy looks at the wall clic: it's 11:15.

BILLY

We've got to get over here.

KATE

Billy -- you said there weren't
going to be those --

BILLY

There won't be. Not if they don't
eat after midnight.

KATE

(indicates Daffy)
What about -- him?

BILLY

We'll have to take him with us.
He snatches a Lean Cuisine box away and grabs Daffy, almost
getting bitten in the process. Kate follows Billy as he
takes
his
the flailing Daffy into the living room and stuffs him into
leather daypack.

DAFFY

(SEMI-INTELLIGIBLE)

Wahoo! No! Elbow room! Don't
fence me --

(CONTINUED)

REVISED May 11, X989

47.

63 CONTINUED: 63

The daypack jumps around wildly as Billy zips it shut.

BILLY

You ever want to get out of there,
you better relax.
Daffy settles down to a low rumble.

BILLY (CONT.)

That's better.
They grab their coats, start toward the door.

BILLY (CONT.)

Mister Wing was right...

KATE

About what?

BILLY

When he came to take Gizmo back. I
asked him how come he could
understand what Gizmo was
saying... said you just had to
know how listen. But he said I
wasn't responsible. For the
responsibility I'm not --
As they reach the door, the
ZZZZ sounds.

BILLY (CONT.) 5

Great.

KATE

Who could it be this late?

64 NEW ANGLE 64

plow
Billy opens the door, and finds MURRAY FUTTERMAN, the snow
driver from Gremlins, and his wife SHEILA.

KATE

Mister Futterman! Mrs.
Futterman...

BILLY

We thought you were coming tomorrow --

MR. FUTTERMAN

We thought so too. The guys in my
old outfit, they changed the date
for the reunion. We tried to call

O

you, but we had to get on the
Greyhound.

tCONTI -

REVISED May 11, 1989

47A.

40 64 CONTINUED:

64

SHEILA

Thirty-two hours'. We're sorry to
come here so late --

KATE

No, no, that's okay. Would you
like some coffee, or --

SHEILA

No, don't you go to any trouble,
hon.

(CONTINUED)

04, 0
Â°0o6s

REVISED May 3, 1989

64 CONTINUED: 64

MR. FUTTERMAN

Boy, we tried to get a cab up here -- did you know they have RUGSILAN guys drivin' cabs in this burg? What if somebody gets in one of those cabs with a briefcase full of atomic secrets? Is anyone thinking about that?

SHEILA

Murray, you remember what Doctor Kaplan said. We're going to stay nice and calm --

(to Billy)

Murray was a little... distressed after, you know, what happened with those, um --
(mimes Gremlin)

MR. FUTTERMAN

Aah, I'm fine. I was just a little jumpy for a while --

Billy's daypack SQUEAKS. Billy slips the bag under his arm

and

squeezes it, forcibly quieting Daffy.

40

MR. FUTTERMAN (CONT.)

What's that?

SHEILA

It's okay, honey. I hear it too.

MR. FURMAN

Of course you hea it too. What do you mean?

BIL

It's, uh -- plumbing here.

It...makes n e sometimes.

Sheila, looking at qty, spots something --

iE I LA

Oh, Mur I think we

interrupt these two.

(CONTINUED)

0

REVISEE April. 20, 1989

49.

64 CONTINUED: (2) 64

MR. FUTTERMAN

Huh?

out a Billy realizes what Sheila is talking about, as she takes
handkerchief and dabs at the lipstick on his face.

BILLY

Oh, uh...that's from -- my boss. I
did some stuff that she liked. I
mean some work --
He tries to catch Kate's eye, but she avoids his look.

BILLY (CONT.)

Uh, the thing is -- I'm afraid you
guys can't stay here. I mean, we'd
love it if you could, but the, uh -
- the building's being --
fumigated.

MR. FUTTERMAN i:½i:½

Bugs, huh? Yeah, you can't be
careful these days. All k t
weird bugs eosin' into the
country...

SHEILA

Oh. Well, that's okay, Billy --

MR. FUTTERMAN

Sure -- we'll just book into a }
hotel.

BILLY

Really sorry ...we'll call you...
He backs the Futtermans toward the door. AD LIB goodnights

as

Billy opens the door, forcing himself to look relaxed as the Futtermans go. He watches through the door for a beat, then closes it -- and finds Kate suspiciously eyeing his lipstick tattoo.

BILLY

What -- this? It was just one of those business things. You know, like -- "Great job." You don't believe me?

(CONTINUED)

REVISED - May 31, 1989

50.

E 64 CONTINUED: (3) 64

KATE

I believe you.

BILLY

We better get going.

CUT TO:

65

65 INT. CLAMP CENTRE - LOBBY

The lobby CLOCK is at two minutes to midnight. There's
lively action at the lobby's BARS, DANCE FLOOR, and FROZEN YOGURT STAND, where two teenage YOGURT JERKS serve CUSTOMERS.

YOGURT JERK I

.so that's a Kona praline and banana-berry swirl with kiwis and peanut butter cups?

CU

Yeah ...or, wait"rfre j't yep peanut
butter cups all nuii;½(i;½/

6 5

YOGURT JERK 1

0 I'm not sure...Alexis, are the
peanut butter cups all natural?
As Yogurt Jerk 2 joins the discussion, a new ANGLE finds a
furry
PAW turning on two spigots on the yogurt machine. FOLLOW the
two streams of goo over the machine's spill grate and down
to
the floor. Hidden from view by the counter, Mohawk, George,
and
Lenny reach for the trickling yogurt...
.check the lobby CLOCK as the time TICKS past midnight...

LENNY

Yum!
.and sloppily chow down. Up above, Yogurt Jerk I turns to
the
machine, sees the two spigots flowing. She's about to turn
them
off, but a complaining CUSTOMER stops her.

CUSTOMER 2

Miss, I asked for Oreo cookies and
Gummy Bears -- this stuff is, like
-- hair.

YOGURT JERK 1

Ma'am, we don't have anything
that's like --

(CONTINUED)

REVISED - May 31, 1989

51.

65 CONTINUEDA 65

But then Customer 2 and Yogurt Jerk 2 SEE it at the same
time: a
furry PAW reaching up to scoop M&M's from a topping bin.

CUSTOMER 2

What is it? It's a t.!

LENNY (O.S.)

Yum!

CUSTOMER 3

What's going on here? Did that woman say there are rats?

YOGURT JERK 2

Um, no, sir, she said there are mQ rats here --

66 EXT. CLAMP CENTRE 66

Billy and Kate hurry into the building.

67 INT. LOBBY - BILLY AND KATE 67

As Kate and Billy ent the lobby, they HEAR the commotion at the frozen yogurt stqWjpnnd rush over to see what's going on.

0 CUS Tt ME

I'm telling you'-
thing in the trail

CUSTOMER 2 ' "'

.I don't just want a different yogurt, I want d&akrxes --

BILLY

(to Customer 1)
What kind of thing was in the trail mix?

CUSTOMER 1

I don't know, a fa= thing. And it's supposed to be health food. Billy checks the lobby clock -- 12:10. He Pulls Kate aside.

BILLY

That's it. It's after midnight, and they've eaten. Now they'll make their cocoons...and if they get to water --

40 KATE

Come on.

(CONTINUED)

REVISED tray 3, 1989

52.

67 CONTINUED: 67

She leads him quickly over to the elevators.

CUT TO:

68 INT. BASEMENT 68

parking
Six stories underground, beneath the building and its
floors. Yellow lamps, set in a concrete wall along a catwalk
ledge, cast an eerie HALF-LIGHT on Kate and Billy.

KATE

It's along here...

They come to a deep, square RECESS in the wall. Inside is
massive MACHINERY -- pipes, pumps, meters -- surrounded by a

CHAIN-LINK CAGE.

KATE (CONT.)

This is where the water comes into
the building.

(CONTINUED)

0

REVISED May 5, 1989

53.

68 CONTINUED I 68

0

BILLY

Great. Maybe if we shut it off,
they'll even close the place
down...

Billy goes to a corner of the chain-link cage and starts
bending
links back from the seam, trying to make a big enough
opening to
slip through.

69 INT. SYSTEMS CONTROL CENTER 69

One of the technicians gets a BEEP from his terminal. The
the
night-time SUPERVISOR comes and looks over his shoulder at
monitor, which shows a blinking red diagram of the basement
water machinery.

SUPERVISOR

Give me video.

The technician types a command, and a video IMAGE of Billy
attacking the cage appears on the screen.

SUPERVISOR (CONT.)

Guards.

0 70 INT. BASEMENT 70

Billy and Kate have opened a sea of the cage. Kate stands
clear as Billy tries to pull the. de back, but a bright
LIGHT
hits his eyes -- L

GUARD

Back off! Put your hds up.

Billy backs off the cage and ss a GUARD coming toward him,
flashlight and gun in hand. As he gets close, Daffy starts
bouncing around in the daypaelr again. The guard trains his
gun
on the leather bag.

CZ)

GUARD

What's in the bag pal?,

BILLY

Nothing.

GUARD

Oh yeah? Let's have a look.

BILLY

You don't want to --
The guard ignores him, opens the zipper, and LOOKS DOWN into
the
bag.

(CONTINUED)

REVISED April 20, 1989

54.

0

70 CONTINUED: 70

GUARD

Aagghhh!
When the guard pulls his head up, Daffy is hanging onto the
guard's NOSE by his teeth. The guard flails his head
furiously
around, until Daffy finally flies free --

BILLY

No!
-- and as the Mogwai's departing FOOTSTEPS are heard, the
guard
angrily puts Billy up against the wall, starts handcuffing
him.

BILLY (CONT.)

We have to find him, before he eats
something --
GUARD b5
(indicates his nose)
He already ate some i
Billy looks around for Kate then realizes she's hiding in
the
0 shadows of the concrete recess, unnoticed by the guard.

BILLY

Look, we have to shut this building
down. That thing that bit you --
there are more of them, okay? And

they're going to turn into -- these
Monsters, and --

GUARD

Tell you what, pal -- you can tell
the cops all about these monsters,
I'm sure they'll be very
interested...

As he takes Billy away, CAMERA holds on a spot over their
heads...goes into a GAP between the concrete wall and
ceiling ...and finds three big COCOONS. Their slimy bodies

gleam

dully in the yellow lamplight. As we watch, the cocoons
silently GROW and change, gathering strength...

BILLY

Listen, I'm not crazy. People are
going to be in a lot of danger.
They wreck things. They kill
people. If they get out of here,
they'll destroy the whole
city...they'll destroy everything.
Listen to me...

CUT TO:

REVISED - May 31, 1989

55.

EXT. POLICE STATION - EARLY MORNING 71

front
STREET
custody,
wind,
A midtown precinct house. As Billy and Rate hurry out the
door, POLICEMEN in b.g. are leading a group of arrested
MIMES from a paddy wagon toward the station. Though in
the mimes continue their portrayals of walking against the
feeling up invisible wall , etc.

BILLY

Thanks for getting â- e out of
there.

KATE

It was easy -- I just gave them a next month's rent.

BILLY

When we get there -- go to your job, like normal, okay? And just keep your eyes open. What time is it?

KATE

Six-thirty.

4II

They hit the early-scorning at a run.

6CUT TO

UOO

7 2 INT . CLAMP CENTRE - LOBBY 72

The early-morning arrivals are here -- PEOPLE opening their lobby businesses. In a SERIES of SHOTS, they lift the shiny, corrugated-metal security GATES that protect a NEWSSTAND...an

ESPRESSO CAFE...

73 INT. BASEMENT CREVICE 73

BURST Under the building, the Mogwais' slimy COCOONS begin to OPEN, with acrid SMOKE swirling around them...

74 INT. LOBBY 74

The gates lift up on the TANNIN SALON...the HAIR-CUTTING PARLOR...

75 INT. BASEMENT CREVICE 75

.as more cocoons BURST OPEN...

76 INT. VENT SPACE 76

Gizmo edges forward in the dark vent passageway --

REVISED May 3, 1989

56.

77 NEW ANGLE 77

-- and doesn't see the FLOOR disappear from under him until
he's
already FALLING down a tall vertical drop, grasping
helplessly
at the sheer wall that rushes past...

78 INT. BASEMENT 78

.until he LANDS on something soft, and rolls off onto a hard
concrete floor. He looks at what he landed on -- it's one of
the COCOONS in the basement wall crevice.
As Gizmo backs away, the cocoon belches SMOKE, opening up.
Gizmo, wide-eyed, knows who to warn --

GIZMO

Bil - lee --
-- but a GREEN CLAW GRABS HIM FROM BEHIND, jerking him
backward,
off his feet.

CUT TO:

79 INT. LOBBY 79

Billy and Kate come breathlessly through the lobby doors.
They
pouring
find the businesses mostly open -- and a SEA OF PEOPLE
through the doors, innocently arriving for work.

KATE

Billy, what if they're already --
Suddenly, the lobby LIGHTS DIM, d Billy looks up.
BILLY t.0
They are. Come on..

Q)

He starts leading Kate toward e lobby NEWSSTAND. On the
way,
they run into Grandpa Fred.

GRANDPA i;½ ,ED

Hey, Billy -- the-building's

completely screw p today --

BILLY

(hurrying on)
Fred. I know...

GRANDPA FRED

(watching them go)
Sure. You're young. You know
everything.

four

Billy and Kate arrive at the newsstand, where Billy grabs
souvenir FLASHLIGHTS in the shape of the building.

(CONTINUED)

REVISED May 3, 1989

56A.

is ?9 CONTINUED t 79

NEWSSTAND LADY

Eighty-six thirty-eight with tax.

BILLY

(to Kate)
I'm going to go up and --
(to newsstand lady)
Now much?

NEWSSTAND LADY

Four times nineteen ninety-five --

BILLY

Put it on my bill.

(CONTINUED)

40

0

REVISED May 16, 1989

57.

0

79 CONTINUED% 79

He hands Kate a couple of flashlights as they start back
across the lobby.

BILLY (CONT.)

Remember, they can't stand bright
light. If one of them gets near
you --
He's interrupted as Marla comes up to them -- and gives
Billy a squeeze and a kiss before he has time to think.

MARLA

Good morning, Billy. That was so
aim, last night. We're going to
have to do that again --

BILLY

Uh -- Marla, this is Kate, my --

MAR LA

Oops, I'd better get going. See
you ui tairs, Billy.

ATE)

Hi.

BILLY

Uh, Kate -- listen, think I
better explain --

KATE

Don't do any explaining right now,
okay? I'm too mad.
A guide calls Kate from the guide office.

GUIDE

Kate -- you're up, honey.

KATE

Excuse me. I have to go to work

now.

3

BILLY I

But -- look, I'm going up to
Systems Control. If I'm not back
down here in fifteen minutes --

KATE

O Billy -- if we all get through
today alive, you're in h,g, trouble.

BILLY

Kate --
f ('nnT-,TTTT T-Pn)

REVISED May 10. 1989

58.

40 79 CONTINU EDi (2) 79
She's out of earshot.

BILLY (CONT.)

Terrific.

As Billy heads for the elevators, HOLD on a nearby Miller's
Outpost jeans store that opens onto the lobby. A couple of
teenage girl SHOPPERS approach the SALES CLERK.

SHOPPER

Excuse me...do you have any styles
that aren't, urn, fringed?

They hold up several pairs of pants. All of them are
"fringed"

from the knees down -- as if they'd been CLAWED to tatters.
From the store's back room, we HEAR a whoop. It's familiar,

but

the VOICE has become deep, raspy, and such less innocent.

DAFFY (O.S.)

Wa- !

O CUT TO:

80 INT. SYSTEMS CONTROL CENTER 0 80

0

among

Billy comes in, to find Forster making his morning rounds
the technicians.

BILLY

Mister Forster -- i:~i:~?

FORSTER Zs:

Peltzer! What are you doing in
this building? You got yourself
arrested here last night, and you
come back?

(to a technician)

Get security up here. He's out.

He starts to walk away, but Billy follows him.

BILLY

Mister Forster, we have to evacuate
the building. Right now.

FORSTER

Oh, we do? Why's that?

(CONTINUED)

0

REVISED - June 9, 1.989

59.

CONTINUED: 80

80

BILLY

There are ... creatures in the
building. They start out as these
small, furry animals, but then they
eat, and they go into cocoons, and
then they become small, green --

FORSTER

This is drugs. It's got to be.
You're on a groovy little trio,
aren't you, Peltzer? Well, let me
tell you something, Mister Flower
Child --

BILLY

Just listen to me --

TECHNICIAN

Wait a mo. this is good. They
start out rr d then they have
the cocoons... V

065

BILLY

First they eat --

TECHNICIAN 2

Well, sure. you're going into a
cocoon, you want to have a little
something first.

CUT TO:

81 OMIT 81

82 OMIT 82

83 OMIT 83

83A INT. CABLE TV STUDIOS 83A

into
down
dozen
Kate

Looking around apprehensively, Kate leads her tour group
the Clamp Cable TV operation. Among her charges today is
KATSUJI, a 20-year-old Japanese tourist. Katsuji is loaded
with an amazing arsenal of PHOTOGRAPHY EQUIPMENT: half a
still cameras with a ton of lenses, and a video CAMCORDER.
Photographing the hell out of everything, he falls behind
and the group.

KATE

Sir -- I'm sorry, but you have to
keep up with the rest of the
group...

59A.

Katsuji responds by ZOOMING in on Kate with the video camera.

KATSUJI

Excellent! Thank you! Please give me some right profile as you continue speaking!

KATE

Uh, If we're very quiet, we can go in here and watch a program being videotaped...

83B INT. MICROWAVE MARGE'S SET 83B

Marge's As Kate and her tourists quietly file into the studio, CAMERAMAN tracks her to a counter, where she puts a tray of canapes down beside a casserole.

MARGE

Now, this week here on "Microwave With Marge" is our special "Salute to Luncheon Meats" and I'm very , excited about t ecipes, so let's just jump k ome hors d'oeuvres. You kn t logna and bean dip roll-ups-a IS when friends drop over, and f I o want to make it a little extra special, you can get some of these little sword-shaped toothpicks, you put that through the bologna, and that's your "Viva Zapata" appetizer. People are simply crazy about these...

CUT TO:

84 INT. SYSTEMS CONTROL CENTER 84

amused As Forster fumes, the systems control technicians have an discussion of the Gremlin "rules" as explained by Billy.

TECHNICIAN I

Okay, wait -- what if one of them eats something at eleven o'clock, but he gets something stuck in his teeth --

TECHNICIAN 2

A caraway seed.

TECHNICIAN 1

Whatever, right, and then after
twelve o'clock, it comes out --
now, he didn't eat that after
midnight --

(CONTINUED)

BILLY

Look I didn't make the rules.
There are --

FORSTER

"The rules." I can't believe this.

TECHNICIAN 2

Or what about if he's eating in an
airplane, and they cross the time
zone --

But the technician's theory is cut short, as --
-- TWO GREEN ARMS BURST OUT OF HIS CONSOLE, ripping aside
control buttons and speaker grilles in a burst of SPARKS AND

SMOKE.

Before the technician can move, the arms are going for his
throat -- and MOHAWK, now a bloodthirsty Gremlin, emerges

from

the wreckage of the console, still CHOKING the technician.

TECHNICIAN 2 (CONT.)

Help -- me --

tries

At the sight of Mohawk, Forster jumps back. Technician 1

to move on the Gremlin 340awk takes a claw from his
victim's neck and SLASHES Technician 1's arm, driving him back.
Billy pulls out his building-shag plight and SHINES it at
the Gremlin. Recoiling, the Gremlin s go of the technician,
who falls to the floor -- dead.

CUT TO:

85 OMIT 85

86 OMIT 86

87 INT. CABLE TV STUDIOS 87

As Kate and her tourists watch, Marge stirs an enormous, institutional-size SOUP POT on a kitchen stove.

MARGE

This is how we used to cook for big groups, before we had our microwave ovens and the other modern appliances. It would take days to plan the menu, and hours over a hot stove to do the cooking. But now, we can make this same tuna-noodle cheez-product chowder surprise in just a few minutes, and you can feed anything from a high school reunion to a complete chain gang with this kind of quantity.

O

Marge puts a lid on the soup pot.

(CONTINUED)

REVISED - June 22, 1989

62.

87 CONTINUED: 87

MARGE (CONT.)

Whew! Now, if we step over here...

But as she starts to turn away, the LIGHTS on the set suddenly

DIM.

CAMERAMAN

Huh. Brownout or something.

Marge HEARS a TAPPING noise from inside the soup pot.

Confused,

she lifts the lid -- and JUMPS BACK, as LENNY -- now a

GREMLIN,

but his dopey face still recognizable -- sits up in the soup

pot, wearing a chef's hat, and SPLATTERS Marge with orange noodle-casserole GOO. He whips out a TURKEY EASTER, and SQUIRTS Marge with it.

MARGE

AAAGGHHH! WHAT IS IT?

At the sound of Gremlins LAUGHTER, she wheels to see GEORGE, a GREMLIN in an apron, counter behind her. As Marge turns to the Cameraman for pr tl George points to two MICROWAVE OVENS at the rear of the set.

GEORGE 06

0 .5

Mi-cro-wave!

Kate's tourists turn to FLEE the studio -- the last to go is Katsuji, who photographs the Gremlins a mile a minute as he backs out of the room.

As the tourists go, the Gremlins turn savagely toward the ovens.

George whispers to Lenny, who nods obediently and throws several

METAL UTENSILS into the microwaves. The Gremlins close the ovens and start them up. The ovens fill with furious ARCS of blue light --

MARGE

Look out!

-- and THE OVENS EXPLODE, showering the set with GLASS. As Marge and her cameraman escape the studio, the ovens catch FIRE.

The flames lick up toward the ceiling --
-- and set off the SPRINKLERS. George and Lenny grin, standing tall to shower in the spray. As the water hits, BUBBLES appear on the Gremlins' backs. Close on the bubbles, CAMERA finds the tiny heads of GREMLIN OFFSPRING, getting ready to burst out. As the studio fills with the ominous SMOKE and COLORED LIGHT of Gremlin multiplication, Kate runs from the room.

0

CUT TO

REVISED - June 22, 1989

62A.

0

88 INT. XEROX ROOM 88

As the SOUND of a XEROX MACHINE in operation is heard O.S., CAMERA is CLOSE on the floor of a copying and office supply room, where a series of PHOTOCOPIES is piling up. The pictures are of Gizmo -- his body pinned down, his face contorted in pain. Each pose is slightly more tortured than the one before. NEW ANGLE finds Gizmo in the flesh --- he's fastened by a web of SCOTCH TAPE to the document cover of a big copier. As Gizmo struggles helplessly, RE L MOHAWK at the controls, setting the machine for 100 copies. Gizmo slides over the glass again, WINCING as he's hit by painful BURSTS OF BRIGHT LIGHT

T TO:

REVISED May 3, 1989

63.

40

89 OMIT 89

89A INT. SYSTEMS CONTROL CENTER 89A

In the wake of Mohawk's attack, the technicians are both somber and rattled. They work urgently at their consoles, as a panicked Forster paces behind them, looking at their monitor

screens.

TECHNICIAN 1

Mister Forster, I show lighting brownouts in five locations.

TECHNICIAN 3

I've got a climate control malfunction, floors fifteen and sixteen --

FORSTER

What the hell's going on?

TECHNICIAN 4

Uh, air --

Forster goes over to Technician 4's station --

TECHNICIAN 4 (CONT.)

(points to screen)

The Peat Infestation Monitor...

-- and sees, on the technician's screen, an alarmingly rapid proliferation of DOTS, spreading over the diagram of the building. The dots started as a cluster in the cable TV

studio

area -- Microwave Marge's studio -- but they're spreading

out to

other floors, and moving around quickly.

FORSTER is',

What is that? That' 01 at rats, is it?

TECHNICIAN

No sir, I'm afraid s not --

A VIDEOPHONE RINGS near Technician 3; he grabs it.

Q

TECHNICIAN 3

Systems Control

KATE'S FACE fills the videophone SCREEN.

KATE (ON PHONE)

0 Is Billy Peltier there, please?

(CONTINUED)

REVISED - May 31, 1989

64./64A.

89A CONTINUEDs 89A

TECHNICIAN 3

No, he said he was going to Mister
Clamp's office -- hey, do you know
anything about --

KATE

Thank you.

89B INT. CLAMP CENTRE LOBBY/ELEVATORS 89B

She hangs up, runs toward the elevator and gets on.

89C INT. ELEVATOR 89C

As the doors close, Kate breathlessly asks the elevator for

--

KATE

Thirty-eight.

But the VOICE that croaks back isn't the usual elevator
voice.

GREMLIN VOICE (V.O.)

THIR-TY-EIG

Kate's face registers She jams on the "DOOR OPEN"
button, but the door stay And the elevator starts

MOVING...

.before it jerks to a sudden STOP:

CUT TO:

90 INT. CLAMP'S OFFICE 90

Clamp's office is huge, immaculate, and fully outfitted with
high-tech gadgets. The WINDOW looks down on a bank of CLOUDS
pierced by the tips of New York LANDMARKS -- the Chrysler
Building, etc.

Clamp hits the switch on a desk INTERCOM.

CLAMP

HAVE you shredded my mail from this
morning?

SECRETARY (V.0.)

(over intercom)

I'm just finishing, Mister Clamp.

CLAMP

Good. Let's do some memos...

(CONTINUED)

REVISED - May 31, 1989

65.

90 CONTINUED

90

his
One
Life
As he talks, Clamp goes over to a bank of VIDEO MONITORS on
wall. Some of them display spy-camera views around the
building, while others are tuned to Clamp Cable channels.
of these catches Clamp's eye: it's showing It's_a Wonderful
in black and white.

JIMMY STEWART (ON TV)

Merry Christmas, movie house!

Merry Christmas, drugstore...

Scowling, Clamp pushes a button. The movie blossoms into
garish, unlikelike COLOR.

91 TNT. CLAMP'S OUTER OFFICE 91

into the #
of
you #
leaves
down
Clamp's SECRETARY pushes the last of his morning's mail
SHREDDER beside her desk -- it's a letter bearing the seal
the Vice President of the United States and starting "Thank
for your generous contribution..." #
As the letter turns into paper spaghetti, the secretary
the shredder on, turns to her computer, and starts typing
Clamp's dictation. SPOT her prim pink SWEATER hanging on the
back of her chair.

C (V.O.)

0

(over i F)

First one, to gefjQ Public
Relations. Let's.h e people
in Chinatown give a st a tival
as a spontaneous outpouri
appreciation for what I've ne for
their community...

The secretary takes a hurried bite of a SANDWICH, then goes
back

to her typing. But CAMERA holds on the sandwich -- as the
GREEN

CLAWS of an otherwise O.S. GREMLIN slip a spring-loaded
MOUSETRAP under the top slice of bread.

The claws withdraw from sight just as the secretary turns to
pick up the sandwich again. She takes a bite -- and, though
her

back is to us, we HEAR the snap of the mousetrap and the
secretary's SCREAM --

92 INT. CLAMP'S OFFICE 92

-- which Clamp also hears, over the intercom. He rushes
into
the outer office --

9 2A INT. CLAMP'S OUTER OFFICE 92A

-- where he finds the Gremlin, wearing the secretary's pink
sweater, sitting in her chair and typing at her computer.

(CONTINUED)

REVISED - May 31, 1989

66.

92A CONTINUED: 92A

CLAMP

You're not my secretary.

The Gremlin responds by grabbing a SILEX POT of boiling-hot

boiling water from the nearby coffee station, and FLINGING the
water at Clamp --
him. -- who ducks it, as it SCALDS the paint on the wall behind
the Clamp makes a tentative move toward the Gremlin, who THROWS
empty Silex. It barely misses Clamp, and SMASHES against the
wall.
his The Gremlin JUMPS at Clamp, who tries to bat it away from
foot is face, like a kid panicked by a moth --
do -- but his flailing knocks the Gremlin back, so that its
caught in the hopper of the secretary's SHREDDER. Hating to
it, using only his fingertips, Clamp PUSHES the struggling
Gremlin down into the machine --
-- which SPRAYS him out of the bottom like a black, bloody,
eyes-only memo of DEATU.
As Clamp stands gasping @ the machine, the door to the
corridor opens, and Billybu in. He sees the shredder, and
the tattered Gremlin remains 4 j ng from it.

BILLY

Sir -- are you all right?

CLAMP

I think so..-.I hate using these
machines myself.

BILLY

Sir, I have to talk to you. There
are a --
The door opens again, and a dishevelled Forster bursts in.

FORSTER

Mister Clamp, there's a situation
in --
(sees shredder)
My God, what --

BILLY

(to Clamp)
Sir, please listen to me. There
are more of these things -- maybe
lots more. We've got to get people
out of the building -- and we've
got to close the building up.
We've got to do it before sundown.

(CONTINUED)

REVISED - May 31, 1989

66A.

92A CONTINUED: (2) 92A

IS

CLAMP

Yeah? What happens at sundown?

BILLY

These -- things can't stand sunlight. It'll kill them. But once it's night time, they can get out, into New York. If that happens --

FORSTER

He should be in custody. He's dangerous.

AMP

Bangerous' is thing that was in here a min go -- that was dangerous. is 's from the art department. i

0 (CONTINUED)

REVISED May 10, 1989

67.

0 92A CONTINUEDi (2) 92A

FORSTER

Yeah? Ask him how he knows so much

about these -- green things.

CLAMP

That's a good question, Bill. How do you know about them?

BILLY

Well -- um, you know that genetics laboratory, down on --

CLAMP

Of course. Those guys.

(to Forster)

I warned you that could be a problem tenant. We could have had three shrinks and a plastic surgeon in that space. But no...

CUT TO:

EI

93 OMIT 93

D C

94 OMIT 94

CD

95 OMIT D C 95

96 INT. ELEVATOR - , , , . 96

Kate's elevator, still str d between floors, begins to ROCK violently. Kate jams on tEN Alarm button, but the only SOUND she hears is that of countless CLAWS outside, pounding and scraping at the elevator car.

The automated ELEVATOR VOICE talks on through the chaos.

ELEVATOR VOICE (V.O.)

You have requested a floor that is not part of the building at this time...

elevator And now Kate SEES CLAWS tearing at the corners of the

walls -- car, trying to gouge their way inside. The O.S. SOUND of GREMLIN LAUGHTER echoes in the elevator shaft. Kate shrinks into the middle of the floor, her hands braced against the

97 INT. CONTROL PANEL AREA 9?

DAFFY is now a Gremlin, wearing an engineer's HARDHAT and a WORKSHIRT with DAFFY stitched on the breast. He's at an ELEVATOR CONTROL PANEL with floor-number indicators, etc. As he randomly hits buttons and turns dials, METERS shoot into danger zones and RED LIGHTS blink ominously.

REVISED May 10, 1981

68.

0

98 OMIT 98

99 OMIT 99

100 INT. ELEVATOR SHAFT 100

The elevator FALLS FAST TOWARD US. The GREMLINS hanging on the bottom of the elevator car realize that it's curtains, but it's too late for them to do anything about it -- -- but then the elevator STOPS MOVING

100A INT. ELEVATOR I OOA

-- and Kate regains her balance inside --

1003 INT. CONTROL PANEL AREA 1008

-- until Daffy pushes one last button, and the control panel

BLOWS OUT --

TX)

100C INT. ELEVATOR SHAFT 14.0 100C

-- and the elevator start ALLING again, racing down the last few floors to the bottom. ust before impact, the FACE of a

0

SCREAMING GREMLIN fills gr FRAME --
10i TNT. PARKING VESTIBULE 101

Two suburban LADIES wall, a bank of ELEVATOR DOORS from the
O.S. parking garage.

LADY I

There are some nice shops here in
the building...

102 INT. ELEVATOR 102

in On landing, black Gremlin BLOOD splatters Kate as it GUSHES
through the SHATTERING floorboards.

103 INT. PARKING VESTIBULE

103

so -- and the force of the fall THROWS the elevator doors open,
that the suburban ladies are suddenly face-to-face with the
trembling, blood-soaked Kate.

LADY 1

(indicates other

ELEVATOR)

We'll get the next one.

40

CUT TO:

REVISED May 10, 1989

69.

40

104 INT. CLAMP'S OUTER OFFICE 104 ;

where the argument is still going on,

BILLY

Sir, we have to make sure that none of these -- things get wet. If that happens --

CLAMP

I'll tell you what we have to do. We have to get a lid on this thing and keep it on. No cops, no media. We'll handle it.

(to Forster)

Go down to systems control and get on top of this thing.

FORSTER

Me? Um, but there might be --

(CONTINUED)

0

0

REVISED April 20, 1989

71.

105 CONTINUED: 105

LEWIS

Not me.

WALLY

Hey! My vegetable medley!

Before Wally can stop him, a GREMLIN goes over to the potted VEGETABLE PLANTS with TUBES connecting them to a glass vial. He grabs the vial, EATS it...and stands still for a

moment...

.as his EARS turn into leafy clumps of ROMAINE LETTUCE.

Wally tries to move on him, but the Gremlin menaces his with

a

claw, and goes on to grab a vial from a CAULIFLOWER PLANT... CHAOS ensues, as more Gremlins go after more vials and the scientists' efforts to stop them result mainly in trashed

EQUIPMENT:

downs ANGLE on a Gremlin trying a vial marked SEX HORMONE. The Gremlin's face registers big consumer satisfaction -- he the rest of the vial in one gulp.

DR. CATHETER (O. .) i;½) V

to My God!
As the lab's chief researcher stands in the doorway, unable

0

believe his eyes, another GREMLIN grabs a vial attached to a BRAIN that site in a tank of saline solution.

MARTIN

Oh no...

LEWIS

.not the brain hormone.
The Gremlin swallows the vial...twitches for a moment. He painfully croaks out a few WORDS --

BRAIN GREMLIN

of I...want...to --
Then, suddenly, the transformation takes hold, in thrashing Jekyll-and-Hyde HISTRIONICS that send the Gremlin rolling on the floor. When he stands, he wears a pair of HORN-RIMMED GLASSES, and SPEAKS FLUENTLY in a new VOICE, similar to that

GEORGE PLIMPTON.

(CONTINUED)

0

REVISED - July 7, 1989

72.

105 CONTINUED, (2)

105

BRAIN GREMLIN {CONT.}

-- talk a little bit about what's going on in this room, because I think there are some fascinating ramifications here for the future. When you introduce genetic material of research quality to a life form such as ours, which is possessed of a sort of -- I hesitate to use the word "atavism," but let us say a highly aggressive nature...

the
The other Gremlins, instantly bored with this guy, grab more vials and start turning ANIMALS loose from their cages, as scientists try in vain to op them.

BRAIN` NLIN (CONT.)

.for example, at fellow over near the, I believ n ' + a common bat of the order -- the only mammals, I mig add, capable of true flight...

Gremlin
Indeed, a GREMLIN is approaching cage of the BAT who's being 40 desensitized to light for messenge ing purposes. The

wings.
grabs a collecting VIAL connected by surgical tubing to the bat's body. The Gremlin swallows the vial, then stands watching, surprised, as his hands become WEBBED, like bat

the Bat
While this: is happening, the Brain Gremlin walks over to Gremlin.

BRAIN GREMLIN

Nibs:: Brings ! Might I have a brief word' with you?
The= t QrenLin:looks curiously at him.

BRAIN GREMLIN (CONT.)

the
My friend, you have...potential. I want to help you be all that you can be...may I?
As he continues talking, he plucks the intravenous tube from bat's body, and happily JAMS the needle into the. Bat Gremlin's skin. The bottle with the sunshine logo on it drains quickly...

(CONTINUED)

REVISED - July 7, 1989

105 CONTINUEDR 105

AIN GREMLIN {CONT.}

As I'm su ou're aware, sunlight poses a prk4Cklks for our...ethnic group. We nit tan, we don't burn -- frankly, west become a rather unappetizing a of photochemical leftover. Thus, is formula...specia y designed for those of the noctu6a persuasion...to mak right light no problem whatever. That will be of crucial usefulness where you'll be going...

The Brain Gremlin yanks the IV needle from the Bat Gremlin's skin. The Bat Gremlin's expression asks: "Where I'll be going?"

BRAIN GREMLIN (CONT.)

You have wings, my friend. Flap them.
The Bat Gremlin does -- and TAKES OFF, soaring near the ceiling
as the twin scientists chase. him.

LEW I S AND MARTIN

Down! Down!

BRAIN GREMLIN

(to Bat Gremlin)
To the window, my friend! A world of possibilities opens itself to you! Throw off the old constraints...
The Bat Gremlin wings toward one of the polarized glass windows...

BRAIN GREMLIN (CONT.)

There it is...the Apple...the city
so nice they named it twice...
check it out one time -- won't you?
.and SMASHES THROUGH IT, leaving a jagged bat silhouette in
the glass behind him. The other Gremlins shrink from the
invading rays of SUNLIGHT, but the Bat Gremlin flies free...

106 EXT. BUILDING - THE SKY 106.'

.soaring into the SKY above New York.

0 CUT TO:

REVISED 3/31 /89

73A.

0

107 EXT. NEW YORK - PIGEON ON STATUE

107

been
A PIGEON perches on a stone statue with which pigeons have
well acquainted. Sunning himself, he's surprised as --
-- PLOP! -- a glob of GREEN GOO hits him on the head.

CUT TO:

108 OMIT

108

109 OMIT

109

REVISE 3/31/89

74.

0

110 OMIT 110

I 1 i OMIT

112 OMIT

113 INT. GRANDPA FRED'S SET

prop The threadbare horror host is taping again. He blows some
DUST off a reel of film.

(CONTINUED)

0

75.

13 CONTINUED: 1 13

40-

GRANDPA FRED

.tonight we've got a classic
horror movie, from Grandpa Fred's
special dungeon --

Fred is interrupted by a MOAN -- not the normal weak moan on
the tape, but a genuinely scary GREMLIN moan.

behind He turns around, and sees a grinning GREMLIN emerge from

the prop tombstone. As Fred heads back there, two other
GREMLINS join the first one, and the three of them watch him
intently.

DIRECTOR (O.S.)

Fred, what's the story with those
-- things?

GRANDPA FRED

Uh.. .I don't...

unreels
Gremlin
One of the Gremlins takes the reel of film from Fred,
a little from the loose end and holds it up. A second
looks at a frame -- mimes terrified shock, then CLUTCHES his
chest and falls back onto the floor. The of e%.Gremlins

LAUGH.

B

GRANDPA FRED (CONT.)

NO

Uh -- that ' s right, it ' s real '
scary --

make
The other two Gremlins put their f alongside Fred's and
scary snarls. They like it here

DIRECTOR (O.S.)

Boy, that's creepy. Okay,
rolling...

GRANDPA FRED

Uh -- Grandpa Fred and his Friends
have something horrible in store
for you tonight...

The Gremlins nod in gleeful agreement.

CUT TO:

114 INT. LOBBY 1 14

ANGLE - BAR

to
A few PEOPLE are drinking here, but they pay little notice
the NEWSCASTER on the TV set over the bar.

(CONTINUED)

REVISED - May 31, 1989

76.

114 CONTINUEDS 114

40 NEWSCASTER

.of major mechanical problems
today at the Clamp Centre office i
building. Reached by Hotline News,
a spokesman for developer Daniel
Clamp says there's nothing to worry
about, that these are just the
normal "glitches" that a new
building goes through in the first
few months. Turning to sports...

115 ANGLE - SALAD BAR 115

Salad bar CUSTOMERS are heaping their plates.

CUSTOMER 4

My broker a ,g s the strongest things
in the ecb i f ght now are
cigarette' a np4s magazines.

CUSTOM

Really. IRY00 1-1

CUSTOMER 4

Of course, he's been in jail for a
while now...

Customer 4 reaches under the salad bar's sneeze-guard with
the plastic tongs to pull a clump of lettuce from the bin --
and is horrified to discover that he is holding an ALL-VEGETABLE
MUTANT GREMLIN by the ear. This horribly smiling thing has RADISHES
for eyes, CORN-row hair, CAULIFLOWER ears, STRINGBEAN lips
and - as it opens its mouth -- a darting WAX-PEPPER TONGUE.
drop As other customers recoil, horrified, Customer 4 tries to
his the Vege-Gremlin, but, baring its sharp ARTICHOKE TEETH, it
reaches out with CARROT fingers to grab his shirt and pull
THROUGH the sneeze guard.

CUT TO:

116 OMIT 116

116AA INT. CLAMP CABLE STUDIOS

116AA

the In a Clamp Cable TV studio, LEONARD MALTIN is taping an "At
Movies"-type show called "THE MOVIE POLICE."

LEONARD MALTIN

And now for our videocassette
consumer watch --
movie He gingerly holds up a videocassette of the first Gr, gmlins
as if it is a long-dead fish.

(CONTINUED)

REVISED May 31, 1989

76A.

116AA CONTINUED (116AA

40

LEONARD MALTIN (CONT.)

Here's one that's just been re-
released on video, and if you're
thinking of renting it, I can think
of a lot of better things to do
with three dollars...
the Leonard is unaware of the REAL GREMLINS that have snuck into
studio and are creeping up on him from behind ---

LEONARD MALTIN 1 CONT.1

.such as burning them. In fact,
burning this movie wouldn't be a
bad --
quickly The Gremlins ATTACK, savagely clawing at Leonard, who
goes down out of view -- except for his flailing hands.

NARD MALTIN (CONT.)

Wait ! tea'''' as kidding'. Look --
two thuuLbs uI3 HHHHHHH !

CUT TO:

166A INT. LOBBY - ANGLE -STOCK BROi{ERÄiç½ 116A

48

In the Clamp Centre lobby's small STOCK BROKERAGE office, a
BROKER in a "power tie" is working his phones when --

BROKER

AGGGHHHH'.

-- he finds a GREMLIN on his desk, staring at him.

BROKER (CONT.)

(into phone)

What? Nothing. Think about those
bonds. 'Bye.

(hangs up)-

The Gremlin points an accusing claw at the broker.

GREMLIN

Nice tie!

SWIPES at
OTHER
--
The broker starts yanking the tie off, but the Gremlin
him, and he beats it, as WIDER ANGLE REVEALS a number of
GREMLINS also chasing brokers off, and grabbing their phones

GREMLINS

(variously, on phones)

Buy! Sell! Sell! Buy! Sell!

chair,
SPOT the Brain Hormone Gremlin, kicked back in a broker's
talking on a phone.

(CONTINUED)

REVISED May 16, 1989

76B.

116A CONTINUED: 116A

E

BRAIN GREMLIN

.yes, I'd say it's a full-scale panic. Are you having a run on the banks there yet? Well, it's rather brutal here ...we're advising our clients to put everything they've got into canned food and shotguns.. . yes...

The TICKER DISPLAY on the wall speeds up, going NUTS.

117 ANGLE - LOBBY DOORS 117

through PEOPLE who've seen the invading Gremlins start fleeing the front doors.

118 INT. STAIRWELL 118

makes Kate, bruised, haggard, (JVsplattered with Gremlin blood, it upstairs to a stairwe or, and opens it ---

REVISED - May 31, 1989

77,

0 119 INT. LOBBY 119

-- to find a scene of building MAYHEM in the lobby. As panicking PEOPLE try to flee the swarming Gremlins, CAMERA surveys the carnage from Kate's POV: GREMLINS at the frozen yogurt stand shoot streams of WHIPPED CREAM at fleeing WORKERS... A BARTENDER, his body covered with Gremlins, falls to the floor, trying to shake them loose... fleeing At the salad bar, the ALL-VEGETABLE GREMLIN terrifies people with his freakish face. a WOMAN SCREAMS AND DUCKS as a GREMLI) SWINGS TOWARD HER on sparking electric cable torn from the ceiling...

lobby
trash
nerve
ALARM
FLASHER
his
the
MUSIC

PEOPLE desperately scramble toward the exit doors, but the
is becoming an obstacle course of rubble as the Gremlins
it.
Kate takes momentary cover behind a pillar, gathering her
-- then MAKES A BREAK a ss the lobby, running for a FIRE
on the back wall. As a 4 ches it, a raincoat --wearing
GREMLIN blocks her way, a l'i#ks open his coat to flaunt
0 reptilian underbelly.
Kate KICKS the flasher Gremlin out%ofbf 6k way, and pulls
ALARM. In the Clamp Centre, of coot the fire alarm isn't
some old-fashioned bell or siren. Instead, melodramatic
builds under a documentary-narrator VOICE --

FIRE VOICE (V.0.)

Fire! The untamed element...
oldest of man's mysteries...

12C INT. AN OFFICE CORRIDOR 120

Gremlin
WORKERS in an upstairs corridor, as yet unreached by the
invasion, stop to listen to the P.A. voice.

FIRE VOICE (V.0.)

Giver of warmth, destroyer of
forests ... right now, this bu; i d ing
is on fire...

WORKER

What?

FIRE VOICE \$V.0.)

Yes, the building is on fire.
Leave the building... enact the age-
old drama of self-preservation...

(CONTINUED)

78.

> O CONTINUED: 120

O Y

WORKER 2

Fire! Fire!

PEOPLE from offices start beating it toward the stairwell
exit.

CUT TO:

12 1 EXT. CATHEDRAL - DAY 12 1

Mr. and Mrs. Futterman, dressed for sightseeing, arrive at
the handsome old CATHEDRAL OF SAINT EVA MARIE. In b.g., SPOT a
CONSTRUCTION CREW repairing the sidewalk in front of the
cathedral.

SHEILA

Oh, Murray -- what a beautiful
building!

MR. FUTTERMAN

Beautiful? Looks like somethin'
out of the dark ages.

True, Saint Eva Marie's architecture is on the vy side
...as

CAMERA notices the ornate windows and the cor 'te topped
with

spooky stone GARGOYLES -- (i;½

Wait a minute. That one there...that's i;½' a`rgoyle...

MR. FUTTERMAN (C _Qï;½ï;½)

HEY''

SHEILA

What is it, Murray?

It's the FLYING BAT-GREMLIN -- and it leaves its perch to
fly

STRAIGHT AT HIM --

MR. FUTTERMAN

Hey'. Help!

He flails at the Gremlin, batting it away from him, but it
keeps

coming back -- as Sheila stands back, too terrified to move

--

SHEILA

Murray, what is it?

MR. FUTTERMAN

It's them!

(to pedestrians)

Help me! Somebody help me!

But the NEW YORKERS on the sidewalk continue past him, oblivious. Pjr.

(CONTINUED)

REVISED - July 7, 1989

79.

E 121 CONTINUED: 121

Futterman grapples with the Greml trying to get hold of Its slashing claws.

His face is CUT -- and his wrist --. wt he grabs hold of one claw, then the

other, and manages to FLING the struggling Gremlin away from him, so that

it tumbles, off balance, into the constr ion crew's churning CEMENT MIXER --

As Sheila rushes to Murray's side, the F) tng Gremlin emerges from the

cement mixer's thick whirlpool, coated with ray cement. Murray braces for

another attack -- but the cement weighs th emlin down so much that all

it can do is flap its wings slowly, lofting pa ully toward the cathedral, as

the cement starts HARDENING --

-- and as the Gremlin regains his perch, the cement solidifies, so that he is

now a Gargoyle for real -- and for good.

Mr. Futterman catches his breath -and takes off running.

SHEILA

Murray -- where are you going?

MR. FUTTERMAN

We have to tell Billy! Come on!
Sheila follows him.

E

CUT TO:

122 INT. CORRIDOR 122

In b.g., PEOPLE from offices are fleeing the "fire." Billy and Forster, hurrying toward the Systems Control Center, almost trip over a number of escaped LAD ANIMALS, who are fleeing down the W. The animals are: followed by the breathless Dr. Catheter, who is hurrying even faster. Dr. Catheter's mind has apparently snapped.

DR. CATHETER

The horror! The horror! The eakagg!

BILLY

What? What happened?

DR. CATHETER

What happened? They fought back, that"s
what...things...stuff -
He grabs Billy's shirt.

DR. CATHETER (CONT.)

I swear to God...I will never... hurt
Is anything again... they are all part of the
great chain of being...there are things
that man .was not meant to splice...

(CONTINUED)

REVISED July 7, 1989

80,

0 " ?2 CONTINUED: 122

FORSTER

The hell is he talking about?

BILLY

Try and calm down -- where were
the --

But as Billy tries to understand Dr. Catheter --

123 TRICK SHOT 123

-- our FRAME starts to JITTER, a here's something wrong
with the projector. Then the film FREEZES caught in the gate. A BURN
spot appears, consuming the image of Bill and the others. The
FRAME fills with WHITE LIGHT and we HEAR a FLAPPING SOUND, as if the reel were
spinning uselessly in the projector.

124 INT. OUR THEATER 124

In the stereo surrounds, we begin to hear the SOUND of
O.S. GREMLIN LAUGHTER. Gremlin SILHOUETTES appear on a screen, making
shadow bunnies with their claws, competing for space, hitting and
shoving each other.

0

1.25 OMIT 124

126 OUR SCREEN 126

The FRAME is filled by a grainy black and white TITLE CARD
reading "SUN

WORSHIPER FILMS PRESENTS VOLLEYBALL HOLIDAY."

127 INT. OUR THEATER 127

A MOTHER shields her pre-teen DAUGHTER'S eyes from the
offscreen sun worshippers as the rest of the audience GASPS. She drags her
child from her seat.

128 INT. LOFLY, OUR THEATER 128

The mother-storms out of the auditorium and accosts the
beleaguered-looking

MANAGER.

MOTHER

I can't believe it! This is worse than the first one!

A MAN covered with film, obviously the PROJECTIONIST, staggers up to the manager. His clothes are in tatters.

PROJECTIONIST

I quitt Cali the union'. can the National Guard!

A MAN who has been getting popcorn at the nearby candy counter turns and comes over to the group. He is STEVEN SPIELBERG.

(CONTINUED)

REVISED - July 17, 1989

81.

128 CONTINUED: 128

SPIELBERG

What seems to be the trouble here?

PROJECTIONIST

Those things! They've taken over the projector! They refuse to run the rest of the picture! They want to see Snow White Oral thg._yen Dwarfs!

SPIELBERG

Damn! I knew I should have directed this one myself!

(beckons across lobby)

Hulk...

HULK HOGAN, in full wrestling regalia and carrying Raisinets, comes over to join Spielberg. Spielberg points a finger upward -- toward the projection booth in OUR THEATER.

Hogan, quickly grasping the situation, addresses the Gremlins in the booth.

HULK HOGAN

Okay, you guys listen up! People paid

TUM-

0 good money to movie' When they
go out to a theate ey c Id sodas,
hot popcorn, and _ o m ns
projection. booth. Do I have to %Offil TS
there myself? Do you think the Gre ters
can stand up to the Hulkster? Well, if I
were you, I'd run the rest of the picture
right now.

(to audience)

Sorry, folks. It won't happen again.

129 OMIT

129

130 OMIT 130

131 INT. CABLE TV CONTROL BOOTH 131

...and OUR FILM RESUMES, in a new setting: the Clamp Cable
Network control
booth.

Grandpa Fred comes into the control room to find multiple
MONITORS showing
the signals of several New York TV STATIONS to a deserted
room. As Fred
watches, PAN three monitors showing NEWSPEOPLE in front of.
the Clamp

Centre Building. The scene behind the newspeople is chaos --
POLICE
barricades, REFUGEES from the building, a CURIOUS CROWD,
etc.

S NEWSPERSON I

...many conflicting reports from people
who've come out of the building...

(CONTINUED)

REVISED 3/15/89

82.

131 CONTINUED: 131

NEWSPERSON 2

.stories about a fire, but also reports of an attack by some sort of animals -- again, none of this is confirmed...

NEWSPERSON 3

.people who are quite hysterical, talking about some sort of "green men" -- unfortunately, police are not permitting any news media into the building at this time, so we're unable to bring you first-hand coverage, but as soon as... Fred's face registers what he's thinking: this is it. His break. He runs out into the corridor...

132 INT. CORRIDOR - FOLLOWING FRED LI) 132

.where Katsuji, the camera-happtourist from Kate's tour group, is fleeing down the hall (om some fresh disaster.

GRANDPA FRED

Hey!

40

KATSUJI

Yes?

GRANDPA FRED

Can you work a TV camera?
Katsuji smiles proudly.

KATSUJI

Work a camera? I master the camera!

CUT TO:

133 INT. MARLA'S OFFICE 133

Oblivious to the chaos in the rest of the building, Marla is trying to work in her darkened office, reading paste-up boards with a match.

MARLA

(MUTTERS)

Terrific...a screaming catastrophe
holocaust murder deadline
emergency rush, and there's no
E lights...

(CONTINUED)

REVISED 3/15 /89

82AA®

133 CONTINUED-

133

Angrily, she picks up the receiver of her video-phone. The
little SCREEN fills with a CARD reading "PLEASE STAND BYm"

MARLA (CONT,)

Great.

(CONTINUED)

0

REVISED - JUNE 22, 1989

83.

E

133 CONTINUED: 133

She hangs up, goes back to work.

CUT TO:

134 OMIT 13

135 OMIT 135

135A INT. LOBBY - ENTRANCE TO TOY STORE 135A

laughter
From the lobby TOY STORE, we hear the NOISE of Gremlin
and clattering machinery.

135B INT. TOY STORE 135B

the
On a big MODEL TRAIN DIS phawk and a bunch of his hench-
Gremlins are torturing Gizm 490M D ed in engineer's hats,
Gremlins have tied the helples.s rh to the tracks. As a
vicious ionel bears down on Gizmo, V A%4 4 L

CUT TO:

136 INT. GENETICS LAB 136

Billy and Forster follow Dr. Catheter in, to find a RIOT of
Gremlins, BINGEING on genetic elixirs and TRASHING lab
equipment.
Forster is quickly waylaid by the Gremlin who drank the sex
hormone earlier, and has become a mutant, amorous GIRL
GREMLIN,
with blonde hair and big red LIPS. She develops an instant
crush on Forster, her HEART pounding half-out of her chest.
The Girl Gremlin jumps up onto Forster's chest, embraces his
neck, and moves in for a KISS.

FORSTER

Get it off me --
But Dr. Catheter is rushing to a CABINET at the back of the
lab...

DR. CATHETER

I've got some small assault
weapons...

0 (CONTINUED)

REVISED May 10, 1989

84.

S 136 CONTINUED: 136

through
.while Billy SEES a GREMLIN eat the LIGHTNING-BOLT VIAL that
was injected into the rat earlier. The Gremlin shudders
the reaction, but seems not to change...until he spots an
ELECTRIC SOCKET and touches his claw to it. The Gremlin
DISAPPEARS into the socket, as if swallowed by it...

.as Forster backs out of the room, the Girl Gremlin now
hanging on fiercely to his leg...

of
.and Dr. Catheter, in b.g., SCREAMS as he takes his arm out

lab,
the
the cabinet with a GREMLIN attached by the teeth. Trying to
shake it off, catheter goes TRIPPING through the wrecked
CRASHING into equipment. Now a number of other GREMLINS see
the scientist on the defensive, and pile onto his, sending him
stumbling to the floor... f x)

ig½

to a
outlet
flies
lab.
a
claw
shower
.and Billy's attention is Ought by MOHAWK, who's zeroing in
on the cage containing the LVE-INCH SPIDER that Billy saw
earlier. A surgical tube rtm%\$ from the hairy spider's body
small glass VIAL with a spr logo on it. Billy moves to stop
Mohawk --- ig½ ig½ .}}}}}
-- but now the Gremlin w hrftd isappeared into the electric

EMERGES FROM ANOTHER SOC , across the room. He is different
40 now -- seemingly made of e, crackling ELECTRICITY. He

close to Billy, forcing to back away, so that Mohawk can
grab the vial attached to the spider and escape from the

Finished with Billy, the ELECTRIC GREMLIN wafts himself onto
a
table full of scientific MACHINERY. He touches his glowing
to a cyclotron. It spins crazily, then SHORTS OUT in a
of SPARKS and SMOKE...

.while, on the floor below, the Gremlin mob finishes off Dr.

Catheter.

CUT TO:

137 INT. CLAMP'S OFFICE 137

The tycoon is talking on the phone --

CLAMP

.just tell then everything's
under control, we've just had a few
Clamp stops as he SEES a wall monitor with a "CLAMP NEWS
NETWORK" sign under it. Grandpa Fred stands amid the LOBBY
CARNAGE, covered by Katsuji's slightly jerky hand-held

CAMERA

0 Clamp, whitening, flicks the SOUND on.

(CONTINUES)

REVISED May 10, 1989

84A.

1 137 CONTINUED: 137

GRANDPA FRED (ON TV)

.this invasion by strange
creatures, perhaps from another
galaxy...or a dimensional warp...

CLAMP

Dracula...?

As Fred speaks, Katsuji's CAMERA catches a fast GLIMPSE of
GREMLINS in kids' clothes frolicking past in b.g. It's hard

for

Fred to shake his horror-movie training --

(CONTINUED)

0

REVISED - May 31, 1989

85.

0

137 CONTINUED: 137

GRANDPA FRED (ON TV)

.and, just a moment ago, in a
spine-t. 1 ing, blood-chilling
incident --

(catches himself --

turns newsy)

-- uh, they continue to plague this
troubled structure throughout what
has been a turbulent and tumultuous
afternoon...

CLAMP

Oh, shit.

CUT TO:

138 EXT. CLAMP CENTRE BUILDING 138

As the CROWD builds outside the building, one of the
frustrated

TV newspeople argues with a COP.

NEWSPERSON 2

Look, just let us in there. We'll
take the responsibility --

COP

Forget it, pal. Most of the people
are out of there ow, anyway.

NEWSPE ? .0

Then what's in ther
been in Beirut --

COP

Yeah? I bet they miss you there.
(to crowd)
Let's move back, folks..,

CUT TO:

139 INT. XEROX ROOM 139

copying
a
a
rigged

In the same Xerox room where he was tormented with the machine and the rubber cement, Gizmo is undergoing his worst torture yet at the hands of George and Mohawk, who have lit CENSERS and put on Inquisition-style ROBES for the occasion. The defenseless Gizmo is TIED with heavy twine to the top of paper-cutting TABLE. Above him, George hangs by one arm from a high SHELF. In his other claw, George holds a PENDULUM up from a T-square, a protractor, rubber bands...

(CONTINUED)

REVISED - may 31, 1989

M.

139 CONTINUED: 139

from
spider

.and a gleaming-sharp EX-ACTO KNIFE. As George swings the pendulum, the knife blade moves closer to Gizmo's chest, a fraction of an inch each time. Pacing back and forth on the floor below, Mohawk CACKLES at Gizmo's dilemma. Like a villain swilling whiskey, he gulps the vial he stole in the genetics lab, the one with the logo on it. The blade moves closer-grazing Gizmo's fur...but as it SLICES the topmost fibers of the twine that holds him down --

Mogwai
and

-- a CHANGE comes over Gizmo's expression. This is one who's had enough. He sets his jaw in angry determination, BURSTS the frayed twine, freeing one arm -- then another -- George grabs the T-square like a scythe, and tries to hack at Gizmo with the knife blade --

-- but Gizmo GRABS the pendulum and PULLS down hard, so that

George TUMBLES from his shelf --

0

-- and LANDS ON MOHAWK. Before the Gremlins can get to their feet, Gizmo scrambles down from the table --

140 INT. HALLWAY

140

-- and runs into the corrido g Mohawk's grabbing CLAW, making for freedom.

6

T TO:

141 OMIT 141

142 EXT. CLAMP CENTRE BUILDING 142

Two FIRE ENGINES have pulled up outside the building. As FIREMEN connect their hoses to hydrants, COPS push the CROWD back to clear a path to the door for the firemen.

As the breathless FUTTERMANS arrive at the building, they

SEE a
Marge

TV NEWSPERSON interviewing the nearly hysterical Microwave beside the door.

(CONTINUED)

REVISED May 3, 1989

8'7 .

0

141 CONTINUED: 141

Forster stumbles backward, but the Electric Gremlin jumps at him, and at its touch, Forster's body too is covered by electricity. He WRITHES in the grasp of the power, and

finally

throws the Gremlin off.

REELS

As the Electric Gremlin disappears into a socket, Forster

backward, dazed, stumbling. His hair is on end, his eyebrows charred, and he's knocking over furniture. He's alive -- he just doesn't know what planet he's on.

CUT TO:

142 EXT. CLAMP PLAZA BUILDING 1s2

Two FIRE ENGINES have pulled up outside the building. As FIREMEN connect their hoses to hydrants, COPS push the CROWD back to clear a path to the door for the firemen.

As the breathless FUTTERMANS arrive at the building, they

SEE a

TV NEWSPERSON interviewing the nearly hysterical Microwave

Marge

beside the door.

MARGE

.and, and then these horrible green things came into the kitchen, and they, they put all kinds of metal utensils and cookingware into the units, the ovens, which you should never, it's not like your conventional oven, it produces a, a reaction, and it explode!d, and the horrible things were, they were laughing, and --

and

Hearing this, Mr. Futterman pushes his way to the entrance

blocks the firemen's path.

MR. FUTTERMAN q,

Hold it! Wait! No water!

FIREMAN

What?

(CONTINUED)

REVISED - June 8, 1989

88

142 CONTINUED: 142

MR. FUTTERMAN

It's not fire in there -- it's gremlins. If you get water on 'em, they just mul inv.

(to cop)

You gotta let me in there. I know how to deal with it.

SHEILA

Murray --

The cop blocks Mr. Futterman's way.

COP

Uh, sure, pal -- look, why don't you calm don a little? Just --

FUTTERMAN

Don't talk t'&Jre Uke I'm crazy --

(realizir;S mself)

I was ner craz ' fine.

CUT TO:

143 OMIT 143

144 INT. CLAMP'S OFFICE 144

Billy comes into Clamp's office to find the tycoon pacing nervously.

CLAMP

Bill -- how's it going out there? Any progress? Just tell me there's progress.

(CONTINUED)

89.

4 CONTINUED: 144

BILLY

I'm afraid it's pretty bad right now, sir --

CLAMP

Bad? It's horrible. There are people in this building. Real lives. You have any idea what kind of lawsuits we're looking at here?

BILLY

Yes sir. We'll have to
But as he speaks, the ELECTRIC GREMLIN emerges from a wall socket behind Clamp...

BILLY (CONT.)

Watch out!

P i 1/2

Clamp turns to SEE the Electric Gremlin GLIDE swims y
through
the air, coming straight at him --

CLAMP

Help --
Billy grabs the RECEIVER of a VIDEO-PHONE end steps between
Clamp and the Electric Gremlin. At the last possible
instant,
he holds the receiver up in the Electric Gremlin's path. The
glowing beast touches the mouthpiece...
.DISAPPEARS inside...and shows up an instant later on the
video-phone's SCREEN -- trapped, writhing in pain, as
RECORDED
VOICES bounce around it and issue from the phone's SPEAKER.

RECORDED VOICES (V.O.)

(VARIOUSLY)

If you want to make a call, please
hang up and try again...We're
sorry -- all circuits are busy
now.,.

BILLY

He's in the phone system...on
hold. That should take care of
him for a while.

RECORDED VOICE (V.O.)

While waiting, we invite you to
listen to a brief interlude of
recorded music.

(CONTINUED)

90.

4 CONTINUED: (2) 144

Keep

The MUSIC begins: a cheery Muzak rendition of "Raindrops Wallin' on My Head." The Electric Gremlin WRITHES more fiercely, his pain doubled.

CLAMP

Uh, Bill -- thanks.

BILLY

Sure. Mister Clamp, we have to stop these things from leaving the building. If they get out, that's it for New York -- at least New York.

Clamp nods gravely, and takes a VIDEOCASSETTE from a drawer.

CLAMP

I thought this would never run, Bill -- but maybe it will.

BILLY

What is it?

CLAMP

The sign-off. The b sign-off

0

shots"

He puts the tape into a VCR head under-,bis wall monitors. Several MONITORS fill with a MONTAGE t('`IMAGES -- "beauty of animals, sunsets, beaches. , '

ANNOUNCER (V.O.)

Because of the end of civilization, the Clamp Cable Network now leaves the air. We hope you have enjoyed our programming -- but, more important, we hope you have enjoyed-life.

As the montage continues, a Tiffany-type POP SINGER sings a sprightly version of an old hymn:

SINGER (V.O.)

Yet in my dreams I be
Nearer my God to thee...
Clamp, watching, wipes away a tear.

CLAMP

It's beautiful, isn't it?

(CONTINUED)

REVZSED April 20, 1989

91.

144 CONTINUED: (33 144

0

BILLY

Yes -- listen, sir, can you set the
clocks in the building ahead three
hours? All of them?

CLAMP

Bill, there's nothing we can't do
in this building. Why?

BILLY

Sunlight kills these things.
That's why they're still in here.
But when it's sundown -- or when
they think it is -- they'll all get
together in one place, so they can
go out. They'll all be in the
lobby.

CLAMP

Right. That's the only way out --
the front doors.
He takes out a pocket computer-scheduler, c-- pushes a few
buttons. `i;½
0 CLAMP (CONg. 0 0

The sun sets at -

(READS)

-- seven-twenty-five.

BILLY

So around four-twenty -- just before they try to leave -- that's when we can make our move.

CLAMP

I like that. They're off balance, we've got information they don't -- that's when you can really take someone out. What j. our move?

BILLY

It's just an idea...you'll have to set it up. From outside the building, if you can get out there.

CLAMP

Yeah I've got my own entrance. You should get out too.

0 (CONTINUED)

REVISED May 10, 198

92.

0 144 CONTINUED: 144

BILLY

There's some things I still have to take care of in here. Things and .people.

CLAMP

This idea of yours --

BILLY

Yeah. It's going to be tricky. But if it works -- you could save the city.

CLAMP

Save the city. "Developer Saves
City." Good. Shoot.

LX)

CUT TO:

144AA OMIT C) 144AA

144A INT. CORRIDOR - WITH MARLA 144A

Walking down a din corridor% Marla calls out indignantly --

E

MARLA

Isn't anybody around here?

Come on...I nee light in

my --

Suddenly, Marla is startled by a BOOMING AMPLIFIED VOICE --

the

subliminal tapes from the Systems Control Center, jacked up

to

more-than-audible volume.

MALE VOICE (V.O.)

-- not stealing office supplies
works for me, and the way I live
today...

MARLA

What?

(CONTINUED)

0

REVISED May 10, 1989

93.

40

147 CONTINUED: 147

NEWSPERSON 1

Mister Clamp, is it true the building's been evacuated?

4

NEWSPERSON 2

Sir, is the building on fire?

CLAMP

No, no --
(signals firemen)
That's a false alarm. We've just got some problems --

NEWSPERSON 3

Problems? You've got a guy in a Dracula costume in there, broadcasting stuff with little green monsters. Are you trying to panic New York City?

CLAMP Ln
Absolutely not. 1.10

0 NEWSPERSON 2 C3

Then the monsters are re

D C

CLAMP

41

I didn't say that...
As the media mob follows Clamp across the street, Mr.

Futterman

pushes the other way, toward Clam sidewalk elevator. A couple of people notice --

SHEILA

Murray!
-- but Mr. Futterman pushes the button, and he's below

street

level before anyone can catch bin.

CUT TO.

147A INT. SYSTEMS CONTROL CENTER 147A

In the wrecked control center, Lenny browses the console, looking for buttons that still work, and jamming on them at

random. He hits a few sliders in a bank marked CLIMATE
, CONTROL,

CUT TO :

148 INT. BUILDING - CORRIDOR

148

.and as Billy moves quickly down a corridor, searching.

(CONTINUED)

REVISED May 10, 1989

9 3A.

148 CONTINUEDT 148

40

BILLY

Kate...?

.a WIND STORM comes out of the VENTS. PAPERS from nearby
offices swirl into the corridor. As Billy bats the flying

memos

away and struggles against the wind, he hears a NOISE in a
nearby office, and goes inside to investigate.

149 INT. A DENTIST'S OFFICE 149

A dentist's reception area, full of cheery pro-flossing
posters.

--

CAMERA follows Billy's cautiously moving SHADOW on the wall

(DAFFY).

where it's suddenly joined by the SHADOW OF A GREMLIN

a

Seen in shadows, the Gremlin WHACKS Billy over the head with

FRYING PAN. As Billy's shadow swoons to the floor,

CUT TO:

150 OMIT 150

40

0

REVISED April 2.3, 1989

94.

0

150A INT. AN OFFICE 150A

A hastily abandoned office, somewhere in the building. Gizmo
is on the desktop, rummaging in the open top drawer. With a
quiet, stern determination we haven't seen in him before, he
gathers up a few things: a rubber band.,, a wooden match.. .and a paper
clip, which he starts to straighten...
flash As Gizmo works, PAN to a digital DESK CLOCK. Its numbers
ahead three hours.

CUT TO:

150B INT. LOBBY/BAR 150B

DOWN The big lobby CLOCK is also moving ahead three hours. PAN
to the BAR, where a number of Gremlins are drinking, and
enjoying the broadcast on the TV SET behind the bar.
The TV screen shows Grandpa Fred, in a cable TV studio with
a Donahue or GeraiidQ-type talk show set-up, getting ready to
interview the Brain Hormone Gremlin.

GRANDPA FRED (ON TV 5

("i;½ b
. in an even more bizar t
0 that one of the ores
" creatures," is that I u ate?
The Brain Gremlin nods.

151 INT. CABLE TV STUDIO (CONTINUOUS) 151

Katsuji Grandpa Fred and the Brain Gremlin in the studio, where
is working the big floor-model CAMERA.

GRANDPA FRED

-- who is able to talk, and he's
going to talk with us now.

(to Brain Gremlin)

I think the main question people
have is -- what is it you want?

sounding The Brain Gremlin answers in his usual cultured tones,
lucid.

BRAIN GREMLIN

Fred, what we want is, I think,
what everyone wants, and what you
and your viewers have --
civilization,

REVISED - May 31, 1989

954

E

151A INT. LOBBY BAR - GREMLINS WATCHING AS BEFORE 151A

bar for The drinking Gremlins nod agreement, pound beer mugs on the
emphasis.

BRAIN GREMLIN (ON TV)

The niceties, Fred. The fine points.
Diplomacy. Compassion. Standards,
manners, tradition. That's what we're
reaching toward. Oh, we may stumble
along the way, but -- civilization, yes.
The Geneva Convention. Chamber music.
Susan Sontag. Everything your society
has worked so hard to accomplish over
the centuuries -- that's what we aspire to.

We want to be civilized. I mean, you take
a look at this fellow here...
On TV, a DOPEY-LOOKING GREMLIN wanders into FRAME, grinning
stupidly,
waving at Fred's O.S. CAMERA. The Brain Gremlin reaches out
of FRAME,
comes back with a GUN, and SHOOTS the dopey Gremlin. The bar
Gremlins
love it.

BRAIN GREMLIN (CONT.) (ON TV)

Now, was that civilized? No. Clearly not.
i Fun, but in no sense civilized...
On TV, Fred starts backing nervously away from the armed
Gremlin.

GRANDPA FRED (ON TV)

Well ...uh, of course that could be argued
different ways...
As the bar Gremlins live it up 'VA E PANS to the front doors
of the

IR%

building. Unnoticed by the Grem in SCENE outside the front
doors of
the building has changed. it now apa be RED SQUARE AT NIGHT,
in
the 1940s.

151B EXT. BUILDING (CONTINUOUS) 151B

As the CROWD watches, workers with CRANES position a cloth
THEATRICAL
BACKDROP -- the Red Square scene -- in front of the doors.

CLAMP

(SUPERVISING)

A little to the left...careful, careful...
A FIRE CHIEF climbs down from an idled hook-and-ladder and
comes over to
Clamp.

FIRE CHIEF

What's this thing for?

(CONTINUED)

REVISED April 20, 1989

96.

151B CONTINUEDs 151B

E CLAMP

These things can only come out when it's dark. We've put all the clocks in the building ahead three hours. When they think it's sunset...and they see what a nice "night" it is outside... they'll all be in the lobby, getting ready to come out. When they do, we drop this backdrop ...and let the sunlight fry 'em.

FIRE CHIEF

(indicates backdrop)

Where'd you find this thing?

CLAMP

It's from a musical I was backing on Broadway. The one about Stalin. It closed last week.

FIRE CHIEF

Oh, I saw that. Boy, that guy could
d c e.

1510 INT. LOBBY 151C

i;½ ((i;½

crazily

The bar Gremlins are still watching T c hih;½remlin is
filibustering.

011

BRAINGREMLIN (ON TV)

We want the essentials, Fred. Dinettes.
Bar stools. Complete bedroom groups.
Convenient credit, even if we've been
turned down in the past. Fred, am I
losing you here...?

CUT TO:

152 INT. DENTIST'S OFFICE 152

Billy is blinking himself groggily to consciousness, seeing the room through

the BLUR of concussion. There's an unpleasant, whining NOISE

--

-- as Billy SEES Daffy, now in DENTIST'S WHITES, revving up the high-speed

drill and moving in on him. Daffy's FACE MASK doesn't hide his goofy, eager

EYES --

Billy flails desperately, but it just leaves his mouth unprotected. Daffy

wedges a CLAW in, moves in with the drill ---

MR. FUTTERMA 4

Billy!

S (CONTINUED)

REVISED May 17, 1989

97-

E 152 CONTINUED. 152

Just before the drill can make contact, Billy and Daffy turn to

SEE Mr. Futterman coming quickly toward them from the doorway.

Daffy turns on him with the drill, aiming for his chest -- -- but Mr. Futterman reaches overhead, turns on the bright Castle LAMP, and aims it at Daffy -- who SHRIEKS, drops the drill, and runs from the dentist's office.

MR. FUTTERMAN

You okay, Billy?

BILLY

Yeah. Mr. Futterman, what are you doing here?

MR. FUTTERMAN

I knew you'd need help, kid. I wasn't gonna let you down. What's next?

ILLY

I was tr o find Kate.

S

FU un MAN

0 Right. Let's m out.

He leads Billy into the corridorU

-5

CUT TO:

153 INT. CORRIDOR - MARLA IN SPIDER WEB 15-

she She is still stuck in the web, struggling -- but suddenly

SEES --

hand. KATE rounding the corner of the corridor, flashlight in

MARLA

Thank God you're here...

KATE

I could just leave you there. It seems to be good for your attitude.

MARLA

Look -- about Billy. Nothing happened. Really. I asked him to go out to dinner with me, but it was just business.
40 Kate shakes her head, impatient.

(CONTINUED)

REVISED May 17, 1989

98.

153 CONTINUED% 153

MARLA (CONT.)

Okay. Wait. I'm going to be

honest with you. It'll be a cathartic openness thing. It wasn't business. I tried to get something going with him. But I couldn't get to first base. Does that help?

KATE

It'll do.

She reaches into her purse, and pulls out a Swiss Army

KNIFE.

But as she starts cutting Marla down, Marla SEES something

else,

and SCREAMS --

1S3A MARLA'S POV

153

The hideous CREATURE that once was Mohawk, coming toward

them.

Mohawk has the same head and torso he did before -- but his limbs are now EIGHT FAIRY SPIDER LEGS, stretching as wide

and

high as the corrido

CUT TO:

154 INT. CORRIDOR - BILLY AND M TTERMAN 1

00 5L

They HEAR Kate's SCREAM O.S., an in the direction it came from. 615h

CUT TO:

155 INT. CORRIDOR - KATE AND MARLA AS BEFORE 15=

Mohawk moves toward the women with a spider's predatory nimbleness, quickly closing the distance. Kate and Marla

run

as fast as they can --

-- too fast to notice that the corridor before them is

strung

with more WEBS. The sticky filament catches them -- and, as they writhe desperately, Mohawk, smiling, clambers toward

them

for the kill -- when, suddenly --

A VENT in the ceiling clatters open, and GIZMO drops from

it,

its
WEAPON
wooden

falling to a display case on the wall between the spider and
prey. He wears a black HEADBAND, and carries a homemade
-- a BOW made from the paper clip and rubber band, and a
MATCH as an arrow.

0 (CONTINUED)

REVISED April 20, 1989

99,

40 55 CONTINUEDT 155

Gizmo SEES his enemy menacing Kate and Marla. Grim
determination shows on his face, as he HEARS in his mind:

SYLVESTER STALLONE (V.O.)

To survive a war, you've got to
become war.

on
wall,
SEE
spread
over,
Mr.
Holding the drawn bow and arrow in front of him, he PIVOTS
the display case, so that the match SCRATCHES against the
and CATCHES FIRE --
-- and, as Billy and Mr. Futterman round the corner, they
Gizmo loose the arrow --
-- which catches Spider-Mohawk in mid-body. The FLAMES
over his body and to his hairy legs as he writhes, tumbles
and DIES.
Billy rushes to cut the women free with a pocket knife, as
Futterman looks at Gizmo, up on the display case.

MR. FUTTERMAN

What's that?

BILLY

0 That's Gizmo, Mister Fu tprtt
He's on our side.
Mr. Futterman gives Gizmo a hand down from the display case.

MR. FUTTERMAN

(to Gizmo)

Uh...thanks.

Gizmo responds with a quick, Stallone-style nod, as Kate and Billy embrace.

KATE

Billy --

(indicates Gizmo)

What happened to him?

BILLY

I guess they -- pushed him too far.

BILLY

Thank God you're okay.

KATE

I am now.

MARLA

Could somebody tell me what the

1I is going on here?

(CONTINUED)

REVISED April 20, 198

99A.

0 155 CONTINUETH (2) 155

BILLY

Well -- Gizmo got wet, and then the Mogwais ate after midnight, and then some of the Gremlins must have mutated, from the genetic material.

MARLA

(thinks: huh?)
Oh.

BILLY

And if these things get out of here
now --

MR. FUTTERMAN

We'll stop 'em, Billy. I'll tell
you something -- ever since these
guys attacked us, back in Kingston
Falls, I've been scared it would
happen again. But now that it
happened...I'm_not seared.

BILLY

How come?

E

(CONTINUED)

MON'00065

E

Revised - 3/6/89

100.

155 C 7Ti t'ED: (2)

155

MR. FUTTERMAN

(SHRUGS)

Screwy, huh? But you know, Billy
-- the most important part of
"American" is those last four
letters: "I Can." Washington
didn't give up...Lincoln didn't
give up --

KATE

(suddenly, sharply)
Please --

MR. FUTTERMAN

What's wrong?

KATE

I'm sorry, it's -- Lincoln's
birthday. Something terrible
happened on Lincoln's birthday one
year, and ever since then...

BILLY

I don't think we have time for
Kate.
Let's go.

CUT TO:

156 INT. LOBBY

156

True to Billy's prediction, GREMLINS are converging in the
lobby -- George, Lenny, Taffy, and a host of others. Their
mood is excited, anticipatory. SPOT tourist paraphernalia on
several Gremlins -- CAMERAS, and a Fodor GUIDEBOOK or two.
The Brain Hormone Gremlin, standing nearest the front doors,
addresses his charges.

BRAIN GREMLIN

Is everybody here?
A CHEER of assent from the Gremlins.

BRAIN GREMLIN (CONT.)

All right then...
The Brain Gremlin holds a SPORTSCOAT over one shoulder,
Sinatra--style. As he nears the doors, he starts SINGING
"New York, New York," with the GREMLINS SINGING the backup horn
behind him.
(CONTINUED)

Frank
"New
part

101.

156 CONTINUED: 156

40

BRAIN GREMLIN GREMLINS

Start spreading the news, Dat dat da-da-dat,
I'm leaving today... Dat dat da-da-dat,
I want to be a part of it, Dat dat da-da-dat,
New York, New York... Dat dat da-da-dat...

As the Gremlins swing into their SONG, an ANGLE on the lobby floor spots two TRASH CANS with swinging lids. Grandpa Fred peeks cautiously out of one, while Kstsuji aims his camera out of the other. They're covering the Gremlins from cover, like Edward R. Murrow broadcasting from a bunker.

GRANDPA FRED

...it seems incredible, but following their
bl _urdijnif rampage a destruction,
these creatures are now mounting what
appears to be a production number...

157 ANGLE - MEZZANINE 157

Billy, Kate, Marla, Gizmo and Mr. Futterman arrive on the mezzanine. They look over the railing, at the Gremlin assembly below.

MR. FUTTERMAN

Hey, these guys aren't bad --

KATE

Billy, they're going to the doors...
Billy points at the dark-glass WINDOWS over the lobby.

BILLY

Don't worry. In a few seconds, Mister
Clamp's going to drop that cloth out
there. The sunlight will come in, and --

KATE '4'Â°0

Sunlight?
On the: unwelcome SOUND of a` THUNDERCLAP,

CUT TO:

15.8 EXT. BUILDING 158

Surrounded by COPS, REPORTERS, and an expectant CROWD, Clamp
looks up
at the darkening SKY, where the THUNDER is growing louder.
Clamp turns sadly, and WAVES a signal at the GUYS waiting to
drop the Red
Square backdrop: Don't bother..

0

REVISED April 20, 1989

102.

159 INT. LOBBY/MEZZANINE 159

THUNDER echoes O.S., as the Brain Gremlin cheerfully leads
the
assembled Gremlins closer to the doors.

BRAIN GREMLIN GREMLINS

I want to wake up Dat dat da da da

In the city that never sleeps... Dat dat da da da...

Some Gremlins have formed a Rockettes-style KICK LINE, while
others load cameras and flip through guidebooks such as

"Dining

After Midnight in New York."

160 ANGLE - MEZZANINE 160

Billy and the others watch.

MR. FUTTERMAN

If those guys get out there in the
rain -- this town's going under for
the third time.

KATE

Billy, we've got to do something.

BILLY

I know -- 0065

M O N

He points to a coiled canvas FIRE HOSE in a case on the
wall
nearby.

BILLY (CONT.)

Mr. Futterman. Get that hose.
Aim it into the lobby.

MR. FUTTERMAN

Into the lobby? Are you nuts?

BILLY

Just do it. Do it fast...Kate, get
a box, and put Gizmo in it...keep
him dry...

Down in the lobby, the happy Gremlins keep moving toward the
doors...

BRAIN GREMLIN GREMLINS

These little-town blues Dat dat da da dat,
Are melting away Dat dat da da dat,
I'll make a brand new start of it Dat dat da da dat,
In old New York... Dat dat da da dat...

(CONTINUED)

REVISED May 16, 1989

103.

160 CONTINUED: 160

E .while, on the mezzanine, Kate grabs a box from a nearby
store, and Mr. Futterman hauls out the hose. Billy drags a
video-phone extension out of a mezzanine office and brings

it to

Kate -

BILLY

Kate, there's a call on hold in
Mister Clamp's office. Can you
transfer it down here without going
up there?

KATE

Oh God -- I think so --

BILLY

Hurry.

Kate hurriedly hands Marla the box containing Gizmo.

KATE

Here -- Atpn't let him get wet.

Does it bit

From the box, Gizmo TWITTEje&entfully.

0

161 ANGLE 161

A knot of Gremlins in the lobby SPOT our group on the
mezzanine,
and start CLIMBING a modernistic SCULPTURE to get at them...

162 ANGLE 162

Billy runs to turn on the hose...

163 ANGLE 163

The Brain Gremlin reaches for the door...

BRAIN GREMLIN

It's up to you,

New York, New --

.but before he can open it, WATER splashes onto the lobby's
doors, its windows, its floor...

.and the Gremlins, delighted, turn to catch the spray. Their
SKIN starts to BUBBLE. CAMERA finds miniature GREMLINS in

the
of

bubbles, as the lobby fills with the rising SMOKE AND LIGHT

Gremlin replication...

0

REVISED May 16, 1989

103A.

164 ANGLE 164

0

X

Mr. On the mezzanine, Marla keeps Gizmo shielded in the box as

Gremlins Futterstock uses the gushing hose to knock the climbing
off the sculpture, then turns it on the lobby floor again.
Billy stands beside Kate, who furiously punches at the
video- phone's keypad --

KATE

.tap into the PBX. .back through
the voice mail module ...main
switchboard... into the
Ethernet... five-digit code --

BILLY

That's it'.
On the screen of the video-phone, the ELECTRIC GREMLIN
writhes in agony, trying to gel off Hold, as the plastic button
BLINKS beneath the screen.
holds it Billy grabs the phone fr d Kew,. lifts the receiver and
out over the mezzanine rani He looks down at the happily
showering Gremlins --
-- PUSHES the blinking button dow
-- and sees the Electric Gremlin SHOOT OUT OF THE RECEIVER,
swooping down into the lobby --

(CONTINUED)

REVISED May 11, 1989

104.

164 C014TirwUED: 164
-- touching his crackling wing to the WATER that's rising on
the floor --
-- and A JILLION WATTS OF SEARING ELECTRICITY SPREADS ACROSS
THE LOBBY, nailing the Gremlins where they stand. . .and FRYING
them...
On the mezzanine, Billy and company shield their eyes from
the glaring LIGHT SHOW, and their ears from the Gremlins' DEATH

SCREAMS...

.as the threatened invasion of all New York becomes a
sodden,
viscous puddle of green, churning protoplasm that swamps the
lobby...
.and our heroes sigh with relief, their bodies untensing...

164A ANGLE - LOBBY FLOOR 164A

.as the lobby doors b open, and Clamp comes in, leading a
SWAT team in full comba , in what he expects to be a last-
ditch charge --
-- and finding nothing but a s green goo on the lobby
floor. He waves the SWAT team t st p.

0

CLAMP

It's okay, guys.
(surveys the goo)
Maybe we can use this stuff as land
fill...
Grandpa Fred and Katsuji rush over to Clamp.

GRANDPA FRED

(into mike)
We're here exclusively with --
Clamp waves Fred and Katsuji to a stop. Fred lowers the
mike.

CLAMP

Excuse me there, pal. Who told you
to go on my network with all that
coverage today?

GRANDPA FRED

Um -- nobody, sir. It just --
seemed like news, and I..

CLAMP

Right. I'm making you an anchor.
Six o'clock weeknights.

E

GRANDPA FRED

You're making me -- ?

(CONTINUED)

REVISED May 16, 1989

105.

164A CONTINUED: 164A

CLAMP

I want you to go down to Barney's
and see about some different
clothes, though. This --
(indicates Dracula

COSTUME)

This says to me, "Old World."
Think about sweaters. Think
avuncular.

GRANDPA FRED

Uh -- right.

KATSUJI

Congrats!

He turns his camera on Fred, and they start backing out of
the
building.

GRANDPA FRED

What does a men's wear makeover
cost in Manhattan today? Join us,
as we investigate...
0 Billy and the others' climb off the stairs from the
mezzanine, and
go over to join Clamp. ,

CLAMP

Bill, it looks like you fled us
out here...

BILLY

It wasn't just me, sir. Everybody
helped. Marla here, and --
Clamp looks at Marla.

CLAMP

Marla. You work for me, don't you?

MARLA

Yes, sir. Very, very hard.

Clamp nods, looks at her -- as if for the first time.
Something promising passes between them...
Futterman .as the doors to the building open, admitting Sheila
and a small crowd of REPORTERS. Sheila sloshes hurriedly
through the goo to Murray's side.

SHEILA

E

Murray -- what happened?

(CONTINUED)

REVISED April 20, 1989

106.

164A CONTINUED: (2) 164A '

MR. FUTTERMAN

They tried it again, Sheila. But
we were ready for 'em.

(to Billy and Kate)

We're going home, guys. See you...

and The Futtermans exchange goodbye WAVES with Billy and Kate,
leave. The reporters latch onto Marla...

REPORTER

What happened here?

MARLA

Oh, it was a complete nightmare
disaster. We had to stop work
completely...

.as Billy and Kate commiserate with Clamp.

BILLY

I'm sorry about the building, sir.

CLAMP

I'm not.

40 00065

KATE MUN

You're not?

CLAMP

For one thing, we're insured for the damage. For another...maybe it wasn't for people anyway. It was a place for things. You make a place for things...

(SHRUGS)

.things come.

BILLY

Well, you kept the city safe.

CLAMP

That's right. That's a good point. The sacrifice...you know, this could be good in my next book. I should be taking notes. You have any paper?

BILLY

Let me see...

Re rummages -- comes up with paper and pencil from his pockets and hands them to Clamp. But as Clamp unfolds the paper --

CLAMP

Wait a minute -- what's this?

(CONTINUED)

REVISED April 20, 1989

107.

48 164A CONTINUED: (3) 164A

It's Billy's drawing of the main street of Kingston Falls.

RAND

That's Kingston Falls.

CLAMP

This is what I'm looking for.

BILLY

You want to move there?

CLAMP

I want to buy it. My new project, over in Jersey -- this is terrific! This is what people want now -- the traditional community thing. Quiet little towns! Back to the earth --
(indicates drawing)
Is this your concept?

KATE

It's our home town.

CLAMP

That's even better! I love M1Q ! F M 00065
It's -- wait -- Clamp Corners!
"Where life slows down to a crawl."
What do you think?

BILLY

Uh, that's --

KATE

It's terrific.

CLAMP

This is the kind of thing people need. Not talking elevators, just -- Bill, you sell me this design, and we'll build the biggest, most sensational quiet little town you've ever seen.

KATE

Of course, for Billy to do a whole

CLAMP

We can come to a deal. Believe me.
Are you Mrs. Peltzer?

(CONTINUED)

REVISED - July > 1989

108.

164A CO 'INUEbi (4) 164A

KATE

(SMILING)

I'm going to be, Yeah.

Billy squeezes Kate tighter, with Gizmo cuddled between
them.

The door to the building opens again -- and Billy's father,
the
inventor RAND PELTZER, comes in.

BILLY

Dad!

RAND

Billy.. ,Kate.

He slogs over to Billy, Kate, and Clamp.

BIL

Uh, Mister Cl this is my
dad --

RAND

(shakes Clampv and)

Rand Peltzer's the me, sir.

Inventor. Solving tge y's problems
with tomorrow's techn] gy. Here's
my card.

CLAMP

A pleasure.

RAND

I saw on TV what was happening...'
thought I'd come help you guys out.
He takes out an AEROSOL CAN.

RAND (CONT.)

Wish I'd finished this stuff a
little sooner.

CLAMP

What is it?

Rand indicates Gizmo, who's being held by Billy.

RAND

(holds up can)

The Peltzer overcoat. in a Can.
Personal waterproofing, for those
who can not afford wetness.

(to Gizmo)

May I demonstrate?

Gizmo looks at Rand, and nods somberly, Stallone-style.

Billy

holds him up, and Rand SPRAYS the chemical over his body.

(CONTINUED)

REVISED- July 7, 193
log.

164A CONTINUED 164A

RAND (CONT.)

Boy, if I'd have finished this
stuff a few days sooner, we could
have saved everyone a lot of
trouble. Kills you when that
happens...

He finishes spraying -- and takes out a WATER PISTOL.

RAND (CONT.)

Observe.

Everyone tenses as Rand aims the squirtgun at Gizmo --

BILLY

Dad --

o -- but the splash f ater hits Gizmo with no effect, and
everyone -- includ i the stolid Mogwai -- relaxes.

G 1P

(to Rand, indicating

SPRAY-C

Excuse me -- d e that stuff work

9

on construction terials?

RAND

Sir, this'll work r k on just about anything.

CLAMP

How about construction crews?

RAND

No reason why not.

CLAMP

(to Billy and Kate)
Excuse us a minute.

RAND

(to Billy and Kate)
I'll call you guys --
Clamp leads Rand away, talking business...

CLAMP (CONT.)

I f you knew what I was spending on tarps alone...

0

RAND

Is that right?

(CONTINUED)

REVISED - July 7, 1989

113,

164A CONTINUED: (6)

164A

.leaving Billy, Kate and Gizmo standing by themselves near
the doors. Gizmo, from his box, TWITTERS a string of
indecipherable Mogwai syllables at Billy,

BILLY

Okay.

KATE

You understand him?

Billy, surprised, realizes that he does.

BILLY

Yeah...I guess I do, now.

KATE

Well, what did he say?

BILLY

He said he wants to go home.

X

Where's home?'''

Gizmo twitters again.

O

B I LL'fQ

Our place.

2 C

Kate, liking the sound of i smiles. Billy pulls her close
to him, and, carrying Gizmo, t go outside...

Y

165 EXT. CLAMP BUILDING - DAY 165

.and walk into the city, as CAMERA CRANES UP on the
dispersing CROWD outside the Clamp Centre...

166 OMIT 166

166A I NT` -. bLAZfP CENTRE - LOBBY 166A
Mary is still talking to the reporters

MARLA

.and then, some of the Mogwais
apparently ate after midnight, and
whenever that happens..

.and Clamp and Rand are in conference

CLAMP

O We're talking about quantity
here --

'CONTINUED)

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ILL

::66A CONT.HUED: 166A

RAND

Uh, sir, that's no problem --
-- when an ASSISTANT slogs over to Clamp, carrying a
cellular
phone.

ASSISTANT

It's for you, sir. From here in
the building.

CLAMP

In the buildi
(into p
Hello? ...For What are you --
okay, okay, w get you out of
there. Which fl ?. .Wow, way up
there...No, it' ke a while, the
elevators are ou nd the lobby is
-- I don't know, o too
long...we'll do wFiat we can,
Forster. Keep you ants on.
Q lk

CUT TO:

166B INT. CONFERENCE ROOM 166B

In a dimmed conference room high up in the building, Forster
backs fearfully toward a wall...
.and the GIRL GREMLIN, dressed in a BRIDAL OUTFIT, moves
slowly across the floor toward him, with what she imagines
is
great seductiveness. The Girl Gremlin saucily undoes a
button
or two...
.Forster tries to melt into the wall...
...and we discreetly BLACK OUT, under END CREDITS.

