

The Fly

Based on the Story by George Langelaan  
Screenplay by Charles Edward Pogue and David Cronenberg  
Produced by Stuart Cornfield  
Directed by David Cronenberg

Cast List:

|                 |               |
|-----------------|---------------|
| Seth Brundle    | Jeff Goldblum |
| Veronica Quaife | Geena Davis   |
| Stathis Borans  | John Getz     |
| Tawny           | Joy Boushel   |

INT. THE BARTOK PARTY- NIGHT

We open on a large white, pristine hall filled with people. We close in on two such people, SETH BRUNDLE and VERONICA QUAIFFE. They are mid-conversation:

BRUNDLE

What am I working on? Uh... I'm working on something that'll change the world and human life as we know it.

VERONICA

Change it a lot or just a bit? You'll have to be more specific.

BRUNDLE

What, you want me to be specific here, in this room, with, uh... half the scientific community of North America eavesdropping?

VERONICA

Is there another way?

BRUNDLE

You could come back to my lab. Listen, I'll make you cappuccino. I have a Faema of my very own. You know what that is? It's not the Dilettante's plastic kitchen model. It's one of those, uh... uh., uh, real restaurant espresso machines with a-an eagle on top and...

VERONICA

Somehow I get the feeling you don't get out much.

BRUNDLE

You can tell that?

VERONICA

Yeah.

BRUNDLE

I think you're making a mistake. I think you really want to talk to me.

VERONICA

Sorry, I have three other interviews to do before this party's over.

BRUNDLE

Yeah, but they're not working on something that'll change the world as we know it.

VERONICA

They say they are.

BRUNDLE

Yeah, but they're lying I'm not.

INT. VERONICA'S CAR- NIGHT

We close in on Veronica's car as it speeds down the street. It appears that Brundle is ill.

VERONICA

Are you sick?

BRUNDLE

No. Sure.

VERONICA

You're not a very accomplished drunk.

BRUNDLE

No, no, I'm always like this. It's, uh... motion sickness. When I was a kid, I, uh... puked on my tricycle. I hate vehicles.

VERONICA

Should I drive more slowly?

BRUNDLE

No, no, no. Just turn left. We're almost there.

VERONICA

This is it?

BRUNDLE

It's cleaner on the inside.

INT. WAREHOUSE STAIRWAY-NIGHT

Veronica and Brundle climb the warped wooden stairs to the fourth floor. Brundle is breathing hard, very out of shape. He uses the ornate railing to haul himself from step to step.

VERONICA

Nice railings.

BRUNDLE (BREATHING HARD)

Yeah. They're original.

VERONICA  
You doing marine experiments?

BRUNDLE  
No, why?

VERONICA  
That fishy smell.

BRUNDLE:  
Oh, that. Used to be a packing house for fish. It's deserted right now except for me. I've got the whole fourth floor. The top floor.

VERONICA  
Want me to carry you?

BRUNDLE  
Maybe next time.

INT. BRUNDLES LAB- NIGHT

Brundle and Veronica enter BRUNDLES LAB. It seems very tidy and organised as well as being extremely Spacious.

Brundle sits down and begins playing on his Piano.

VERONICA  
Listen, uh... maybe this is a bad idea.

BRUNDLE  
No, it's too late. You've already see them. Can't let you leave here alive.

VERONICA  
I haven't seen anything.

BRUNDLE  
Those.

Brundle motions towards two gray pods either side of the room.

VERONICA  
Designer phone booths. Very cute. Hey, I bet you have a really neat jukebox in here, too, someplace, huh? Over there maybe?

Veronica points toward a third object, covered in tarpaulin. Brundle reveals it as a third pod.

BRUNDLE  
No. This is the prototype of... those. The first one I had made. It, uh... it works, but it's clunky. I call them telepods. They're controlled by this.

VERONICA  
Thank God for that. So, uh, what do they do, the phone booths?

BRUNDLE

Telepods. Uh... okay. I need an object. Um... say, do you have something, uh, on you that's... uh, personal... that I could use? Something uniquely you? Uh... an item of clothing or jewelry?

VERONICA  
What, are you kidding?

BRUNDLE  
No, I'm serious.

VERONICA  
Okay. Here goes.

Veronica removes her stocking and hands it to Brundle.

BRUNDLE  
I don't wear jewelry.

BRUNDLE  
It's nice.

Brundle places the stocking into a pod and closes the door. He then goes back to the computer and speaks into the microphone.

BRUNDLE  
Uh... Brundle, Seth.

COMPUTER (Relaying and testing Brundle's voice pattern)  
Uh, Brundle, Seth. Uh, Brundle, Seth. Uh, Brundle, Seth.

BRUNDLE  
Begin teleportation sequence.

The computer goes through it's teleportation protocol and the pod containing the stocking flashes, this flash is repeated by the second pod on the opposite side of the room.

BRUNDLE  
Well?

VERONICA  
Great. The world's largest microwave oven. I-I'm glade I didn't give you my Rolex. If I had Rolex.

BRUNDLE  
No, you're missing the point. Look.

Veronica glaces at the Computer, which reads "Teleportation successful."

VERONICA  
Teleportation?

Brundle leads Ronnie to the Second Pod where she discovers the Stocking.

VERONICA  
Oh... wait a minute. Is that a hologram? Where's my stocking?

BRUNDLE

That's it. The real one. Go ahead, pick it up.

Veronica reaches in and retrieves the stocking.

VERONICA

I don't think I get it. What happened?

BRUNDLE

You get it, all right. You just can't handle it. Um... your stocking has just been teleported... from one pod... to another. Uh, disintegrated... there and re-integrated there. Mmm, sort of. It'll change the world as we know it, right?

As she speaks, Veronica pulls a dictaphone from her pocket and begins recording the conversation.

VERONICA

Oh, no! This is, uh... This is incredible! I mean, it's not possible, is it? How have you managed to keep this quiet?

BRUNDLE

Please sit down.

They enter the kitchen area and Veronica sits down at the table. Brundle begins working with his cappuchino machine.

VERONICA

How could you do this alone?

BRUNDLE

Well, I don't work alone. There's a lot of stuff in there I don't even understand. I'm really, uh... a systems management man. I farm... bits and pieces, uh, out to guys who are much more brilliant than I am. I say... "Build me a laser this, design me a molecular analyzer that," and they do, and I just stick'em together. But, uh, none of them knows what the project really is. So...

Brundle shows off the eagle from his Cappuchino machine.

VERONICA

Wow! And, uh, the money? Bartok Science Industries financed this?

BRUNDLE

Mm-hmm. But th-they leave me alone 'cause I'm not expensive. And, uh, they know they'll end up owning it all, whatever it is. So...

VERONICA

You haven't told them?

BRUNDLE

When I'm ready.

VERONICA

Oh... wait a second.

The tape on Veronica's dictaphone has run out, so she begins to change sides.

BRUNDLE

What's that? What are you doing?

VERONICA

Well... you want me to get the quotes right, don't you?

BRUNDLE

Quotes? No, no. I thought this was personal. You can't write about this.

VERONICA

What are you talking about? I'm a journalist.

BRUNDLE

Oh, no, no, no, ...!

VERONICA

You knew that.

BRUNDLE

Uh... I'm sorry. I apologize. I made a mistake. I shouldn't have shown you this. I'm very, very... sorry.

VERONICA

Listen... Particle magazine sent me to that party to get a story. And this is the most exciting thing... I've ever seen.

BRUNDLE

No, no! Absolutely not. In fact, I'm gonna have to ask you for that... tape, please.

VERONICA

Hey, you can't do that!

BRUNDLE

Don't you dare write a story! I'd never have told and of this stuff to a journalist.

VERONICA

But you did tell this stuff to a journalist.

Veronica begins to exit the lab.

BRUNDLE

Well, yeah, in a way I suppose i did, but that...

VERONICA

You sure did.

BRUNDLE

Now wait a minute, wait a minute! Wait! Come here! What about your... stocking!

VERONICA

Keep it for good luck.

Veronica leaves Seth standing alone in his lab.

INT. STATHIS'S OFFICE

Veronica is sat with STATHIS BORANS, her Editor. They listen to the tape.

VERONICA

Well... that's it. What do you think?

STATHIS

It's a joke.

VERONICA

What?

STATHIS

He's conning you. Oh, it's an old nightclub routine. The two cabinets. And you fell for it.

VERONICA

Wait a minute. That was no nightclub.

Stathis's phone rings.

STATHIS

Are we having lunch?

VERONICA

Listen, that was no nightclub routine! I was there! I saw it!

Stathis talks to his assistant over the phone.

STATHIS

Yeah? Sure... send him in.

You must have made an impression.

VERONICA

What do you mean?

STATHIS

Your magician has followed you here.

STATHIS'S ASSISTANT shows Seth in.

STATHIS

I'm Stathis Borans. I'm the editor of Particle magazine.

BRUNDLE

Uh, Seth Brundle. Uh...

STATHIS

Oh, I know who you are... Uh, listen, uh... why don't you two use my office? I've gotta run. If you plan to make anything disappear, please... let me know. I've got an assistant editor who's outlived his usefulness.

Stathis leaves.

BRUNDLE

You didn't waste any time.

VERONICA  
I'm not getting any younger.

BRUNDLE  
He didn't seem, he wasn't impressed by your tape?

VERONICA  
He thinks you're a con man.

BRUNDLE  
Excellent!

VERONICA  
Yeah? Well let's see what the people at Omni think about it.

BRUNDLE  
No, no! Uh, listen, Veronica... I've come here to say one magic word to you.

VERONICA  
Yeah?

BRUNDLE  
Cheeseburger.

INT. A FAST FOOD RESTURANT- DAY

In a busy fast food resturant, we close in on Brundle and Veronica, who are sat eating and conversing.

BRUNDLE  
I've been working alone too long. I have a strong urge, uh, to talk about what I'm doing. But, um, if this gets out now... Veronica, it'll kill me. The Bartok people'll kill me... my colleagues'll kill me. It's not ready yet.

VERONICA  
It seems to work okay.

BRUNDLE  
No, something important's missing.

BERONICA  
Yeah?

BRUNDLE  
Yeah.

VERONICA  
Which is?

BRUNDLE  
I can only teleport inanimate objects.

VERONICA  
Well, what happens when you try to teleport living things?

BRUNDLE

Not while we're eating.

VERONICA

Can't be worse than this. Listen, you're not doing a very good job of convincing me. I think the world should know about it now and I think I should be the one to tell it.

BRUNDLE

You should tell it, but, uh... not yet. Look, what do you got so far?

VERONICA

Enough to make you nervous.

BRUNDLE

Why not get more? let me become your major project. I'm talking about a book. Not a magazine article. Follow me and my work day by day in as much detail as you can stand. I don't have a life, so there's nothing for you to... interfere with. Research the background. Cover the process. The complete record of the most... earth-shattering invention ever. The one that ended all concepts of transport, of borders and frontiers, of time and space. And the book'll end... with me... transporting myself fifteen feet through space from one telepod to another. That's what's really missing... Wait for me that long.

INT. VERONICA'S APARTMENT

Veronica enters her apartment and hears the distant sound of a shower from her bathroom. She enters the room to discover Stathis taking a shower.

VERONICA

What are you doing in my apartment?

STATHIS

I just happened to be in the neighbourhood. Felt a bit scummy. Rough day.

As Veronica leaves she flushes the toilet and Stathis screams.

CUT TO: Stathis and Veronica in Veronica's living room. Stathis is drying his hair while sat down.

VERONICA

How did you get in?

STATHIS

I have a key, remember? You gave it to me.

VERONICA

I knew I should have changed the lock.

STATHIS

I knew you wouldn't.

VERONICA

Yeah?

STATHIS

Yeah. That's because... unconsciously... you still want me to come back, move in again.

VERONICA

No. That's because, very consciously, I'm lazy and disorganized.

STATHIS

Your new playmate's an interesting guy.

VERONICA

What playmate?

STATHIS

The nightclub act. Brundle.

VERONICA

Yeah?

STATHIS

Yeah. Yeah, I was wrong. He's really... quite brilliant. He was the leader of the F-three-two team. Remember that? An inch away from the Nobel Prize for physics. He was only twenty at the time.

VERONICA

Um... I don't even think I'm gonna do Brundle. I'm still considering the Psychology Today gig.

STATHIS

That's not like you.

VERONICA

Are you getting out or am I?

STATHIS

I'll go. I have to put this issue to bed. You want me to come back later and tuck you... in?

VERONICA

No. Key.

STATHIS

I'll keep it... for old time's sake.

VERONICA

You're a petty schmuck!

INT. BRUNDLES LAB

Brundle is sat typing at his Computer as Veronica films him . We see a baboon sat in Telepod 1. Brundle finishes typing.

BRUNDLE

Initiate in five seconds.

After 5 seconds, The baboon teleports into Pod 2. Veronica is still filming as Brundle tries to peer through the smoke into the receiving pod. Suddenly a

blood soaked paw smashes against the window. Seth reluctantly opens the pod to discover the mangled, spasming remains of the dying baboon.

CUT TO:

Seth stands behind Pod 2 as Veronica focuses the Camera on him.

VERONICA

We've got to do this Seth. Talk to the tape, get in the habit. the world will want to know what you're thinking.

BRUNDLE

Fuck is what I'm thinking!

VERONICA

Good. The World will want to know that. What else? Why didn't it work?

BRUNDLE

I think it turned the baboon inside out.

VERONICA

Why?

BRUNDLE

It can't deal with he flesh. It only seems to work with inanimate objects, nothing that's living. It must be my fault.

VERONICA

Why?

BRUNDLE

Computers are dumb, they only know what you tell them. I must not know enough about the flesh myself, I'm going to have to learn. I don't want to talk anymore.

Seth turns and walks away.

INT. BRUNDLES BEDROOM- NIGHT

Brundle is laid out on his bed and Veronica is sat gently swaying on a rocking chair in the corner of the room.

VERONICA

Do you ever change your clothes?

BRUNDLE

What?

VERONICA

Your clothes, you're always wearing the same clothes.

BRUNDLE

No, these are clean. I change my clothes every day.

VERONICA

Five sets of exactly the same clothes?

BRUNDLE

Ordered from Einstein. This way I don't have to spend any thought on what I'm going to wear, I just grab the next set on the rack.

VERONICA

I bought some steaks. Can I make you one?

BRUNDLE

We could go out?

VERONICA

"Cheeseburger"?

BRUNDLE

No. We don't have to go there.

VERONICA

You're very cute, you know that?

BRUNDLE

Am I?

Veronica and Brundle begin to Kiss.

INT. BRUNDLES BEDROOM- NIGHT

We pan in on Brundle and Veronica making love on Brundle's bed. Brundle lays back on the bed and jumps up in pain suddenly.

BRUNDLE

Ohh Ahh, My back.

Veronica examines Seth's back to discover a small Computer chip stuck to it.

VERONICA

Oh god, Something's stuck to your back.

BRUNDLE

Well pull it off.

Veronica slowly pulls out the chip and Shows it to Brundle.

VERONICA

Sorry.

BRUNDLE

I wondered what happened to that!

VERONICA

Do you have any disinfectant?

BRUNDLE

No, it's okay.

VERONICA

I'm going to kiss it for you!

Veronica kisses Brundle's back and playfully bites his arm.

VERONICA

I'm sorry. I just want to eat you up. You know, that's why old ladies pinch babies cheeks. It's the flesh. it just makes you crazy.

BRUNDLE

Ronnie, Ronnie. You want to try an experiment?

VERONICA

Sure.

INT. BRUNDLES KITCHEN- NIGHT

BRUNDLE

Eat this. I need an objective opinion. Yes?

VERONICA

Well, it could use some Finesse, but it tastes like a steak.

BRUNDLE

Okay, Now try this, teleported half.

VERONICA

Are you serious? A monkey just came apart in there!

BRUNDLE

Baboon. Eat.

VERONICA

Ohh, it tastes funny.

BRUNDLE

Funny how?

VERONICA

It tastes, synthetic. So what have we proved?

BRUNDLE

The computer is giving us it's interpretation of a steak. It's translating it for us, it's re-thinking it rather than reproducing it, and something's getting lost in the translation.

VERONICA

Me. I'm lost.

BRUNDLE

The flesh. It should make the computer crazy, like those old ladies pinching babies. But it doesn't, not yet. I haven't taught it to be made crazy by the flesh, the poultry, the steak. So I'm going to start teaching it now!

INT. A CLOTHES SHOP- DAY

Veronica picks up a leather Jacket. when she walks over to the counter, she spots Stathis spying on her.

VERONICA

What are you doing here?

STATHIS

I followed you. "Psychology Today" My ass. You stayed with brundle all night. Why didn't I believe you? I wonder.

Stathis takes the jacket.

STATHIS

Oh yeah. I think he'd look great in this, Don't you? I mean, for your "Time Magazine" cover, you've got to look good right?

VERONICA

Don't you get it? I am finally onto something that's big. Huge.

STATHIS

Oh yeah? What? His Cock?

VERONICA

Crude Stathis. Very crude.

STATHIS

Too perfect to believe! You're a goddess! Thank you for making my most paranoid fantasies come true!

VERONICA

I don't have to report to you, you creep!

STATHIS

Ronnie! You've got to talk to me!

VERONICA

I don't have to do anything! We're finished, remember? I'll spend the night anywhere I damn well please.

Veronica walks away and pays for the jacket.

VERONICA

Sorry. I'll take this too.

INT. BRUNDLES LAB- NIGHT

Brundle is mid way through teleporting another baboon. Veronica films as the baboon bounces out of Pod 2, and into Brundle's arms

BRUNDLE

I think it's time for champagne.

CUT TO:

Brundle and Veronica are sat near the piano drinking and celebrating.

VERONICA

Oh god Seth. It's really happened. You did it. You'll never have to get car sick again!

BRUNDLE

Or air sick, or sea sick.

VERONICA

I know, I know. Or Tricycle sick! What's next?

BRUNDLE

We'll send the baboon out for tests, see if he's really okay.

VERONICA

How long will that take?

BRUNDLE

Could be weeks.

VERONICA

Really?

BRUNDLE

Yeah. Why?

VERONICA

Well I was thinking, that we could take a Holiday.

BRUNDLE

We could?

VERONICA

Yeah. Like an old married couple. Old man's got a couple of weeks off so they go to Florida. Someplace warm. Just the two of us?

BRUNDLE

Just you and me?

VERONICA

Yeah, why? Is there someone else you were thinking of Bringing along?

BRUNDLE

No, No. Is this a romance we're having, is that what it is?

VERONICA

Yeah, Could be a romance.

BRUNDLE

Oh I have a great idea, Do you like Chinese food?

Brundle walks over to his desk and picks up the phone.

VERONICA

Yes.

BRUNDLE

We're going to have a very romantic dinner right here.

VERONICA

Hey what's this?

Veronica picks up a folder with the words "From the desk of Stathis Borans" on it.

BRUNDLE

Oh yeah, from your Editor. I'm sorry, someone slipped it under the door. Hello Victor, yeah it's Seth Brundle. Oh yeah, I'll wait.

Veronica opens the folder to discover a mock "Particle Magazine" cover, with a picture of Brundle, two telepods and the words "Teleportation: A reality?" and "Seth Brundle, youthful father of a new age.".

VERONICA

Oh no.

BRUNDLE

What?

VERONICA

Oh nothing, it's just personal bullshit.

BRUNDLE

I thought old married couples shared all their personal bullshit, that's how they stayed old and married.

VERONICA

Listen Seth, Don't rush it.

BRUNDLE

What are you talking about "Rush it"?

VERONICA

Look, I have to go out for a few hours.

BRUNDLE

Now? No, Ronnie! Spicy Egg plant, the champagne!

VERONICA

Just for a few hours. I still have the residue of another life, you know, I have to scrape it off my shoe and get rid of it once and for all.

Veronica leaves and someone answers the phone to Seth.

BRUNDLE

Hi.

INT. STATHIS'S OFFICE- NIGHT

Veronica enters Stathis's office, and throws the folder onto his desk.

VERONICA

What's this supposed to mean?

STATHIS

It means that I'm your editor and I'm shaping your material into a story.

VERONICA

You're the one who told me there was no story. You said Brundle was a Con man.

STATHIS

I've decided to trust your Journalistic instincts.

VERONICA

Thanks very much. But this is not your story. It's mine.

STATHIS

Says who? I sent you to the Bartok party to see what you could find. Your discovery is my discovery. I have a LOT of background on Brundle. He's been working on this thing for 6 years. There's material out there if you dig deep. I dug.

VERONICA

Stathis. Everything that has to do with transportation will become obsolete. And I am right there in the middle of it. The only recorder of the event from the inside-out.

STATHIS

Okay. Okay. Look, keep me informed? As a friend? As a professional confidant?

VERONICA

That's all?

STATHIS

I don't want you to disappear from my life.

VERONICA

Okay.

STATHIS

What about Sex? I'm not saying love, or affection. Just stress relieving Sex. You and me.

VERONICA

You're disgusting. As always.

STATHIS

Wouldn't want to disappoint you.

INT. BRUNDLE'S LAB- NIGHT

Brundle is stood drinking and talking to the baboon, who is sat in the chair.

BRUNDLE

Residue means her old Boyfriend. Stathis Borans is her old boyfriend. "from the desk of Stathis Borans". How about "Under the desk of Stathis Borans."? She's working for her old boyfriend. Now she runs out late to see him. What is this, "The Ronnie Game"? I'm catching on, I'm catching on. I didn't mean to kill your brother. But he didn't die in vain, if that's of any comfort. And as the general said; "There's nothing I'd ask you to that I wouldn't do myself boys." Hey you're alright. Looking at you I can tell you're okay. What are we waiting for? Let's do it.

Brundle slams down his glass and heads for the computer.

CUT TO:

The timer begins to countdown as Brundle enters the telepod. He sits facing the door and fails to notice a small house fly enter the pod with him. The door shoots and locks.

The baboon jumps up and over to the Pod, it peers through at Brundle, who smiles and reaches out. The fly, meanwhile rests in the viewing port, safe out of reach.

The telepod boots up and Brundle prepares himself. Suddenly, The Fly moves out of the port and into the pod. Brundle is teleported.

The baboon shifts it's gaze o Pod 2, from where Brundle emerges. Into Brundle's arms jumps the baboon.

BRUNDLE

How're you doing? Now you tell me. Am I different somehow? Is it live or is it memorex? It's too bad Ronnie missed it.

INT. BRUNDLES BEDROOM- NIGHT

Veronica enters the Bedroom and sits next to Brundle, who wakes.

BRUNDLE

I missed you last night.

VERONICA

It's still night. I came back. You had to celebrate without me. I'm sorry.

BRUNDLE

I went through last night.

VERONICA

You went through? Without testing the baboon?

BRUNDLE

I-I-I was... drunk. I was a bit upset.

VERONICA

You could have killed yourself!

BRUNDLE

Are you sleeping with Stathis Borans?

Brundle wraps the sheet around himself and stands up.

VERONICA

What are you talking about?

BRUNDLE

I-I-I don't know. I-I just, um, get that feeling.

VERONICA

That's why you were upset?

BRUNDLE

I got jealous.

Brundle takes a seat in the kitchen and Veronica sits on his lap.

VERONICA

Oh, God. Seth... you don't have to be jealous. He's an old boy... friend. He was teaching at college. I was a science major. He got me started in journalism.

BRUNDLE

Is he still in love with you?

VERONICA

How could he not be? Hey... wh-what about our deal? You went through and I wasn't there.

BRUNDLE

Don't worry. I taped it for you.

VERONICA

You did?

BRUNDLE

Yeah.

They begin kissing and Veronica slides her hand down his back, she doesn't notice the small hairs that are beginning to protude from the cut in his back.

INT. BRUNDLES LAB- DAY

Brundle and Veronica are laid next to each other in Bed. They Both appear to be asleep. Suddenly Brundles hand reaches out and grabs the air. Brundle opens his eyes and his fist to see that he caught a house fly. He looks around, then gets out of bed.

CUT TO:

Time passes and Veronica wakes up. She slips on a shirt and goes into the lab. She sits down and watches as Brundle excersises on a chait. He uses his hands on the arms to lift himself up and down. He then goes over to a steel bar which stretches across part of the lab and swings back and forth on it. He appears to be very energetic and experienced at what he is doing. He lifts himself up, and then swings back down onto the floor. He turns around to See Veronica, who stand up and rests her hand on Brundle's chest.

CUT TO:

T.V. IMAGES From time to time we cut to the live (film) version of these same images. When we are live, we also see reactions from Veronica. Brundle is being interviewed in CLOSE-UP; VERONICA SPEAKS OFF-CAMERA.

VERONICA (OC:

We've just seen the first teleportation of a human being. Dr. Seth Brundle, how did it feel going through? What did it feel like?

BRUNDLE (ON TAPE:

It feels like a stutter.

VERONICA:

A what?

BRUNDLE:

A stutter. A hiccup. A slight dislocation of my physical life. Not unpleasant. Just a little interruption of rhythm. For a second I thought it didn't work. I thought I was in the same telepod I started out in.

VERONICA (OC):

And did you feel at all different?

BRUNDLE (ON TAPE):

A little...unbalanced. That's all.

VERONICA (OC):

And now?

BRUNDLE (ON TAPE)

I should feel exactly the same as before, but I don't. I'm not complaining. I feel very co-ordinated. And very energized. I feel as though I work better, physically. Everthing seems to just - work together better than it ever did before.

VERONICA (OC):

Why should that be?

BRUNDLE (ON TAPE):

It's possible that the teleporter has somehow...improved me.

VERONICA (OC):

But that's fantastic! How is it possible?

BRUNDLE (ON TAPE):

In reassembling me it might have - this is just a guess - but it might have just - seen where things could be improved - theoretically, and it did it. I told it to be creative, and I guess it has been.

VERONICA (OC):

Could this ever be dangerous?

BRUNDLE:

Well, it's certainly unexpected. The monkeys haven't shown any change from their norm. We'll see when they come back from testing.

VERONICA:

You still haven't answered me. Could this ever be dangerous?

BRUNDLE (ON TAPE):

It feels too perfect to be dangerous.

VERONICA:

You like the way it feels?

BRUNDLE (ON TAPE):

Yes, I do. (BIG SMILE) Want to try it?

CUT TO:

CU VERONICA live. She shakes her head "No".

EXT. THE STREETS- DAY

Brundle and Veronica walk down the busy street. They stop at a small jewellers in a market and Brundle picks out a neckelace for Veronica.

INT. COFFEE SHOP- DAY

Veronica and Brundle are sat opposite each other in a small coffee shop.

BRUNDLE

So, I asked the computer if it improved me and it said it didn't know what I was talking about. And that's made me think very carefully about what I've been feeling, and why. And I'm beginning to think that the sheer process of being taken apart atom by atom and put back together again, why it's like coffee being put through a filter. It's somehow a purifying process. It's purified me, it's cleansed me. And I tell you, I think it's going to allow me to realise the personal potential, I've been neglecting all these years. That I've been obsessively pursuing goal after goal.

Veronica notices that Brundle has filled his cup almost to the top with sugar.

VERONICA

Do you normally take coffee with your sugar?

BRUNDLE

What? Heh. You know I just don't think I've ever given me, a chance to be me. But, of course Interestingly, and the exact same moment that I achieved what will probably prove to be my life's work, that's the moment when I started being the real me finally. Listen, not to wax messianic. It may be true that the synchronicity of those two events might blur the resultant individual effect of either individual. But it is nevertheless it is also certainly true, I will say now however subjectively; that Human teleportation, molecular decimation, breakdown and reformation is inherently purging. It makes a man a King. From the moment I walked out of the pod I felt like a million bucks. You know , I think I am gonna have a cemoli after all. Waiter! I mean, What an accomplishment. But, what have I really done? All I've done is say to the world, "Lets go, Move. Catch me if you can". Waiter. Jesus Christ!

INT. BRUNDLES LAB- DAY

We pan through Brundle's lab to discover Brundle and Veronica making love on the couch. Veronica is half wearing a dressing gown.

VERONICA

How? How can you keep going? You can't have... have any fluid left in your body. We've been doing this for hours.

BRUNDLE

Uhhhh, I'm not ready to quit yet. Hey, come on.

VERONICA]

No.

BRUNDLE

Come on.

Veronica moves her hand down Brundle's back and finds thick hairs protruding from the cuts in his back, left by the computer chip.

VERONICA  
What's this?

BRUNDLE  
It's an attempt to distract me, that's what it is.

VERONICA  
No, really, what is it? It's like, hairs or something.

BRUNDLE  
I don't know. It's... It happens when you get older. Weird hair configurations. I don't know.

VERONICA  
They are really coarse.

BRUNDLE  
Well, I've never really been hairy enough. You know what I mean? Always too... boyish. I'm looking forward to a hairy body.

VERONICA  
No, I...

BRUNDLE  
It's one of the compensations of old age. Come here. Where are you going?

VERONICA  
No, let me go.

Veronica stands up and wraps the dressing gown around her. She stands up and goes into the kitchen. Brundle puts underwear on and gets some ice cream from the freezer. He sits down and begins eating. Veronica, using a pair of scissors, tried to cut the hairs from his back.

BRUNDLE  
Okay. Hey, hey, hey! Not my new hairs. What are you doing?

VERONICA  
Relax, Brundle. I don't really think you want a body covered with these. God! They're... really tough.

Suddenly, Brundle drops the spoon and stands up. As he talks he walks with Ronnie towards the telepods.

BRUNDLE  
Listen... I want you to go through. I want to teleport you as soon as possible. Right now! You'll feel incredible. Ronnie... I hardly need to sleep anymore and I feel wonderful. It's like a drug, but a perfectly pure and benign drug. The power I feel surging inside me! And I won't be able to wear you out. We'll be the perfect couple. The dynamic duo! Come on, right now!

VERONICA  
No! Hey, wait! Don't give me that born-again teleportation rap. I-I told you I'm scared to do it! What more do I have to say? I'm... not gonna do it!!!

Veronica pulls herself away.

BRUNDLE

You're a fucking drag, you know that?

VERONICA

Something went wrong, Seth. When you went through, something went wrong.

BRUNDLE

No? Not you? If you're too chickenshit to be a member of the dynamic duo club, okay then, great. I'll find somebody else. Somebody who can keep up with me.

VERONICA

Seth, you have to listen to me.

Brundle gets dressed and heads for the door.

BRUNDLE

You're afraid to dive into the plasma pool, aren't you? You're afraid to be destroyed and recreated, aren't you? I'll bet you think that you woke me up about the flesh, don't you? But you only know society's straight line about the flesh. You can't penetrate beyond society's sick gray fear of the flesh! Drink deep or taste not the plasma spring! You see what I'm saying? I'm not just talking about sex and penetration, I'm talking about penetration beyond the veil of the flesh! A deep, penetrating dive into the plasma pool!

Brundle leaves Veronica standing shocked in the lab. As he walks down the corridor he jumps up and hits a light shade.

EXT. THE STREETS- NIGHT

Brundle walks down the street, from his pocket he pulls a chocolate bar which he begins to eat.

INT. A BAR- NIGHT

Brundle enters the Bar. Sitting at the Bar itself is TAWNY, meanwhile MARKY and MAN IN BAR are armwrestling.

BRUNDLE

I'll have a scotch.  
Who's winning?

TAWNY

I don't know. I hope it's Marky.

BRUNDLE

How come?

TAWNY

Because; I like Marky tonight.

BRUNDLE

Well, I like you tonight. Maybe I should get involved in this too.

MARKY  
Hey pal. You're disturbing us.

BRUNDLE  
I got a hundred bucks says I can beat either one of you.

MARKY  
Take a hike, asshole!

BRUNDLE  
Here. Here's my hundred. And, I get to take the lady home for the night if I win.

TAWNY  
Says Who? do I look like a hooker to you?

MARKY  
Hey Tawny, it's an easy hundred. Come on pal, let's get it over with.

MAN IN BAR  
You better watch out. He eats chocolate bars.

MARKY  
Yeah, So I noticed.

Brundle and Marky start the armwrestle. Marky begins to look worried and a white pus seems to be coming from Brundle's hand. With a flip of his hand, Brundle snaps the bone in Marky's wrist. Brundle stands up, grabs Tawny, and leaves.

EXT. THE STREETS- NIGHT

Brundle and Tawny walk down the street chatting.

TAWNY  
Are you a body builder or something?

BRUNDLE  
Yeah I build bodies. I take them apart and then I put them back together again.

TAWNY  
Why, you certainly took Marky apart.

BRUNDLE  
Let's go back to my place.

TAWNY  
Your place? Yeah Well, I live with my Mother anyway. But can we maybe go to a few more bars first? It's a little too early to quit.

BRUNDLE  
Sure a few more bars.

EXT. BRUNDLES LAB- EARLY MORNING

A taxi pulls up outside Brundle's lab. From it emerge Brundle and Tawny.

INT. BRUNDLES LAB- EARLY MORNING

Brundle and Tawny are walking up the stairs to Brundle's apartment. Tawny sits on the steps.

TAWNY

Great place. There's no elevator. I can't make it.

BRUNDLE

Oh there's an elevator.

Brundle picks Tawny up.

BRUNDLE

There. Don't you feel elevated?

Brundle runs at a fast, continuous pace up the stairs with Tawny in his arms.

TAWNY

Woah!

INT. BRUNDLES LAB- EARLY MORNING

While Tawny Watches, Brundle teleports himself. He emerges naked and stands before Tawny.

TAWNY

Wow. Are you some sort of a magician?

BRUNDLE

Yes.

Brundle lays on Tawny and begins to kiss her.

INT. BRUNDLES LAB- DAY

Tawny and Seth are Sat on Seth's bed. Tawny appears to be rather laid back, but Brundle is the opposite; he is hunched over and has a tight look on hid face.

TAWNY

So, are we going to breakfast or not?

BRUNDLE

It's your turn.

TAWNY

To do what?

BRUNDLE

I want you to go through.

TAWNY

No. I don't want to try that.

BRUNDLE

Why not? It'll make you feel sexy!

TAWNY

I already feel sexy. How about... A nice alcohol rub?

Tawny Pours some alcohol onto her hand but Brundle knocks the bottle onto the floor.

BRUNDLE

Don't do that, it hurts!

BRUNDLE

Sorry Hon'. I didn't know you had the skin of a Princess. You're real sensitive huh?

Tawny tries to massage Brundle's back, but he pulls her away and tries to drag her into the lab area. He doesn't realise that Veronica has entered the lab.

BRUNDLE

Okay, okay! Now you're going to like it!

TAWNY

I don't want to! I'm afraid!

BRUNDLE

Don't be afraid!

VERONICA

No. Be afraid. Be very afraid.

TAWNY

Who's this?

BRUNDLE

Oh, I forgot to tell you, I live with my mother, too. Mum, meet Tawny.

TAWNY

I gotta go. Thanks for a wonderful time.

Tawny picks up her clothes and leaves.

BRUNDLE

Why'd you scare her off? Jealous?

VERONICA

You're changing. Seth. Everything about you is changing. You look bad. You smell bad.

BRUNDLE

I've never been much of a bather.

VERONICA

Those... weird hairs that were growing out of your back, I took them to a lab. I had them analyzed.

BRUNDLE

The hairs? Oh... yeah, that's a strange thing to do.

VERONICA

Not as strange as the results. The guy at the lab had trouble identifying them. He finally came to the conclusion... that they were definitely not human.

BRUNDLE

Oh! Very good.

VERONICA

Not human... Seth. In fact... very likely insect hairs.

BRUNDLE

That's silly. That's ridiculous.

VERONICA

Look. Now there's more. Uh, look at your face! Something happened when you went through, Seth. You've got to get some help. I think you must be sick.

BRUNDLE

You're jealous!!! I've become free, I've been released, and you can't stand it! You'll do anything to bring me down. Look at me. Does this look sick? Does this look like a sick man to you?

Brundle starts punching a support beam attached to the corner of the wall. As he punches it parts of it explode out, and buckle.

VERONICA

No! Stop it!

BRUNDLE

Do you know any sick men who can do that? Come here!

Brundle pulls Veronica and throws her out of the door.

VERONICA

No... Seth!

BRUNDLE

The deal is off! I don't need you anymore.

VERONICA

No, wait! Seth, please, wait! Seth!

Brundle pulls the door shut and locks it.

BRUNDLE

Don't come back!

VERONICA

Oh, God! Oh, my God.

We stay with Veronica as she slowly walks down the corridor.

CUT TO:

Brundle enters his Bathroom and seems worried when he examines himself in the mirror. He tries to shave with an electric razor, which hurts so Brundle throws it into the bath and destroys it.

He then looks back in the mirror and bites his nail, which comes off in his teeth, He squeezes the end which projects a white liquid onto the mirror. He then pulls another nail off before sitting on the rim of his bath tub.

BRUNDLE

Am I dying? Is this how it starts, am I dying?

CUT TO:

Brundle is sat at his computer with a pair of gloves on.

BRUNDLE

Give me a disc. I need the first teleportation: S. Brundle

The computers shows the log of Seth's first teleportation, which also shows a second object in the telepod. When Brundle asks what the secondary object is, the computers replies "Secondary element is.....Not-Brundle".

BRUNDLE

Run Sequence.

The computer runs through several scans of the "Secondary element", and it becomes clear that it is a fly. Brundle asks the computer, through typing, what happened to the fly. The Computer soon responds with, "Fusion". Brundle finally asks if he absorbed and assimilated the fly. The Computer tells him; "Negative, Fusion of Brundle and Fly at molecular Genetic level."

INT. RONNIES APARTMENT- NIGHT

VERONICA

Hello?

BRUNDLE

(Mumbles)

VERONICA

Seth! Seth, I've been trying to reach you. Where are you?

BRUNDLE

For the last four weeks I've been afraid to see you. Now, I'm afraid not to.

VERONICA

Where are you? Are you at home?

BRUNDLE

Veronica. You don't know how right you were. I've gotten, much much worse. Please come see me. Please come now.

INT. BRUNDLES LAB- NIGHT

Veronica enters the Lab, which appears to be empty.

VERONICA

Seth? I'm here.

Suddenly Brundle jumps out from behind the prototype telepod, which is now exposed.

BRUNDLE  
Stop!

VERONICA  
Seth!

Seth Brundle, now walking on Canes, shows himself after a month of self induced insolation. He is much worse than when we last met him and alot of his hair has fallen out. His skin has a gray colour to it and is covered in small lumps and spots. He wears gloves.

BRUNDLE  
You were right. I'm diseased and, uh... it might be contagious somehow. I wouldn't want to infect you. And it's been accelerating. It's unrelenting. Every time I look in the mirror, there's someone different, someone hideous, repulsive.

VERONICA  
What happened?

BRUNDLE  
I know an old lady who swallowed a fly perhaps she'll die.

VERONICA  
Seth... please.

BRUNDLE  
I was not pure. The teleporter insists on inner purity. I was not pure.

VERONICA  
I don't know what you mean.

BRUNDLE  
A fly got into the transmitter pod with me that first time when i was alone. Uh, the computer got confused; there weren't supposed to be two separate genetic patterns and it decided to splice us together. It mated us, me and the fly. We hadn't even been properly introduced. My teleporter turned her into a gene splicer. And a very good one. Now I'm not Seth Brundle anymore. I'm the offspring of, um, Brundle and housefly.

VERONICA  
Oh, God!

Veronica moves closer to Brundle, who jumps up from his seat.

BRUNDLE  
No.

VERONICA  
Oh, God!

BRUNDLE  
Please.

VERONICA  
Seth!

BRUNDLE  
You look so pretty.

VERONICA  
What will happen?

Brundle sits back down in another chair.

BRUNDLE  
Oh, I think it's showing itself as a bizarre form of cancer.

VERONICA  
What?

BRUNDLE  
And general cellular chaos and revolution. I'm, just gonna have to disintegrate. In a novel way, no doubt. And then I'll die. And then it will be all over.

VERONICA  
No, no, no. I don't accept that. There must be something we can do, you know, somebody we can go to, tests that can be done.

BRUNDLE  
No! Um, I won't be just another tumorous bore talking endlessly about his hair falling out and his lost lymph nodes.

VERONICA  
Well, then what do you want me to do? Why did you call me?

Brundle picks up a donut and vomits a white liquid over it. Veronica utters a small scream and puts her hand over her mouth.

BRUNDLE  
Oh, that's disgusting.

He puts the donut down and touches his ear, which falls onto the floor.

BRUNDLE  
My ear, No! I'm scared.

Seth and Veronics hug.

BRUNDLE  
Help me. Please, please help me.

INT. STATHIS'S OFFICE- DAY

Stathis and Veronica are sat in Stathis;s office talking. Veronica seems very tired and worn out.

STATHIS  
Don't go back to him.

VERONICA  
That's it? that's your advice?

STATHIS

He's right, don't you see. It could be contagious. It could turn into an epidemic.

VERONICA

I have to go back to him.

STATHIS

I don't believe this.

VERONICA

If you could see how scared, and angry and desperate he is...

STATHIS

I'm sure typhoid Mary was a very nice person too, when you saw her socially. Listen, I do not want...

VERONICA

I don't care what you want!

STATHIS

Alright! Fine! Do I have permission to clean your body when this is all over?

VERONICA

Oh god...

STATHIS

Look, how about this - You say "If only I saw him". Show me. Tape him, show me. Let me think about it. I'll come up with something.

INT. BRUNDLES LAB- DAY

We see from the roof as Veronica enters the Lab.

VERONICA

Seth? Seth?

BRUNDLE

No, no. Up here.

Veronica is shocked to look up and see Brundle walking on all fours on the ceiling. He moves very well and seems quite used to it.

BRUNDLE

I've gotten pretty good at it haven't I? You know it's almost second nature. Stopped biting my nails. Oh look at this, what's this? I don't know. I seem to be stricken by a disease with a purpose wouldn't you say? Maybe not such a bad purpose after all.

VERONICA

I can't stay.

Brundle is now horizontal and stuck to the door. He jumps down and walks close to Veronica.

BRUNDLE

Why not? Why can't you?

VERONICA

I can't take it. It's too much.

BRUNDLE

What's there to take? The disease has just revealed it's purpose. We don't have to worry about contagion anymore, I know what the disease wants.

VERONICA

What does the disease want?

BRUNDLE

It wants to turn me into something else. That's not too terrible is it? Most people would give anything to be turned into something else.

VERONICA

Turned into what?

BRUNDLE

What do you think a fly? Am I becoming a hundred and eighty five pound fly? No, I'm becoming something that's never existed before. I'm becoming "Brundlefly", don't you think that's worth a Nobel prize or two? Here.

Brundle brings the camera near to the table in front of Veronica.

BRUNDLE

I'm going to give a demonstration that I think you'll want to record for prosperity.

Brundle throws alot of the Rubbish off of the table and sits in front of the Camera.

BRUNDLE

I think we must chronicle the life and times of Brundlefly, don't you? At the very least it should make a fabulous, Children's book. You seem tired. You got me there? How does Brundlefly eat? Well, he found out the very hard and painful way that he eats very much the same way a fly eats. His teeth are now useless because although he can chew up solid food, he can't digest it, solid food hurts. So like a fly, Brundlefly breaks down the solid with a corrosive enzyme, pleasurably called "Vomit drop". He regurgitates on his food, it liquifies, and then he sucks it back up. You ready for a demonstration kids? Here goes...

INT. VERONICAS APARTMENT- NIGHT

We see Brundle on the screen in Veronica's apartment as Stathis watches it.

STATHIS

My God. My God.

Suddenly Veronica enters and goes straight down the corridor in tears.

STATHIS

Hey, Ronnie. Ronnie?

Stathis follows and Discovers her sat down crying. He kneels down next to her.

STATHIS

What is it?

VERONICA  
I'm pregnant.

STATHIS  
No!? Oh no...

VERONICA  
I'm pregnant with Seth's baby.

STATHIS  
What do you want to do?

VERONICA  
I don't know. I just, I don't know...

INT. BRUNDLES LAB- NIGHT

We are close on Brundle's fingers as they dance over the keys of the computer keyboard. Brundle has cut the fingers off a pair of yellow rubber kitchen gloves and jammed them down over his fingertips, so that his fingers won't stick to the keyboard.

CU MONITOR which reads:  
GENE-SPLICING PROGRAM NOW IN PLACE  
TELEPOD 1: TRANSMITTER POD SUBJECT A  
TELEPOD 2: TRANSMITTER POD SUBJECT B  
TELEPOD 3: RECEIVER POD FOR GENETICALLY FUSED A-B COMBINATION SUBJECT

We pull back to see that in front of Brundle and his keyboard stand not two, but THREE telepods, the third one of a somewhat older and more handbuilt vintage than the other two- the original PROTOTYPE TELEPOD which has been sitting in a corner of the lab under a tarpaulin and was noticed by Veronica on her first visit to the lab. In TELEPOD A sits a monkey, in TELEPOD B an alley cat. TELEPOD C, the old prototype receiver, is empty. Brundle operates the machine. The monitor says, READY FOR FUSION Brundle presses the ACCEPT button. The telepods go through their normal disintegration routine as the animals' outlines appear on the monitor in split screen fashion. But now, as the reintegration process begins, a stream of data concerning this new experiment, the fusion of monkey and cat, floods the screen. The basic message that gets across to us through all the hi-tech compu-talk is:  
PERCENTAGE OF MONKEY-63 PERCENTAGE OF CAT-37

These numbers fluctuate as the machine tries to strike a molecular balance between the two creatures. Finally, an outline of the fused creature begin to form on the screen. Brundle looks up to see the actual creature forming, and it is indeed grotesque: two heads- one monkey, one cat- at odd angles to each other, six legs which are not quite symmetrically placed on the monkey torso, cat tail. As the creature solidifies and the light goes off, it sits there in the telepod for a moment, half-reclining as though crippled. Brundle gets up, goes to the third telepod, and with great apprehension, opens the door. The thing just sits there, slumped for a beat, then SUDDENLY LEAPS UP AT HIM, its two heads SHREIKING! It jumps on his arm, clinging, snarling, then drops to the floor. The two heads begin to bite each other, blood begins to flow- the thing now running around in mad floppy circles, smearing blood everywhere. Brundle is horrified. He grabs a metal rod leaning in a corner and begins to smash at the deformed thing. He keeps smashing at it until it stops its hideous screeching and lies dead, mangled

on the floor. Brundle wraps it up in a towel and throws it into the refrigerator. He draws the old torn sheet over the third telepod so he doesn't have to look at it again. Back at the monitor, the screen is flashing the words: FUSION SUCCESSFUL RECEIVER TELEPOD 3

Brundle puts his face in his hands for a few moments, then pulls himself together. He pulls the rubber fingertips off his fingers and throws them to the ground. Brundle has now developed some insect-like tics and mannerisms, his head twitching with nervous little jerks and his long fingers in constant motion. We see clearly now that all of Brundle's fly characteristics have been accentuated even further. The metallic-green hair which completely covers his face is much thicker than before, and the hernia-like bulge in his side is more protuberant now, stretched to the bursting point and obviously causing Brundle some pain. Brundle looks at the skylight. The sky is clear, the moon is a scimitar. On an impulse, he jumps up on the wall, sticking there for a beat. Then, with incredible agility, he ascends the wall, crosses the ceiling toward the skylight. ON THE CEILING Brundle glides on all fours, upside down, towards the skylight. Once there, he crawls into it and opens it up.

EXT. LAB ROOFTOP-NIGHT

Brundle clambers out of the skylight onto the roof. The night is gorgeous, clean and bright, the sky packed with stars. Brundle breathes deeply. He is still alive, isn't he? He can still respond to the beauty of the night, can't he?

EXT. MONTAGE- BRUNDLE'S TRAVELS- NIGHT

We follow Brundle on his solitary sojourn in a MONTAGE SEQUENCE. He climbs walls with amazing ability, leaps from rooftop to rooftop, hangs upside down from ledges and lampposts, eavesdropping on the city life around and below him, the inhabitants unaware of the unusual and shadowy observer in their midst. He scurries along the girder of a bridge, gazing down on the traffic and the river below him. These moments should be poetic, even beautiful, joyous. The moon is luminous, the dark night exquisite. Resigned to his fate and momentarily forgetful of his future, Brundle seems to be reveling in his unique powers. A brief euphoric fling.

DISSOLVE TO:

Brundle leaps across a narrow alleyway to the wall of the building opposite him. He smiles with smug satisfaction at his feat, then suddenly winces, grabbing his side with one of his hands. WE HEAR A CRACKING, SPLITTING SOUND. Brundle muffles a startled cry, and losing his balance, slides several feet down the wall before regaining hold. He looks down at the huge bulge in his side and sees that it is starting to split open! Brundle is horrified and in pain. He starts to quickly move down the side of the building but the pain impedes his progress. He manages to get down at least another floor before he's hit with another sharp pain. He doubles up and his tenuous grip on the wall causes him to slide another several feet downward before he regains his grip. The side is gaping wide now and SOMETHING is starting to protrude. Brundle is in shock. another ripple of pain causes him to release his grasp entirely and he falls to the ground in a dirty narrow alley, where he writhes in pain, as a STRANGE, HAIRY STICKLIKE APPENDAGE--ACTUALLY THE BEGINNINGS OF A FLYLIKE LEG-- begins to unfold awkwardly out of his side. Despite his excruciating pain, Brundle watches with fixated, wide-eyed terror at his latest transformation! The insect leg now begins to probe around, function like a real leg, almost with a mind of its

own. Grotesque as Brundle has become, he can't accept the next step towards real insectness which this new leg represents. He screams at the leg.

BRUNDLE (SCREAMING AT THE LEG)

No! No, I won't! I won't, I won't, I won't..!

Brundle grabs at the leg, holds it, subdues it and then begins to gnaw at it with his teeth at its base, twisting himself into an agonized ball in order to do it. The leg begins to lever at his back, small hooklike protrusions all along its underside catching in the flesh of Brundle's back, tearing it in protest against Brundle's attempt at amputation. Finally, Brundle has severed the leg with his teeth. The leg drops off leaving a strand or two of stringy gristle hanging from the knobby stump in Brundle's side. The leg twitches on the ground, tries to extend itself. Brundle looks at the leg in shock, his eyes crazed, like an animal who has been caught in a leg-trap and has had to gnaw off the leg to be free. Brundle tries to steady himself, then staggers away down the alley. As he goes, he wipes the insect blood from his lips with his two forearms In exactly the same way that flies clean their faces.

EXT. THE HOSPITAL- DAY

Veronica is wheeled into a Hospital with Stathis by her side

INT. THE HOSPITAL- DAY

Veronica, with Stathis still by her side, is wheeled down a corridor by an orderly.

VERONICA

Stathis, I'm scared.

STATHIS

It's going to be all right Ronnie. It's going to be fine.

VERONICA

I don't think I want to loose it. Is there something wrong with me? Why am I loosing it?

STATHIS

It's better this way Ronnie, you'll see. It's the best thing that could happen.

INT. OPERATING ROOM- DAY

Veronica is laid on the table surrounded by Nurses, as well as Stathis and the GYNACOLOGIST.

GYNACOLOGIST

Okay, She's expelling it. Yeah it's coming out. I don't even think we're going to have to go in.

NURSE

It's going to be easy. Don't worry, Honey.

VERONICA

No. Please, no.

GYNACOLOGIST

It'll be over soon. Here we go. Just need suction here, a little suction. Suction. Hold it. Hold on a minute. There's more in here.

VERONICA

There's more?

GYNACOLOGIST

Yeah. I mean a lot more. Okay. You're going to have to help us. Come on, you can push. You can push it out!

GYNACOLOGIST

You can push it out. You can push it out. Give us a push.

The Gynecologist hold up a disgusting maggot-like creature that Veronica has given birth to.

VERONICA

No! No! Ah! No! Noooo!

CUT TO:

Veronica wakes up in bed Screaming; it was a dream. She pulls the covers over herself.

INT. BRUNDLES LAB- NIGHT

Brundle is stood at his computer typing. After reading the displayed text regarding a cure by gene-Splicing Brundle asks for information:

BRUNDLE

I want a disk. Give me preliminary integration.

The computers scrolls "Voice Not recognised down the side of the screen" Brundle stops it and bites on his pencil, which causes his front teeth to fall out onto the keyboard. He counts his teeth with his tongue and sighs.

CUT TO:

Brundle stumbles into the Bathroom and opens his medicine cabinet, which is full of body parts which have fallen off. Brundle talks to his teeth before confinding them to the cabinet.

BRUNDLE

You're relics. Yes you are. Vestigial, archeological, redundant. Artifacts of a bygone era. Of historical interest only.

As Brundle closes the cabinet, he catches sight of Veronica, who has entered the Lab and is standing opposite Brundle, with Brundle's bedroom in between them.

BRUNDLE

You've missed some good moments. Is that why you're here? To catch up?

VERONICA

I wanted...

BRUNDLE

My teeth have begun to fall out. The... medicine cabinet's now the Brundle Museum of Natural History. Do you want to see what else is in it?

VERONICA  
No.

BRUNDLE  
Then... what do you want?

VERONICA  
I came to tell you... uh... I, uh, I just... I wanted to see you... before...

BRUNDLE  
You have to leave now... and never come back here. Have you ever heard of... insect politics? Neither have I. Insects... don't have politics. They're very brutal. No compassion, no compromise. We can't trust the insect. I'd like to become... the first insect politician. You see, I'd like to, um... but,... I'm afraid of...

VERONICA  
I don't know what you're trying to say.

Brundle Steps forward, Veronica takes a step back and Brundle gazes up through the skylight.

BRUNDLE  
I'm saying... I'm saying I-I'm an insect... who dreamt he was a man... and loved it. But now the dream is over... and the insect is awake.

VERONICA  
No... no, Seth...

BRUNDLE  
I'm saying... I'll hurt you if you stay.

Veronica leaves and Brundle begins to cry.

EXT. BRUNDLES LAB- NIGHT

Veronica runs crying out of the lab. She is met by Stathis, who stands by the car.

VERONICA  
Let's go! Let's do it now!

STATHIS  
Now? Wait, what did he say?

VERONICA  
I couldn't tell him! Let's go, damn it!

STATHIS  
No! I think we should wait a few days, i don't think you're in the right frame of mind.

VERONICA  
No! I want it out of my body now! you should have seen him, there could be anything in here! In me! In my body!

STATHIS

I don't know if I can arrange it now, right now, tonight. Why do we have to run around in the dark like a couple of...

VERONICA

Because I don't want it in my body! Do you understand me? I don't want it in my body!

As Veronica and Stathis drive off, we cut up to See Brundle watching from the rooftop. He moves away into the shadows.

INT. DR. CHEEVERS OFFICE- NIGHT

DR CHEEVERS is sat at his Desk, while Veronica stares out of the Window. Stathis stands behind her.

CHEEVERS

Well, okay, what's the story?

STATHIS

She's pregnant and she wants to have an abortion.

CHEEVERS

In the middle of the night?

STATHIS

We have good reason to believe that this child will be deformed.

CHEEVERS

Yes, but in the middle of the night?

STATHIS

Look Brent, Please.

CHEEVERS

Is it your child?

STATHIS

No, it's the... it's the child of a man who is deformed.

CHEEVERS

Listen, I don't mean to interfere, but I detect a certain... uncertainty here. You know there are tests we can do that determine whether or not...

VERONICA

I don't want tests done. Tests can't guarantee anything. The baby could start off normal then become... I want an abortion, I'll do it myself if I have to.

CUT TO: THE OPERATING ROOM

CHEEVERS

Okay if you can just slip into that, we'll be on our way in no time.

Stathis and Cheevers go into the other room, leaving Veronica alone. Suddenly Brundle jumps through the window and walks towards Veronica.

VERONICA

Wait, Seth. No!

Brundle picks up Veronica and runs back out. Stathis runs into the room just in time to glimpse Brundle escape with Veronica.

EXT. A ROOFTOP- NIGHT

Brundle slowly puts Veronica down, and the talk.

BRUNDLE

Why did you want to kill Brundle? The baby might be all that's left of the real me. Please don't kill me.

VERONICA

I can't have it. I'm afraid.

BRUNDLE

Please, have the baby.

VERONICA

I can't! I can't!

BRUNDLE

Too bad. Too bad.

INT. BRUNDLES LAB- NIGHT

The door of Brundles lab slides open and Stathis Borans enters. He slides the door shut behind him and we pan around to discover the lab is empty.

Stathis slowly walks, disgusted by his surroundings and the horrific stench of the Lab.

CUT TO:

Stathis opens his case and reveals a shotgun, which he loads and arms himself with. He slowly walks over to Brundle's computer and presses a button which brings down the fusion program:

Telepod 1: Transmitter of Subject A  
Telepod 2: Transmitter of Subject B  
Telepod 3: Recieve of genetically fused A-B combination Subject.

Stathis stares at the pods and behind him we glimpse the shadow of Brundlefly on the roof above him. Brundle drops from the roof screaming and knocks Stathis to the ground. Stathis looks up and is horrified by Brundle's appearance. He tries to shoot, but Brundle overpowers him and pulls him to his feet by clenching his wrist.

Brundle then proceeds to vomit onto Stathis's hand, which melts away as Stathis screams. Brundle drops Stathis to the ground and then repeats the process on Stathis's ankle, to which he then pulls away the foot.

Brundle stands up and raises his head above Stathis's He opens his mouth and prepares to Vomit on Stathis's face.

VERONICA

No! Don't! Don't please! Please...

Brundle stops and sees Veronica screaming from the skylight above him. He moves quickly across the kitchen and slides up the wall and across the ceiling on all fours until he is facing Veronica.

BRUNDLE

Help me. Help me be human.

VERONICA  
How?

CUT TO:

Brundle, holding onto Veronica, jumps down into the lab. He puts her down onto her feet and, holding her hand, explains the plan.

BRUNDLE  
Well. I go there .and, uh you. go there. We come apart, then and then we .come together there. You me and the baby; together!

Brundle starts the countdown for the fusion program.

VERONICA  
No!

BRUNDLE  
We'll be the ultimate family. A family of three joined together in one body. More human than I am alone.

As Veronica tries to Pull away from Brundle, she rips his jaw off and flings it to the floor, screaming. This starts of a chain reaction as Brundle dead outer layer of Skin falls away to reveal the inner result of this mutation. Brundle throws Veronica into Pod 1 and begins to climb into Pod 2.

Meanwhile, as the computer counts down, Stathis manages to prop himself up a support beam.

When Brundle is locked inside the pod, Stathis shoots the cable connecting Veronica's Pod to the computer, eliminating her from the fusion program.

Stathis falls to the floor and crawls across to Veronica.

Brundle, meanwhile tries to escape from his pod by punching the glass away. He succeeds, but as he opens the door and steps out, the computer teleports him along with part of the door frame and telepod.

Veronica is freed from the pod and she helps Stathis sit up against Pod 2. She picks up the shotgun as Brundle arrives in Pod 3. The door opens, and out falls the helpless Brundle, physically fused with part of the door. He slowly crawls across to Veronica, who is in tears. He slowly places the barrel of the shitgun to his forehead, indicating what he wants Veronica to do.

VERONICA  
No, I can't.

Brundle voices a slow, painful moan.

VERONICA  
No, I can't. No... No, God!

Veronica pulls the trigger, killing Seth. She falls to the floor and begins to sob.

FADE OUT