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 SHOOTS the arrow from a bow. The arrow hits a HELICOPTER, which bursts into FLAMES.

**GIZMO (0.3.)**
Neat!
But as the helicopter starts to burn, Mr. Wing comes back and 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 driven 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 TO

---

6 **EXT. CEMETERY - MORNING 6**

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

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7 **EXT. CLAMP CENTRE - DAY 7**

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

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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 obstacle developer Daniel Clamp's long-ehinatown project...

PRODUCER
"is Then we go to the boss --
The video IMAGE SWITCHES to Clamp being interviewed behind his 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

CAMERA moves through the deserted store, and settles on Gizmo's alcove. The mourning Mogwai has climbed into his old CAGE, and sits 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. The crane arm advances toward him. A WIDER ANGLE shows the crane coming 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.O.)
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
The outright madness of New York at rush hour. Herds of WORKERS 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 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.
(chcks 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 ofjbVilding looks bigger. Z? F
KATE
A lot of people aren't as thered 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.
The ultra-modern, m j iâ€™tal-style lobby includes several retail YOGURT STAND, a BEAUTY PARLOR, and CLOTH RES. As Billy and Kate enter, they av i6i$ thread their way through several WORKERS sprawled in front of the revolving doors. The workers are getting dizzily 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.

15 CONTINUED: 15 FOLLOW Billy to a bank of elevators. He pushes a button, and "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.
At the sound, Forster changes course, heading for an ALCOVE offer
the lobby, where he unlks a cabinet and opens it -
reveal 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, everything.

FORSTER
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 (GRANDPA FRED) comes over to the cabinet and tries to address Clamp over 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 VOICE (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 ALDRINUM:

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. It's 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
PLANT, and, pinned to the cubicle wall, Billy's DRAWING of the main street of Kingston Falls. On Billy's drawing board is an illustration of Clamp's projected Chinatown building -- a l s monstrosity with insane pagoda touches. But Billy has tried to breathe some s e into it, with 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?

*(CONTINUED)*

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**IIA.**
18 CX INU : 18

**0 MARLA**
No, but you're going to draw them.

*(CONTINUED)*

---

REVISED April 20, 1989

12.
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 etherette 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 eyerybods 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)

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 of v With Marge show. MARGE 0 takes a dish from one of many 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 room and 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)
GRANDPA FRED
.
it'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 (O.
(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)
Billy reaches into his shopping bag, and pulls out a \textit{mechanized} BAT that flaps its wings as Billy pulls the trigger. Grandpa Fred recoils.

\textbf{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.

\textbf{BILLY}

I thought it would look good over here.

\textbf{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.

\textbf{BILLY}

Horror movies can be meaningful, Fred. You should run some of the classics -- Frankenstein, \textit{m a c u l a}...

\textbf{S}

\textbf{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.)
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

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
tenants they have here? There's a research laboratory up at 32,
tenet,] c research. Foolin' d with animals, cutting the last

3 F
week, they took out a patent on a new kind of gerbil. People think
Ia 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 Wouldn't Shut its.

(CONTINUED )
17A.

22 CONTINUED: 22

What would do that for?

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

CUT TO:

18.

23 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.
The technician brings up VOICES on a speaker. They sound like 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...

0 (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)
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; ills the monitor screen, and Clamp's face disapp e rs behipo- 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 cinsole, picks up a microphone and talks into it:

FORSTER. 5NT.)
That's an unaut iz,pd break period, pal. a 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 lczgi;...ixatierÂ"t4``sioul"d?r p switch marked OXYGEN. 'n

FORSTER (C3NT. )
What are you doing?

TECHNICIAN
(indicates meters)
There's not much air in the building, sir.

(GON'PIN[JED )

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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

to the fringe of a laboratory so high-tech it makes the rest 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 back -- Gizmo's song, in that sad minor key. Half-consciously, the messenger picks up the melody, and starts
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)
Peggy's got a bad case of the sniffles -- she blows her nose as she signs the paperwork and hands it back.

**MESSENGER**
Okay. This copy's yours. Thanks. Whistling Gizmo's tune again, the messenger leaves the office -- 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**
I think the flu is on back order. She takes out a Kleenex, blows her nose again. Dr. Catheter holds his hand out.

**DR. CATHETER**
May I have that, Peg

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

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

**25 INT. GENETICS LAB**

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

DR. CATHETER
Hello, Wally. Your lights are flickering again.

(CONTINUED)

REVISED - July 7, 1989

21A.

0 25 CONTINUED 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 again.
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.

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

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

**FASCINATION:**

**DR. THETER (CONT.)**
I believe sow them feed
on... zipfile. %

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

**DR. CATHETIL "**

**(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 e l well, Doctor.
The twins talk in rapid e nation, as if they share a brain.
LEWIS t A
Say, Doctor, look at

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.
CUBICLE NEIGHBOR
Jump around.

BILLY
What?

CUBICLE NEIGHBOR
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 work, the messenger whistles to himself -- Gizmo's song min, 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 urgently:

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, 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...
He throws the switch. The rat's eyes WIDEN, then calm down as the current goes off.

Dr. Catheter touches the rat, and quickly pulls his hand back from the electric SHOCK.

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

**MARTIN AND LEWIS**
Hmm...

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

Billy, whistling, lifts the cover on the wrong cage. He drops 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**
Alvin! Put down that DNA!

As the scientists chase the monkeys, Billy hurries to Gizmo's 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.
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

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

(CONTINUED)

32 32

Billy goes through a small anteroom and a second door, into the bathroom, where he leans against the door, catching his breath.
He starts to lift the cover on the cage, then remembers to turn 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.)

0

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)
Billy sets about furiously washing his hands, just as Forster 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:illy watching, Forster points to the sign on the bathroom dr.

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 l here --

0
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)
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 see one staring as Daniel Clamp, with two BODYGUARDS, walks down the row of cubicles. No one can quite believe that the tycoon here in the flesh.

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

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

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.

Hey, th's is ex 1A

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 CONTINUED 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 is a career opportunity, cement window. For both.

BILLY

0
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)
His desk drawer starts RATTLING again. Billy shoves it firmly closed.

MARLA
What, 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 pepper in there? It's a good thing Mister Clamp likes you so much, because --

BILLY
A pet? No, no, I'm alle $; Marla, 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)*

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REVISED - June 2, 1983

**43 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 open, and the curious Mogwai's eyes and ears come into view, 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 ladder to the floor. As Gizmo starts hoisting himself over the 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)
KATE
In the middle of the night?

(CONTINUED)
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 attack the fountain. Attacking the spigot with a wrench, he sends off more STREAMS of water. To duck 0 them, Gizmo takes cover, back, under Billy's desk... .and doesn't see a big SPLASH freezing 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, n.g., CAMERA HOLDS on Gizmo on the floor, writhing in pain. The janitor leaves, and Gizmo SCREAMS, as -- THWIP! THWIP! -- 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)
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.

In the first seconds following birth, Daffy goes daffy over the very fact of being alive. He sees his little hands and feet unfold, and gives a WHOOOOG DOE!

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

Looking into the basket, we (and Gizmo) SE ` umble of office wastepaper, which is violently toss e ut... .until MOHAWK, the fourth new Mogwai, emerges. This guy is pure, malicious evil, a new strain of badness. Even as a furry Mogwai, he's about as cuddly as a cockroach.

While Daffy, up on the desktop, starts playing with everything 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.
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
#
-- and MOVE IN to see him putting wet-paint PAW PRINTS all over the glass and the desk.

4 8B. ANGLE - GIZMO AND MOGWAI AS BEFORE 48B 1
George points to the vent opening behind Gizmo, and WHISPERS to Lenny. Lenny nods his dumb understanding, and YANKS the force-fit GRATE out of the wall. He clumsily bumps George with the grate, and George SLAPS him.

48BB INT. VENT 48BB
Gizmo is TOSSED into the vent. . .and the grate is slammed back 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
Gizmo looks out mi 'jra.bly though the vent... .and CAMERA pulls V8 tk'from~, him, to show the FEET of departing
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 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

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 Georg; hny, and Mohawk,
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 PRINTS tracking crazily over every surface. The dog keeps going bananas, but it's not drugs he smells -- it's the dander of the 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)
don't believe this guy—it's not just plants. He's got to have 1, estate.

CUT TO:

52B INT. LOBBY 52B

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

53 INT. BILLY'S OFFICE 53

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 near P J96 3 CABINET, where Daffy 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

Kate takes Daffy out of the drawer, but she's not happy about 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)
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?

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

**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)*

---

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**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 erree?

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)
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. [ALTERNATE MEME]**
Let's see i f CWu ' l i eat this -- Daffy grabs a chick liï¿½k, opens his mouth as wide as Joe E.'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

Billy gets out of a taxi in front of the building, and hurries 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 have a 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!
Too late -- Daffy LOBS a single-serving PUDDING-PACK at Billy.
It bursts on impact, staining his shirt.

1H

BILLY (to Daffy) ¿½ Where's Gizmo?
The Mogwai SPITS, then wings Kate with a piece of Salisbury steak. Billy looks at the wall click: 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 the flailing Daffy into the living room and stuffs him into his leather daypack.

DAFFY
(SEMI-INTELLIGIBLE)
Wahoo! No! Elbow room! Don't fence me --

(CONTINUED)
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 isten. But he said I wasn't re cW t. For the 0 responsibili d I'm not --
As they reach the door, the ï¿½?q x ZZER sounds.

BILLY (CONT.) 5
Great.

KATE
Who could it be this late?

64 NEW ANGLE 64
Billy opens the door, and finds MURRAY FUTTERMAN, the snow plow 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 you, but we had to get on the Greyhound.

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)
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 hear 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)

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REVISEE April 20, 1989

64 (Continued: (2) 64

MR. FUTTERMAN
Huh?
Billy realizes what Sheila is talking about, as she takes out a 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
Bugs, huh? Yeah, you can't be careful these days. All k t weird bugs eosin' into +he 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)

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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(¿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)

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51.

65 CONTINUADA 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 stqWjpnd rush over to see what's going on.

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)
She leads him quickly over to the elevators.

CUT TO:

Six stories underground, beneath the building and its parking 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)
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 night-time SUPERVISOR comes and looks over his shoulder at the 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)

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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
celing ...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:

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55.

EXT. POLICE STATION - EARLY MORNING 71

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
Under the building, the Mogwais' slimy COCOONS begin to BURST 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 --
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
Bill - 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 find the businesses mostly open -- and a SEA OF PEOPLE pouring 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 i½ ,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.
Billy and Kate arrive at the newsstand, where Billy grabs four souvenir FLASHLIGHTS in the shape of the building.

*(CONTINUED)*

---

**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)*

**56A.**
is ?9 CONTINUED t 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
0 Billy -- if we all get through
today alive, you're in h, g, trouble.

BILLY
Kate --
f ('nnT-, TTT 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-!

0 CUT TO:

80 INT. SYSTEMS CONTROL CENTER 0 80
Billy comes in, to find Forstez kking his morning rounds among the technicians.

**BILLY**
Mister Forster -- ¿€¿¿½?

**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 his.

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

**FORSTER**
Oh, we do? Why's that?

(Continued)
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**

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

As Kate and her tourists quietly file into the studio, Marge's 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 these recipes, so let's just jump into hors d'oeuvres. You know longan and bean dip roll-ups are IS when friends drop over, and if I 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

As Forster fumes, the systems control technicians have an amused 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 --
At the sight of Mohawi;\ýrster jumps back. Technician 1
tries
to move on the Gremlí 34o awk takes a claw from his
victim's neck and SLASHES a ian l'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
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.

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 Gremli 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
62A. 688 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 LAG

T TO:

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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?

TECHNICI
No sir, I'm afraid s not --
A VIDEOPHONE RINGS near Technician 3; he grabs it.

Q

TECHNI Aâ–°N 3
Systems Control
KATE'S FACE fills the videophone SCREEN.

KATE (ON PHONE)
0 Is Billy Peltier there, please?

(CONTINUED)
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.O.)
(over intercom)
I'm just finishing, Mister Clamp.

CLAMP
Good. Let's do some memos...

(CONTINUED)

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65.
90 CONTINUED

90
As he talks, Clamp goes over to a bank of VIDEO MONITORS on his wall. Some of them display spy-camera views around the building, while others are tuned to Clamp Cable channels. One of these catches Clamp's eye: it's showing *It's a Wonderful Life* 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, unlifelike COLOR.

91 TNT. CLAMP'S OUTER OFFICE 91
Clamp's SECRETARY pushes the last of his morning's mail into the SHREDDER beside her desk -- it's a letter bearing the seal of the Vice President of the United States and starting "Thank you..." As the letter turns into paper spaghetti, the secretary leaves 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 hope people in Chinatown give a spontaneous outpouring of appreciation for what I've done 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)

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66.

92A CONTINUED: 92A

CLAMP

You're not my secretary.
The Gremlin responds by grabbing a SILEX POT of boiling-hot
water from the nearby coffee station, and FLINGING the boiling water at Clamp -- who ducks it, as it SCALDS the paint on the wall behind him. Clamp makes a tentative move toward the Gremlin, who THROWS the empty Silex. It barely misses Clamp, and SMASHES against the wall. The Gremlin JUMPS at Clamp, who tries to bat it away from his face, like a kid panicked by a moth -- but his flailing knocks the Gremlin back, so that its foot is caught in the hopper of the secretary's SHREDDER. Hating to do 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 DEATH.

As Clamp stands gasping ©de the machine, the door to the corridor opens, and Billlybu 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)
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
Dangerous' is thing that was in here a min go -- that was dangerous. is 's from the art department. i

0 (CONTINUED)

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67.

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.0.)**
You have requested a floor that is not part of the building at this time...
And now Kate SEES CLAWS tearing at the corners of the elevator 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 walls --

**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.

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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
SCREAMING GREMLIN fills gr FRAME --

101 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

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

103 INT. PARKING VESTIBULE

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

LADY I

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

DR. CATHETER (O. .) i¿½) V
My God!
As the lab's chief researcher stands in the doorway, unable to believe his eyes, another GREMLIN grabs a vial attached to a BRAIN that sits 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
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 of GEORGE PLIMPTON.

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

BRAIN' NLIN (CONT.)
...for example, at fellow over near the, I believe n' a common bat of the order -- the only mammals, I might add, capable of true flight...

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

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

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

BRAIN GREMLIN (CONT.)
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 the 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)
AIN GREMLIN (CONT.)
As I'm sure you're aware, sunlight poses a problem for our...ethnic group. We nit tan, we don't burn -- frankly, we become a rather unappetizing part of photochemical leftover. Thus, is formula...specifically designed for those of the nocturnal persuasion...to make 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 IS 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:

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73A.

0

107 EXT. NEW YORK - PIGEON ON STATUE

A PIGEON perches on a stone statue with which pigeons have
been
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
The threadbare horror host is taping again. He blows some prop DUST off a reel of film.

(CONTINUED)

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. He turns around, and sees a grinning GREMLIN emerge from behind 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...
One of the Gremlins takes the reel of film from Fred, unreels a little from the loose end and holds it up. A second Gremlin 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 --
The other two Gremlins put their f alongside Fred's and make 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**
A few PEOPLE are drinking here, but they pay little notice to the NEWSCASTER on the TV set over the bar.

(CONTINUED)
114 CONTINUED

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 fght 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.
As other customers recoil, horrified, Customer 4 tries to
drop
the Vege-Gremlin, but, baring its sharp ARTICHOKE TEETH, it
reaches out with CARROT fingers to grab his shirt and pull
his
THROUGH the sneeze guard.

CUT TO:

116 OMIT
116AA INT. CLAMP CABLE STUDIOS

116AA
In a Clamp Cable TV studio, LEONARD MALTIN is taping an "At the Movies"-type show called "THE MOVIE POLICE."

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

(CONTINUED)

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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...
Leonard is unaware of the REAL GREMLINS that have snuck into the studio and are creeping up on him from behind ---

LEONARD MALTIN 1 CONT.
. such as burning them. In fact, burning this movie wouldn't be a bad --
The Gremlins ATTACK, savagely clawing at Leonard, who quickly 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{ERAï½ 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!
The broker starts yanking the tie off, but the Gremlin
SWIPES at
him, and he beats it, as WIDER ANGLE REVEALS a number of
OTHER
--
GREMLINS also chasing brokers off, and grabbing their phones

GREMLINS
(variously, on phones)
Buy! Sell! Sell! Buy! Sell!
SPOT the Brain Hormone Gremlin, kicked back in a broker's
chair,
talking on a phone.

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

118 INT. STAIRWELL 118
Kate, bruised, haggard, (JVsplattered with Gremlin blood, makes it upstairs to a stairwe or, and opens it ---

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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...
At the salad bar, the ALL-VEGETABLE GREMLIN terrifies fleeing people with his freakish face.
A WOMAN SCREAMS AND DUCKS as a GREMLI) SWINGS TOWARD HER on a sparking electric cable torn from the ceiling...
PEOPLE desperately scramble toward the exit doors, but the lobby is becoming an obstacle course of rubble as the Gremlins trash it.

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

**FIRE VOICE (V.O.)**
Fire! The untamed element...
oldest of man's mysteries...

**12C INT. AN OFFICE CORRIDOR 120**

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

**FIRE VOICE (V.O.)**
Giver of warmth, destroyer of forests ... right now, this bu; i d ing is on fire...

**WORKER**
What?

**FIRE VOICE $V.O.$**
Yes, the building is on fire.
Leave the building... enact the age-old drama of self-preservation...

(CONTINUED)
> O CONTINUED: 120

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 c½
Wait a minute. That one there...that's i c½' a'rgoyle...

MR. FUTTERMAN (C _Qi c½ï¿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)

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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 Fay ng 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.

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 wasn't meant to splice...

(CONTINUED)

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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 ND, as if the reel were
spinning
uselessly in the projector.

**124 INT. OUR THEATER 124**

In the stereo surrounds, we begin to hear t.\(\text{O.S. GREMLIN}\)
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
worshipers 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)

---

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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 theater e y c Id sodas,
hot popcorn, and _ o m ns
projection. booth. Do I have to %Offile 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
POLICE
Centre Building. The scene behind the newspeople is chaos --

S NEWSPERSON I

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

(CONTINUED)
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 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

82Aâ®

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

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

CUT TO:

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...
S 136 CONTINUED: 136

.while Billy SEES a GREMLIN eat the LIGHTNING-BOLT VIAL that was injected into the rat earlier. The Gremlin shudders through 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...

...and Dr. Catheter, in b.g., SCREAMS as he takes his arm out of the cabinet with a GREMLIN attached by the teeth. Trying to shake it off, catheter goes TRIPPING through the wrecked lab, 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)

.\ and Billy's attention is Qu\ght by MOHAWK, who's zeroing in on the cage containing the LVE-INCH SPIDER that Billy saw earlier. A surgical tube rtm%s from the hairy spider's body to a small glass VIAL with a spr logo on it. Billy moves to stop Mohawk --- \ i ɔ̃\ i ɔ̃\ .}}}{{}}

-- but now the Gremlin w hrftd isappeared into the electric outlet EMERGES FROM ANOTHER SOC , across the room. He is different 40 now -- seemingly made of e, crackling ELECTRICITY. He flies close to Billy, forcing to back away, so that Mohawk can grab the vial attached to the spider and escape from the lab. Finished with Billy, the ELECTRIC GREMLIN wafts himself onto a table full of scientific MACHINERY. He touches his glowing claw to a cyclotron. It spins crazily, then SHORTS OUT in a shower 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 them 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)
137 CONTINUED: 137

GRANDPA FRED (ON TV)
.and, just a moment ago, in a spine-t. 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.

NEWSPERSON 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

In the same Xerox room where he was tormented with the copying 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 a 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)

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M. 139 CONTINUED: 139

...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 from the vial he stole in the genetics lab, the one with the spider 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 -- -- a CHANGE comes over Gizmo's expression. This is one Mogwai who's had enough. He sets his jaw in angry determination, and 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 TUMBLIES 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 corridor 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 TV NEWSPERSON interviewing the nearly hysterical Microwave Marge beside the door.

(CONTINUED)

REVISED May 3, 1989

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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.
As the Electric Gremlin disappears into a socket, Forster REELS 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 exploded, and the horrible things were, they were laughing, and -- Hearing this, Mr. Futterman pushes his way to the entrance and blocks the firemen's path.
MR. FUTTERMAN q,
Hold it! Wait! No water!

FIREMAN
What?

(CONTINUED)
MR. FUTTERMAN
It's not fire in there -- it's gremlins. If you get water on 'em, they just mu1 in1v. (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 --

TTERMAN
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!

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)
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 sign-off

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

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**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. `ï¿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)
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 --

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)

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93.

40
NEWSPERSON 1
Mister Clamp, is it true the building's been evacuated?

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
Absolutely not. 1.10

NEWSPERSON 2 C3
Then the monsters are re

CLAMP
41
I didn't say that...
As the media mob follows Clamp across the street, Mr. Futterman pushes the other way, toward Clamp 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

and as Billy moves quickly down a corridor, searching.

(CONTINUED)

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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

CAMERA follows Billy's cautiously moving SHADOW on the wall
where it's suddenly joined by the SHADOW OF A GREMLIN

Seen in shadows, the Gremlin WHACKS Billy over the head with
a FRYING PAN. As Billy's shadow swoons to the floor,

CUT TO:

150 OMIT 150
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...

As Gizmo works, PAN to a digital DESK CLOCK. Its numbers flash ahead three hours.

CUT TO:

150B INT. LOBBY/BAR 150B

The big lobby CLOCK is also moving ahead three hours. PAN DOWN 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 Geraldo-type talk show set-up, getting ready to interview the Brain Hormone Gremlin.

GRANDPA FRED (ON TV 5)

"That one of the ores " creatures," is that I u ate?"

The Brain Gremlin nods.
Grandpa Fred and the Brain Gremlin in the studio, where Katsuji 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?
The Brain Gremlin answers in his usual cultured tones, sounding lucid.

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

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

The drinking Gremlins nod agreement, pound beer mugs on the bar for 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 Gremlin 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)
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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

 breach
The bar Gremlins are still watching T c hihōremlin is crazily 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. FUTTERMAN 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 trying to find Kate.

S
FU un MAN
0 Right. Let's get out.
He leads Billy into the corridor

-5

CUT TO:

153 INT. CORRIDOR - MARLA IN SPIDER WEB 15-

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

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

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)

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

0 (CONTINUED)

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99, 40 55 CONTINUED 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.
Holding the drawn bow and arrow in front of him, he PIVOTS
on the display case, so that the match SCRATCHES against the
wall, and CATCHES FIRE --
and, as Billy and Mr. Futterman round the corner, they
SEE Gizmo loose the arrow --
which catches Spider-Mohawk in mid-body. The FLAMES
spread over, and DIES.
Billy rushes to cut the women free with a pocket knife, as
Mr. Futterman looks at Gizmo, up on the display case.

MR. FUTTERMAN
What's that?

BILLY
0 That's Gizmo, Mister Futterman. 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)

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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 Fails, I've been scared it would happen again. But now that it happened...I'm not scared.

BILLY
How come?

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 Kate. Let's no.

**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, Frank Sinatra--style. As he nears the doors, he starts SINGING "New York, New York," with the GREMLINS SINGING the backup horn behind himâ€”

(C ORIGINATED)

REVISED stay 3, 1989
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 Katsuji 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 _urdijnf 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.

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 0 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 TWITTERentfully.

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 bubbles, as the lobby fills with the rising SMOKE AND LIGHT of Gremlin replication...

103A.

164 ANGLE 164

X
On the mezzanine, Marla keeps Gizmo shielded in the box as Mr.
Futterman uses the gushing hose to knock the climbing Gremlins 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.
Billy grabs the phone fr d Kew,. lifts the receiver and holds it out over the mezzanine rani He looks down at the happily showering Gremlins -- and 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.

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)
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'c i½ 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... as the doors to the building open, admitting Sheila Futterman 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...
The Futtermans exchange goodbye WAVES with Billy and Kate, and 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 comisserate with Clamp.

BILLY
I'm sorry about the building, sir.

CLAMP
I'm not.
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 bu 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)
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)

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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.)
If you knew what I was spending on
tarps alone...

0

RAND
Is that right?

(CONTINUED)

...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.

0
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 ` -. bLAZsP 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
0 We're talking about quantity here --

'CONTINUED)
REVISED--July 7, 1989

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.