

E X T R E M E G H O S T B U S T E R S

"THE TRUE FACE OF A MONSTER"

(SCRIPT)

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FIRST DRAFT
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Log line: The Extreme Ghostbusters hunt down a Golem... and the Vandals who have antagonized the clay automaton by desecrating a Synagogue.

CAST LIST

REGULAR CAST

GARRETT
KYLIE
EDUARDO
ROLAND
JANINE
EGON
SLIMER

GUEST CAST

THE GOLEM - huge, hulking clay monster. Can change shape and goop-around, but essentially retains one shape. It becomes progressively larger throughout the episode: it begins "Shaquille O'Neil-sized", becomes Twelve feet tall, Twenty feet tall, then three stories (Kong-sized) tall, and then, having been baked in a makeshift kiln, taller still and hardened. (No lines, a few stony MOANS and GROWLS)

SPENCE - Garrett's old buddy, who's trying to lead him into fighting the good fight... against other races. He is a swaggering jock, a charming jerk.

TREY - Spence's weightlifting buddy. Real stocky. Jerkier than Spence, and more open about his bigotry.

CHARLIE - Spence's other buddy. Another jerky jock. (no lines, a few groans, a few cheers, maybe a scream or two)

GUNTHER - One of two Vandals who desecrates a Synagogue, and gets cocooned for his troubles. (A few lines, a few screams)

CARL - The other Vandal, who also gets cocooned. (A few lines, a few screams)

COCOONED GUNTHER/CARL/CHARLIE - covered in clay, but still visibly human underneath it. The same model can be used for all three. (No lines; faint breathing)

RABBI MOSKOWITZ - Hassidic garb and hairstyle. In his mid-60's. He speaks in a slightly stilted manner, over-enunciating his words (a la Carl Sagan or Isaac Asimov); please don't have him speak in an ethnically sing-song-y way.

CHAIM - young, earnest Rabbinical Student. A slight Israeli accent would be a plus, but is not necessary. (Please don't make him nebbishy or Woody Allen-ish.)

DOCTOR DENNIS ALCARAZ- young, earnest Hospital Resident who asks the EGB's for help. (A few lines)

SARAH SAPERSTEIN ("Sapper-steen")- a young woman who works in the Jewish Cultural Center. Wears a Jewish Star. She is decidedly non-ethnic in appearance or speech.

RODNEY - one of Spence's basketball opponents - a buffed basketball hustler who get hustled by Spence and his friends. [Spence and his boys are bigots, so making Rodney {and Randy} African American or of some other ethnic background would be a plus.] (a few lines)

RANDY - Rodney's team-mate. Tall and lanky, basketball-player build. (No lines).

TV REPORTER - a John Beard type. (two lines)

POLICE PHOTOGRAPHERS - seen on a news report. (no lines)

VARIOUS UNIFORMED COPS

VARIOUS HISTORICAL FIGURES - seen during a brief historical montage sequence. These include EGYPTIAN SLAVE-OVERSEERS, JEWISH SLAVES, ROMAN CENTURIONS/SOLDIERS, CSARIST POGROM RIDERS ON HORSES (silhouettes?), CSARIST VILLAGERS (silhouettes?), and JEWS IN A GERMAN DETENTION CAMP. (No lines)

EXTREME GHOSTBUSTERS
"THE TRUE FACE OF A MONSTER"

TEASER

FADE IN:

EXT. BROOKLYN SYNAGOGUE - NIGHT

CLOSE ON A STAINED GLASS WINDOW FEATURING A JEWISH STAR - an egg
<SPLATS> against it, spraying shell fragments as yolk oozes down.

CARL & GUNTHER (O.S.)
<malicious, gleeful laughs>

WIDEN TO INCLUDE - CARL AND GUNTHER -- two 19-year-old, whitebread-
looking athletic types -- throw the rest of their eggs at a sign
that reads *BETH SHALOM SYNAGOGUE*.

GUNTHER
Shalom, baby!

FAVOR CARL - shaking a can of spray paint as Gunther overturns a
garbage can in b.g. behind him.

CARL
Do it up, Gunther!

ANOTHER ANGLE: FAVORING A LONG WALL LEADING INTO A DARKENED ALLEY -
Carl spray paints the first "Z" of what might just turn out to be a
swastika. (NOTE: it is never completed.)

CARL (CONT'D)
<gleefully malicious cackles>

As Carl begins the overlapping, second "Z", a huge arm reaches out
from the shadows behind him, dragging him into the darkness.

CARL (CONT'D)
<confused, fearful cries/screams>

Gunther enters the frame, whipping out a huge chain.

GUNTHER
Carl?

FOLLOW GUNTHER - as he enters the alley, an eerie world of dusty
backlit shadows, all very X-Files. As he walks, he comes upon a
huge silhouetted figure hunkered down over the prone Carl.

GUNTHER (CONT'D)

Hey! Back off!

Gunther whips the chain against the figure's back, <SPLATTERING> mud all over the place.

GUNTHER (CONT'D)

What the -- ?!

ON ALLEY WALL - We see (in silhouette) the shadowy figure's head turns around, its back arches, and its arms pivot double-jointedly so that it has, in effect, turned around without actually turning around! As the figure rises, its knees likewise bend double-jointedly, so that they, too, are now facing the same way as its head and arms. Now that it's standing fully erect, we finally see by its shadow exactly how huge it is (which is to say, Shaquille O'Neil-sized)!

ON GUNTHER - Backing away as the giant figure's silhouette falls upon him. He continues blindly whipping at it with his chain, more afraid than aggressive. He punctuates each line with a slash of the chain:

GUNTHER (CONT'D)

Get! Away! from me, man!

The chain <SPLATTERS> mud in all directions, filling the walls and blotting out our view.

CLOSE ON GUNTHER'S ARM - still swinging the chain. A huge clay arm thrusts into frame and grabs his wrist, stopping it cold. Making a horrible <GURGLING> sound, the clay arm begins to morph and envelope Gunther's wrist, spread muddy clay up his arm.

GUNTHER (CONT'D/O.S.)

<fearful cries!>

ON GUNTHER - The clay spreads all over his body as the figure's shadow darkens over him completely.

GUNTHER (CONT'D)

<gradually muffled cries!>

FADE TO BLACK - begin opening title sequence.

END OF TEASER

ACT ONE

FADE IN:

INT. BROOKLYN HOSPITAL - DAY

KYLIE and EDUARDO stand between two lab tables upon which lie a pair of bodies which are fully cocooned in clay, yet still recognizably human.

KYLIE

You say the police brought them in?

DOCTOR DENNIS ALCARAZ, a young resident, steps into view, looking up from the clipboard he is reviewing.

DOCTOR ALCARAZ (O.S.)

Found them lying on a sidewalk last night. They're alive. But I can't begin to figure out how to get the clay off them.

OTS DOCTOR ALCARAZ - leaning over the bodies (yet keeping a respectful distance). (We can see the slight rising and falling of their chests, and hear the faint sounds of their <BREATHING>.)

DOCTOR ALCARAZ (CONT'D)

I called you in because, quite frankly, I have no idea how to help them.

WIDE - Doctor Alcaraz faces Kylie and Eduardo.

DOCTOR ALCARAZ (CONT'D)

I hear you have a lot of experience with strange and unusual phenomena.

Eduardo puts his arm around Kylie's shoulder, looking pointedly at her.

EDUARDO

Actually, some of us are strange and unusual phenomenon.

She elbows him.

EDUARDO (CONT'D)

<GRUNT!> What?

FAVOR KYLIE - She brushes past Eduardo, waving her PKE-meter over the bodies. <SFX: LOUD CLICKING SOUNDS>.

KYLIE

Looks like we hit the ecto jackpot.

FAVOR EDUARDO - He leans in close to one of the cocoons.

EDUARDO

Just what we need... Mud Baths From
Beyond the Grave!

He looks up at Kylie.

EDUARDO (CONT'D)

Wanna try some? Might clear up that
pasty complexion.

NEW ANGLE - As Eduardo reaches out toward the cocoon, (in b.g.)
Doctor Alcaraz looks up at Eduardo openly horrified.

DOCTOR ALCARAZ

No, don't touch it!

The clay suddenly springs to life and shoots out at Eduardo. He
ducks just in time...

EDUARDO

<startled cry!>

...and the clay fires past him, <SPLATTERING> against the wall.

DOCTOR ALCARAZ

I meant to warn you about that.

CLOSE ON THE SPLATTERED CLAY - moving around slightly like living
molasses.

WIDEN TO INCLUDE KYLIE - she scrapes it into a specimen jar and
offers it to a still visibly shaken Eduardo.

KYLIE

So. Care for a facial?

WIPE TO:

EXT. 6TH AVENUE/BASKETBALL COURT - DAY

GARRETT and ROLAND walk down 6th Avenue. Roland is laden with
books. Garrett twirls around and pops wheelies.

ROLAND

How could you doze off in class again?

GARRETT

Comparative Sociology? How can you stay
awake?

As they pass one of those fenced-in basketball "cages", lined with a small crowd of N.D. onlookers, the ball <SMASHES> against the chain-link fence, grabbing Garrett and Roland's attention.

SPENCE (O.S.)

Over here! I'm wide open!

ON BASKETBALL COURT - Young, athletic SPENCE catches the ball and fires it up from way outside. The ball sails right through the hoop - SWISH!

SPENCE (CONT'D)

Suh-wish! In your face!

RODNEY and RANDY, Spence's opponents, appear by his side, panting.

RODNEY

<panting> Lucky shot.

SPENCE

Lucky?! Me 'n my Grandma could wax you
stiffs!

FAVOR GARRETT - Roland walks ahead of him as he slows his chair to watch the game through the chain-link fence.

GARRETT

Hang on, Roland. You gotta check this
out.

REVERSE ANGLE - Spence spots Garrett through the fence.

SPENCE

Okay... See that guy in the four-wheel
drive? I'll take him... and give you a
five point spread!

RODNEY

You got it, big mouth!

Rodney opens up the gate to let Garrett inside the "cage". Sticking up for Garrett, Roland points indignantly at him.

ROLAND

Hey, my friend here happens to be very -

Garrett wheels inside in front of Roland to interrupt him.

GARRETT
(interrupting)
Flattered. Very flattered.
(to Spence)
I'll try not to cost you too many
points, pal.

FAVOR ROLAND - He's about to follow Garrett in, when Spence <CLANKS>
the gate shut in his face.

FAVOR SPENCE - He doesn't even turn around as Roland indignantly
<RATTLES> the gate open.

SPENCE
(insincere)
Sorry, guy. Didn't see you there.

CUT TO:

QUICK SHOTS: we see the game in a fast series of cuts:

- Spence fires the ball to Garrett, who spins this way and that, cleverly avoiding Rodney and Randy and making an amazing shot.
- Garrett swerves around Randy and makes a fancy lay-up.
- Randy is about to catch the ball when Garrett zips in and out of frame, intercepting the ball.
- Garrett passes it to Spence, then races under the net as Spence fires to ball to him; he executes an amazing backhanded lay-up which Rodney misses blocking by mere inches.

CROWD
<cheers>

The game now over, Spence and Garrett are on the sidelines with
opponents Rodney and Randy.

RODNEY
Nice moves. You handle that thing
pretty well.

GARRETT
I've had a little practice.

As Randy and Rodney walk away, Rodney dribbling the ball, Spence and Garrett are joined by Spence's buddies TREY and CHARLIE. Trey is huge and buffed; Charlie's trim, but wiry.

SPENCE

Those walking traffic cones never had a chance!

Spence exchanges high-fives with Trey and Charlie.

SPENCE (CONT'D)

Guys, meet Garrett, an old buddy of mine. This is Trey and Charlie.

Trey and Charlie shake hands with Garrett.

INCLUDE ROLAND - He steps up behind Garrett, pointing to Spence.

ROLAND

You two know each other?

GARRETT

Spence is from my old neighborhood. We used to do this for pizza money.

FAVOR SPENCE - He turns his back on Roland and addresses Trey and Charlie as he <PATS> Garrett's stomach.

SPENCE

And with this guy around, there was never enough pizza money.

Garrett turns to Spence.

GARRETT

I can't believe you're still running this scam.

SPENCE

You know me, Garrett. Anything for the juice.

INCLUDE ROLAND - visibly confused.

ROLAND

"The Juice"?

FAVOR SPENCE AND HIS FRIENDS - They look at the ground, shaking their heads disgusted at how "out of it" Garrett's friend is. Garrett's a little embarrassed by Roland's grossly unhip naïveté.

GARRETT
Hello... The adrenaline rush?

FAVOR SPENCE AND GARRETT - Spence points back to Roland, again without bothering to look at him.

SPENCE
This guy with you or something?

Garrett turns around to introduce Roland.

GARRETT
Oh. Sorry. This is my classmate,
Roland.

Roland holds his hand out to Trey and Charlie - they don't take it, and after a beat, Roland sheepishly takes it back.

ROLAND
Yeah, well... I'm running late. See
you, Garrett.

ON GARRETT - He waves at Roland, but he's too preoccupied with Spence to even look at Roland.

GARRETT
Uh, yeah. Later. So how long's it
been, Spence?

WIPE TO:

EXT. FIREHOUSE - DAY - ESTABLISHING

PUSH IN ON THE SECOND FLOOR WINDOW as we hear Roland shouting over the sound of <LOUD ROCK MUSIC>.

ROLAND (O.S.)
I've seen that look before!

INT. FIREHOUSE LIVING ROOM - DAY

Roland angrily paces in front of Kylie, who's buried in a pile of spirit reference books as the <ROCK MUSIC> continues in the b.g.

ROLAND (CONT'D)
You know, the one that says "We don't
like your kind".

FAVOR KYLIE - She leafs through the books, too pre-occupied to give him her full attention.

KYLIE

Maybe you're just being overly sensitive. Garrett wouldn't hang out with people like that.

ROLAND

I don't know. I just get a bad feeling from them, that's all.

FAVOR EDUARDO - slouched on the couch in front of the TV, holding the remote control, he watches a music video, patting his leg to the beat.

EDUARDO

So what? You get a bad feeling when your socks don't match.

SLIMER floats down beside him, snatches the remote, and starts flipping channels.

EDUARDO

Hey!

FAVOR TV SCREEN - flipping to a Julia Child-wannabe holding on a cooked turkey on a huge tray. Slimer flies up to the screen starts licking the bird for all he's worth.

SLIMER

<revolting slobbering/licking noises>

EDUARDO (O.S.)

Give it back, mucus-breath!

Eduardo "tackles" Slimer, falling right through him, yet grabbing the remote away from him and flipping it back to the music video.

EDUARDO

Hah! Don't know who you're messin' with!

ON EDUARDO - Both he and the remote are now dripping with slime.

EDUARDO

(dry)

Oh yeah. This was worth it.

Slimer zips into frame and snatches the remote back from him.

EGON (O.S.)

Absolutely fascinating!

FAVOR SPIRAL STAIRCASE - Egon hurries down the steps view holding a petri dish with the clay sample.

EGON (CONT'D)

According to my analysis, this clay sample demonstrates Quasi-Organic properties.

ON KYLIE - totally aghast.

KYLIE

You're saying it's alive?

EGON

Not exactly... but it's acting as if it were...

FAVOR THE PETRI-DISH - the clay inside moves around a little, like living molasses.

EGON (CONT'D)

... to the point of even emulating cell replication.

RACK FOCUS - as Egon looks right at the camera (to really creepy effect).

EGON (CONT'D)

It's growing.

TIGHT ON KYLIE - eyes narrowing as she twists a wry smile.

KYLIE

Which makes the \$64,000 Question: Where do you go to find Quasi-Organic clay?

ON EDUARDO AND SLIMER - locked in a tug of war over the remote.

EDUARDO/SLIMER

<struggling/wrestling grunts>

CLOSE ON REMOTE - tugged back and forth by Slimer and Eduardo's hands. Suddenly, a third pair of hands thrusts into frame and grabs it away.

JANINE (O.S.)

That's it!

WIDEN TO REVEAL JANINE - She aims the remote at the TV and <CLICKS> on the News.

JANINE (CONT'D)

If you children can't agree on a
channel, we're all watching the news!

Eduardo and Slimer sag, looking really pathetic.

EDUARDO/SLIMER

<pathetic Homer Simpson-sighs>

FAVOR TV - mike in hand, A TV REPORTER speaks in front of the
Synagogue, its spray-painted walls and Police Photographers visible
behind him (or her).

TV REPORTER

Police are still searching for the
vandals who defiled Brooklyn's Beth
Shalom Synagogue late last night.

Shots on the TV show broken windows and walls covered with clay.

TV REPORTER (CONT'D/O.S.)

But the most puzzling aspect of this
crime was that the Synagogue walls were
found covered with wet clay.

CLOSE ON KYLIE - breaking into a huge grin, she speaks into her
closed fist as if it were a microphone.

KYLIE

Ding! Ding! Ding! We Have A Winnuh!

WIPE TO:

EXT. BETH SHALOM SYNAGOGUE - DAY

Elderly, bearded RABBI MOSKOWITZ speaks through the bars of the
wrought iron fence in front of the synagogue.

RABBI

Please. We've been besieged by
reporters all day. We just want to be
left in peace.

REVERSE ANGLE - Kylie, Roland and Eduardo stand on the sidewalk side
of the fence, Ecto-1 parked in the b.g. Eduardo sticks his face
between the bars of the fence, regarding the Rabbi indignantly.

EDUARDO

Do I look like a reporter? I'm a
scientist, man.

Roland and Kylie grab Eduardo, pulling him away from the fence.

KYLIE
(sotto to Eduardo)
What say we let the *professionals* handle
this?

FAVOR ROLAND - He steps up to the Rabbi politely.

ROLAND
We don't want to bother anyone, sir. We
just need a small sample of clay.

FAVOR KYLIE - indicating the clay on the synagogue wall.

KYLIE
The people who did this may have been
victims of some supernatural entity.

CLOSE ON THE RABBI - deeply offended. He angrily points back to the
vandalized synagogue behind him.

RABBI
Victims? How can you call them
"victims"? They desecrated a
synagogue... a house of worship!

WIDEN - as CHAIM, a young Rabbinical student, rushes out of the
synagogue to the Rabbi's side.

CHAIM
Rabbi, please. Calm down. Come inside.

ANOTHER ANGLE - The Rabbi walks away as Chaim speaks with Kylie,
Roland, and Eduardo through the bars of the gate.

CHAIM
I'm sorry. I'd like to help you, but we
must respect the Rabbi's wishes.

He turns and follows the Rabbi inside the synagogue.

FAVOR EGBS - Kylie turns to Roland as they head back to Ecto-1.

KYLIE
I'm starting to see what you mean by
that "we don't want your kind" look.

ROLAND
No, this is different. That was
somebody with something to hide.

FAVOR EDUARDO - regarding the other two smugly.

EDUARDO

So what do you two *professionals* wanna
do about getting our clay sample?

WIPE TO:

EXT. SYNAGOGUE - NIGHT

WIDEN TO REVEAL EDUARDO - being boosted over the wrought iron fence
to the Synagogue.

EDUARDO

How come I gotta hop the fence?

HIGH ANGLE DOWN ON KYLIE - smirking up at him.

KYLIE

Because you're a *scientist*, man.

FAVOR ROLAND - He looks around nervously.

ROLAND

Are you sure we should be doing this?

KYLIE

Get a grip, Roland. It's a lump of
clay, not the Hope Diamond.

FOLLOW EDUARDO - lands on the other side and walks over to the clay
splattered wall. He scrapes dried clay from the wall, partially
exposing graffiti that so that all we can read is "WS GO HOME".

EDUARDO

(muttering to himself)

"Go Home." Best advice I seen all
night.

Suddenly a shadow rises in the darkness in the alley behind him.

CLOSE ON EDUARDO - turning around and looking upward in horror as a
shadow darkens over him.

KYLIE (O.S.)

Eduardo, look out!

REVERSE: ON THE GOLEM - shown clearly for the first time, is even
larger than in the earlier scene (now twelve feet tall). It bears
down on us, FILLING THE SCREEN TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. BETH SHALOM SYNAGOGUE - NIGHT (CONTINUOUS)

Eduardo dodges just in time as the Golem bears down on him, <SLAMMING> its clay fist into the wall. Missing him, it <SPLATTERS> clay in all directions.

EDUARDO

Hey, guys, how about an assist? Guys?!

OTS EDUARDO - seen through the wrought iron fence, Kylie and Roland disappear around the corner.

EDUARDO (CONT'D)

Thanks for all your support.

Huge clay hands reach into frame and yank Eduardo O.S.

EDUARDO (CONT'D)

<yelp>

WIDE - The Golem hoists Eduardo over its head.

EDUARDO (CONT'D)

(nervous macho)

Put me down, Gumby. I got a putty knife here and I know how to use it.

FAVOR WROUGHT IRON FENCE - as Kylie and Roland stick the muzzles of their Proton-Blasters between the thick vertical bars. <ZAT!>

ON GOLEM - two <BLASTS> fire holes right through its midsection, forcing it to drop Eduardo, who lands roughly on the pavement.

EDUARDO (CONT'D)

<impact grunt!> Thanks, guys. A little slower next time, maybe?

FAVOR ROLAND AND KYLIE - They <FIRE> their Proton-Blasters again.

KYLIE

Don't tempt me, Slacker Boy!

REVERSE ANGLE - The Proton Streams blow off small gobs of Golem-clay (a la flesh wounds) while <BLASTING> chunks off the Synagogue wall behind it. The Golem walks over to the wall.

GOLEM
<stony moan>

FAVOR GOLEM - Running its hands over the damaged wall, its face contorts into a mask of anger and rage.

GOLEM
<stony growl>

WIDEN TO INCLUDE KYLIE & ROLAND - Enraged, it stalks toward them.

ROLAND
Uh, Kylie... I think we made it mad.

Walking up to the wrought iron fence, the Golem phases through (a la T2's T-1000).

KYLIE
Whoa. The fun never stops at the Fun
Factory!

FAVOR GOLEM - Roland <FIRES> his Blaster at it again, but whatever damage he causes reseals itself right away.

ROLAND
Our proton blasters are useless!

FAVOR KYLIE - She aims her Proton-blaster, but the Golem <SLAPS> it right out of her hands, sending it flying across the alley.

ANGLE DOWN ALLEY - Cornering Roland and Kylie at the end of the alley, the Golem hoists a dumpster over its head and is about to crush them, when:

A PROTON BEAM - slices through the Golem's leg, causing it to lose its balance, sending the dumpster <CRASHING> down on top the Golem, flattening it.

REVERSE - Eduardo lowering Kylie's smoking Proton gun, as Kylie helps Roland to his feet.

KYLIE
Way to go, Eduardo!

Oozing out from under the dumpster, the Golem advances on Eduardo, whose Plasma Pistol proves useless.

EDUARDO
Don't look now, but Mr. Bill's on the
move again...

ANGLE TO INCLUDE A FIRE HYDRANT - Roland <FIRES> at the nearby hydrant, spraying a geyser that nails the Golem.

ON GOLEM - Drenched, its movements become slower, bogged-down.

KYLIE (O.S.)
It's waterlogged! It can't maintain its shape.

FAVOR EGBS - Watching as the Golem melts into the ground, streaming into a sewer drain.

EDUARDO
It's getting away!

Just as the Golem completely disappears, we hear:

RABBI (O.S.)
What are you doing here?

REVERSE ANGLE - The Rabbi and Chaim rush toward the Synagogue.

RABBI (CONT'D)
I thought I asked you to leave!

FAVOR EDUARDO - He steps up to the Rabbi, boldly waving his blaster.

EDUARDO
Chill. We just saved your temple from a giant walking mud pie.

FAVOR RABBI - Waving his arms dismissively, the Rabbi turns away from the EGBs and unlocks the gate to the wrought iron fence. He and Chaim hurry inside.

RABBI
I haven't the time for such mishugas.
Now leave or I'm calling the police!

FAVOR ROLAND - charging after the Rabbi, who <SLAMS> the gate in his face.

ROLAND
Please. We were only trying to help.

FAVOR CHAIM - as the Rabbi rushes into the Synagogue, Chaim turns back to the EGBs.

CHAIM

You'll have to forgive him. He's been translating some ancient scrolls that just arrived from Prague... it's taken quite a toll on him.

FAVOR EGBS - as they walk back to Ecto-1.

ROLAND

You think the Rabbi has something to do with this?

Kylie points back to Eduardo.

KYLIE

Does Eduardo sleep with a nightlight?

Off Eduardo's miffed expression, we:

DISSOLVE TO:

INT. PRIVATE GYM - DAY

Charlie spots a buffed-up Trey, who bench-presses a thick stack of free weights.

TREY

Ninety-nine... One hundred! <exhausted panting!>

He rests the barbells on the cradles, thoroughly exhausted.

WIDEN TO REVEAL GARRETT - bench-pressing the same weight while Spence spots him.

GARRETT

One-oh-one... One. Oh. Two!

He rests the barbells on the cradles and points triumphantly at Trey.

GARRETT (CONT'D)

In your face, girly-mon!

ANGLE TO INCLUDE ENTRANCE - Roland, Eduardo and Kylie step in.

KYLIE

Janine said we'd find you here.

Spence and Charlie move in just a little too close to them.

SPENCE

Excuse me. This is a private club.

FAVOR ROLAND - looking bemused, he turns to Eduardo.

ROLAND

Everyone's giving us the cold shoulder these days.

FAVOR EDUARDO - He sniffs his armpits, then cups his hands to his mouth (the classic Flounder maneuver).

EDUARDO

<sniff> Do I offend? Be honest.

FAVOR GARRETT - He hoists himself into his chair and wheels over to Spence and Charlie. Trey remains on his bench, exhausted.

GARRETT

It's okay. I asked 'em to contact me in case there was any action.

INCLUDE THE EGBS - Garrett excitedly spins a few wheelies around them, ready for action.

GARRETT (CONT'D)

So what are we talking? Poltergeist?
Banshee? Werewolf?

ROLAND

We're not sure... something made out of clay.

Garrett freezes, disappointed, his wheelchair plopping back down.

GARRETT

"Clay"?

KYLIE

We're running a spectral analysis to see what's making it come alive.

FAVOR GARRETT - He wheels himself back to the weight bench, followed by Spence and Charlie.

GARRETT

Great, so you guys can tackle the lab-rat stuff, and call me when there's a fight.

FAVOR ROLAND - visibly surprised.

ROLAND
You're not coming?

ON GARRETT - He adds another weight to the bar.

GARRETT
Gimme a break, guys. I haven't seen
Spence in years. You mind if I spend a
little time with him?

FAVOR KYLIE - looking a little miffed.

KYLIE
Fine. If you want the Lab Rats, we'll
be back in the maze.

Kylie, Roland, and Eduardo head toward the door. Glancing back at
Garrett, Eduardo wrinkles his nose and makes rat-like noises.

EDUARDO
<rat-like squeaks> Got any cheese?

FAVOR GARRETT - surrounded by Spence, Trey, and Charlie. Watching
the EGB's leave, Spence shakes his head dismissively.

SPENCE
What's the point of having an exclusive
club when any of them can just waltz
right in?

GARRETT
Hey, they may be a little nerdy but...

FAVOR TREY - shaking his head.

TREY
Being nerdy's the least of their
problems.

SPENCE
The day they let them in here is the day
you're dunkin' jumpshots.

ON GARRETT - He whirls around in his chair, miming a slam-dunk.

GARRETT
Y'wanna see a jumpshot? I'll show you a
jumpshot...

CLOSE ON TREY - smiling real sly-like.

TREY

We had something a little more *special*
in mind...

WIPE TO:

EXT. BROOKLYN BRIDGE - BASE - DAY

CLOSE ON A NO TRESPASSING SIGN - affixed to a chain-link fence. A set of chain-cutters swings into view, <KNOCKING> off the sign and then <SNAPPING> open the chain holding the gate shut.

WIDEN TO INCLUDE SPENCE, GARRETT, TREY, AND CHARLIE - Spence is the one wielding the huge chain-cutters. Charlie <KICKS> open the gate, revealing a walkway over the bridge. He enters, followed by Trey. Spence turns to Garrett.

SPENCE

You game?

Garrett puffs himself up, macho-like, and wheels himself through.

GARRETT

I ain't 'fraid 'a no walkway!

EXT. BRIDGE WALKWAY - CONTINUOUS

Garrett, Spence, Trey and Charlie walk along the bridge's walkway, high over the East River. As they walk, Trey holds up a huge parachute backpack.

TREY

We've been plannin' this rush for months
now.

NEW ANGLE - Trey leans over the rail, looking down at the river, and the ships passing slowly far below.

TREY (CONT'D)

Only question is: who's got the guts
goes first?

Spence reaches for the bundle, but Garrett grabs it first.

FAVOR SPENCE - watching aghast as Garrett straps the chute onto his back.

SPENCE

Garrett, are you nuts, man?

FAVOR GARRETT - He backs his chair against the railing and launches himself out of his seat and over the railing with his powerful arms.

OVER/ABOVE/BEHIND SPENCE, TREY, AND CHARLIE - Watching Garrett tumbling down toward the water, and the passing ships, far below.

FOLLOW GARRETT - seen from below, falling and tumbling in the air. Yanking his ripcord, the parachute unfurls behind him, then POPS OPEN, "yanking him upward" (the classic "parachute opening as seen from below" shot).

WIDE - Garrett steers back and forth alongside the bridge as Spence, Trey, and Charlie exchange high-fives.

SPENCE/TREY/CHARLIE
<wild fratboy cheers>

REVERSE: FAVORING TREY AND SPENCE - as Garrett's parachute descends in b.g.

TREY
Spence, you have discovered one truly
righteous individual!

SPENCE
Toldja he was one of us.

ON GARRETT - his parachute glides into the water near the shoreline. Detaching himself, he begins swimming to shore.

WIPE TO:

EXT. SHORELINE - MINUTES LATER

As Garrett arrives at the shore, Spence and Trey help him out of the water and into his wheelchair. Charlie throws a blanket around him and pats his shoulder like a comrade.

SPENCE
Outstanding, Garrett!

GARRETT
So, can I cook, or can I cook?

FAVOR SPENCE AND TREY - They step away from Garrett, speaking in hushed tones as Garrett and Charlie exchange high-fives and speak out of earshot.

SPENCE
Think it's time we invited him into
our... special group?

TREY

Maybe he's got guts... but is he willing
to stand up for what's right?

NEW ANGLE - At the sound of APPROACHING SIRENS, Spence and Trey
hurry back to Garrett, wheeling him away.

SPENCE

They're not coming for autographs.
Let's book.

WIPE TO:

EXT. NEW YORK JEWISH CULTURAL CENTER - DAY (ESTABLISHING)

A small building tucked between larger ones, it looks like a minor
library.

KYLIE (O.S.)

Sarah Saperstein? I understand you're an
expert on Jewish folklore?

INT. NEW YORK JEWISH CULTURAL CENTER - DAY

Kylie speaks with SARAH SAPERSTEIN, a decidedly non-ethnic young
woman wearing a Jewish Star. As Kylie speaks, Sarah slides
reference books back onto the shelves.

KYLIE (CONT'D)

I know this sounds kinda weird, but...
have you ever heard of a clay monster?

SARAH

You mean a Golem?

Sarah pulls out a huge book entitled *JEWISH FOLKLORE OF EASTERN
EUROPE* and leafs through it.

SARAH

According to old folk tales, during
times of extreme strife --

CLOSE ON OPEN BOOK - opened to a lithograph of a Golem. (Not our
Golem, but similar enough for us/Kylie to make the connection.) The
Golem stands guarding a group of huddling Jewish people, wearing
scarves and hats, from an angry mob wielding torches. All very
Eastern European-looking.

SARAH (CONT'D/O.S.)

-- a kind of clay robot called a Golem
could be created to defend the people in
the shtetl from being persecuted.

ON SARAH - closing the book.

SARAH (CONT'D)

But such a task would never be taken lightly. According to myth, these creatures were difficult to control.

TWO SHOT - on Kylie and Sarah.

KYLIE

How many did they make?

SARAH

Excuse me? It's only a story, meant to quiet the fears of small children.

ON KYLIE - a troubled look crosses her face.

KYLIE

But what if it's true? Could things get so bad here in New York that the community would need a Golem?

CLOSE ON SARAH - She nods slowly, knowingly.

SARAH

(flatly)

It's nothing new. Anti-Semitism's been around forever.

DISSOLVE TO:

EXT. EGYPTIAN DESERT - DAY

Under a blazing hot sun, Jewish slaves drag huge blocks toward an unfinished Pyramid while the Sphinx looms in the b.g. Egyptian soldiers stand over the slaves, whipping them.

SARAH (V.O./CONT'D)

From the time the Jews spent as Slaves in ancient Egypt...

DISSOLVE TO:

EXT. DESERT - DAY

A Roman Centurion points into the desert as a stream of Jews are forced away from their burning homes, torched by Roman Soldiers.

SARAH (V.O./CONT'D)

... and then exiled from the Holy Land by the Roman Empire...

As the Jews head into the desert, a huge stone structure featuring a huge Jewish star crumbles into a cloud of dust.

SARAH (V.O./CONT'D)

For thousands of years we were a people
without a country.

DISSOLVE TO:

EXT. RUSSIAN VILLAGE - NIGHT

Silhouetted Cossacks ride through a village, brandishing swords at the fleeing silhouetted villagers while torching their ramshackle cottages.

SARAH (V.O./CONT'D)

Throughout the centuries the Jews have
lived in fear of persecution, in
countries like Czarist Russia.

DISSOLVE TO:

EXT. GERMAN DETENTION CAMP - DAY

A dismal grey B&W shot of woefully-thin Jews wearing grey-striped prison-like uniforms. The only color is the yellow Jewish Star on each of their sleeves, a badge of dishonor. In the background, the only motion is smoke rising from a factory smokestack.

SARAH (V.O./CONT'D)

And in the "civilized" twentieth
century, anti-Semitism reached its
zenith... in Nazi Germany.

First one disappears, then two, then five, then the rest.

SARAH (V.O./CONT'D)

By the time they were finished, six
million voices were silenced.

DISSOLVE TO:

EXT. BETH SHALOM SYNAGOGUE - NIGHT

ANGLE ON THE TEMPLE WALL - filled with graffiti.

SARAH (V.O./CONT'D)

The intolerance continues right up until
today.

DISSOLVE TO:

INT. NEW YORK JEWISH CULTURAL CENTER - DAY

CLOSE ON SARAH - the same shot that began this sequence.

SARAH (CONT'D)

Like any other form of prejudice, it stems from ignorance and fear.

WIDE: ON SARAH AND KYLIE

KYLIE

If that's why this Golem was created... how do we stop it from striking again?

SARAH

By wiping out bigotry and hate. Good luck doing *that*!

WIPE TO:

INT. FIREHOUSE - LAB - NIGHT

An antsy Garrett pops wheelies on his chair and spins around, while Slimer hangs onto the back, enjoying the ride.

SLIMER

<wheweee!>

OTS GARRETT - SPINNING - as we PAN PAST Egon peering through a microscope at a lab table, Eduardo hunched over a computer screen, and Roland repairing some equipment at the machine area.

GARRETT

Enough of this sittin' around. When are we gonna do something?

REVERSE: ON GARRETT - He suddenly stops spinning, sending Slimer flying O.S.

SLIMER

<whoa!>

ON EDUARDO - Slimer flies into scene and <SPLATS> right on his computer screen.

SLIMER

<impact grunt>

Eduardo turns to Garrett angrily.

EDUARDO

Why don't you go hang glide off the Statue of Liberty with your stuck-up adrenaline-junkie pals?

FAVOR GARRETT - He wheels over to Roland, looking to him for support.

GARRETT

C'mon. They're not that bad.

Roland continues tinkering, not even looking up at Garrett.

ROLAND

Don't look at me. They blew me off twice.

Garrett throws his hands up, and wheels toward the lift.

GARRETT

Fine. Gimme a call when you wanna do something that requires a pulse.

ON EGON - He looks up from his microscope.

EGON

The clay samples from the synagogue match those from the hospital. We're clearly dealing with some kind of ectoplasmically animated being.

KYLIE (O.S.)

It's called a Golem.

Kylie stands framed in the doorway, carrying the huge book of *JEWISH FOLKLORE OF EASTERN EUROPE*.

KYLIE (CONT'D)

According to this, a clay statue could be brought to life by inserting an ancient scroll into its mouth.

ON ROLAND - registering surprise.

ROLAND

Didn't the Rabbi's student say he was studying scrolls from Prague?

FAVOR EGON - rising from behind his desk, he walks over to Kylie.

EGON

If that's true... then the scrolls must somehow be conducting Ecto-plasmic energy into the Golem.

FAVOR KYLIE - She leads Roland and Eduardo to the door.

KYLIE

Let's talk to that student. Maybe he
can tell us more about those scrolls.

WIPE TO:

EXT. CENTRAL PARK - NIGHT

Spence, Trey, and Charlie stand around in a circle as Garrett approaches.

GARRETT

Sorry I'm late. I got stuck on
Ghostbuster Firehouse detail.

SPENCE

You're just in time. Tonight we're
going for a real adrenaline rush.

WIPE TO:

EXT. BETH SHALOM SYNAGOGUE - NIGHT

Spence and Garrett approach the Synagogue.

GARRETT

What are we doing here?

SPENCE

A little payback.

ANGLE ON WROUGHT IRON GATE - Trey and Charlie, each armed with a crowbar, work on jimmying open the gate.

TREY

Couple of nights ago our buddies came
around here. They were sending these
clowns a message, and got sent to the
hospital.

The gate <SNAPS> open.

SPENCE

Covered with clay. Can you believe
that?

Trey, Charlie, and Spence rush inside. Garrett reluctantly wheels after them.

GARRETT

Did you say... "Clay"?

ON CHARLIE AND TREY - They start <SMASHING> UP stained glass windows with their crowbars.

TREY

Come on, Garrett! Let's par-tay!

Garrett wheels into frame and knocks them both on their butts.

TREY/CHARLIE (CONT'D)

<impact grunts>

GARRETT

Party time's over!

Spence sneaks up behind Garrett and dumps him out of his wheelchair.

GARRETT

Hey! <impact grunt>

FAVOR SPENCE - He grabs the wheelchair and takes it up the steps to the synagogue entrance.

SPENCE

That's a moving violation, son. We're confiscating your vehicle.

FAVOR SYNAGOGUE - Garrett tries to drag himself up the outside stairs as Spence, Trey and Charlie <KICK> open the entry doors.

GARRETT

Spence, what are you doing? Stop!

Spence turns back to Garrett as they disappear inside the synagogue.

SPENCE

Lighten up, Garrett! We're just havin' fun!

CLOSE ON GARRETT - looking horrified. <SFX: GLASS SHATTERING, BOARDS BREAKING>

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SYNAGOGUE - NIGHT

Garrett drags himself inside the huge expanse of the dimly lit synagogue to see Trey wheeling around in Garrett's wheelchair, spray painting walls and rows of seats, while Charlie <SMASHES> more stained glass windows with his crowbar.

TREY/CHARLIE
<malicious laughter>

FAVOR GARRETT - as he drags himself toward Spence.

GARRETT
Spence! You've gotta stop this!

ON SPENCE - He kicks over a table stacked with books, sending them <TOPPLING> to the floor.

SPENCE
Bro, we haven't even started.

ANGLE ON EXIT DOOR - Charlie <KICKS> the door open, and Trey rides into frame and out the door, disappearing outside.

TREY (O.S.)
<war whoop!> What have we here?!

EXT. ENCLOSED COURTYARD - NIGHT

Wheelie-ing around in Garrett's 'chair, Trey circles a huge statue of a family: Mother, Father, Son, Daughter.

FAVOR STATUES - Trey grabs his crowbar and leaps out of his chair as Charlie joins him. They swing their crowbars like baseball bat, <SMASHING> the statue to pieces. The crowbars strike with a sickening <WET CLAY SOUND>.

TREY
Whoa! Check out the soft, gooey center on this one.

LOW ANGLE - As Trey and Charlie <MASH> the sculptures, the clay runs like lava of its own accord...

FOLLOW CLAY - as it congeals T2-like into a towering man-shaped mass -- The Golem.

ON SPENCE - He appears in the doorway in the Golem's shadow, which grows larger and larger before his eyes. <SFX: SICKENING, WET GROWING SOUNDS.>

SPENCE

What is that thing?!

FAVOR CHARLIE - The Golem towers over him, growing at least twenty feet tall now! It reaches out with a huge clay hand as Trey and Spence watch in open horror. Backing away, Charlie falls on his butt.

TREY/SPENCE

Charlie!/Get away!/Run!

FOLLOW CHARLIE - As he scrambles just out of reach, The Golem's arm stretches the extra foot to snare him. The Golem embraces Charlie until its arms melt into its torso, thoroughly enveloping him.

SPENCE

Charlieeee!

ON GOLEM - Two new arms sprout from its massive shoulders, reaching into its chest and pulling out a clay-cocooned Charlie. Placing the cocoon the ground, the Golem's head turns completely around like an owl's, now facing Spence and Trey.

ANGLE ON DOORWAY INTO SYNAGOGUE - Trey and Charlie run past/leap over Garrett, who has just crawled into the doorway.

RABBI (O.S.)

Who are you people? Chaim, call the police!

INCLUDE GOLEM - It looms toward Garrett.

GARRETT

Oh, yeah. This is a fair fight.

As The Golem reaches for Garrett, Rabbi Moskowitz rushes into view and bodily shields him.

RABBI

Go away! Leave him alone!

The Golem makes a whipping gesture with his hand, firing a ball of clay that <THWACKS> the Rabbi against a wall like a gob of glue.

RABBI

<impact grunt>

ANGLE ON GOLEM - its face disappears from one side of its head, reappearing on the other as it reaches for Garrett.

KYLIE (O.S.)

Guess again, tall dark and cruddy!

RACK FOCUS TO REVEAL KYLIE - standing in the doorway, Proton-guns in both hands. She <FIRES> at the Golem, severing a clay arm.

FOLLOW SEVERED ARM - It <SPLATTERS> onto the ground, melts back into the Golem's leg as another arm sprouts in its place.

FAVOR GARRETT - looking up to see Roland and Eduardo charging into the courtyard.

GARRETT

So things finally get cooking, but do I get a call?

FAVOR EDUARDO - He rights Garrett's discarded, tipped wheelchair, wheels it to Garrett's side and helps him into it.

EDUARDO

What are you doing here?

GARRETT

A little comparative religion, a little clay modeling. It's relaxing.

FAVOR ROLAND - He runs to the Rabbi, knocking off bits of clay using the butt of his Proton-gun, and freeing him.

ROLAND

Are you all right, sir?

RABBI

I'm fine. Fine.

INCLUDE KYLIE - rushing up to the Rabbi, the Golem looming in b.g.

KYLIE

Then don't just stand there! Stop that thing!

RABBI

How? I don't even know where it came from!

As the Golem looms closer, Rabbinical Student Chaim rushes into view between it, blocking its path from Kylie and the Rabbi.

CHAIM

Stop! I command thee!

PUSH IN ON THE GOLEM - it's eyes glow an angry red as it grows still larger before our eyes, and is now thirty feet tall!

CHAIM

You must obey.

INCLUDE CHAIM - The Golem brushes him aside, and lumbers toward Kylie and the EGB's.

KYLIE

Sounds like somebody failed obedience school.

FAVOR EGBS - Eduardo tosses a Proton-Blaster to Garrett, and all of the EGBs <FIRE> at the Golem. To no noticeable effect. It turns away from them, facing the spray paint on the wall.

KYLIE

Is it my imagination, or is that thing ignoring us?

EDUARDO

What's the deal? Even the monsters are snubbin' us!

FAVOR GOLEM - It leans in close to the graffiti, narrows its eyes, and snarls.

GOLEM

<angry/stony snarl>

LOW ANGLE - The Golem melts onto the ground and flows like a muddy river. As it melts, the EGBs become visible in the b.g.

EDUARDO

This is either a really good thing, or a really bad thing.

WIDE - The EGBs rush into the Synagogue.

KYLIE

We're not losing it this time! Let's book!

CUT TO:

EXT. METAL-WORKS FACTORY - NIGHT

Spence and Trey stand in a pool of light under a street lamp.

TREY
What was that thing?

SPENCE
I dunno. I'm just glad we got away.

TIGHT ON SPENCE - his eyes radiating hate.

SPENCE (CONT'D)
We're gettin' back at them. For
Gunther. For Carl. And Charlie.

LOW ANGLE - looking upward at Trey and Spence.

TREY
I can't believe what a loser your little
buddy turned out to be.

SPENCE
Hey, you can choose your friends, but
you can't choose their values.

A muddy stream appears at their feet, rising and congealing into the
Golem, which is now three stories tall!

SPENCE
(barely a whisper)
Aw, no.
(shouting)
RUN!

FOLLOW SPENCE AND TREY - They run blindly, running headlong into
Eduardo and Roland. Kylie and Garrett are right beside them.

SPENCE
Man, you've gotta stop that thing!

FAVOR GARRETT - He eyes Spence coldly.

GARRETT
I oughta take your head off.

The Golem's shadow falls over them.

EDUARDO
I vote we leave 'em to the walking
pottery!

FAVOR KYLIE - She levels her Proton-Blaster and <FIRES>.

KYLIE

If only!

WIDER - As the Golem looms toward them, Kylie, Roland, and Eduardo open fire - to no effect: it just keeps coming.

ROLAND

I vote we make a strategic advance to the rear.

KYLIE

What does that mean?

Eduardo leads them into the Metal-Works Factory.

EDUARDO

Run!

CUT TO:

INT. METAL-WORKS FACTORY - NIGHT

The EGBs, Spence and Trey run into the factory, which is filled with all manner of automated machinery, and with huge vats of steaming, red-glowing lava-like molten lead hanging on chains high above (Important later).

ANGLE ON SPENCE - panting in open fear.

SPENCE

We're safe. It'll never fit through the door.

He turns around to the horrible sound of <CRUMBLING BRICK> and <TEARING METAL>

RACK FOCUS AS - The Golem tears down the wall behind them and stalks into the building.

EDUARDO

You just hadda jinx it, din'tcha?

ON GARRETT - He wheels out of the way just in time as the Golem's foot <STOMPS> onto a machine, crushing it flat.

ANOTHER ANGLE - The Golem's arm catches on some wiring. The Golem yanks it free, <RIPPING> out the cables, spewing <SPARKS> everywhere and <TOPPLING> a huge piece of machinery.

ON EDUARDO - The shadow of the machine darkens over Eduardo as <SPARKS> shower down all around him. Kylie and Roland rush in and out of frame, taking Eduardo with them. A heartbeat later the machine <CRASHES> into view, filling the frame with wreckage.

ANGLE ON GARRETT - looking up at the huge vats of molten lead.

GARRETT

Everybody... outside! Now!

He <FIRES> at the chains... as one breaks, a vat tips, spilling lava-like lead...

WIDEN TO INCLUDE THE GOLEM - the spilled molten lead lands on the Golem's shoulder. Steam rises as the lead <SIZZLES>. The Golem looks over at the "damage", utterly unconcerned.

OTS: GOLEM - it turns back toward the running Trey and Spence.

SPENCE/TREY

<fleeing wallas>

FAVOR GARRETT - He <FIRES> at the other support chains, tipping the other vats, spilling molten lead onto the floors. It falls like red, glowing rain. The place <SIZZLES> and fills with steam and angry-red light.

FAVOR DOORWAY - Spence and Trey run out the door, followed by Roland and Eduardo. Kylie follows, too, but stops in the doorway.

KYLIE

You coming?

ON GARRETT - still <FIRING> at the vats.

GARRETT

I got better things to do!

EXT. METAL-WORKS FACTORY - CONTINUOUS

Kylie, Eduardo, and Roland stare toward the entrance, which is filled with blinding red light.

KYLIE

Garrett!

EDUARDO

We never should have left him inside.

ON FACTORY - Emerging from the red haze, Garrett wheels out, covered in sweat.

GARRETT

<coughs>

The other EGBs rush around him, overjoyed to see him alive.

KYLIE

Are you all right?

GARRETT

Now that is a rush.

INCLUDE SPENCE AND TREY - approaching the EGBs as the factory entrance glows red in b.g.

SPENCE

Nothing could have survived that.

A huge shape emerges from the red-haze. The Golem... bigger than ever! It's smoldering, and the ground <SIZZLES> wherever it steps.

EDUARDO

Is this a hobby with you?

Eyes glowing, The Golem walks stiffly, not moving its arms or head, each step a peel of THUNDER.

CLOSE ON GARRETT'S EYES - narrowing. He sees something.

REVERSE: GARRETT'S POV - as the Golem bends its knee, small fissures form.

GARRETT (O.S.)

Hmmm... What have we here..?

WIDE - Garrett wheels away like mad, heading toward a set of trucks and forklifts in the distance as Kylie watches in disbelief...

KYLIE

Garrett! Where you going?

FAVOR TREY - He turns to Spence, shaking his head in disgust.

TREY

He's running! And so should we!

WIDER - Spence and Trey run away as the EGB's hold their ground, <FIRING> at the Golem, taking off smoldering chunks, yet failing to slow it down.

FAVOR THE GOLEM - It looms over the Ghostbusters as we hear the sound of an <APPROACHING INDUSTRIAL ENGINE> until: A forklift flies into view, Garrett at the wheel, heading straight for the Golem.

GARRETT
Get away from them!

FOLLOW FORKLIFT - Garrett drives into the Golem's leg, <SHATTERING> it and toppling the Golem.

ON GOLEM - Hitting the ground, it <SMASHES> into a million pieces, <CRUSHING> the forklift as Garrett tumbles out and rolls out of harm's way.

INCLUDE EDUARDO - He rushes in and drags Garrett to a safe distance.

EDUARDO
Garrett, you the man!

FAVOR KYLIE - walking to the rubble as Roland watches apprehensively in the distance.

ROLAND
Kylie! Wait! We don't know if it's...

She pulls an ancient scroll out from inside (not a huge, Torah-sized scroll, it's roughly the size of a phone receiver). As she pulls out the scroll, the golem-clay crumbles to dust.

KYLIE
(quietly, to herself)
Yes we do.

CLOSE ON SCROLL - As Kylie's hand dusts dried clay off:

CUT TO:

EXT. BETH SHALOM SYNAGOGUE - COURTYARD - SAME TIME

CLOSE ON THE COCOONED CHARLIE - as the clay melts away, he groggily awakens.

CHARLIE
<awakening groan>

CUT TO:

INT. BROOKLYN HOSPITAL - SAME TIME

Clay melting from their bodies, Gunther and Carl likewise awaken.

GUNTHER/CARL
<awakening groans>

TWO COPS stand over them, regarding them sternly. Gunther and Carl exchange defeated glances.

CUT TO:

EXT. METAL-WORKS FACTORY - SAME TIME

Spence pats Eduardo on the back as Trey smiles at Roland.

TREY

I was wrong about you guys. You totally rose above your colors.

SPENCE

Yeah. Guess you're good for something after all.

Roland and Eduardo turn away angrily as Garrett wheels into frame, grabbing Spence by the arm.

GARRETT

I wish I could say the same for you.
Did somebody empty your head and fill it
with sewage?

SPENCE

Lighten up. All we did was --

GARRETT

Attack people. Just for being
different.

FAVOR SPENCE - Turning to Trey, he jerks his thumb in Garrett's direction.

SPENCE

You know this guy? 'Cuz I don't!

Two COPS appear on either side of Spence and Trey, <SLAPPING> on a pair of handcuffs.

SPENCE/TREY

<surprised gasps>

Spence turns to Garrett.

SPENCE

Hey, Garrett, how about it? For old
time's sake?

GARRETT

Looks like we don't know each other.

CUT TO:

INT. BETH SHALOM SYNAGOGUE - NIGHT

Kylie wags the Scroll in front of the Rabbi's face.

KYLIE

Well, Rabbi... does this look familiar?

Chaim appears in the doorway in b.g. (between them in the center of the frame), surprising Kylie and The Rabbi.

CHAIM

He had nothing to do with it.

CLOSE ON CHAIM - looking deeply remorseful.

CHAIM (CONT'D)

I was only trying to protect the temple.

TWO SHOT - the Rabbi and Chaim.

RABBI

How could you! What were you thinking!

Chaim indicates the scroll in the Rabbi's hands.

CHAIM

At least nothing happened to this treasure!

PUSH IN TIGHT ON THE RABBI'S HANDS - SNAPPING the brittle scroll into pieces.

RABBI (O.S.)

Such secrets clearly were not meant for us.

FAVOR ROLAND - peering around at the vandalism.

ROLAND

They did a lot of damage. But at least the monster's gone.

RABBI

The monster is always among us. That Golem was just a mindless machine.

FAVOR RABBI - He walks over to Charlie, who stands by a wall filled with graffiti.

RABBI (CONT'D)

Whenever you judge people based on their race, that's when you wear the face of the monster.

INCLUDE CHAIM - The Rabbi <PLUNKS> the broken scroll fragments into Chaim's hand.

RABBI (CONT'D)

And you can never defeat a monster with a monster.

NEW ANGLE TO INCLUDE GARRETT - Surveying the damage, he turns to the Rabbi.

GARRETT

That's all right, Rabbi. My friends and I have a better way of dealing with bigots.

WIPE TO:

EXT. BETH SHALOM SYNAGOGUE - DAY

Garrett and Kylie use scrub brushes to scour away graffiti from the Synagogue walls, while Eduardo and Roland paint over other defacement, alongside The Rabbi and Chaim.

FAVOR GARRETT - scrubbing off graffiti beside Kylie.

KYLIE

Sorry your friend turned out to be such a jerk.

GARRETT

You can choose your friends, Kylie, but you can't choose their values.

CLOSE ON GARRETT - as Eduardo and Roland paint in b.g.

GARRETT

I'm just glad I have friends who can forgive me when I mess up.

PULL BACK WIDE - The EGBs continue to clean and repair the synagogue as we:

FADE OUT

THE END

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