

"HALLOWEEN 5"

"...AND THINGS THAT GO BUMP IN THE NIGHT"

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FADE IN:

1 INT. (NIGHTMARE) - NIGHT

CLOSE UP - The SHAPE'S HAND open, beckoning...

JAMIE CARUTHERS

watches it. She is drawn forward towards it.

THE FINGERS unfold. She reaches forward. Her fingers brush those of the SHAPE.

The SHAPE before her moves upward.

VOICES

(Distant, muffled)

Jamie! Get down! Get Down!

JAMIE drops down.

SFX - RIFLE FIRE

2 EXT. MINE - NIGHT

A RING of POLICEMEN open fire on the SHAPE.

THE SHAPE staggers backwards onto the brittle boards covering an old mine shaft...

The boards give.

The SHAPE plunges down.

3 INT. MINE SHAFT - CONTINUOUS - NIGHT

The SHAPE plummets past rusted supports, broken pulleys, crumbling walls.

He bounces downward through the twisted tunnel.

He breaks through the roof of an enormous cavern, and plunges downward into an underground river.

The CURRENT sweeps him away.

(CREDITS BEGIN)

CUT TO:

## 4 EXT. MINE SHAFT - MOMENTS LATER - NIGHT

POLICEMEN and VIGILANTES are firing down into the mine. One of the VIGILANTES grabs a stick of dynamite, and runs forward with it, throws it down the shaft.

NEAR POLICE CARS

SAM LOOMIS shields JAMIE'S eyes, while guiding her towards the open door of his car.

## 5 INT. CURRENT - NIGHT

The dynamite rips a hole through the base of the mine shaft.

Its light illuminates the head and shoulders of the SHAPE as it is whisked downstream.

The current whips around a corner into darkness.

DISSOLVE TO:

## 6 EXT. MINE SHAFT - HOURS LATER - NIGHT

Dumptrucks loaded with gravel wait in a line leading to the pit.

POLICEMEN direct the operation.

GIANT FLOODLIGHTS are set up illuminating the scene.

ARMED POLICEMEN patrol the parameter for unusual activity.

CUT TO:

## 7 INT. RIVER - DOWNSTREAM - NIGHT

SFX: DISTANT ECHOES OF MACHINERY. LAPPING OF THE WATER at the river's edge.

The water reflects the natural luminescence of the cave interior.

Only the SHAPE'S HAND is visible above the water.

It drifts near the river's edge.

WHOOSH. Its HAND lashes up at an overhang in the rock.

It clutches at the overhang, fighting the current.

With his last breath, the SHAPE pulls himself out of the river.

CUT TO:

8 EXT. RIVER - SHORE - NIGHT

The SHAPE trails blood as he drags himself towards--  
A LIGHT in the distance.

9 INT. DR. DEATH'S SHACK - NIGHT

The place is arranged like a mortuary. Candles adorn the black walls. There is a large cross with a black cloaked figure perched on it. A pulpit sits to one side. On the podium sits a musty copy of "The Egyptian Book of the Dead."

At center of the "scene" is a skeleton lying in a casket. DR. DEATH, a thin gaunt figure with thick matted hair, stands over it, a prayer in some ancient language. He reaches into a tin and pulls out --

Worms! He dangles them over the skull, dropping them in its mouth. The worms crawl out over the teeth. One crawls up and into the empty eye socket.

A SOUND - FLESH AGAINST METAL

DR. DEATH'S eyes flare. He listens intently. Nothing. He slowly reaches for a THICK IRON ROD.

He doesn't make a sound as his grimy fingers slide the wooden latch open. He takes a deep breath, raises the rod high and WHIPS THE DOOR OPEN!

He freezes. There's nothing.

10 EXT. DR. DEATH'S SHACK - NIGHT

DR. DEATH peers out toward the edge of the light, then notices something on the ground--BLOOD. He peers at the red, glistening puddles and begins to laugh, a thin wheezing laugh.

DR. DEATH hunches over, trying to follow a trail of blood. But a few feet from his door it just stops. Mysterious. He turns to reenter when --

The SHAPE lunges down at him.

He screams reeling back, wielding the rod, ready to impale it. But he freezes.

The SHAPE lies crumpled on the ground, face down.

DR. DEATH stares in disbelief for a long moment. His chest is still heaving as he kneels for a closer look.

(CONTINUED)

10 CONTINUED:

The SHAPE'S back is soaked with blood. DR. DEATH runs his palm over it, then pulls it back. His hand is blood red. He grins. His eyes glisten at the sight of all this blood.

He flips the SHAPE over, gasps delighted.

The MASK is strange and wondrous to him.

The CAMERA ZOOMS in on his black eyes and into blackness.

11 INT. CARUTHER'S HOUSE - HALL - NIGHT

The CAMERA emerges from blackness and races through the black night into the upstairs window of --

The CAMERA races down the hall and into another face.

JAMIE. Her eyes go wide.

BLACKOUT.

In the blackness a pair of eyes open.

POV turns into Jamie's room.

12 INT. CARUTHER'S HOUSE - JAMIE'S ROOM - NIGHT

In the moonlit room, there's a ruffled bed, a doll collection, a white dresser with a framed PHOTO of JAMIE.

On the dresser beside the photo, a pair of scissors gleam.

A hand reaches for the scissors, pulls it out of frame.

The POV turns towards the door.

The scissors are raised, ready to strike.

SFX: FOOTSTEPS

The POV pulls back into the shadows.

RACHEL CARUTHERS, worn and caked with blood, passes in the corridor.

13 INT. CARUTHER'S HOUSE - HALL/BATHROOM - NIGHT

The POV moves into the hall, looks down.

There's a CLOWN MASK on the floor.

(CONTINUED)



17 INT. CLINIC - NURSES' STATION - NIGHT

BEEPING OVER. A NURSE, PATSEY, in her forties, a spinster, is already rushing to JAMIE'S ROOM.

18 INT. CLINIC - JAMIE'S ROOM - NIGHT

JAMIE bolts up, her mouth frozen in the shape of a scream, only there is no sound.

The NURSE rushes in. Crosses to the bed.

JAMIE begins rocking violently. Her mouth is open, her eyes are scrunched tightly, but there are no tears. The NURSE sits beside her, hugs her close.

NURSE  
Poor little darlin'. It's all  
right.

She strokes Jamie's hair.

NURSE  
It's just another one of your  
nightmares, that's all. Do you  
want me to call your mom?

Outside the lightning flares, a moment later THUNDER CLAPS.

JAMIE'S head rests on the NURSE'S shoulder as she stares at the splattering rain on the window.

CUT TO:

19 INT. DR. DEATH'S SHACK - SIMULTANEOUS - NIGHT

Somewhere above THUNDER ROLLS.

The SHAPE is laid out in the coffin. Candles burning. The SHAPE'S mask hangs in a place of honor.

DR. DEATH is meditating over the SHAPE. He rises and shuffles toward the pulpit.

THUNDER CLAPS.

Suddenly the SHAPE'S FINGERS move, flexing back to life.

CUT TO:

20 INT. CLINIC - JAMIE'S ROOM - NIGHT

JAMIE'S FINGERS flex in the same way, behind the NURSE'S back.

CUT TO:

21 INT. DR. DEATH'S SHACK - NIGHT

DR. DEATH is now at the pulpit preparing for services. He mumbles as he lays a large cloth over the pulpit.

He cuts the neck of a squealing pig, letting the blood pour into a chalice.

Unseen to DR. DEATH, the SHAPE sits up. Its head turns.

CUT TO:

22 INT. CLINIC - JAMIE'S ROOM - NIGHT

JAMIE sits stiffly the same way the SHAPE does. Her head turns. The BEEPS grow louder and more intense.

Patsey pulls back from the child, concerned.

23 INT. DR. DEATH'S SHACK - NIGHT

The SHAPE is standing now. Its hand clutches the mask.

DR. DEATH, his back to the SHAPE, drinks from the chalice. There's a squeaky SOUND as the SHAPE pulls the latex mask down over its face.

DR. DEATH'S eyes flare. He knows what the sound may mean. He glances left toward the iron rod.

He leans against the pulpit -- out of reach. He half-smiles, desperate, wiping blood from his chin, his mind racing.

DR. DEATH  
Black sun. Red tide. The blood  
of the prophet shall be the sign  
of its return. Yeah, I am the  
prophet.

He whirls terrified, lunging for the rod! But --

The SHAPE'S HAND darts out, clutching his throat.

CUT TO:

24 INT. CLINIC - JAMIE'S ROOM - NIGHT

JAMIE is agitated, but her hands remain frozen at her sides. The BEEPING levels off to a loud level PITCH.

PATSEY runs out.

(CONTINUED)



24 CONTINUED:

PATSEY  
Doctor! Doctor!

CUT TO:

25 INT. DR. DEATH'S SHACK - NIGHT

The SHAPE'S fingers choke Dr. Death's throat tighter.

The SHAPE lifts the squirming prophet. He is red faced. His eyes bug out as it squeezes.

The muscles of his throat CRUNCH as they are crushed. There's a HISS of escaping air as the windpipe collapses.

DR. DEATH spasms, his lungs gasping for air as the SHAPE dangles him in front of the cross -- then smashes him forward.

DR. DEATH'S head splats back against the cross...

SFX - The BEEPING rises up and over into a mad high decibel."

FLASHCUT:

26 INT. CLINIC CORRIDOR - NIGHT

Double door smash open. Jamie is being wheeled rapidly forward on a transom by a pair of ORDERLIES. PATSEY and DR. MANES run alongside.

MOVING WITH BED

JAMIE gagging, gasping for air.

PATSEY pins JAMIE'S arms at her side as MANES covers her face with an oxygen mask.

DOCTOR

GO!

PATSEY runs on ahead of the bed, around a corner.

CORNER

The bed slams into a wall, while rounding a corner. They push on.

JAMIE is sucking oxygen. MANES looks grave.

The bed passes an elevator bank. There's a DING as it loops left slamming through double doors into the EMERGENCY ROOM.

27 INT. CLINIC EMERGENCY ROOM - NIGHT

The NURSE is already handing the scalpel forward to MANES.

MANES prepares to cut JAMIE'S windpipe.

The scalpel hovers above her neck.

Suddenly, a hand grabs the DOCTOR'S wrist.

MANE looks up at --

LOOMIS standing opposite him, dressed in a raincoat, wet from the rain.

LOOMIS

Wait!

MANES struggles to pull free of LOOMIS' grip, but LOOMIS pushes him away from JAMIE.

MANES

What are you doing?! This girl is dying!

LOOMIS

She'll stabilize.

MANES

Not unless we open her trachea.

MANES pulls free of LOOMIS. Rushes back to Jamie, and freezes, astonished.

JAMIE'S breaths are longer, the flow of oxygen is returning to her lungs.

MANES looks up at LOOMIS.

LOOMIS

You see.

MANES

I see. You still want this girl dead!

MANES turns back to JAMIE. Her breathing is normalizing.

LOOMIS looks on. He is worried as he watches JAMIE'S face become calmer.

CUT TO:

28 EXT. HADDONFIELD - DAY

There's a rosy glow over the town.

(CONTINUED)

28 CONTINUED:

TITLE: "HALLOWEEN DAY"

CUT TO:

29 EXT. CLINIC - DAY

We can see it's color now. Pale blue. Set back from the street with a well kept lawn.

CUT TO:

30 INT. CLINIC - JAMIE'S ROOM - DAY

JAMIE is peacefully asleep now, her arm extended toward --

RACHEL, asleep in an easy chair beside the bed. A car HONKS outside. She awakens and stretches groggily. She looks at JAMIE, who smiles warmly to her.

RACHEL

Hey there funnyface.

JAMIE "laughs" -- with no sound -- points to something on RACHEL'S face.

RACHEL doesn't understand that her mascara's smudged.

JAMIE wipes under her own eye.

RACHEL follows her signal, and wipes away the mascara.

Suddenly, there's a sharp SOUND against the glass.

A LARGE BLACK DOBERMAN lunges for the window.

Behind the doberman is TINA, loud, mod, eccentrically dressed. She waves her hand at RACHEL, then tries shouting through the glass.

RACHEL shakes her head, laughing. She can't hear.

TINA indicates... "Open the window."

RACHEL opens the window.

TINA

C'mon, gimme a hand.

RACHEL

They don't allow Max in here.

TINA

C'mon, up Max!

(CONTINUED)

30 CONTINUED:

RACHEL

Tina...!

TINA

We know what they can do; they  
can't take a joke. Too bad!

TINA helps MAX, the GIANT DOBERMAN, through the window.

The DOBERMAN immediately goes for JAMIE.

It leaps onto her bed, and begins licking her face. JAMIE  
kisses MAX back.

TINA climbs through the window, kisses RACHEL.

TINA

Hey, hey hey...

She throws herself down on the bed beside JAMIE and MAX.

TINA

Don't I get some of this action?

JAMIE kisses TINA and smiles, then suddenly her look turns  
curious.

She feels around TINA'S back, crawls around to look.

TINA

What? What? What's the matter!

JAMIE begins pounding on the bed. RACHEL smiles, standing by  
the window.

TINA

I wonder what Rachel's hiding  
behind window number three?

RACHEL reaches out, pulls up a beautiful white prom dress.

TINA

I don't know... I think Billy's  
gonna have to fight a lot of guys  
off.

JAMIE leaps up, delighted. She hugs TINA.

RACHEL smiles, when the door SLAMS open!

LOOMIS

What's going on here!

It's LOOMIS. He stands in the door, looking stern.

MAX leaps off the bed and jumps up onto him.

(CONTINUED)

30 CONTINUED:

LOOMIS  
This is a hospital, not a circus.  
I want that dog out of here NOW.

TINA  
(Rolls her eyes)  
Sorry. Gee.

She kneels down before JAMIE.

TINA  
Bye, honey. See you tonight.

TINA grabs MAX, leads him out past LOOMIS, who follows them.  
RACHEL kneels before JAMIE.

RACHEL  
I'll be back in two days. Okay?

JAMIE looks down.

RACHEL  
I spoke to Dad and Mom last night.  
They asked me to send their  
love...

JAMIE frowns. She doesn't believe that they love her.

RACHEL hugs her close. She starts to pull away; but JAMIE squeezes her tighter. She finally pulls back when --

CRASH. A rock flies through the window. RACHEL gasps, JAMIE clutches her.

31 EXT. CLINIC - DAY

Outside a car door SLAMS. Tires SCREECH as a car pulls away.  
MAX BARKS, chasing across the lawn after the car.

32 INT. CLINIC - JAMIE'S ROOM - DAY

LOOMIS bursts back into the room. He sees that the girls are safe, then spots something on the floor.

A ROCK with a note on it. LOOMIS picks it up, reads the note:  
THE EVIL CHILD MUST DIE!

He stares at JAMIE who clings to RACHEL, as TINA who looks in through the broken window worried.

CUT TO:

33. EXT. CLINIC STEPS - DAY

RACHEL is shaking her head as she and LOOMIS exit the clinic.

RACHEL  
I feel like I'm being selfish.

LOOMIS  
There's very little you could do  
for her if you stayed.

RACHEL  
Someone would be with her.

LOOMIS  
She's surrounded by people who  
care for her.

RACHEL  
And people who hate her; who blame  
her for what happened last year.

(Loomis has no pat answer)

You're not really convinced she  
isn't like him, are you?

LOOMIS  
Are you?

She pauses, clearly ashamed of her own doubts about JAMIE.

LOOMIS  
If you stay, she may well sense  
those doubts.

RACHEL nods. He may well be right.

RACHEL walks off... Hooks up with MAX and TINA.

LOOMIS looks after RACHEL, worried.

CUT TO:

34 EXT. RACHEL'S HOUSE - FROM ACROSS THE STREET - DAY

LOOKING PAST THE SHAPE

RACHEL is approaching with TINA and MAX.

RACHEL stares at the house with a sense of foreboding. She  
shrugs.

(CONTINUED)

34 CONTINUED:

RACHEL

I just don't know. If I stay, everything reminds me of what happened...but leaving Jamie along...

TINA

Hey, I can drop in on the little toughster.

RACHEL smiles appreciatively.

TINA

Or...I could always get my things and stay here with you. Mikey's got a hot party tonight. Two days with no parents around! We could get into a lot of trouble.

She laughs. It's a raspy, hearty laugh. RACHEL is clearly torn.

TINA

I've gotta jet. Mr. Rasmussen says he'll flunk me if I miss one more class. I don't know why they schedule it at eight in the morning if they want me to show up.

RACHEL grins.

ZOOM, a bike shoots past them...

On it is

BILLY -- the fair haired boy -- an angel of twelve on a BMX bicycle...

RACHEL and TINA

Billy!

BILLY starts doing figure eights, and fancy turns...wheelies and a triple spin...

He grins at them...

TINA

You madman!

TINA starts chasing BILLY...

MAX BARKS happily...

BILLY swoops away from TINA'S grasp. He notices RACHEL looks a little worn, and turns back toward her.

(CONTINUED)

34 CONTINUED:

BILLY  
W-W-Where've y-you been?

RACHEL  
(yawns)  
Visiting your girlfriend.

BILLY  
Is-s J-J-Jamie o-o-o-k-k-kay?!

She realizes that she shouldn't alarm him.

RACHEL  
She just had her nightmares again.  
I think the storm last night  
really scared her.

BILLY  
M-M-M-may-b-be I sh-sh-ould  
st-st-st-stop b-b-by before  
sc-sc-school.

RACHEL  
Yeah! She'd like that a lot.

BILLY  
B-B-Bye.

With a quick wave, Billy wheels around taking off.

In the street, TINA taps him as he passes. She turns to RACHEL.

TINA  
I'll stop back after second  
period. If you're here, we can  
have a blaster day! If not, have  
a blast anyway!!

She waves. RACHEL waves back warmed.

Suddenly MAX'S head darts up -- alert. The dog stares at the  
side of the house, growls.

A bush quavers. Something brushed it.

RACHEL  
C'mon Max, it's just a cat.

MAX is still watching. RACHEL slaps her thighs.

The bushes have stopped moving.

MAX dutifully trots to RACHEL and into the house.



35 EXT. RACHEL'S HOUSE - SIDE YARD - DAY

Looking past the SHAPE. It watches the front door close.

CUT TO:

36 INT. RACHEL'S HOUSE - UPSTAIRS BEDROOM - DAY

Rock 'n roll BLARES. RACHEL shimmies out of her skirt. She is left in a skirt length v-neck.

She catches sight of herself in the mirror. It buoys her spirits. Suddenly -- something out the window catches her eye. She moves closer, looks.

RACHEL'S POV - A sheet on a clothesline silhouettes an eerie shoulder and head. The breeze dies. The sheet falls flat.

RACHEL - waits to see it again.

RACHEL'S POV - The breeze blows the sheet back again. Nothing. Was there anything there?

LOUD RING

RACHEL jumps. Pulls back into the house. Goes to the phone.

RACHEL  
Get a grip on yourself.

Picks it up.

BREATHING.

RACHEL  
Jamie?

Two KISS sounds.

RACHEL  
I knew it was you. Guess who's coming to the pageant tonight.

Excited kisses.

RACHEL  
That's right, I decided not to go after all. Happy?

Excited kisses.

RACHEL  
Okay, then, I'll see you later.  
I love you.

Two kisses.

(CONTINUED)

36 CONTINUED:

RACHEL hangs up.

She starts out of the room, pulling her panties off from under her skirt and tossing them backwards into the room.

CUT TO:

37 INT. RACHEL'S HOUSE - CORRIDOR - MOMENTS LATER - DAY

SOUND OF A SHOWER starting. RACHEL comes out of the bathroom, rounds the stairs, heading down.

CUT TO:

38 EXT. RACHEL'S HOUSE - WIDE SHOT - DAY

POV seeing exterior of house. Moves towards house.

CUT TO:

39 INT. CLINIC PLAYROOM - SIMULTANEOUS - DAY

LOOMIS looks in on the girls...

PULL FRAME to...

JAMIE, her hands are covered with different colored paints.

Behind her WE CAN SEE all the children finger painting a large mural that reads "GOBLIN COSTUME PAGEANT"

JAMIE walking towards the mural, as if in a trance.

CUT TO:

40 INT. RACHEL'S KITCHEN - DAY

RACHEL sets MAX'S food and water out, pets him and heads out.

41 I/E. RACHEL'S KITCHEN - THRU KITCHEN WINDOW - SHAPE'S POV

Looking through the parlor towards the staircase. Watches RACHEL ascend. She pulls her tee shirt up as she steps out of view.

42 EXT. RACHEL'S HOUSE - DAY

The POV moves back and around the house towards the kitchen door.

43 INT. RACHEL'S KITCHEN - DAY

MAX growls at the noise in the bushes outside.  
He charges the door.

44 EXT. RACHEL'S HOUSE - KITCHEN - DAY

POV continues towards the kitchen door.

CUT TO:

45 INT. RACHEL'S HOUSE - BATHROOM SHOWER - DAY

From the shower RACHEL hears MAX BARKING.

RACHEL  
Shut up, Max!

She pours on bath oil, smooths it in.

CUT TO:

46 INT. CLINIC PLAYROOM - DAY

JAMIE is drawing sharp, jagged lines across the mural...

A HAND lays onto her shoulder. She jumps, turns.

It's BILLY. He stands surrounded by a ring of children, who have stopped drawing and are just staring at her.

BILLY  
J-J-Jamie...

JAMIE is terrified... She points frantically at her drawing...  
It's the face of MAX, jaws gnashing.

BILLY  
M-M-Max...

JAMIE nods, frantically...

BILLY turns and slams right into...

LOOMIS, staring down at him.

CUT TO:

47 INT. RACHEL'S HOUSE - CORRIDOR - DAY

RACHEL can be seen in the shower through the bathroom door which is slightly ajar.

The phone RINGS. Again. Again.

RACHEL jumps out of the shower... Grabs a towel. Wet, she runs through corridor towards the phone in her Mom's bedroom.

48 INT. RACHEL'S HOUSE - MOTHER'S BEDROOM - DAY

RACHEL

Hello.

CUT TO:

49 INT. CLINIC PLAYROOM - DAY

LOOMIS stands at the phone in the day room... JAMIE is terrified beside him... BILLY stands beside her.

LOOMIS

You're out of breath. Are you all right?

RACHEL

Yeah, I was in the shower.

LOOMIS

I know it sounds odd...is everything all right with Max?

RACHEL

Max is fine. He's been barking at a cat all morning.

LOOMIS

Just check him, please!

CUT TO:

50 INT. RACHEL'S HOUSE - MOTHER'S ROOM - DAY

RACHEL holds the phone away from her ear.

RACHEL

All right, all right. Hold on. I have to go downstairs.

RACHEL lets the phone drop... starts into corridor.

CUT TO:

51 INT. CLINIC PLAYROOM - DAY

LOOMIS looks down at JAMIE, who looks up anxiously.

CUT TO:

52 INT. RACHEL'S HOUSE - DOWNSTAIRS - DAY

SHAPE'S POV - RACHEL rounds the bottom of the stairs.

POV moves into another room, passing along a wall, moving towards a rear doorway. RACHEL passes the doorway oblivious to it. She reaches out to push open the swinging door of the kitchen.

53 INT. RACHEL'S KITCHEN - DAY

RACHEL

pushing through the swinging kitchen door. It flaps back, lodging open behind her.

54 INT. CLINIC PLAYROOM - DAY

LOOMIS

looking very worried.

55 INT. RACHEL'S KITCHEN - DAY

RACHEL is standing very still. MAX is nowhere. The outside kitchen door is eerily ajar. She reaches out, without looking --groping for the something. Will she touch the SHAPE?

56 INT. CLINIC PLAYROOM - LOOMIS - DAY

There's a disjointed CLACKING at the other end as RACHEL juggles the telephone.

LOOMIS

Rachel...?

BILLY squeezes JAMIE'S hand.

57 INT. RACHEL'S KITCHEN - DAY

RACHEL pulls the receiver to her.

RACHEL  
(hushed)  
Dr. Loomis...Max...is gone.

LOOMIS  
Rachel! Listen to me. Walk to  
the nearest door, and out of the  
house! Right now...drop the phone!

She doesn't need to be told twice. She's headed out the door.

58 INT. RACHEL'S DINING ROOM - DAY

It's shoulder is perfectly still as it watches.

OUT THE WINDOWS - RACHEL

wrapped in a towel, darts by, headed down the driveway. A  
SCREAM rises in her throat.

59 EXT. STREET - DAY

RACHEL runs across the street. An ELDERLY NEIGHBOR looks up  
from his gardening. He appears suddenly quite helpful.

60 EXT. RACHEL'S HOUSE - 20 MINUTES LATER - DAY

There are TWO POLICE CARS in front.

61 EXT. RACHEL'S HOUSE - ACROSS THE STREET - DAY

A FEW NEIGHBORS stand. RACHEL is wearing a borrowed robe.

62 EXT. RACHEL'S HOUSE - DAY

AT DOOR

TWO DEPUTIES confer. By the way they're shaking their heads,  
they've found nothing.

As they exit, RACHEL is approaching.

TWO DEPUTIES, NICK and TOM, are walking out of the house.  
RACHEL approaches them fast.

(CONTINUED)

62 CONTINUED:

NICK  
All clear.

TOM  
Nothing above. Nothing below.

RACHEL  
What about Max?

NICK  
A Dobie, right?

RACHEL turns to see:

MAX bounding towards her, a WEASEL in its mouth.

RACHEL turns away, embarrassed.

RACHEL  
Tell me this isn't happening.  
I'm so embarrassed.

NICK  
Hey, that's what we're here for.

TOM  
Rescue cats.

NICK  
Find dogs.

TOM  
That's our job.

NICK  
And we love it.

They tip their hats and are off... sharing an amused look over RACHEL'S head.

CUT TO:

63 INT. CLINIC - JAMIE'S ROOM - DAY

LOOMIS takes the phone from JAMIE, hangs it up.

LOOMIS  
(perplexed)  
She was perfectly safe.

JAMIE turns away disturbed. She holds a scrawled note.

LOOMIS turns to BILLY.

(CONTINUED)

63 CONTINUED:

LOOMIS  
I think she needs some rest,  
Billy.

LOOMIS reaches for BILLY, who tries to dodge his grip.

BILLY  
J-J-Jamie...a-are y-you okay?

JAMIE holds the note out, but LOOMIS pulls at BILLY, shuffling him back out the door.

As LOOMIS turns toward her, JAMIE drops the note under a table --out of his view.

LOOMIS turns back to face JAMIE.

LOOMIS  
Is there something further you  
want to tell me, Jamie?

JAMIE doesn't answer. She stares down at the note LOOMIS can't see.

LOOMIS  
Perhaps you don't trust me yet.  
But you ought to. I believe in  
you. I believe you are still an  
innocent little girl.

JAMIE remains frightened, doesn't reply. LOOMIS nods acceptingly and exits.

JAMIE stares at the note. It reads:

HE'S COMING FOR ME?

She closes her eyes and begins to murmur a prayer.

CUT TO:

64 INT. CLINIC HALLWAY - DAY

LOOMIS  
You've missed enough school for  
today, Billy.

BILLY walks away reluctantly. LOOMIS turns to PATSEY, who is at the desk.

LOOMIS  
Monitor her closely.

PATSEY nods.

LOOMIS walks on into --



65 INT. LOOMIS' OFFICE - DAY

He picks up the phone, dials.

VOICE (OVER)  
Sheriff's office.

LOOMIS  
Get me Meeker,

LOOMIS tugs at the bottom drawer. It's stuck. He yanks it open.

He sifts through yellowing paper till he finds what he's looking for.

A worn velvet pouch. He pulls it out, slides its contents out onto his desk. A .45 and a box of cartridges.

He stares down at the gun.

CUT TO:

66 INT. RACHEL'S HOUSE - BEDROOM - 1/2 HOUR LATER - DAY

RACHEL, still in the borrowed robe, is blow drying her hair. She turns to her closet, pushes back the clothes...

The SHAPE'S HAND is revealed, unseen to RACHEL.

RACHEL pulls out an outfit.

Facing away from the SHAPE she slips off her robe and pulls on a sweater.

The SHAPE watches for a moment, then begins moving forward.

The SHAPE leaves the room.

Now RACHEL is finished dressing.,

She moves into --

67 INT. RACHEL'S HOUSE - CORRIDOR - DAY

RACHEL is heading towards the bathroom when --

A SOUND: METAL falling, glass breaking.

RACHEL freezes. The sound came from JAMIE'S room...

She turns back towards JAMIE'S ROOM.

68 INT. RACHEL'S HOUSE - JAMIE'S ROOM - DAY

RACHEL stands in the doorway surveying the room. A PICTURE has fallen from the nightstand; it lies on the floor.

Only the SHAPE'S arm is visible as it hides behind the door., The shears are clutched in its hand.

RACHEL stands, spooked, deciding whether or not to go in.

RACHEL  
The cops probably knocked it off  
the shelf...

She stars in, still a little scared.

The glass of the frame is cracked. The picture is of Jamie. She puts the picture back on the nightstand...senses something else in the room -

RACHEL backs slowly away from the nightstand. A shadow crosses her. She whirls. Her eyes widen --

The shears plunge down straight into her mouth and down her throat.

CUT TO:

69 INT. CLINIC - JAMIE'S ROOM - DAY

JAMIE shoots up in bed, trembling, agitated! She looks horrified.

PATSEY runs in, holds her.

DR. MANES follows. He plunges a needle into JAMIE, sedating her.

JAMIE falls limp in PATSEY'S arms.

70 EXT. RACHEL'S HOUSE - MOMENTS LATER - DAY

TINA, loaded with shopping bags, trudges up the walk to the house. She tries the door. It's locked. She pushes the bell.

TINA  
Rach--!!

71 INT. RACHEL'S KITCHEN - DAY

THROUGH THE WINDOWS we can see TINA head to the back door. MAX, chained in the backyard, lopes over toward her straining at his chain.

(CONTINUED)

71 CONTINUED:

TINA  
Chill out, Max. I'll get you some  
water in a second.

She kneels out of view, stands. We hear the SOUND OF A KEY  
INSERTING IN THE LOCK, as TINA opens the door and enters.

TINA  
Rach--? Rachel, are you home?  
She sets her bags down, exits the kitchen.

72 INT. RACHEL'S HOUSE - LIVING ROOM - DAY

TINA  
Rach-el...?

TINA enters the living room. She picks up the needle from the  
phonograph record left playing on the stereo.

TINA is bounds up the stairs.

73 INT. RACHEL'S HOUSE - HALLWAY - DAY

FOLLOWING TINA - DOWN HALLWAY

as TINA is getting the idea that RACHEL left. She slows,  
looking a little disappointed.

TINA  
Guess she couldn't take it after  
all.

She passes JAMIE'S room, smiles and pauses. She starts in.  
She crosses toward the bed, bounces down on it.

74 INT. RACHEL'S HOUSE - JAMIE'S ROOM - DAY

She loves the room, but...

TINA  
I don't think Mike would like it  
in here.

She pops up, bouncing out. She didn't notice a stain on the  
carpet -- not five feet from the bed. FRESH BLOOD.

(Jamie's picture is missing from the cracked frame).

75 INT. RACHEL'S HOUSE - DOWNSTAIRS HALLWAY - DAY

MAX is still yapping. TINA shakes her head.

She notices something odd. The hall closet door is ajar -- just six inches but it's not quite right. She heads toward it, not noticing that the outside kitchen door is now shut.

She's nearing the closet.

TINA  
Maybe Rachel won't mind if I  
borrow her bomber jacket.

She's reaching for the door when --

BUZZ.

TINA turns away, heads for the front door, checks, then smiles delighted, flinging it open.

TINA  
Sam!

SAM is SAMANTHA, the best looking girl at school or so she's been told. TINA kisses her on both cheeks. SAM doesn't really like it.

SAM  
We've got to book.

TINA  
Okay! We've gotta go out the  
back. That's the only key I have.

76 INT. RACHEL'S KITCHEN - DAY

TINA slows, staring curiously at the closed door. SAM is right behind her.

SAM  
Where's Rachel?

TINA  
(distracted)  
She must've gone to the cabin  
after all.

SAM  
Are you suddenly spasticated or  
something?

TINA  
(shrugs it off)  
No. I just thought I-- never  
mind. Let's go.

(CONTINUED)

76 CONTINUED:

She opens the door, bops out. She gives the kitchen a last worried look as SAM exits. TINA reaches in and turns on the lights just for good measure, then shuts the door.

CUT TO:

77 INT. RACHEL'S HOUSE - DAY

The SHAPE stands perfectly still watching as the girls walk off.

CUT TO:

78 EXT. MINE SHAFT - DAY

SEVERAL DEPUTIES are combing the area for any signs of the SHAPE'S escape. From their manner it's evident that they're convinced there's no chance of that.

MEEKER seems to share that conviction, as he watches LOOMIS walk across the POURED CONCRETE SLAB covering the top of the mine shaft.

MEEKER

Had your fill yet?

LOOMIS seems troubled. There's no sign of cracking.

LOOMIS

One moment...

MEEKER

You can stay out here all day, if you want. I've got work to do.

LOOMIS

You'll have plenty ore work if I'm correct.

MEEKER

Just hoisted up a million pounds of concrete, climbed out, then plugged it right back up again.

LOOMIS

You don't know what you're dealing with here, Meeker.

(CONTINUED)

78 CONTINUED:

MEEKER

I know EXACTLY what I'm dealing with. I started this morning placing flowers on my daughter's grave because of that man.

LOOMIS

It's not a man.

MEEKER

It's evil.

LOOMIS

You laugh, but it's true. There are certain things beyond our ability to explain... Michael Myers is one of them. Something invaded that boy and squeezed the shred of humanity out of him. He is an agent of terror. Relentless and cold... as old as the bogeyman. He is the bogeyman.

Something in LOOMIS' voice sends a chill through MEEKER.

VOICE (OVER)

Sheriff Meeker!

MEEKER turns. It's a YOUNG POLICEMAN.

YOUNG POLICEMAN

They want you down at the cemetery.

MEEKER turns back towards LOOMIS, who is already gone.

CUT TO:

79 EXT. CEMETERY - DAY

LOOMIS' FACE looking down at something we do not see.

MEEKER, out of breath, comes up beside him -- looks down, then averts his eyes.

The YOUNG PATROLMAN comes into view.

LOOMIS

You think I need Michael...the idea of Michael...to live on.

LOOMIS shakes his head and turns to go. MEEKER claps a hand on his shoulder.

(CONTINUED)

79 CONTINUED:

MEEKER

This doesn't prove anything!

LOOMIS just stares. He's got all the proof he needs.

YOUNG PATROLMAN

I don't get it. What would anyone want a rotten old casket for...

MEEKER turns to him, disgusted.

MEEKER

Get some extra units on the Caruther's girl. And for god's sakes, make them plainclothes. We don't want another panic.

MEEKER and THE YOUNG PATROLMAN turn away.

TWO DEPUTIES move in, look down.

FAT DEPUTY

Musta dumped the body right out.

THIN DEPUTY

Can you imagine her dad seeing her like that?

80 INT. GRAVE - DAY

IN THE OPEN GRAVE - The SKELETON OF A LITTLE GIRL lies face down, her arm folded under her body, one arm palm up, like she were sleeping.

CUT TO:

81 INT. CLINIC - JAMIE'S ROOM - DAY

JAMIE lies in the same position as the skeleton.

BEEPING of EEG monitor rises.

CUT TO:

82 EXT. STREET NEAR CLINIC - DAY

The SHAPE moves across the frame and stops watching.

UP THE STREET

TINA and SAMANTHA are sauntering towards him.

(CONTINUED)

82 CONTINUED:

SAM

I can't believe you're even thinking of going there. I remember we went there when I was a kid. It was filthy.

TINA

Manhattan isn't a city, it's a state of mind. A fairy tale place where dreams come true-- and you still can't afford an apartment.

SAM

New York's a disease. It infects gullible bright-eyed people like you who want to be in fashion.

TINA

Make fashion! I can't believe you!

TINA stares at her. SAM looks genuinely upset.

SAM

Can't I get upset if my best friend's going away in six--

TINA

Seven--

SAM

Seven months.

TINA

Why are you worrying about this today?!

SAM shrugs.

SAM

I don't know. I've been in a strange mood all day...

TINA

(nods)

Everybody in this town's in a strange mood today. They should ban this day in this town.

She suddenly darts forward and does a cartwheel, tumbling onto the grass, laughing.

SAM can't believe.

(CONTINUED)



82 CONTINUED:

TINA  
What're you standing around for?!  
C'mon.

SAM shakes her head.

TINA  
C'mon, once a cheerleader always  
a cheerleader. Just pretend Spitz  
is in the stands--

SAM glares.

SAM  
Just for that I'm gonna do a  
triple.

PAST SHAPE - LOOKING ON FROM BEHIND A TREE

SAM is ten yards from it. She could finish right by the willow!

SAM takes a couple of steps -- does one, then another and  
tumbles down on three.

TINA jumps up, rearin' to try it. She's closer. She'll  
definitely land near the tree.

TINA steps back, takes a running start and -- one cartwheel -two  
cartwheels --

SHAPE raises a TROWEL high.

TINA springs through a third cartwheel and lands near the tree.  
She turns beaming to SAM -- completely oblivious to the shadowy  
figure just three feet from her, raising the TROWEL --

TINA  
Tell me it wasn't perfect!

The TROWEL moves back to strike!

TINA  
MICHAEL!

The sudden calling of its name stops the SHAPE.

We hear SCREECHING BRAKES and a loud thrumming as TINA darts  
toward the street where a sleek BLACK '69 CAMARO waits.

TINA  
You're just in time to give us  
a ride.

MIKE is an American Classic, slick hair, dark clothes, an almost  
angry air of distraction.

(CONTINUED)

82 CONTINUED:

TINA opens the door holding the seat forward for SAM to get in.  
SAM'S taking her sweet time.

SAM  
I don't know if I should be caught  
dead in this car.

TINA  
He's sorry about last weekend,  
aren't you, Mikey.

MIKE'S impassive. TINA gestures at him. Finally,

MIKE  
Yeah.

SAM accepts it, then hesitates.

SAM  
Hey, I thought we were gonna--  
She stares across the street at THE CLINIC.  
TINA looks too. She thinks about it a long moment.

MIKE  
I've got people waitin' on me!

TINA  
We'll come by later.

The girls climb in. The Camaro peels out.

83 INT. CLINIC - JAMIE'S ROOM - DAY

The EKG IS BEEPING RAPIDLY as JAMIE awakens, sloughing off her headband, she moves instinctively toward the window, almost sleepwalking.

She pushes up the slats of the blinds.

83A THROUGH BLINDS - ACROSS THE STREET - DAY

The SHAPE stares straight at the clinic as it disappears behind the branches of a weeping willow.

JAMIE

freezes, her heart pounding. The blinds CLATTER as she lets them go. She backpedals through the room, staring at the window.

Silently she mouths the awful truth. "It's here."

Suddenly she whirls, bolting for the door.

84 INT. CLINIC HALLWAY - DAY

It's dark with the early afternoon shade. JAMIE peers around the corner at the playroom. Inside KIDS are napping on their mats.

She looks down the hall. Darker and empty. Cautiously she rounds the corner.

FOLLOWING JAMIE

as she walks deliberately toward a STAIRWAY DOOR, all the time staring ahead at --

AN OUTSIDE DOOR - Suddenly there's a JIGGLING NOISE. Something is shaking the door to get in.

JAMIE skitters for the stairway. The JIGGLING grows HARDER, LOUDER. She slips and falls on the hard linoleum, quickly scrambles up, slamming the bar to the stairway door open.

The OUTSIDE DOOR OPENS as she scurries through. A LARGE SHADOW pauses, as though it saw her.

85 INT. CLINIC LOWER FLOOR - DAY

JAMIE dashes out the door and freezes. There's a low electrical hum along the floor. She's down on the plant floor, doesn't know where to go.

SLAM! She hears the echo of the UPPER STAIRWELL DOOR banging open. The methodical HEAVY FOOTSTEPS echo too.

JAMIE runs forward -- and around a dark corner.

86 INT. CLINIC - LOW-LIT CORRIDOR - DAY

She can hear the LOWER STAIRCASE DOOR OPENING. She runs faster. There's an ELECTRICAL DOOR. She tugs at the handle. It pulls open --

There's no room to hide!

The FOOTSTEPS grow louder.

JAMIE runs. Down the corridor there's a lit room.

She grabs the handle of the door, twists, and clambers in.

87 INT. CLINIC LAUNDRY ROOM - DAY

JAMIE pulls hard to close the "balanced" door. She can see the FEET OF HER PURSUER.

She runs to the machines. They're all full and moving. IT'S JIGGLING THE HANDLE OF THE ELECTRICAL ROOM DOOR.

She scurries to a cabinet. A pail clatters as she steps in pulling the door closed behind her.

88 INT. CLINIC - LAUNDRY ROOM - CABINET - DAY

JAMIE scrunches in the cabinet, terrified. There's a crack of light at the bottom.

Outside the door opens. The FOOTSTEPS CROSS TOWARD THE DOOR.

JAMIE can see the shadow in the light of the crack!

There's a lever inside. She grabs it starting to keep the door shut.

It tugs at the door shaking and twisting at the lever. She's holding as tight as she can but --

The lever twists free.

JAMIE tumbles back as the door opens.

A HAND GRABS HER LEG.

JAMIE screams without sound terrified!

THE GARDENER

lets go of her leg.

GARDENER

It's all right! It's all right!

JAMIE

realizes it's not the SHAPE.

The GARDENER smiles, offering his hand.

GARDENER

What're you doing down here?

JAMIE points at the door frantically (as if to say "something's coming!").

The door opens. The NURSE enters.

The GARDENER is puzzled.

(CONTINUED)

88 CONTINUED:

NURSE

There you are. We've been looking  
all over for you!

JAMIE cringes, still in the cabinet. The NURSE reaches for her  
gently.

NURSE

What happened, did you have one  
of your dreams again?

JAMIE struggles, not wanting to be taken out of the cabinet.

CUT TO:

89 EXT. MYERS HOUSE - DAY (AFTERNOON)

The SHAPE'S old house.

SAM LOOMIS stands regarding the run down "spookhouse." The  
windows are boarded. The front steps are in disrepair.

He checks the chamber of a .45, tucks it in his pocket, holding  
onto it as he starts up the steps.

90 INT. MYERS HOUSE - DAY

Only thin shafts of sunlight penetrate the thick dusty air.

91 INT. MYERS PARLOR - DAY

LOOMIS enters the parlor where it all began. There's no couch  
where the SHAPE'S sister sat.

92 INT. MYERS UPSTAIRS HALL - MOVING WITH LOOMIS - DAY

He pokes his head into the sister's room. It's dusky, dark and  
empty. Like the rest of the house.

93 INT. MYERS HOUSE - HALL - DAY

Moving back down he checks a door handle.

(CONTINUED)

93 CONTINUED:

It's locked. There are boards nailed over the door. He looks at it carefully, checks the dust on the boards. It hasn't been opened. As he heads on, we notice that there's a pull down style attic door in the ceiling.

He moves along when he hears A SCRATCHING NOISE.

He reaches for a handle, pulls out A LAUNDRY CHUTE. The noise stops. He lets it close. The noise doesn't begin.

He walks forward out of frame.

94 INT. MYERS KITCHEN - DAY

The basement door is wide open. It could have been abandoned that way. There's no telling. LOOMIS is cautious, sliding the .45 out as he starts down the stairs.

95 INT. MYERS BASEMENT - DAY

Light shines through a broken window. LOOMIS surveys the quiet, dank room. He moves toward the chute. THE BOTTOM DOOR OF THE CHUTE HAS A PULL CHAIN.

He reaches out cautiously, tugs lightly.

THE CHUTE DOOR SPRINGS OPEN --

A DARK FORM "LEAPS" OUT AT LOOMIS --

LOOMIS STUMBLES BACK, READIES TO SHOOT, BUT STOPS.

ON THE FLOOR

A RAT SQUEAKS AWAY from the partially gnawed body of a cat, frozen in the final terror of its death, scratching out to break its fall perhaps.

LOOMIS

shakes his head, pushes the door up and latches it.

He looks around for something to move the cat, when --

Suddenly there's a CLATTERING UPSTAIRS.

96 EXT. MYERS HOUSE - STREET - DAY

SEVERAL KIDS are tossing bottles at the house.

(CONTINUED)

96 CONTINUED:

THE YOUNGEST is having trouble hefting his when --

Suddenly something comes flying down from over the front porch roof --

It splats in the middle of the kids. They stare for a moment at THE DEAD CAT -- then at the house. There's a split second before they run for their lives.

97 INT. MYERS HOUSE - UPSTAIRS - DAY

Just out of view, LOOMIS watches them and smiles, pleased with himself.

CUT TO:

98 EXT. RECESSED BUILDING ENTRANCE - DAY

The SHAPE sinks back in the shadows, watching --

98A FURTHER UP THE STREET - DAY

A LONE FIGURE in a black Italian-cut suit, an outsider, stands watching the SHAPE. He doesn't move except for a slight twitch of his right hand.

99 EXT. CONVENIENCE STORE - PARKING LOT - DAY

MIKE sits in his Camaro, too cool, feigning indifference.

The girls slow as they approach.

SAMANTHA

Ignore him!

TINA

Games, games, games. I never  
play games.

She flips a bag at his head.

TINA

Hey, Mikey!

He turns just in time to catch the bag. TINA grins, leaning over the door of the car.

TINA

I got you a great costume. I  
don't know why.

(CONTINUED)

99 CONTINUED:

He tosses the bag in the back seat without looking.

TINA  
You're probably--too cool--to wear  
it.

She musses his hair playfully, then twisting over the door flops into the car.

Mike all but groans. TINA leans closer as if to kiss him, but pulls away grinning at the last second.

SPITZ (V.O.)  
Hey girls.

SPITZ is an affable, lanky, long-haired track star. He's got a sly grin and an easy confidence. He gives SAM the kind of kiss that indicates boyfriend status.

SPITZ  
Don't say hello. Tina.

TINA  
Hi, Spitz...

MIKE and TINA - TINA'S playful.

TINA  
You're not even gonna look at it,  
are you.

He reaches over, turns up a song on the radio. She pulls him close and gives a big, warm kiss.

SPITZ and SAM look on. SAM doesn't approve of the greaser.

SAM  
The girl must be unbalanced.

SPITZ  
He's all right.

She looks at him like he's crazy.

SPITZ  
Okay, he's got a great car. I've  
gotta go. If they call this a  
break, I'm not off early. Pick  
you up at eight?

She nods, with a quick kiss he's off.



100 EXT. CONVENIENCE STORE - PARKING LOT - DAY

The Greaser stares at a police car that passes. The PASSENGER COP stares back at him.

They'd obviously love to bust him.

He loathes them as well, watching them drive off.

SPITZ passes by, snaps his fingers. MIKE pulls out a twenty. SPITZ grabs it.

SPITZ  
(joking)  
You gonna pull around back, or  
should be both get busted out  
front here.

The Greaser just stares at SPITZ; he knows where they'll meet. SPITZ raps the hood twice.

SPITZ  
Nice wax job.

MIKE  
Touch the car again and you're  
dead.

SPITZ grins. He knew that before he touched the car.

The Greaser shakes his head.

TINA  
You ever gonna lighten up.

SAM  
C'mon Tina--we have to go. Wanna  
come along, get your legs waxed,  
Mikey?

He sighs, put upon.

101 EXT. CONVENIENCE STORE PARKING LOT - SHAPE'S POV - DAY

THE GIRLS turn right, heading along the sidewalk.

102 EXT. ALLEY - DAY

POV turns -- THE CAMARO has pulled into the alley. SPITZ is loading the last cases of beer.

MIKE shuts the trunk.

(CONTINUED)

102 CONTINUED:

POV MOVES ACROSS THE ALLEY.

SPITZ disappears back into the store, locks the door behind him.

MIKE hops back into his car.

The POV closes in.

103 I/E. CAMARO - CONVENIENCE STORE - DAY

MIKE is checking a zit on his cheek in the mirror, when he hears...

THE SOUND OF METAL SLOWLY SCRAPING THE BACK OF HIS CAR.

IN MIRROR

The SHAPE'S burnt hand is using the trowel to scrape the back of the car.

MIKE

What the--!

He reaches under the passenger seat, pulls out a CROWBAR, whips the door open, steps out.

MIKE

Okay, asshole...you like to play around.

He whips the crowbar back -- and freezes.

The TROWEL raises high and whips down --

MIKE grunts, but can't move --

The TROWEL swings into his face --

There's a sickening SPLAT.

GROUND LEVEL: MIKE falls. The TROWEL is embedded in his forehead.

MIKE is dragged out of frame.

104 EXT. STREET NEAR STORE - ACROSS FROM ALLEY - DAY

The lone, mysterious STRANGER stands watching the SHAPE hide the Greaser's body.

105 INT. CLINIC - NURSE'S STATION - DAY

LOOMIS is going over Jamie's chart with DR. MANES.

MANES points to irregular patterns of brain and heart rates.

MANES

She had two episodes this afternoon. Booth times she hit 190 over 120, for a full two minutes! If we don't keep her sedated--

LOOMIS

No! We will not sedate that child!

Loomis shakes his head vehemently.

MANES

It is simply too risky.

LOOMIS

We will not sedate her! I need her fully aware and conscious.

MANES is shocked by LOOMIS' crazed manner. As LOOMIS steps away, the younger doctor notices the .45 tucked in his waistband.

MANES

Doctor...

He nods indicating the gun. LOOMIS takes the gun calmly and slips it in his jacket pocket.

LOOMIS

Thank you doctor.

He stalks off, leaving the younger doctor aghast.

CUT TO:

106 INT. CLINIC CORRIDOR - OUTSIDE JAMIE'S ROOM - DAY

LOOMIS takes a moment to compose himself. He has a bouquet of flowers in his hand.

107 INT. CLINIC - JAMIE'S ROOM - DAY

JAMIE curls up at the back of her bed as soon as she sees LOOMIS.

Gaging her mood, LOOMIS rethinks --

(CONTINUED)

107 CONTINUED:

LOOMIS  
(Setting flowers aside)  
I suppose these won't help very  
much. We both know why I am here.

JAMIE shakes her head.

LOOMIS  
He is alive. We both know that.

JAMIE looks away.

LOOMIS  
(moving closer)  
You know he's alive. You know  
you can sense him, and you still  
refuse to help me?!

She reaches for a buzzer, LOOMIS rips it out of her hand.

LOOMIS  
Don't you remember last year!  
You stabbed her. You put on the  
mask of that think and you stabbed  
her! I saw you at the top of those  
stairs!

JAMIE pulls back, shaking her head violently, trying to cry but  
unable to make tears.

LOOMIS realizes he's gone too far.

LOOMIS  
We both know that wasn't you.  
It was some part of the night--  
the evil of it... I am begging  
you to help me Jamie. You are  
my only chance.

She pulls away from him, covers her head with a pillow.

LOOMIS  
Fine then, go on being frightened,-  
living your life in terror. You've-  
let him win. WITHOUT EVEN A  
FIGHT!

LOOMIS grabs JAMIE up, shakes her violently.

LOOMIS  
WITHOUT EVEN A FIGHT!

He releases her, rises slowly.

(CONTINUED)

107 CONTINUED:

LOOMIS

I suppose I expect too much of you. I'd be frightened too. I've been fighting this thing for twenty-five years. And I am still frightened.

108 INT. CHURCH - NIGHT

AN OLD CARETAKER walks forward, lighting candles. He stops.

OLD CARETAKER

Oh, my Lord.

What he sees: JESUS lays on the floor before him... and the cross above the pulpit is missing.

CUT TO:

109 INT. CLINIC - AUDITORIUM - NIGHT

The "Goblin Pageant" mural is hanging above the small auditorium stage on which a podium stands. Refreshments are set out on folding tables. Punch and cookies. A PIANIST warms up on stage.

NICK and TOM, in plainclothes now, survey the arriving PARENTS and KIDS.

LOOMIS scans the room anxiously.

CUT TO:

110 INT. CLINIC - JAMIE'S ROOM - NIGHT

The NURSE ties off the lace-up back of JAMIE'S dress. BILLY stands in front of JAMIE, between her and the mirror. He looks impressed.

The NURSE nestles close.

NURSE

You look so beautiful...

(Whispering)

Just like you are...

BILLY can't stop staring. JAMIE'S impatient waving him out of her way -- "let me see."

BILLY

W-W-W-Wait a minute!

(CONTINUED)

110 CONTINUED:

He fishes something from behind his back and holds it out to her. She stares at the little box.

NURSE

I think you'd better open it.

JAMIE pulls at the ribbon. BILLY smiles sheepishly, getting a little antsy, a little embarrassed.

She sees it and "aah's" silently. It's a bracelet. A very special bracelet: on a thin chain is a small plaque -- taken from a BMX trophy. It says 1ST PLACE -- BILLY SMITH.

BILLY takes it and puts it around her wrist.

BILLY

I w-won it in a bike r-race. It's for y-you.

JAMIE beams staring at him. He likes it, but it's making him nervous. So is the fact that the NURSE is staring at them like they're "so precious."

BILLY stares back at her, arches his eyebrows in an obvious signal. She gets the point and steps back away.

He slips it on her wrist.

BILLY

I g-guess we'd b-better g-go.

He turns for the door.

JAMIE stops him, kisses him on the cheek.

He looks keep into her eyes.

BILLY

(no stutter)

I'll protect you, Jamie. I'm stronger than you think I am.

CUT TO:

111 INT. RACHEL'S HOUSE - JAMIE'S BEDROOM - NIGHT

A silver cape flashes.

BEEPING over.

The cape swings.

PAN UP to TINA.

(CONTINUED)

111 CONTINUED:

She's made up completely in whiteface -- with stars in her hair. She looks otherworldly.

She grins, before running out.

CUT TO:

112 EXT. RACHEL'S HOUSE - STREET - NIGHT

The CAMARO waits, its motor running, its HEADLIGHTS on, its top up.

CUT TO:

113 I/E. CAMARO - RACHEL'S HOUSE - NIGHT

A GLOVED HAND on the steering wheel.

THROUGH THE WINDOW: TINA locking the front door, bunks the key. She turns, starts towards the Camaro.

CUT TO:

114 INT. CLINIC AUDITORIUM - NIGHT

THE PAGEANT is in full swing. In the BACKGROUND, an ANNOUNCER stands at the PODIUM announcing the awards. The COSTUMED CHILDREN stare up at him. THE MOTHERS and FATHERS are lined up against the back wall.

BILLY leads JAMIE in, and they take their place among the children.

JAMIE'S eyes are wide, focused elsewhere.

HER HAND squeezes BILLY'S hard.

CUT TO:

115 I/E. CAMARO - RACHEL'S HOUSE - NIGHT

SHAPE'S POV: TINA comes forward into the headlights, pounds on the hood of the car, and in one daring gesture, let's fall the cape.

Her body is painted chalk white, and she is almost nude, except for a bikini of pyramids. It's a very strange outfit.

TINA  
TA DA! Tina, Queen of Outer  
Space.

(CONTINUED)

115 CONTINUED:

She pulls her cape up from the street, comes around the side of the door, pulls at the handle.

The door is locked. She pounds on the window.

TINA  
C'mon, it's freezing out here!  
C'mon, Michael, it's not funny!

THE GLOVED HAND unlocks the lock.

TINA pulls the door open.

TINA  
Thanks for being such a gentleman!

TINA tosses her cape in the back seat and jumps into the car.

CUT TO:

116 INT. CLINIC AUDITORIUM - NIGHT

JAMIE'S eyes are glazed. BILLY tugs at her hand, which is fastened tightly on his.

BILLY  
Jamie!

CUT TO:

117 I/E. CAMARO - RACHEL'S HOUSE - NIGHT

TINA looks delighted.

TINA  
You're wearing my present! I want  
you to know I just love Older Men.

We see the SHAPE'S mask. It's RONALD REAGAN.

TINA moves in closer.

CUT TO:

118 INT. CLINIC AUDITORIUM - NIGHT

JAMIE is severely hyperventilating, trying to pull free now.

BILLY is trying to hold her.

LOOMIS pushes through alarmed PARENTS.

(CONTINUED)



118 CONTINUED:

                                LOOMIS  
                     JAMIE! JAMIE!

KIDS are backing away. Some are horrified, some laugh.

CUT TO:

119 I/E. CAMARO - MOVING - NIGHT

TINA smiles coquettishly.

                                TINA  
                     C'mon Mike, don't I even get a  
                     kiss?

The SHAPE doesn't move.

TINA raises her eyebrows. She'll wait.

Then...

                                TINA  
                     I can't resist your new look.

She leans forward and kisses him on the mask. She pulls back, makes a disgusted face.

                                TINA  
                     Uggh, it feels creepy.

The SHAPE'S hand squeezes the steering wheel.

120 INT. CLINIC AUDITORIUM - PAGEANT - NIGHT

LOOMIS and the NURSE are just about out of the crowd.

JAMIE'S chest is heaving. Her eyes are wide in pure terror.

She's hyperventilating. It looks as though her little chest will burst when:

SHE SCREAMS -- A LONG, SHRILL, PIERCING SCREAM!

                                JAMIE  
                     TE-E-EENAAA!!!

She collapses back. BILLY thinks fast, catching her as LOOMIS reaches her side.

121 EXT. STREET - THE CAMARO - NIGHT

The Camaro speed off, burning rubber.

CUT TO:

122 I/E. CAMARO - MOVING - MOMENTS LATER - NIGHT

TINA sits far from the SHAPE, angry.

TINA

Great. Just great. The old  
silent treatment, huh? What'd  
I do wrong this time, huh, Mike?  
Great. What's the sound of one  
hand clapping?

She claps with one hand.

TINA

Nothing. That's the sound. You  
know, arguing with you is a real  
pleasure. Amazing -- absolutely  
amazing.

They pass a liquor store.

TINA

Stop here. I want cigarettes.

The Camaro drives past.

TINA

I SAID STOP! I WANT A GOD-DAMN  
PACK OF CIGARETTES.

The Camaro SCREECHES to a stop.

TINA

Well...

The Camaro backs up, burning rubber. It stops before the liquor  
store.

TINA shakes her head.

TINA

Great. Psychoboyfriend.

She grabs her cape, gets out of the car.

123 INT. CLINIC AUDITORIUM - PAGEANT - NIGHT

LOOMIS is over JAMIE fighting off MANE'S attempts to get near.

(CONTINUED)

123 CONTINUED:

LOOMIS

Tina, Jamie! She's in danger.  
Where is she!?

JAMIE'S shaking her head terrified.

MANES is pushing through.

MANES

We've got to get her out of here.

LOOMIS swipes him back with his arm.

LOOMIS

Where is she Jamie?!

BILLY looks on, worried.

124 EXT. LIQUOR STORE - NIGHT

TINA can be seen through the front door, buying cigarettes.

125 INT. CLINIC AUDITORIUM - PAGEANT - NIGHT

JAMIE

BILLY'S next to her.

LOOMIS

You've got to help her, Jamie.

JAMIE'S struggling to talk, her throat aches.

LOOMIS turns to the NURSE.

LOOMIS

Don't just stand there! Get  
Meeker on the line!

JAMIE

(mouthing)  
St-St-St-

BILLY

St-St-Store!

She nods. They're propping her up. Cops with walkie-talkies are nearing.

126 EXT. LIQUOR STORE - NIGHT

There's a big BOURBON AD featuring a BLONDE. RACHEL'S still inside. The clerks taking time making change.

127 INT. CLINIC AUDITORIUM - PAGEANT - NIGHT

JAMIE'S struggling.

LOOMIS

What kind of store?! What's in the store!?

BILLY

All n-n-n-nighter.

She shakes her head.

FLASHCUT TO:

128 EXT. LIQUOR STORE - THE AD - NIGHT

The BLONDE'S smile looks seductive and evil somehow.

FLASHCUT TO:

129 INT. CLINIC AUDITORIUM - NIGHT

JAMIE gulps air, points at a woman standing near.

BILLY

W-W-Woman?!

LOOMIS

A big woman working at the store?!

JAMIE shakes her head.

BILLY

Oh th-th-the st-st-store!

JAMIE nods. BILLY'S got it.

BILLY

Th-The l-li-li-liquor st-store.

LOOMIS turns to relay but --

COP

(yelling into walkie talkie)

Straight's Liquors--fifth and Main!

(CONTINUED)

129 CONTINUED:

MANES bursts through LOOMIS.

CUT TO:

130 EXT. LIQUOR STORE - CAMARO - NIGHT

The car is parked to the side, motor humming; lights on.

131 I/E. CAMARO - LIQUOR STORE - NIGHT

The radio is on playing only STATIC.

On the floor are the GLOVES. There's a SQUISHY SOUND as it pulls the REAGAN mask free.

The SHAPE'S HAND reaches under the seat for something -- a gleaming, large kitchen KNIFE.

132 EXT. STORE - NIGHT

TINA'S bopping to the music from the store. She turns out the door, surprised, looks right. There's the car.

She smiles -- heading for it.

SHAPE'S POV

Heavy breathing over the loud static as she nears.

TINA

peeling open the cigarettes, drops the box.

TINA

Damn!!

SHAPE'S POV

She picks it up. Starts for the car again --

It's arm rests on the passenger seat. The knife handle is barely visible.

TINA

starts skipping toward the car --

OL POLICE SIRENS WHOOP! SHE'S SUDDENLY BATHED IN BLINDING LIGHT. SHE A HUNTED DEER.

TINA shields her eyes as --

(CONTINUED)

132. CONTINUED:

COP  
(over speaker)  
Tina Williams?

She nods, still blinded.

FIVE POLICE CARS pulls up into the parking lot.

TINA looks confused.

A COP jumps out still holding his microphone.

COP  
We have her.

SEVERAL OTHER POLICEMEN AND A POLICEWOMAN RUSH AROUND HER.  
They place a blanket on her shoulder, like she's a shock victim.

133 INT. CLINIC - ANOTHER ROOM - NIGHT

OUTSIDE THE OBSERVATION WINDOW, many ADULTS and KIDS are gawking, pointing at and commenting on JAMIE, like she's some freak in a zoo.

LOOMIS listens intently to the VOICE OVER THE POLICE RADIO.  
JAMIE sits with BILLY at her side, holding her hand.

COP  
She appears unharmed.

TINA'S VOICE  
(in Background)  
What the hell's going on here.  
(muffled voice)  
I'm fine.

LOOMIS looks over at JAMIE.

Suddenly the little girl looks very lost and lonely.

She stares at the GAWKERS through the window, who suddenly move away embarrassed. She turns back to BILLY. BILLY musters the best smile he can.

CUT TO:

134 EXT. LIQUOR STORE - NIGHT

TINA'S really pissed.

TINA  
Don't you guys have something  
better to do than --

(CONTINUED)

134 CONTINUED:

COP  
 Would you please just come with  
 us to the hospital?

TINA  
 All right, let me just tell my  
 boyfriend...

She looks. The Camaro's gone.

TINA  
 Great. That's just great.

COP #2  
 Give us a description of his car.  
 We could stop him. Let him know  
 where to find you.

TINA  
 (musing on Mike's  
 potential reaction)  
 No. I don't think he'd appreciate  
 that. Thanks. Let's just go.

She heads for the police car. The OFFICER ceremoniously holds  
 the door. She nods as polite a "thanks" as she can muster.

CUT TO:

135 INT. CLINIC - CORRIDOR - NIGHT

TINA'S being hustled forward between TWO COPS.  
 She's concerned now. She rushes forward past them.  
 LOOMIS is there to meet her.

LOOMIS  
 Tina.

TINA  
 (brushing past him)  
 Where's Jamie? Is something  
 wrong?

JAMIE comes around from behind LOOMIS. She's overjoyed to see  
 TINA well.

JAMIE  
 (plaintive)  
 Tina!

JAMIE hugs TINA. TINA pulls back, looks at JAMIE, amazed that  
 she can speak now.

CUT TO:

136 INT. CLINIC - JAMIE'S ROOM - NIGHT

TINA is tucking JAMIE in.

JAMIE  
Don't go, please...

TINA  
I have to.

JAMIE  
WHY!

TINA  
Because--well, because--you  
wouldn't understand yet. But  
there are people who can make you  
feel...

(almost swaying)  
...bigger than yourself. Make  
you know you are part of the  
world, not just in it. And when  
you find somebody that does that  
and sometimes they're the  
strangest people, you try to be  
with them.

JAMIE  
But he was with you.

TINA  
Who?

JAMIE  
Bogeyman.

TINA  
That's one way of describing him.

TINA kisses JAMIE, turns for the door.

JAMIE  
Tina don't go. He'll get you!

TINA  
Tell you what, I'll come back  
later on tonight...and sleep right  
here. Would you like that?

JAMIE  
(shaking her head)  
Tina!!

This is more than TINA can take.

TINA  
I've gotta go.

(CONTINUED)



136 CONTINUED:

With a quick wave, she rushes out the door.

CUT TO:

137 INT. CLINIC - CORRIDOR - NIGHT

TINA is rushing forward. LOOMIS grabs her.

LOOMIS  
Why don't you stay the night.

TINA  
Sorry. Gotta run.

LOOMIS  
Tina.

TINA  
Stay away, okay! Jesus. You know  
you're really creepy-- feeding  
that girl full of all that  
Bogeyman crap!

LOOMIS  
I believe you're in danger. Jamie  
believes it...

TINA  
Jamie's a twelve year old girl.

LOOMIS  
Be sensible. It's one night.

TINA  
I'm never sensible if I can help  
it.

LOOMIS  
Tina!

But TINA pulls away laughing... LOOMIS starts after her.

NICK and TOM are at the door, dressed in plainclothes...

LOOMIS  
For God's sakes, stop her.

TOM  
On whose orders.

NICK  
She hasn't done anything wrong.

(CONTINUED)

137 CONTINUED:

LOOMIS  
Follow her at least--you can do  
that much.

TOM and NICK share a look.

LOOMIS  
And if that girls dies tonight-  
They turn from LOOMIS.

Exchange a look that says, "crazy guy."

NICK  
All right, all right--For you,  
Doc--anything.

They walk out.

LOOMIS looks after them, exasperated by their nonchalant  
attitude.

CUT TO:

138 EXT. CLINIC - PARKING LOT - NIGHT

The Camaro is under a street lamp facing the clinic.

TINA runs out.

There is no one in the empty lot.

TINA  
Great. They blew me off.

TOM and NICK emerge. TINA turns on them.

TINA  
Are you guys supposed to be  
trailing me or something...

They shrug, nod.

TINA  
Then you can give me a lift...  
The Tower Farm.

They throw up their hands, "why not," and escort her into the  
police car.

139 EXT. STREET NEAR CLINIC - NIGHT

looking past the SHAPE as it watches.

CUT TO:

140 INT. CLINIC - JAMIE'S ROOM - NIGHT

The door is open. JAMIE sees LOOMIS in the hall, exasperated.

VOICE (OVER)  
I believe you.

She turns. It's BILLY. He has spoken again without a stutter.

JAMIE slips off the bracelet, throws it at him.

JAMIE  
What do you know about it. You're  
just a kid.

JAMIE runs out into the hall. Does she look suspicious.

CUT TO:

141 INT. CLINIC SUPPLY CLOSET - NIGHT

A HAND pulls a surgeon's mask off of a shelf.

CUT TO:

A HAND pulls a gown from a shelf.

CUT TO:

A HAND pulls a cap from a shelf.

CUT TO:

142 INT. CLINIC CORRIDOR - MOMENTS LATER - NIGHT

The bathroom door cracks open. JAMIE, now disguised, peers out. A nurse's cap flops down over her forehead, a surgical mask covers almost all of her face, a reflector hags over one eye, the doctor's gown trails around her feet.

The coast is clear. She sets out.

FOLLOWING JAMIE

143 INT. CLINIC - RECEPTION AREA - NIGHT

Ahead is the test. The RECEPTION AREA. PARENTS are still milling around with their KIDS.

LOOMIS is conferring with DR. MANES as JAMIE enters the area.

(CONTINUED)

143 CONTINUED:

LOOMIS - JAMIE'S POV

He's arguing vociferously. Her heart beats faster, hoping he won't turn. Suddenly -- CRASH.

JAMIE

gasps, reeling back. She's staring up at A TALL POLICEMAN.

She's certain she's caught when--

TALL POLICEMAN

(Breaking into a grin)

Where you headin' in such a hurry,  
Big Fella?

Thinking quickly, she points to a CLUSTER OF PARENTS.

TALL POLICEMAN

Okay, but you better watch where  
you're headin'.

She nods, promising, and with a quick glance at LOOMIS, scurries past.

Nearby, BILLY states at the TINY FIGURE. As the Doctor's robe is tugged back, a patch of the princess dress shows and he knows. He watches her run out the front door, and wonders.

CUT TO:

144 I/E. CLINIC - NIGHT

THE SHAPE's hand pushes away branches. it stares through the venetian blinds into the auditorium. There are still PARENTS and CHILDREN in costume... but no Jamie.

145 EXT. CLINIC - NIGHT

POLICEMAN (OVER)

What's up, Doc? (Getting no  
response) I guess you're too old  
for that one, huh?

THE SHAPE turns towards the voice.

146 EXT. CLINIC - ENTRANCE - NIGHT

The light of the entrance area illuminates JAMIE perfectly. A PLAINCLOTHES POLICEMAN is tousling her hair.

(CONTINUED)

146 CONTINUED:

POLICEMAN  
Watch out for things that go bump  
in the night.

Nodding quickly, JAMIE continues on towards another GROUP OF KIDS.

As she passes the KIDS, she picks up her pace-- pulling off her hat...

She veers off into the parking area.

CUT TO:

147. EXT. PARKING LOT - NIGHT

The SHAPE'S shadow passed over the Camaro. His hand reaches for the door handle.

CUT TO:

148 EXT. STREET - NIGHT

The tall, gnarled trees surrounding JAMIE cast frightening shadows. She is alone, running. Tears stream down her face.

JAMIE  
Tina!

149 EXT. CORNER - NIGHT

the lights of the Camaro turn out onto the street.

JAMIE

150 EXT. LAWN STREET - NIGHT

Unaware of the danger, cuts across a lawn to a street running perpendicular.

151 EXT. ANOTHER STREET - NIGHT

It's her street.

(CONTINUED)

151 CONTINUED:

She's out of breath. Her feet are moving by themselves. Behind her we can see the CAMARO turning onto the street. It travels slowly.

JAMIE senses it, turns.

152 I/E. CAMARO (SHAPES POV) - NIGHT

The CAMARO moves closer. JAMIE is in its headlights. She turns back. Seeing the car, she grows fearful.

153 EXT. ANOTHER STREET - NIGHT

JAMIE

runs faster, her chest heaving-

Her foot lands on her coat.

Her hands fly out as she falls forward to the ground.

154 I/E. CAMARO (SHAPES POV) - NIGHT

Slowing as she scrambles to get up.

155 EXT. - ANOTHER STREET - NIGHT

JAMIE

can see the CAMARO next to her as she rises. She stares at it, as it comes towards her.

She turns to run. Smack. She hits a tree.

Dazed, she stumbles back, tripping over the root of the tree and falling backwards to the ground.

CUT TO:

THE CAMARO DOOR

opens. The engine HUMS as the lights slash through the fog.

THE SHAPE'S FEET move towards her.

JAMIE

petrified, crab walks back, staring that THE SHAPE approaching.

(CONTINUED)

155 CONTINUED:

THE KNIFE

gleams in his hand

JAMIE

curls, reaching her feet...

OVER SHAPE'S SHOULDER

as she gives up running, hypnotized by her fear. She doesn't move. The SHAPE is right on her.

Suddenly A HIGH WHIZZING NOISE.

The SHAPE stops, turns towards the noise.

JAMIE

Billy, no!!!

BILLY

charging on his bike, is nearly on the shape. SLAM!

BILLY'S FRONT WHEEL

smashes the back of THE SHAPE'S knees. THE SHAPE crumples, acting like a ramp for BILLY, who rides up its back into mid air.

THE SHAPE crashes to the sidewalk.

The knife slices up through THE SHAPE'S side with a sickening SQUISH.

BILLY ON BIKE - SLO MO

whips his bike around in mid air and

SLAM!

Lands on the fallen SHAPE'S back, running his tire over the SHAPE'S face.

JAMIE

is astonished. She stares at BILLY.

BILLY

(Scared to death)

C-c'mon!

He grabs her wrist. JAMIE hops onto the frame between BILLY and the handlebars. BILLY zooms off, he adrenaline pumping.

(CONTINUED)

155 CONTINUED:

THE SHAPE

His fingers claw out as he slowly pushes up.

Rising slowly, he manages to stand. In the distance he can see BILLY and JAMIE peddling off as-

He reaches for the hilt and slowly draws the blade out of his stomach, making a suppressed animal sound.

CUT TO:

156 INT. CLINIC CORRIDOR - NIGHT

LOOMIS looks crazed. Through the open door, he can see Jamie's room is empty.

PATSEY arrives.

PATSEY

She's not on this floor or in the basement.

A LITTLE BLOND GIRL in a costume comes running by. LOOMIS reaches out, whirls her around and grabs the mask from her face.

LITTLE GIRL

(screams)

Mommy!

LOOMIS pushes past her towards another child.

MEEKER

winds towards LOOMIS through PANICKING PARENTS GRABBING THEIR CHILDREN.

LOOMIS

rips the mask off a BOY, turns to another LITTLE BOY. The LITTLE BOY is so frightened, he takes his own mask off.

MEEKER

What the hell are you doing!

LOOMIS

Lock the doors. Check every room.  
Jamie is gone!

MEEKER is shocked.

CUT TO:



157 EXT. PARK - BIKE PATH - NIGHT

BILLY huffing. He can barely pedal anymore.

BILLY  
(gleeful)  
I d-did it. I really did. Did  
you S-SEE him GO DOWN!

JAMIE  
Hurry! We've got to find Tina!

BILLY  
(Slows)  
We b-better call the cops.  
There's some houses...

JAMIE  
NO! He's after her. We've got  
to warn her.

BILLY  
The c-cops'll do it.

JAMIE hops from the bike.

JAMIE  
They won't believe me anymore!  
He can't believe she's walking away.

BILLY  
Jamie!  
She continues walking.

BILLY  
You don't even know where she is!  
That stops JAMIE dead in her tracks.  
A pause.

BILLY  
But I D-DO!

CUT TO:

158 EXT. FARM HOUSE - FROM MAIN ROAD - NIGHT

MUSIC can be heard coming from the farmhouse. CARS are parked  
all around it. The FARMHOUSE sits on the edge of a vast field.  
BEYOND IT, some hundred yards up, on the main driveway is an  
OLD WEATHERED barn. Bordering the field is a forest.

159 EXT. FIELD - THE CAMARO - NIGHT

pulls into the drive from the main road. it quickly cuts off the road into the field.

160 I/E. POLICE CAR - FARM HOUSE - NIGHT

THE POLICE CAR is parked between the house and the barn.

NICK and TOM sit within, watching as the CAMARO throws up a roostertail of soil behind it.

NICK  
What do you think?

TOM  
Orders are orders. That look like a life-threatening situation to you?

NICK scratches his neck. "guess not".

CUT TO:

161 INT. FARMHOUSE - PARTY - NIGHT

MUSIC BLARES.

TINA has shed her cape and is dancing wildly with SIX COSTUMED MEN. MIKE is nowhere in sight.

The song ends, she comes away from the dancefloor.

A GUY dressed as a large mole approaches her.

MOLE-MAN  
Love your costume...

TINA  
It's... supernatural!!!

A hand claps TINA's shoulder. It's SAMANTHA.

SAMANTHA  
Where's Mike?

TINA  
Ask me if I care.

SAMANTHA  
Spitz and I just had the greatest idea.

(CONTINUED)

161 CONTINUED:

She whispers it to TINA. TINA laughs. She loves it. Gives the 'thumbs up'.

CUT TO:

162 I/E. POLICE CAR - FARMHOUSE - NIGHT

NICK and TOM are playing cards. Suddenly, there's a woman's SCREAM

They look up.

SAMANTHA runs by, screaming.

NICK and TOM stare, momentarily frozen.

There another SHRIEK! It's TINA, dressed in her cape. Just behind her a few feet is the SHAPE, limping forward like a MUMMY.

NICK and TOM reach for their guns...

TINA suddenly sinks to one knee, overacting.

TINA

Please, take me, but spare my friend. She's a virgin.

The SHAPE stops... pauses to consider, scratching his chin with his knife.

SHAPE

Virgin, huh? Got her phone number?

NICK and TOM suddenly feel very stupid.

SPITZ (THE SHAPE) starts laughing... so does TINA.

TOM

You think that's Funny?

They move in on the kids with their guns still drawn. Spitz pulls off the mask

SPITZ

Hey, just a little Halloween prank, okay?

NICK

Definitely not funny. Someone could easily be dead right now.

(CONTINUED)

162 CONTINUED:

TOM  
Fortunately we're lousy cops.

SAMANTHA (OVER)  
Hey, guys. Look what I found.

SPITZ starts towards SAMANTHA, who stands at the door to the barn. TINA waves a playful good-bye to NICK and TOM rubbing it in as she heads towards the barn.

162A AT REAR OF BARN - NIGHT

Obscured by a tree, THE SHAPE watches.

TINA

running out of view towards barn doors.

REAR OF BARN

The branch shakes as the SHAPE recedes behind the barn.

CUT TO:

163 INT. BARN - NIGHT

It's pitch black. The HEAVY door creaks open. A spill of light. SPITZ enters first, disappears into shadows.

Next comes TINA

There's a mewing from the back.

TINA  
Spitz?

A single light bulb is clicked on, illuminating the dingy place well enough.

SAMANTHA comes in.

There's a Meowing from back.

SAM and TINA run back towards the sound.

SPITZ pulls the heavy door shut.

A TRAP DOOR is lifted.

KITTENS playing inside. TINA and SAMANTHA look on.

SAMANTHA  
They're so CUTE!

(CONTINUED)

163 CONTINUED:

She lifts a TABBY, it slips through her fingers and scampers away from her.

The other TABBYS threaten to escape as well.

TINA

Frisky little fellas aren't they!

She shuts the trap door, so the remaining kittens won't escape.

164 I/E. BARN - THROUGH WINDOW - NIGHT

SHAPE'S POV looks in.

TINA starts towards the back of the barn.

SAMANTHA starts after her, but she's intercepted by SPITZ who gives her a warm kiss.

SAM

Not now.

SPITZ

Come on.

He pulls her out of frame.

CUT TO:

165 INT. REAR OF BARN - NIGHT

It's dark and shadowy. TINA notices the rear door stands ajar. She walks over, closes it.

TINA

Here, kitty kitty...

CUT TO:

166 INT. BARN - STORAGE ROOM - NIGHT

SHAPE'S POV: The door is ajar. It opens, slightly. The SHAPES breathing becomes heavier. TINA pokes her head in.

TINA

Here, kitty kitty...

She freezes. There's something unnatural about the room. She senses it.

(CONTINUED)

166 CONTINUED:

TINA

Kitty?

She takes a tentative step in.

MEOW!!

TINA whirls and chases the little kitten out into--

167 INT. REAR OF BARN - REAR - NIGHT

TINA catches the kitten, one handed.

CLOSER

She cuddles it.

TINA

Tried to get away, din'cha!

168 INT. BARN STORE ROOM - SHAPES POV - NIGHT

SHAPES hand pushes the store room door open. The door CREAKS.

169 INT. REAR OF BARN - NIGHT

TINA whirls at the sound, afraid. She stares for a long moment at the door. It doesn't move.

She turns and hurries towards the front of the barn.

170 INT. BARN - NEAR STALLS - NIGHT.

The cat meows as TINA pets it.

TINA

Why am I chasing you? I hate cats.

(Calling out)

Sam!

No answer. There's a SCUFFLING noise at the rear of the barn.

TINA

C'mon, you guys. Spitz! It's not funny!

(CONTINUED)

170 CONTINUED:

There's more SCUFFLING at the back. She turns towards the sound, begins backing up. Suddenly, there's a CLATTERING to her left. Tools fall out at her. She jumps, dropping the kitten. The kitten runs under the Treshing machine.

SPITZ steps out, laughing. SAMANTHA is with him. They've got hay all over them... they've been necking in one of the stalls.

SPITZ  
Gotcha!

TINA  
(Laughing)  
Very funny.

SAMANTHA nuzzles into SPITZ. They kiss.

TINA  
I'll just let myself out.

TINA starts out.

SHAPE'S POV from rear of barn.

TINA goes to the door. It's too heavy to open alone.

TINA  
A-hem.

SPITZ pulls away from SAMANTHA, crosses to the door, stumbling over a tool on the way.

SPITZ  
Shit.

SPITZ joins TINA at the door, grins, shoulders the door. It unjams on the second try.

TINA  
Have fun.

SPITZ nods.

TINA casts him a conspiratorial grin. She helps him to shut the door behind her.

SPITZ, still at the door, gets an idea. he pulls from his pocket--

CLOSE ON

HIS MICHAEL MEYERS mask.

He moves silently to the tractor.

(CONTINUED)

170 CONTINUED:

SHAPES POV moving forward, getting a better view over the top of an OLD RUSTED TRACTOR.

SAMANTHA is kneeling, trying to extract the kitten from beneath the threshing machine.

SAMANTHA

He's gonna be a Vietnamese dinner.

She stands, giving up. She looks around for SPITZ.

SAMANTHA

steps out of the stall, looks around the empty space. It feels eerie.

SAMANTHA

C'mon, Spitz. (She grins) What makes you think I'm gonna even try to find you?

She whips open a stall door.

SAMANTHA

Gotcha!

It's empty.

Behind her there's a sudden noise. She whirls around, catches a glimpse of something, heads silently towards it.

SAMANTHA

I saw you...

She jumps to where she saw the glimpse of something. Nothing. It's not so funny anymore.

SAMANTHA

I'm outta here. G'night.

No reaction. She gets pissed and starts for the door.

A HAND GRABS HER FOOT, toppling her.

SAMANTHA screams. the hand releases her.

A FIGURE is rising. She can only see the legs.

SAMANTHA

That wasn't funny!

She is standing... suddenly gasps. It's the SHAPE.

A LONG KNIFE is held high, ready to strike.

She stutters steps back.

(CONTINUED)



170 CONTINUED:

THE SHAPE advances on her slowly.

SAMANTHA

Spi-itz?

She's shaking her head. Tools clatter beneath her. She stumbles back against a stall wall. THE SHAPE advances and stabs down. SHE SCREAMS! It stabs her, once, then again. She's not cut.

The "SHAPE" laughs, poking in a retractable blade.

SAMANTHA

You son of a bitch!

She slugs his arm. He 'ows,' laughing. She slugs him again. The laughter's contagious.

SAMANTHA

You scared me half to death.  
Silly.

She starts to slug him again but he catches her arm, kisses her. She pulls off his mask and kisses him.

The anger and laughter turns sexual fast.

CUT TO:

171 EXT. PARK - DIRT PATH - NIGHT

BILLY is catching his breath as he and JAMIE hide behind a clump of bushes.

LIGHTS sweep over the bushes, then past. JAMIE peers out.

172 EXT. PARK STREET - NIGHT

A POLICE CAR rounds a near corner, cruising out of view.

173 EXT. PARK - DIRT PATH - NIGHT

JAMIE taps BILLY. He dutifully rises, giving her a seat on the bars before they take off.

CUT TO:

174 INT. BARN - NIGHT

SAMANTHA squeals as SPITZ carries her into the stall.

STALL - LONG SHOT - SHAPE'S POV

They tumble down, laughing, in the hay.

They it turns serious.

SPITZ  
Tell me you don't love me?

SAMANTHA  
(Softening)  
You're an asshole.

He kisses her. She kisses back. They care for each other a lot.

She snuggles closer, rolling under him.

SPITZ's hard starts up her thigh.

She gently pushes it back.

SPITZ snuggles closer, nuzzles her neck.

She moans as SPITZ moves from her neck to her shoulder, and on down.

SPITZ leans up, looks into her eyes.

His hand moves to the front clasp of her bra. He tries undoing it. Has trouble. She helps. She pulls him in, kisses him, pulls his teeshirt up to feel his skin is next to hers.

SPITZ pulls off his teeshirt.

His hand strokes the tops of her thighs. She arches as he gently pulls at her panties... She's kissing him more intensely, nuzzling his chest... brushing her lips over his skin.

His hand tugs at his belt, loosening it. The button of his jeans opens easily, but his fly sticks.

He pulls finally...

She pulls away.

He follows her with a kiss.

SPITZ  
It's okay.

She stares at him, unsure. This is a new threshold in their relationship.

(CONTINUED)

174 CONTINUED:

He pushes his pants down, kisses her gently. Nuzzles against her.

She pushes up abruptly, sitting up, pulling her blouse closed.

SAMANTHA

I don't have anything...

SPITZ fumbles through his jeans. Finds a condom.

She looks away as he opens it. Embarrassed, he figures out how to roll it on.

She looks at what we can't see.

He moves closer.

(DIRECTOR'S NOTE: THIS SCENE WILL BE FILMED WITH ALL THE GENTLENESS NECESSARY TO GIVE ADOLESCENTS A GOOD FEELING ABOUT THEIR FIRST TIME)

LONG SHOT POV

SPITZ on top of SAMANTHA, moving fast. Both are nervous.

SAMANTHA

Slow...

He slows. They kiss. It becomes more connected.

POV

TILTS away from SAMANTHA and SPITZ down to the ground. THE SHAPE's hand reaches down, grabs a pitchfork.

THE POV tilts up again, focusing on the couple. POV moves slowly towards them.

SAMANTHA smiles as SPITZ extends his arm (like a sphinx). He smiles down at her, when-

TCHOCK!

There's an AWFUL SOUND as three PITCHFORK PRONGS emerge from SPITZ'S chest.

SAMANTHA tries to scream, but nothing comes out.

BLOOD pours from SPITZ's chest as he collapses downwards.

SAMANTHA throws up her arms, pushes SPITZ to one side, and off of her. She squirms out from under him, and is up, running through the stall.

SAMANTHA

Ohgod ohgod ohgod...

(CONTINUED)

174 CONTINUED:

She runs for the main door. It's too hard for her to open it.

She spots a HAND SCYTHE, lifts it, swings it protectively in the air before her.

There's nothing anywhere. The silence is threatening.

She slams backwards against the door, then turns, trying to force it open.

SAMANTHA  
Someone help please! HELP ME!!!

SCUFFLING behind her.

She pushes harder. The door is stuck.

She whimpers, turning to face her attacker.

OVER THE SHAPE'S SHOULDER

SAMANTHA raises her scythe, shaking with fear. The SHAPE raises a large 'GRIM REAPER SCYTHE'.

SAMANTHA

Her eyes widen. The shadow of the scythe sweeps across her face. She SCREAMS

Whoosh. The scythe sweeps downwards, slashing her forehead.

Her eyes roll upwards, and she collapses to the ground.

CUT TO:

175 I/E. POLICE CAR - FARMHOUSE - NIGHT

NICK looks uneasy, staring at the barn

NICK  
That sounded different!

TOM  
(sarcastic)  
We never did stuff like that when we were kids.

NICK  
Yeah. We were normal kids.

NICK points.

176 EXT. BARN - NIGHT

COMING OUT OF THE BARN is the SHAPE, the bloody scythe in its hand.

177 I/E. POLICE CAR - FARMHOUSE - NIGHT

Shaking his head, TOM rolls down the window.

TOM

Hey, fella...Over Here.

178 EXT. BARN - NIGHT

The SHAPE stops. Tom waves him forward. It heads for the car.

CUT TO:

179 INT. FARMHOUSE - PARTY - NIGHT

TINA watches as THE KIDS grab their jackets. MOLE MAN runs up to her.

MOLE MAN

You comin' to the spring?

TINA

You just wanna see me naked, right.

MOLE MAN

I wouldn't mind it.

TINA looks around.

MOLE MAN

C'mon, the hell with Mike. He ain't gonna show.

TINA regards the MOLE MAN. He doesn't look half bad.

But--

TINA

Sam and Spitz. can't just leave 'em.

MOLE MAN

So go get 'em.

TINA

Okay. Be right back.

(CONTINUED)

179 CONTINUED:

MOLE MAN nods. He's encouraged. They join the crowd walking out through the kitchen.

CUT TO:

180 EXT. ROAD NEAR FARM - NIGHT

BILLY and JAMIE are racing down a dirt path. JAMIE's arms are wrapped around BILLY.

JAMIE  
Faster! Hurry!

BILLY  
I c-could g-go a lot f-faster if  
you s-stop s-strangling me.

Bravely, he pushes harder.

181 EXT. FARM - BILLY'S P.O.V. - NIGHT

In the distance, they see the farmhouse lights. There's a line of cars starting down the driveway.

CUT TO:

182 EXT. FARM - BETWEEN HOUSE AND BARN - NIGHT

There's a cloud of dust rising as Cars are screeching back and peeling out.

TINA fans away the rising dust, as she drops off the top step, and begins running towards the barn.

TOM and NICK in the police car don't acknowledge her.

She slows to a walk as she approaches the open barn door.

TINA  
(Calling out)  
Hey, didn't anyone ever tell you  
guys to shut the door when you're  
in flagrante...

CAR SOUNDS fill the air. Dust everywhere. TINA starts in.

CUT TO:

183 INT. BARN - NIGHT

Still. Silent.

TINA

Sam! Spitz! I don't hear any noise. Are you sure you're doing it right? (no reaction) Hey, listen, wanna come skinny dipping? Maybe you guys don't need an excuse to get naked.

She heads deeper into the barn. No sound.

TINA peeks into the stall where they were necking earlier.

TINA

Guys?

STALL

as TINA peeks in. Tractor in the background.

The stall is empty.

TINA is puzzled. She starts back towards the rear of the barn, but something is too creepy.

SHAPE'S POV

in the shadows at the rear of the barn, watching as TINA moves in.

FLASHCUT TO:

184 EXT. ROAD NEAR FARM

JAMIE, terrified.

JAMIE

Tina!!!

CUT TO:

185 INT. BARN - NIGHT

TINA is walking slowly.

There's a bristling noise. She looks down. It's the lost kitten.

TINA kneels to pick up the kitten, but freezes.

The kitten is licking from a pool of blood in the hay

(CONTINUED)

185 CONTINUED:

TINA staggers backwards. She trips backwards over. The pitchfork, coated with blood!

She looks up.

Directly above her, hanging upside down from a bailing hook are LAURA and SPITZ-- arranged as floating angels.

CUT TO:

186 EXT. BARN - NIGHT

TINA runs out, screaming, into the cloud of dust.

TINA  
Help me! Please!

The last of the cars is peeling out. It's the MOLE MAN. he's given up.

She sees the policecar. Runs towards it.

TINA  
Help, please!

She's hysterical. She yanks the car door open.

TOM slumps to one side. His head has been half hacked off, and hangs limply to one side.

TINA screams. Backs up slowly, paralyzed with fear.

187 EXT. ROAD NEAR FARM - NIGHT

In the distance we can see JAMIE and BILLY cutting along the edge of the field, straight for her.

FLASHCUT TO:

JAMIE, screaming.

JAMIE  
Tina!

CUT TO:

188 EXT. FARM DRIVEWAY - NEAR POLICE CAR - NIGHT

TINA doesn't hear. She staggers backwards. She turns, spots-  
AHEAD

in the driveway. It's the Camaro.



189 I/E. CAMARO (SHAPE'S POV) - FARM - NIGHT

As she runs towards him, heartened.

TINA

running...

TINA  
Mike, thank God!

THE CAMARO.

It's lights switch on.

TINA

slows, suddenly.

JAMIE (OVER)  
Tina!

TINA turns towards the voice. She can see the bike and Jamie.

THE CAMARO starts its engine.

190 EXT. WHEAT FIELD - NIGHT

TINA understands who's behind the wheel.

She veers off into the field. The CAMARO starts after her, in no particular hurry.

191 EXT. FARM DRIVEWAY - NIGHT

The BIKE bumps and swerves on the gravel drive. JAMIE hangs on.

JAMIE  
Leave her alone! It's me you  
want. LEAVE HER!!!

192 EXT. WHEAT FIELD - NIGHT

THE CAMARO gains on TINA

BILLY and JAMIE jump off the drive -

landing hard in the dirt of the field.

JAMIE's waving so violently, they almost go down.

(CONTINUED)

192 CONTINUED:

JAMIE  
It's me you want! HERE! HERE!

THE CAMARO

suddenly stops, dust swirling over it's wheels and lights.

BILLY

swerves his bike to a skidding stop.

There's a long moment as the Camaro's engine thrums.

TINA slows, turns to see what's happened.

THE CAMARO slowly begins to turn towards the KIDS.

193 EXT. - EDGE OF FIELD - NIGHT

BILLY pushes off her, turning the bike towards a TALL PLANTED FIELD.

THE CAMARO follows, roostertailing dirt.

TINA runs after them.

BILLY is peddling as fast as he can. THE CAMARO's headlights flash across them, shooting up and down with each bump.

BILLY'S chest is heaving.

The wheels sink and slide in the furrowed dirt.

THE CAMARO gains steadily, roaring over the bumps.

JAMIE is terrified. The CAMARO is almost on them.

JAMIE  
Billy!

THE CAMARO's bumper slams into the rear wheel.

BILLY and JAMIE

fly forward through the air.

THE BIKE, riderless, flips up, turning on its axis and falling as-

THE CAMARO stops.

BILLY tumbles into the tall wheat on the right.

JAMIE lands forward.

(CONTINUED)

193 CONTINUED:

The BIKE crashes down on the hood of the CAMARO.

JAMIE

is up. she stumbles forward, dazed. She turns to face the lights.

THE CAMARO lurches forward, straight towards her.

JAMIE

cuts into the tall wheat!

194 I/E. CAMARO - EDGE OF FIELD - NIGHT

THE SHAPE follows, veering the car into the field.

195 EXT. TALL WHEAT FIELD - NIGHT

JAMIE runs, the wheat slapping against her legs and face.

196 I/E. CAMARO - WHEAT FIELD - NIGHT

The car moves forwards steadily, mowing down the wheat in its path.

Ahead, the headlights catch JAMIE. She veers left, disappearing into the tall wheat.

WITH JAMIE

Pushing through the wheat, stumbling blindly forward.

Suddenly the wheat ends. There's a small path bordering the field.

JAMIE loses her balance and tumbles forward into a small ravine on the far side of the path.

197 EXT. WHEAT FIELD - NIGHT

THE CAMARO bursts out. Stops.

198 EXT. WHEAT FIELD - RAVINE - NIGHT

JAMIE can hear the motor. There's a forest nearby. It's her only chance.

JAMIE rises and runs for the trees.

THE CAMARO

revs and races forward.

199 EXT. EDGE OF FIELD - NIGHT

TINA slows, panting. She catches sight of--

JAMIE

dashing into the forest, the CAMARO roaring after her.

TINA makes for the forest.

CUT TO:

200 I/E. CAMARO - WHEAT FIELD - NIGHT

THE SHAPE is implacable as the car bangs hard over the ravine. It drives forward into the trees, which are spaced widely enough apart to allow a car to enter.

201 EXT. FOREST - NIGHT

JAMIE runs zigzagging through the trees.

THE CAMARO

weaves through the narrow paths, maniacally.

TINA

runs desperately trying to catch up.

CAMARO

driving through the forest, leaping over ruts.

JAMIE is twenty yards ahead, then 10, then 5.

JAMIE scrambles left.

CUT TO:

202 I/E. CAMARO - FOREST - NIGHT

SHAPE'S POV, whipping left to follow. There's a tree. SMASH.  
Hurtling forwards, the windshield shatters.  
THE HORN BLARES.

203 EXT. FOREST - CAMARO - NIGHT

The front end of the Camaro is wrapped around a tree. THE  
SHAPE'S head is motionless, pressing on the HORN, which  
continues to blare.

204 EXT. FOREST - JAMIE - NIGHT

turns towards the HORN sound. She stumbles backwards, falls.  
Is too tired to rise. She gradually untenses. The HORN sound  
means the SHAPE must be dead.

INTERCUT WITH:

205 EXT. FOREST - TINA - NIGHT

Figuring the SHAPE has been stopped shakes her fist, mouthing  
"Yeah!"

INTERCUT WITH:

206 EXT. EDGE OF THE FOREST - NIGHT

BILLY, his knee hurt, listens to the horn. He limps towards  
the woods.

JAMIE

listens as well. Overjoyed. Suddenly the horn stops. JAMIE'S  
face drops.

TINA

stops. There's only stillness. What does it mean?

BILLY

slows, looking suddenly more worried.

JAMIE

listens, terrified. She sees-

207 EXT. FOREST - CAMARO - NIGHT

A CLOUD OF STEAM engulfs the CAMARO.

Out of the steam THE SHAPE emerges.

208 EXT. FOREST - JAMIE - NIGHT

Sits terrified a brief moment, then scrambles up, and tries running. She is tired and limping badly.

TINA

looks terrified. She can hear FEET CRUNCHING through the forest. Then stillness.

JAMIE

slows to listen.

The leaves are rustling.

Where is it?

She's unconsciously backing up.

There's a SNAP behind her. She whirls, catching her dress on a branch. She tugs free as

THE SHAPE steps out of the bushes. The knife raises.

JAMIE screams.

TINA (OVER)

Jamie! NO!!!

TINA runs into the path of the blade.

TINA is stunned as the blade travels into her chest.

JAMIE

Tina!

The SHAPE tries to yank the blade out, but TINA grabs it, pulls it in deeper, struggling to keep the blade within her, in order to save JAMIE.

TINA

Run, Jamie!

JAMIE is too shocked to move. She stares as TINA sinks down. Then-

A HAND grabs Jamie's arm, and yanks her away.

(CONTINUED)

208 CONTINUED:

It's BILLY. JAMIE struggles against him as he pulls her away into the woods.

TINA smiles as JAMIE disappears into darkness.

209 EXT - FOREST - FURTHER ALONG - NIGHT

BILLY's half skipping half running with JAMIE through the trees.

He slows. They listen. the forest is quiet again. JAMIE is crying. BILLY is looking around trying to orient himself.

He doesn't notice the DARK SHADOW behind him.

A HAND darts out, covering BILLY'S mouth. before he can scream, he's whirled around. It's LOOMIS.

LOOMIS holds a finger to his mouth. He picks up JAMIE, holds her in his arms.

BILLY hobbles alongside them as--

THE FOREST beyond is suddenly bathed in light.

They hurry towards the safety of the ring of police cars.

LOOMIS  
Don't shoot! I've got her!

CUT TO:

210 EXT. WHEAT FIELD - NIGHT

A COP picks up BILLY as he hobbles out of the forest.

LOOMIS hustles JAMIE up the ravine towards the ring of police cars. She is shell shocked.

211 EXT. WHEAT FIELD - NEAR POLICE CARS -NIGHT

(Minutes later) JAMIE is wrapped in a blanket. LOOMIS approaches, regards her sternly.

LOOMIS  
There's something special between  
you and Michael. It's more than  
just blood, more of a sensing.  
I believe you can reach him in  
ways I never could.  
(more)

(CONTINUED)

211 CONTINUED:

LOOMIS (Cont'd)

When he touched you, he gave you something-- some key to his soul-- to the love lost within it. Bring Michael to me. Help me to cure him-or to kill him forever.

MEEKER is horrified by what LOOMIS is saying. THE COPS are ready to bash this madman. Even BILLY is stunned.

JAMIE

Can you kill it?

LOOMIS

I think I can.

She nods, knowing there are no guarantees.

BILLY steps forward.

BILLY

I want to come.

A COP swings him up

COP

No more heroics for you, Big Fella.

JAMIE reaches for BILLY, but he is whisked away into the back of a waiting ambulance.

BILLY and JAMIE exchange a disheartened look.

Then JAMIE turns to LOOMIS.

JAMIE

All right. I'll do it.

CUT TO:

212 EXT. MEYERS HOUSE - LONG SHOT - NIGHT

Full moon illuminates the quiet neighborhood. The houses are all dark. There are a few parked cars. Stillness.

THE MEYERS house is the only lit one. In the second story window THE SILHOUETTE OF A LITTLE GIRL is visible in candle-light.



213 EXT. MEYERS HOUSE - ACROSS STREET - NIGHT

THE SHAPE looks on, and behind him -  
THE MYSTERIOUS FIGURE- dressed in black.

214 EXT. MEYERS HOUSE - CLOSER - NIGHT

An old WEATHER VANE creaks eerily.

MOVING DOWN OUTSIDE WINDOW we can see the LITTLE girl is JAMIE.  
She sits before a vanity.

215 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

JAMIE is combing out her hair, her eyes shift to something in  
the mirror

REFLECTED IN THE MIRROR

A bright faced young policeman, CHARLIE, smiles and waves to  
her. Jamie's return smile is forced. She's very scared.

216 INT. MEYERS HOUSE - UPPER HALLWAY - NIGHT

LOOMIS stands in the shadows. He's tense. He loads his .45  
with dum dum bullets.

SOMEWHERE a STEADY DRIP- WATER ON METAL

MEEKER (OVER W.T.)  
Inside units, I want a report  
every five minutes, got that?

217 INT. MEYERS HOUSE - PARLOR - NIGHT

A flack jacketed, night-camouflaged TROOPER (#1) kneels below  
window. The window is barred with several 2 by 4s.

TROOPER # 1  
Ten four.

He listens, wondering about the drip.

218 INT. MEYERS KITCHEN - NIGHT

A similar camouflaged TROOPER #2 is out of view in the kitchen.  
Doors and windows are barred by 2 by 4s.

(CONTINUED)

218 CONTINUED:

TROOPER # 2  
Roger, Sheriff.

He rises to stare at the sink. The drip isn't there.

219 EXT. MEYERS HOUSE - NIGHT

The house looks deserted, but for JAMIE in the window.

WIDENING

In the nearby trees we gradually make out SHARP SHOOTERS, training rifles on the house.

POLICE UNITS with infrared detectors are stationed amidst the bushes in the neighboring yard.

MEEKER

comes up behind A FAT SNIPER - a husky pro who likes this duty.

MEEKER  
He can't see the snare from the street?

FAT SNIPER  
Can you?

MEEKER shakes his head. Ever worried, he takes out an INFRA-RED sight-- aims it at the front door.

220 I/E. MEYERS HOUSE - INFRA-RED VIEW - NIGHT

It takes a second to find its target-- just inside the door, latched to the ceiling is a crude version of a BED OF NAILS. Jagged metal spikes have been driven through a heavy board. There's a crude 'trip wire' leading from the porch directly in front of the door.

221 EXT. MEYERS HOUSE - NIGHT

MEEKER

raises his walkie talkie.

MEEKER  
Unit one, is the trigger operable?

222 INT. MEYERS HOUSE - PARLOR - NIGHT

The TROOPER sighs, it's the fifth time tonight.

TROOPER

I've never had one of these fail  
as dozens of Viet Cong ghosts will  
testify.

223 INT. MEYERS HOUSE - UPPER HALL - NIGHT

LOOMIS

stands by the barricaded window, angered as he listens.

224 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

JAMIE pulls the comb through her hair.

CHARLIE can see the radio talk is making her nervous.

CHARLIE

Looks like you and me are the only  
ones keeping our cool around here.

She smiles, politely, careful not to talk. She points to her closed mouth.

CHARLIE

Good thinking. Wanna practice  
signals?

She's noncommittal. CHARLIE disappears, leaving the bathroom door open. She raps twice.

CHARLIE

You do that good and loud, I'll  
be in here in a flash.

He watches her calmly combing her hair.

CHARLIE

You're one brave little girl.

He's starting to close the bathroom door, when suddenly Jamie's head cocks right. She's 'linking'.

CUT TO:

225 EXT. CLINIC - SHAPE'S POV - NIGHT

A BLOOD HAND in the dirt.

(CONTINUED)

225 CONTINUED:

POV steps over a DEAD COP- glassy eyes staring into oblivion.

POV looks up through a window into a bright empty room.

POV moves along the brick wall. Another window. A dark empty room. Another, shorter patch of wall. Then, pulls back.

POV slowly moving forward, looks through the blinds. BILLY is within. His knee is bandaged. DR. MANES stands over him conferring with PATSEY.

FLASHCUT TO:

226 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

JAMIE trembles and shakes, her chest heaving.

JAMIE

Billy!

The word barely escapes her throat.

CHARLIE

Dr. Loomis!

LOOMIS

in the doorway of the room.

JAMIE

Billy!

LOOMIS (INTO W.T.)

Meecker, Michael's at the clinic.  
Jamie sees him.

CUT TO:

227 EXT. MEYERS HOUSE - ACROSS STREET - NIGHT

MEEKER runs out of hiding. Two DEPUTIES follow.

He runs to an UNMARKED POLICECAR

EDDY, within, is already on the CB.

He turns to MEEKER, approaching.

(CONTINUED)

227 CONTINUED:

EDDY

We just got a distress signal at the Clinic. We can't raise them again. There were four officers there.

MEEKER yanks the CB from EDDY

MEEKER

This is Sheriff Meeker. All mobile units proceed to the immediately to the Masterson Clinic. Code five.

CUT TO:

228 EXT. MEYERS STREET - NIGHT

THE QUIET NEIGHBORHOOD STREET.

FIFTEEN UNMARKED POLICE CARS start their engines, pulling out into the street. Several have to make Y turns.

SEVERAL BLACK AND WHITES veer into the street from hidden driveways.

MEEKER is on the street. A BLACK AND WHITE pulls up for him. He turns back to EDDY.

MEEKER

You stay here. Anything unusual, you contact me, pronto.

EDDY nods.

MEEKER'S BLACK AND WHITE

screeches through a turn, barely missing a collision with a SWAT VAN loading SNIPERS.

229 EXT. MEYERS STREET - DOWN THE STREET - NIGHT

A FEW NEIGHBORS are standing on their lawns watching the commotion.

CUT TO:

230 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

LOOMIS paces like a caged animal.

(CONTINUED)

230 CONTINUED:

LOOMIS  
I should be there.

CHARLIE lies on the floor out of sight. He is holding JAMIE's hand.

CHARLIE  
What, trip the door? Fly the ladder?

He indicates a rope ladder coiled beneath the window.

CHARLIE  
In her condition? Let's just stay put till it's over.

LOOMIS shakes his head, concerned.

JAMIE is recovering from her 'link.' CHARLIE looks across at her.

CHARLIE  
How you doin'?

231 INT. MEYERS HOUSE - HALL - NIGHT

LOOMIS crosses into the hall. He doesn't like any of this. he stops. Listens intensely. Something's not right.

CUT TO:

232 EXT. CLINIC ENTRANCE - NIGHT

PATIENTS, NURSES and DOCTORS are being directed by COPS.

A pair of transoms pass MEEKER. He lifts the shroud. Looks at the dead PATROLMAN, shakes his head.

A SWAT COMMANDER arrives.

MEEKER  
As soon as everyone's out, I want a thorough sweep of this building.

SWAT COMMANDER  
We've been checking outside. No sign of him, yet.

MEEKER  
Keep on it.

MEEKER smiles at BILLY, who stands nearby.

(CONTINUED)

232 CONTINUED:

BILLY's not fooled.

CUT TO:

233 EXT. STREET BEFORE MEYERS HOUSE - NIGHT

The street has quieted down. EDDY leans back on his seat.

234 EXT. BUSH NEAR MEYERS HOUSE - NIGHT

The FAT SNIPER lies still. He watches a GARDEN SNAKE crawling through the grass. He sees it's prey, a field mouse, just ahead.

235 EXT. SNIPER (#2) IN TREE - NIGHT

sits watching.

236 INT. MEYERS HOUSE - PARLOR - NIGHT

TROOPER # 1 flexes his shoulders, exhales. He's getting stiff.

237 INT. MEYERS KITCHEN - NIGHT

TROOPER # @ stares at the basement door. It's closed. Something is threatening about it. He looks away, then back again. Nothing's changed. It gives him the creeps.

238 INT. MEYERS HOUSE - UPSTAIRS BATHROOM - NIGHT

CHARLIE alone in virtual darkness. Ever vigilant.

239 INT. MEYERS HOUSE - SISTERS BEDROOM - NIGHT

JAMIE stares, glassy eyed, at the mirror.

240 EXT. MEYERS HOUSE - STAIRS (FROM ABOVE) - NIGHT

LOOMIS silently ascends the stairs. He pauses about six steps from the top, glancing down to inspect something. Satisfied, he stretches - AVOIDING TWO STEPS - and continues up.

- 241 INT. MEYERS HOUSE - HALLWAY - NIGHT  
LOOMIS nears a window
- 242 I/E. MEYERS HOUSE - LOOMIS' POV - NIGHT  
A BLACK AND WHITE rolls silently down the street. LOOMIS knows immediately something is wrong. He lifts his Walkie Talkie.
- 243 INT. MEYERS HOUSE - HALLWAY - NIGHT  
                                LOOMIS  
                                Get Meeker!!
- 244 I/E. EDDY'S CAR - MEYERS HOUSE - NIGHT  
EDDY doesn;t get LOOMIS' anxiety.  
                                EDDY  
                                Why, nothing's up.  
THE BLACK AND WHITE smashes into the rear of his car.  
EDDY is knocked forward.
- 245 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT  
JAMIE screams, terrified.  
                                JAMIE  
                                He's here!  
CHARLIE scrambles along the floor.
- 246 EXT. BUSH NEAR MEYERS HOUSE - FAT SNIPER - NIGHT  
                                FAT SNIPER (OVER W.T.)  
                                Eddy, what happened?
- 247 INT. MEYERS KITCHEN  
TROOPER # 2 is impatient, pulls out his walkie talkie.



248 I/E. EDDY'S CAR - MEYERS HOUSE - NIGHT

EDDY rights himself. The CB shrieks out with cut off words.  
"Sniper, Trooper, Michael, Meeker"

EDDY'S jams on the CB

EDDY  
One at a time. Stop keying the  
mike!

The NOISE subsides.

EDDY  
I'm going to check this out.  
Cover me.

A SHADOW looms on the dew frosted window behind.

CRASH. The glass shatters. A GNARLED HAND grabs EDDY by the  
neck. Yanks him back.

249 INT. MEYERS HOUSE - PARLOR - NIGHT

TROOPER # 1 is frozen. EDDY'S gasps can be heard on the W.T.

250 EXT. BUSH NEAR MEYERS HOUSE - FAT SNIPER - NIGHT

Starts to move.

FAT SNIPER  
Eddy?

251 I/E. EDDY'S CAR - MEYERS HOUSE - NIGHT

EDDY gasps for air. THE HAND pushes up, smashing EDDY'S face  
into the jagged glass and metal of the window frame.

EDDY gurgles.

252 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

JAMIE is quaking as the last gurgling breaths expire over the  
Walkie Talkie.

There's a silence in the room.

JAMIE is shaking her head.

LOOMIS watches her, waiting.

(CONTINUED)

252 CONTINUED:

FAT SNIPER (OVER W.T.)  
The sonofabitch got Eddy! I can  
see him!

SNIPER # 2 (OVER W.T.)  
Hold position.

LOOMIS (INTO W.T.)  
Someone contact Meeker!

Over W.T., RUSTLING FROM THE TREE.

FAT SNIPER (OVER- TO SNIPER # 2)  
Wait! It's headed for you. It's  
coming over!

OVER W.T., A BURST OF FIRE RAKING THE LEAVES. SNIPER # 2 SCREAMS.  
There's a SICKENING THUD.

CHARLIE rushes for JAMIE

CHARLIE  
That's it. I've heard enough.  
I'm taking her out that window  
NOW!

LOOMIS  
Are you crazy! Michael's out  
there!

OVER W.T., CLACKING, WHINING SOUND

FAT SNIPER (OVER W.T.)  
(His voice breaking up)  
...in my sights...

A HEAVY BURST OF FIRE OUTSIDE.

LOOMIS dashes out the door.

CHARLIE pulls JAMIE close.

CHARLIE  
That'll bring Meeker.

253 EXT. MEYERS HOUSE - NIGHT

THE SHAPE holds the body of SNIPER #2 in front of him. he's  
using it as a shield.

THE FAT SNIPER fires another round at THE SHAPE.

THE SHAPE is hit as the bullets pass through SNIPER #2's body.

(CONTINUED)

253 CONTINUED:

THE SHAPE drops the BODY and staggers backwards, falling off the porch.

THE FAT SNIPER rises, affixing a bayonet to the end of his rifle.

254 INT. MEYERS HOUSE - PARLOR - NIGHT

TROOPER #1 lets out a WHOOP, happy to see THE SHAPE go down.

255 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

CHARLIE is at the escape window. He pushes up on it. The window is jammed.

256 EXT. MEYERS HOUSE - NIGHT

THE FAT SNIPER approaches THE SHAPE'S BODY cautiously, bayonet ready. THE SHAPE lies motionless.

TROOPER #1 smashes through the window, peers out through the boards.

TROOPER #1  
I got you covered, Man.

THE FAT SNIPER stares down at THE SHAPE, plunges the bayonet down.

SHAPE'S HAND

grabs the rifle barrel just above the bayonet, pushes up.

THE FAT SNIPER

takes a hit on the chin. He is dazed. He tries to pull back the rifle, as the SHAPE rises, pushing him up in the air toward the porch.

257 INT. MEYERS HOUSE - STAIRS - NIGHT

LOOMIS

on the stairs can see the FAT SNIPER's form.

258 EXT. MEYERS HOUSE - NIGHT

TROOPER #1  
Leggo! Leggo! Let me get a clean  
shot!

THE SHAPE pushes. THE FAT SNIPER lets go, falls backward through the open door.

259 INT. MEYERS HOUSE - ENTRANCE - NIGHT

A split second of terror as he HEARS the PING of the TRAPWIRE.

THE TRAP comes FLYING DOWN impaling the FAT SNIPER on the JAGGED METAL SPIKES.

THE FAT SNIPER'S arm is caught in the door frame, leaving a space.

THE SHAPE pushes hard against the IMPALED FAT SNIPER. THE SNIPER goes up, and THE SHAPE enters the house.

260 INT. MEYERS HOUSE - STAIRCASE - NIGHT

BLAM BLAM! Fire from LOOMIS on the staircase.

261 INT. MEYERS HOUSE - ENTRANCE

SHWOOP! The trap door swings shut, severing the FAT SNIPER'S arm.

A METAL BAR fastens the booby trap door shut, and they are LOCKED INSIDE WITH THE SHAPE!

262 INT. MEYERS HOUSE - STAIRCASE - NIGHT

LOOMIS

runs back upstairs.

DIMNESS AHEAD IN ENTRY HALL

263 INT. MEYERS HOUSE - PARLOR - NIGHT

TROOPER #1 raises his rifle, nestles into the sight.

264 INT. MEYERS HOUSE - ENTRANCE - NIGHT

INFRA RED VIEW

THE ENTRY HALL is empty. He slowly scans right, nothing.

This troubles him. He scans back. The whole area is clean.

265 INT. - MEYERS HOUSE - PARLOR - NIGHT

He raises his head from the sight, puzzled. Then suddenly he understands why he saw nothing.

THE BAYONET is raised over him. It sweeps down before he can scream.

266 INT. MEYERS KITCHEN - NIGHT

TROOPER #2 cradles his rifle, aims it for the door. He's trembling.

FOOTSTEPS approach him.

267 INT. MEYERS HOUSE - HALL - NIGHT

LOOMIS hears a THUD below. He heads for the bedroom.

268 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

CHARLIE is still struggling with the window.

CHARLIE

Fuck this!

He smashes through the window with his rifle but... starts clearing the shattered remains...

The door opens. CHARLIE whips around. He nearly kills LOOMIS.

LOOMIS

Hurry up with that.

CHARLIE turns.... he fastens the rope ladder to hooks on the floor. He tosses one end out the window.

FOOTSTEPS approach.

The hooks give... the floor is rotten...

(CONTINUED)

268 CONTINUED:

CHARLIE

Shit!

He fastens the rope ladder to the ends of the dresser...

JAMIE is terrified.

LOOMIS stares at JAMIE, smiles a hero's smile, walks out of the room, shutting the door.

CHARLIE

Come on.

He helps JAMIE onto his back. He tries climbing out with her. the opening is too small.

CHARLIE

I'll go first, then you slide out onto my back.

JAMIE

Hurry!

269 INT. MEYERS HOUSE - HALLWAY - NIGHT

LOOMIS

as he steps into the hallway. LOOMIS hears footsteps. He pulls out his gun. Suddenly--

A HAND COMES INTO VIEW.

LOOMIS' FACE FALLS

It'S TROOPER #2, barely alive.

LOOMIS realizes before he says it.

TROOPER #2

He's up here!

270 INT. MEYERS HOUSE - STAIRCASE - NIGHT

TROOPER #2 clatters backwards down the stairs, his chin bumping each step.

271 INT. MEYERS HOUSE - HALLWAY - NIGHT

There's a CRASH behind LOOMIS. LOOMIS turns.

LOOMIS

Jamie!

272 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

THE SHAPE is POUNDING at the bathroom door.

CHARLIE is half out the window. He reaches for JAMIE.

CHARLIE

Jamie!

She freezes, staring at CHARLIE, then at LOOMIS who aims towards the bathroom door.

CHARLIE tries to climb back in, to help JAMIE. -LOOMIS opens fire! LOOMIS skitters past him out the door.

LOOMIS stops firing. The pounding has stopped.

LOOMIS peers out in the hall.

273 INT. MEYERS HOUSE - HALLWAY (LOOMIS' P.O.V.) - NIGHT

JAMIE runs past the stairway balustrade toward the PARENTS' BEDROOM.

SFX - A DOOR SPLINTERS

274 INT. MEYERS HOUSE - SISTER'S ROOM - NIGHT

LOOMIS whirls to see the SHAPE charging through the broken door at CHARLIE.

THE SHAPE attacks, slicing down with the bayonet. CHARLIE blocks the blow with his gun.

As CHARLIE struggles, the SHAPE grabs the gun, twisting it and shoving CHARLIE back out through the window.

LOOMIS shoots until the gun clicks! He looks down the hall - toward JAMIE.

THE SHAPE whirls CHARLIE up then backwards.

CHARLIE screams.

275 EXT. MEYERS HOUSE - NIGHT

CHARLIE grabs for the rope ladder. THE SHAPE shoves him, pushing his head between the rungs. CHARLIE falls.

The LADDER twists. CHARLIE's neck snaps. One of the braces snaps. CHARLIE's body swings, dangling on the lopsided ladder.

276 INT. MEYERS HOUSE - HALL - NIGHT

The door to the MOTHER'S BEDROOM slams. LOOMIS hustles through the hall, toward it.

LOOMIS

JAMIE!

He hears the door LOCK! He hurries to the door, rattles the doorknob.

277 INT. MEYERS HOUSE - MOTHER'S BEDROOM - NIGHT

JAMIE stares at the locked door... She backs up, slowly.

278 INT. MEYERS HOUSE - HALLWAY - NIGHT

LOOMIS pounds on the door.

LOOMIS

Jamie! Let me in! I can stop  
him! I swear it. Jamie!

No answer. Suddenly, he notices a new sound - A familiar CLUMPING FOOTSTEP...

LOOMIS jams a hand in his pocket, takes out a clip and rams it into his gun. He turns and freezes.

The SHAPE stands - not ten feet from LOOMIS.

LOOMIS smiles, golding the gun low.

LOOMIS

I know why you want her, Michael.  
She can help cure you. She knows  
it, and she's willing, if you'll  
only give her a chance, she'll  
cure you Michael... of the rage  
inside.

THE SHAPE softens it's grip on the bayonet.

LOOMIS

You've only got to allow it to  
happen, and it will. Give me the  
knife, Michael.

LOOMIS reaches.

A beat.

THE SHAPE'S GRIP tightens. LOOMIS sees and reels back but not quickly enough. He fires twice before - SWIPE!

(CONTINUED)



282 INT. LAUNDRY CHUTE - NIGHT

JAMIE tries to edge down. Her foot slips. She screams.

The CHUTE DOOR opens. THE SHAPE reaches in.

JAMIE tries to lower herself, but her fingers and shoes slip and she tumbles downwards out of control.

The bottom of the chute comes shooting up.

283 INT. MEYERS BASEMENT - BOTTOM OF CHUTE - NIGHT

CRASH! THE DOOR OF THE CHUTE bends with her impact, but does not open. It's locked shut.

284 INT. LAUNDRY CHUTE - BOTTOM - NIGHT

JAMIE is barely conscious. She moves her head, groggily, opens her eyes. Blinks.

285 INT. MEYERS BASEMENT - BOTTOM OF CHUTE - NIGHT

There's a long silence, then familiar FOOTSTEPS descending the steps.

THE SHAPE moves towards the chute.

PAST SHAPE

as it stares at the chute for what seems to be an eternity.

THE SHAPE pulls the cord to open the chute.

Nothing happens. JAMIE's fall has damaged the apparatus.

286 INT. LAUNDRY CHUTE - NIGHT

JAMIE listens, terrified.

287 INT. MEYERS BASEMENT - NIGHT

SHAPE'S POV

The bayonet slashes down towards the chute lock.

288 INT. LAUNDRY CHUTE - NIGHT

JAMIE tries wedge herself higher.

289 INT. MEYERS BASEMENT - NIGHT

THE SHAPE strikes again and again, weakening the lock on the Chute door.

290 INT. LAUNDRY CHUTE - LOOKING DOWN - NIGHT

JAMIE is trying to scramble up, when...

THE DOOR BELOW opens.

JAMIE

No!

JAMIE'S shoes slips, JAMIE shrieks, beginning a downward slide.

THE SHAPE'S hand gropes upwards.

JAMIE catches herself.

THE SHAPE'S FINGERS almost reach her.

Her shoes aren't catching the walls.

THE SHAPE shoves the bayonet up into the chute. It cuts her leg.

JAMIE shrieks louder.

JAMIE's knee catches against the wall of the CHUTE... She propels herself just beyond the blade tip.

The blade retracts from the chute. A moment's pause then--

THUMP! The blade rips through the wall of the shoot.

JAMIE screams. It shoves it in again. And out. And in again. And out...

JAMIE steps down onto the blade.

291 INT. MEYERS BASEMENT - NIGHT

The bayonet handle is pushed up. The SHAPE pulls down on the bayonet...

292 INT. LAUNDRY CHUTE - NIGHT

...propelling JAMIE upwards.

HER FINGERS catch the ledge of the first story chute door.

The blade slides out. She looks down.

THE SHAPE plunges up, reaching, grabs for her heel. She kicks out.

Her hands push against the opposite wall. THE IST FLOOR CHUTE DOOR breaks open. She falls through... just in time to avoid THE SHAPE'S clutching fingers.

293 INT. MEYERS KITCHEN - NIGHT

JAMIE scrambles up. THE SHAPE is rattling inside the chute like a frenzied shark. JAMIE heads for the kitchen door, starts out.

THE RATTLING suddenly stops.

JAMIE turns to the basement door.

FOOTSTEPS coming up.

JAMIE screams and turns.

294 INT. MEYERS HOUSE - REAR STAIRCASE - NIGHT

JAMIE bounds up, tripping, then picking herself up and running on.

295 INT. MEYERS HOUSE - UPSTAIRS HALL - NIGHT

JAMIE notices... an open door.

296 INT. MEYERS HOUSE - ANOTHER ROOM - NIGHT

She runs in. There's ANOTHER DOOR at the opposite end of the room. She runs for it, whipping it open.

JAMIE runs through it, then stops--

297 INT. MEYERS HOUSE - MOTHER'S BEDROOM - NIGHT

A secret set of stairs has been lowered in this room, pulled down from the ceiling. Candlelight spills down from above.

(CONTINUED)

297 CONTINUED:

JAMIE stares upstairs. She knows she is meant to go up there, but she has no choice.

298 INT. MEYERS ATTIC - NIGHT

FOLLOWING JAMIE as she tops the stairs.

The secret room: Laid out on a rusted bathtub is a rotted coffin. Candles surround the coffin. Beside it is a floor to ceiling SEMI-CIRCULAR WINDOW, behind the coffin is the missing CROSS. RACHEL hangs up on the cross, her arms spread. She looks down over the coffin.

JAMIE backs away, shaking her head. She bumps into something behind her. She turns. It's MIKE, dressed in a black cape, a large scythe in his hand. He is death. The trowel marks are visible in his forehead.

JAMIE backs up once again, this time into--

MAX, her doberman, hung on the wall.

She turns away, and there before her is THE PHOTOGRAPH of her that was taken from her room. It has a place of honor at the head of the coffin.

JAMIE stares at the setting, knowing now what it bodes for her.

She hears THE SHAPE coming up the stairs. She stares at the attic staircase. Then at the coffin. A beat. JAMIE quietly heads for the coffin.

CUT TO:

299 EXT. MEYERS HOUSE - NIGHT

Half a dozen cop cars are on the lawn. TWO MORE screech to a stop. MEEKER stares at the carnage, shakes his head, awed. BILLY stands behind him.

MEEKER

(To the policemen)

Get around the back. Bring up something that can get through that door.

He heads off, following the running DEPUTIES towards the rear of the house.

(CONTINUED)

299 CONTINUED:

AT FRONT

Billy stares at the smashed-out parlor window. There's a space just big enough for a kid to enter. he looks around to see if anyone is watching him.

CUT TO:

300 INT. MEYERS ATTIC - NIGHT

The SHAPE comes over the rim of the attic.

JAMIE is lying in the coffin. She stares at THE SHAPE. She fights to seem relaxed and no longer fearful, fitting into its picture.

THE SHAPE pauses over the coffin, a gleaming new knife poised to strike.

JAMIE

Uncle... Bogeyman... Let me see...

The SHAPE pauses...long beat...

FROM BEHIND THE SHAPE

THE SHAPE pulls up his mask revealing his face to her.

JAMIE

You're just like me.

She means it. A tear runs down the SHAPE's mask.

JAMIE

Let me.

She rises to wipe the tear.

THE SHAPE recoils, fearing the touch.

It stumbles back, but quickly regains its balance. His gnarled hands pull down the mask.

JAMIE is frightened again. She tries to get out.

The knife raises. THE SHAPE lunges forward.

JAMIE screams.

THE COFFIN falls from its perch on the bathtub.

The SHAPE's knife plunges into the coffin, catching in the wood as -

(CONTINUED)

300 CONTINUED:

JAMIE squirms past, scrambling for the stairs as -

The SHAPE whirls, smashing the coffin against the ceiling in a frenzy to free the knife.

301 INT. MEYERS HOUSE - MOTHER'S BEDROOM - NIGHT

As JAMIE hops off the secret stairs.

She darts through the door, whipping it shut behind her.

302 INT. MEYERS HOUSE - HALLWAY - NIGHT

She rounds the top of the stairs, bounding down.

MOTHER'S ROOM DOOR smashes open.

303 INT. MEYERS HOUSE - STAIRCASE - NIGHT

JAMIE shrieks! She's skirting past LOOMIS, his head bloody from the fall, when...

LOOMIS' hand snatches out, grabbing her. JAMIE screams!  
LOOMIS stands, catching her up. He holds her out in his arms,  
a crazed bloody madman.

LOOMIS

You want her! Here she is!

JAMIE scripts, but can't squirm out of his maniacal grasp.

304 INT. MEYERS HOUSE - TOP OF STAIRS - NIGHT

The SHAPE waits, watching him. It's knife glints.

LOOMIS

Why are you waiting? Don't you  
want to end it? Come on then and  
take her. Take us both!

JAMIE screams!

The SHAPE lunges - its foot crashes down on the 4th step!

THE STEP COLLAPSES.

LOOMIS Whoops

(CONTINUED)

304 CONTINUED:

LOOMIS

Yes!

JAMIE's astonished, dangling a few feet from its blade -

The SHAPE lunges forward, but -

The STEPS CRUMBLE beneath - it sinks down.

The knife clatters down the stairs.

The Shape sinks beneath the steps.

Loomis rushes to a storage access door under the staircase, opens it and sees the SHAPE imprisoned in a heavy metal cage, at trap hidden beneath the stairs.

Two POLICEMEN rush in with billy. Jamie and Billy embrace.

SFX - Heavy rattling of metal...

FADE TO:

305 INT. JAIL CELL - NIGHT

The SHAPE rages, smashing against its cell door so hard -

306 INT. CELL BLOCK OUTSIDE SHAPE'S CELL - NIGHT

The metal door bends out, permanently dented.

Two GUARDS with shotguns look nervous.

307 EXT. JAIL - NIGHT

A cigarette falls to the ground. A silver tipped cowboy boot stubs it out.

The mysterious STRANGER now wears a black, "Jesse James" style duster. He adjusts the coat to conceal an AUTOMATIC RIFLE as he turns and heads toward the entrance of the jail.

CUT TO:

308 INT. MEEKER'S OFFICE - NIGHT

MEEKER is worn, reclining back in his executive chair. He is about to shut his eyes when -

(CONTINUED)

308 CONTINUED:

SHOUTS break the calm. AUTOMATIC GUNFIRE ERUPTS. There are screams of death. AN EXPLOSION!

Meeker grabs his shotgun, and races out the door.

309 INT. POLICE STATION - NIGHT

Following MEEKER running through the corridor, thick smoke is billowing!

310 INT. CELL BLOCK - NIGHT

As MEEKER arrives he waves his way through the smoke, notices-  
THE GUARDS SPRAWLED DEAD and looks up -

THE SHAPE'S CELL DOOR lies across the hall - blown clean off.

Meeker approaches to see what he already senses.

THE CELL IS EMPTY. HE'S GONE!

A breeze blows through the open door.

MUSIC CREDITS FADE OUT

THE END