

HALLOWEEN

a screenplay

by

John Carpenter

and

Debra Hill

1 MAIN TITLE SEQUENCE 1

OPEN on a black screen. SUPERIMPOSE in dark red letters:

HALLOWEEN

Then we slowly:

FADE IN TO:

Darkness, with a small shape in the center of the screen. As MAIN TITLES CONTINUE OVER, CAMERA SLOWLY MOVES IN on the shape.

We get closer and closer until we see that the shape is a Halloween mask. It is a large, full-head latex rubber mask, not a monster or ghoul, but the pale, neutral features of a man weirdly distorted by the rubber.

Finally CAMERA MOVES IN CLOSE on the eye of the mask. It is blank, empty, a dark, staring socket. SUPERIMPOSE FINAL CREDIT.

FADE OUT.

FADE IN:

2 Black screen. SUPERIMPOSE: 2

HADDONFIELD, ILLINOIS  
OCTOBER 31, 1963

DISSOLVE TO:

3 EXT./INT. MYERS HOUSE -- NIGHT -- SUBJECTIVE POV 3  
(PANAGLIDE)

It is night. We move toward the rear of a house through someone's POV. CAMERA MOVES UP to a Jack-o'-lantern glowing brightly on a windowsill. It is a windy night and the curtains around the Jack-o'-lantern ruffle back and forth. Suddenly we hear voices from inside the house.

SISTER (V.O.)  
My parents won't be back till ten.

BOYFRIEND (V.O.)  
Are you sure?

Then LAUGHTER.

(CONTINUED)

CONTINUED:

The POV moves from the Jack-o'-lantern down to another window and peers inside. We see the sister's bedroom through the blowing curtains.

Into the bedroom comes the SISTER, 18, very pretty. She GIGGLES as the BOYFRIEND jumps into the room. Also 18, he wears a Halloween mask and costume.

BOYFRIEND  
(continuing)  
We're all alone, aren't we?

SISTER  
Michael's around someplace....

The boyfriend grabs the sister and kisses her.

SISTER  
(continuing)  
Take off that thing.

The boyfriend rips off his mask. He is a handsome young man underneath. They kiss again, this time with more passion. The boyfriend begins to unbutton the sister's blouse. She responds to him.

The POV swings away from the window and begins to restlessly pace back and forth, agitated, disturbed. We HEAR THE SOUNDS of the sister and boyfriend inside the bedroom growing more and more passionate.

Finally the POV moves back up to the window. Inside through the moving curtains, we see the sister and the boyfriend on the bed, naked, making love.

The POV springs back from the window and stalks quickly down the side of the house, past the Jack-o'-lantern, around to a door. Quietly the door is opened and the POV moves inside.

The POV glides silently through the house into the kitchen, up to a drawer. The drawer is opened. A large butcher knife is withdrawn.

Then the POV swings around and moves to the kitchen door. We look down a hallway to the front door. The boyfriend steps out of the bedroom door, buttoning his shirt. The sister stands in the doorway, a sheet wrapped around her.

BOYFRIEND  
I gotta go.

(CONTINUED)

CONTINUED: (2)

SISTER  
Will you call me tomorrow?

BOYFRIEND  
Yeah, sure.

SISTER  
Promise?

BOYFRIEND  
Yeah.

They kiss again and the boyfriend walks to the front door. The sister watches as he leaves and shuts the door behind him. Then she turns and steps back into the bedroom.

The POV moves slowly down the hall to the bedroom door and peers around inside. The sister sits at her night-table brushing her hair. She is still completely nude.

Slowly the POV moves into the room. Suddenly we move down to the discarded Halloween mask on the floor. The POV bends down and picks it up. Then suddenly the POV is covered by the mask and we see through the eye-holes.

The POV moves up behind the sister. Sensing a presence, she spins around and stares at the POV, covering her breasts quickly.

SISTER  
Michael...?

Suddenly the POV lunges forward. The sister continues to stare incredulously. There is a rapid blur as the POV drives the butcher knife into the sister's chest and out again almost before we've seen it.

The sister looks down at the blood forming at her hands, then back up at the POV with an astonished disbelief.

Then in a wild paroxysm the butcher knife blurs continuously in and out of frame, slashing the sister mercilessly. She begins to SCREAM, trying to fend off the blows with her hands, then suddenly falls out of frame to the floor.

The POV moves back away from the sister's lifeless body, spins around and careens out of the bedroom.

(CONTINUED)

CONTINUED: (3)

At top speed the POV races through the darkened house, to the front door, out the door, down the steps and rapidly up the street. The CAMERA careens along in frenzied flight, up the sidewalk, up a small side alley, down someone's backyard, then to a sudden, abrupt halt in front of MOTHER and FATHER just coming out of a neighbor's house.

Mother and Father stare at the POV, at first in puzzlement, then slow, growing horror.

MOTHER

Michael?

4 CLOSE SHOT -- MICHAEL -- CRANE 4

The father's hand reaches up and rips off the Halloween mask, revealing MICHAEL, 6, underneath, a bright-eyed boy with a calm, quiet smile on his face. CAMERA PULLS BACK, revealing the blood-stained butcher knife in his hand, then further back, CRANING UP past his parents standing there, up from the neighbor's house to a HIGH SHOT of the neighborhood as the sounds of POLICE SIRENS rise in the distance.

FADE OUT.

5 FADE IN TO: 5

Black. SUPERIMPOSE:

SMITH'S GROVE, ILLINOIS  
OCTOBER 30, 1978

DISSOLVE TO:

6 EXT. HIGHWAY -- RAIN -- NIGHT 6

Two headlights appear in the darkness, backlighting the rain that pours down on a lonely strip of highway. A station wagon HISSES along the wet road surface.

7 INT. STATION WAGON -- NIGHT 7

The back seat is separated from the front by a wire-mesh screen, much like a police car. MARION, 30, drives. She is dressed in a crisp, white nurse's uniform. Next to her in the passenger seat is SAM LOOMIS, a clinical psychiatrist. He is a tough-looking man in his forties who flips through pages in a manila folder.

(CONTINUED)

CONTINUED:

LOOMIS

...then he gets another physical by the state, and he makes his appearance before the judge. That should take four hours if we're lucky, then we're on our way.

MARION

What did you use before?

LOOMIS

Thorazine.

MARION

He'll barely be able to sit up.

LOOMIS

That's the idea. Here we are.

8                   POV THROUGH WINDSHIELD -- SANITARIUM

8

Through the rain we see a large sign:

SMITH'S GROVE -- WARREN COUNTY  
SANITARIUM

Behind the sign is the sanitarium itself, a cold-looking building surrounded by a fence.

9                   INT. STATION WAGON

9

LOOMIS

(continuing)

The driveway's a few hundred yards up on your right.

MARION

Are there any special instructions?

LOOMIS

Just try to understand what we're dealing with here. Don't underestimate it.

MARION

I think we should refer to 'it' as 'him.'

LOOMIS

If you say so.

(CONTINUED)

CONTINUED:

MARION

Your compassion is overwhelming,  
Doctor.

Loomis glances at Marion as she lights a cigarette. She shoves the matches into the pack and tosses it on the dashboard. Loomis stares at the cigarette pack. The pack of matches reads: "The Rabbit in Red Lounge -- Entertainment Nightly." Loomis turns his eyes back to the rain-slicked road.

LOOMIS

Ever done anything like this  
before?

MARION

Only minimum security.

LOOMIS

I see.

MARION

(defensively)  
What does that mean?

LOOMIS

It means... I see.

MARION

You don't have to make this any  
harder than it already is.

LOOMIS

I couldn't if I tried.

MARION

The only thing that ever bothers me  
is their gibberish. When they  
start raving on and on...

LOOMIS

You don't have anything to worry  
about. He hasn't spoken a word in  
15 years.

Both of them suddenly stare out the windshield in front of them.







CONTINUED:

LOOMIS  
 You can calm down. The evil's  
 gone.

FADE OUT.

25 FADE IN TO: 25

Black screen. SUPERIMPOSE:

HADDONFIELD  
 OCTOBER 31, 1978

DISSOLVE TO:

26 EXT. LAURIE'S HOUSE -- DAY 26

LAURIE, 17 and pretty in a quiet sort of way, steps out of her two-story frame house, down the front walk to the street. Her face has a soft, innocent quality, her eyes bright and alive. Her FATHER steps out of the door behind her and walks to the car in the driveway. His car has "STRODE REAL ESTATE" emblazoned on the side door.

FATHER  
 Don't forget to drop off the key at  
 the Myers place...

LAURIE  
 I won't.

FATHER  
 They're coming by to see the house  
 at 10:30. Be sure you leave it  
 under the mat...

LAURIE  
 I promise.

27 TRACKING SHOT -- LAURIE 27

CAMERA MOVES with Laurie as she walks down the residential street. She carries a large bundle of schoolbooks in her arms. Across a backyard TOMMY DOYLE, an eight-year-old boy with tousled brown hair and bright blue eyes comes running with his books.

TOMMY  
 Hey, Laurie...

(CONTINUED)

CONTINUED:

LAURIE

Hi, Tommy.

He catches up with her and they walk along down the street.

TOMMY

Are you coming over tonight?

LAURIE

Same time, same place.

TOMMY

Can we make Jack-o'-lanterns?

LAURIE

Sure.

TOMMY

Can we watch the monster movies?

LAURIE

Sure.

TOMMY

Will you read to me? Can we make popcorn?

LAURIE

Sure. Sure.

They walk up to the front of the old, two-story Myers house set back from the street. It is now weather-beaten and dilapidated. Laurie walks through the front gate and starts up toward the porch.

TOMMY

You're not supposed to go up there.

Laurie holds up a key.

LAURIE

Yes, I am.

TOMMY

Uh-uh. That's a spook house.

LAURIE

Just watch.

Laurie strolls up to the front porch. She bends down, lifts the welcome mat and places the key under it.

28 INT. MYERS HOUSE -- THROUGH WINDOW 28

Through a front window, we see Laurie bending over the welcome mat. Suddenly a dark shape, the outline of a man, leans forward, watching her. As she walks back to Tommy at the street the shape moves to watch them, then fades back into the interior of the house.

29 TRACKING SHOT -- LAURIE AND TOMMY 29

Laurie and Tommy continue walking down the street.

TOMMY

Lonnie Elam said never to go up there. Lonnie Elam said that's a haunted house. He said real awful stuff happened there once.

LAURIE

Lonnie Elam probably won't get out of sixth grade.

Tommy breaks stride and runs across the street.

TOMMY

I gotta go. I'll see you tonight.

LAURIE

See you.

Laurie continues walking alone. She begins to sing quietly to herself.

LAURIE (cont'd)

(sings)

I wish I had you all alone...  
Just the two of us...  
I would hold you close to me...  
So close to me...

30 ANGLE DOWN STREET 30

We see Laurie walking off down the street in the distance. CLOSE TO CAMERA the dark shape moves into frame, watching Laurie disappear around the corner.

(CONTINUED)

CONTINUED:

LAURIE  
 (sings, continuing)  
 Just the two of us...  
 So close to me...

CUT TO:

31 EXT. SANITARIUM -- DAY

31

Sam Loomis strides quickly out of the front of the sanitarium followed immediately by DR. WYNN, a gray-haired man in his forties. CAMERA TRACKS with them across the parking lot.

WYNN  
 I'm not responsible, Sam.

LOOMIS  
 (angrily)  
 Of course not.

WYNN  
 I've given them his profile.

LOOMIS  
 You must have told them we shocked him into a grinning idiot. Two roadblocks and an all-points bulletin wouldn't stop a five-year-old!

Loomis reaches a car and unlocks it.

WYNN  
 He was your patient, Doctor. If the precautions weren't sufficient, you should have notified...

LOOMIS  
 I notified everybody! Nobody listened.

WYNN  
 There's nothing else I can do.

LOOMIS  
 You can get back on the telephone and tell them exactly what walked out of here last night. And tell them where he's going.

(CONTINUED)

CONTINUED:

WYNN  
Probably going.

LOOMIS  
 I'm wasting time.

Loomis gets in the car. Wynn leans down to the window.

WYNN  
 Sam, Haddonfield is a hundred and fifty miles from here. How could he get there, he can't drive?

LOOMIS  
 He was doing all right last night. Maybe somebody around here gave him lessons.

Loomis starts up the car and pulls away from the sanitarium. Wynn watches him go, then hurries back into the building.

CUT TO:

32

INT. CLASSROOM -- DAY

32

Laurie sits at the back of a classroom of HIGH SCHOOL STUDENTS. CAMERA MOVES IN on her as a TEACHER drones away at the front of the room.

TEACHER (V.O.)  
 ...and the book ends, but what Samuels is really talking about here is fate.

CAMERA MOVES to a CLOSE-UP of Laurie. She barely listens to the teacher as she doodles in her notebook in front of her.

TEACHER (V.O.) (CONT'D)  
 (continuing)  
 You see, fate caught up with several lives here. No matter what course of action Rollins took, he was destined to his own fate, his own day of reckoning with himself. The idea is that destiny is a very real, concrete thing that every person has to deal with.

Laurie lets her gaze move to a window. She stares dreamily outside.

33 LAURIE'S POV -- STREET 33

From the window she can see the street, and a station wagon parked along the sidewalk.

Behind the station wagon stands the shape of a man. We can't quite see his features from here, but it is clear that he is looking in the school window.

34 ANGLE ON LAURIE 34

She turns away from the window and begins to doodle again.

35 ANGLE ON NOTEBOOK 35

We see Laurie draw:

LAURI STRODE

TEACHER (V.O.)

(continuing)

Edwin, how does Samuel's view of fate differ from that of Costaine?

36 ANGLE ON LAURIE 36

She glances up from the book and out the window again.

37 LAURIE'S POV -- STREET 37

The shape behind the station wagon is still there and staring right at her.

38 ANGLE ON LAURIE 38

She frowns, staring back at the shape.

EDWIN (V.O.)

Uh... doesn't he feel that no matter how complicated something is, it's also really simple too?

TEACHER (V.O.)

No.

(pause)

Laurie.

This springs her around from the window.

LAURIE

M'am?

(CONTINUED)

CONTINUED:

TEACHER (V.O.)  
Answer the question.

LAURIE  
Costaine wrote that fate was  
somehow related only to religion,  
where Samuels felt that fate was  
like a natural element, like earth,  
air, fire and water.

TEACHER (V.O.)  
That's right, Samuels definitely  
personified fate...

Laurie sneaks a glance back to the window.

39 LAURIE'S POV -- STREET 39

The shape and the station wagon are gone.

40 ANGLE ON LAURIE 40

She turns back from the window and back to her notebook.

41 ANGLE ON NOTEBOOK 41

She has written:

LAURIE STRODE IS LONELY

CUT TO:

41A EXT. GAS STATION -- HIGHWAY -- DAY 41A

We see a car parked in front of a small, closed-down gas  
station/diner by the side of the highway. CAMERA SLOWLY  
TRACKS over to a phone booth. Loomis is inside on the  
telephone.

LOOMIS  
(into telephone)  
No, not since Thursday.  
(pause)  
Yes, yes I'm all right. Stop  
worrying. After this I'll sleep  
for a week, two weeks...  
(pause)  
I said I'm all right. Believe me.  
I'll be home soon. Yes I do. Very  
much. I just... have to stop  
him...

(MORE)

(CONTINUED)

CONTINUED:

LOOMIS (cont'd)

(pause)

Of course it's possible, but I know him. And when he gets there, God help us.

(pause)

Right, right, I'll call you. Me too. Goodbye.

Loomis hangs up the phone and steps out of the booth. He looks up the highway.

42B LOOMIS' POV -- HIGHWAY 42B

The highway disappears off into the distance. There is an old weather-beaten sign that reads:

HADDONFIELD 73 MILES

Just above the horizon huge clusters of clouds, dark and ominous, are blown along by the wind.

42C EXT. GAS STATION 42C

Loomis turns and walks back to his car. He glances at the old gas station as he walks.

41D LOOMIS' POV -- GAS STATION -- MOVING SHOT 41D

The building is dark, empty, dilapidated. On the padlocked door are huge marks like the clawing of an animal wanting to get in.

41E ANGLE ON LOOMIS 41E

Loomis stops, stares at the door and then slowly walks over to it. He touches the marks with his hands, then looks at the dirt driveway around the building.

41F LOOMIS' POV -- DRIVEWAY 41F

There are definite tire tracks leading from the highway up to the door, then back to the highway again.

Then his gaze returns to a discarded object crushed in the dirt of the driveway: a pack of cigarettes.

41G ANGLE ON LOOMIS 41G

He picks up the cigarette pack.

41H CLOSE SHOT -- CIGARETTE PACK 41H

Stuck in the cellophane of the crushed pack are matches:  
"The Rabbit in Red Lounge -- Entertainment Nightly."

41J EXT. GAS STATION 41J

Loomis turns and quickly strides back to his car, gets in and roars away from the lonely gas station.

CUT TO:

42 EXT. SCHOOLYARD -- DAY 42

The playground is filled with CHILDREN just getting out of school for the day. Some are dressed in Halloween costumes, some carry pumpkins and orange and black streamers, some carry Jack-o'-lanterns.

Tommy Doyle comes out of the door carrying a very large pumpkin. He is followed by 3 BOYS, RICHIE, KEITH and LONNIE, who are LAUGHING and pushing him.

TOMMY

Leave me alone!

LONNIE

He's gonna get you!

Lonnie runs up to Tommy and wiggles his fingers in Tommy's face. The other boys form a circle around Tommy and taunt him. In unison they sing:

BOYS

He's gonna get you, he's gonna get  
you...

LONNIE

The Boogeyman is coming!

TOMMY

No he's not. Leave me alone.

LONNIE

He doesn't believe us. Don't you  
know what happens on Halloween?

TOMMY

Yeah, we get candy.

The boys LAUGH. Richie runs up to Tommy and makes a face.

(CONTINUED)

CONTINUED:

RICHIE  
Oooooo! The Boogeyman!

The other boys join in the chant.

BOYS  
(in unison)  
The Boogeyman, the Boogeyman, the  
Boogeyman...

Tommy turns from them and starts to run away. Richie sticks out his foot. Tommy trips and falls to the concrete, SMASHING his pumpkin beneath him. The other boys run away GIGGLING and SCREAMING with delight.

43 PLAYGROUND ENTRANCE -- GATE

43

As the boys race out of the playground, Richie barrels through the gate and runs right into the dark shape.

We don't see the shape's face, just his lower body. He is dressed in pants and a shirt that look too big for him. He grabs Richie and holds him back at arm's length.

A large object falls out of his pocket. Richie quickly stares down at it. The shape lifts his foot and SMACKS it down over the object to hide it. Quickly Richie and the other 2 boys run around the man and on down the block.

The shape lifts his foot. Underneath it is a large butcher knife. He quickly picks it up and shoves it into his pocket.

Slowly the shape turns and walks away from the playground gate, CAMERA TRACKING WITH HIM. Across from him in the playground we see Tommy get to his feet, wiping the demolished pumpkin off his shirt and pants.

We TRACK WITH THE shape to a station wagon. On the side of the door is a state emblem.

44 INT. STATION WAGON

44

The shape gets in the station wagon. We still don't see his face. Separating the front and back seats is the wire-mesh screen. It is Loomis' vehicle. The shape starts the engine. He pulls away from the curb.

45           POV FROM WINDOW

45

Slowly the station wagon moves down the street. We see Tommy hurrying along the sidewalk, still rubbing off the pumpkin splatter. Tommy turns off the sidewalk and cuts up a side alley.

The wagon picks up speed and continues on down the street.

46           EXT. HIGH SCHOOL -- DAY

46

Laurie and LYNDA stroll down the front steps of the high school and turn up the street. Laurie carries another large stack of books. Lynda is a knockout in tight jeans and tight T-shirt. She carries no books. CAMERA TRACKS WITH THEM up the street.

                  LYNDA

It's totally insane! We have three new cheers to learn in the morning, the game in the afternoon, I get my hair done at five, and the dance is at eight. I'll be totally wiped out!

                  LAURIE

I think you have too much to do tomorrow.

                  LYNDA

Totally!

                  LAURIE

As usual, I don't have anything to do.

                  LYNDA

It's your own fault and I don't feel sorry for you.

ANNIE comes out of the side doors of the high school and calls after Laurie and Lynda.

                  ANNIE

Hey, Lynda, Laurie!

The girls stop and wait for Annie.

                  ANNIE

(continuing)

Why didn't you wait for me?

(CONTINUED)

CONTINUED:

LYNDA

We did. Fifteen minutes. You totally never showed up.

ANNIE

That's not true. Here I am.

LAURIE

What's wrong, Annie? You're not smiling.

ANNIE

I'm never smiling again. Paul dragged me into the boy's locker room to tell me...

LAURIE

Exploring uncharted territory?

LYNDA

It's been totally charted.

ANNIE

We just talked.

LYNDA

Sure.

ANNIE

Old jerko got caught throwing eggs and soaping windows. His parents grounded him for the weekend. He can't come over tonight.

LAURIE

I thought you were baby-sitting tonight.

LYNDA

The only reason she baby-sits is to have a place to...

Laurie suddenly stops and turns back toward the school.

LAURIE

Shit!

ANNIE

(indignant)

I have a place for that.

(CONTINUED)

CONTINUED: (2)

LAURIE

I forgot my chemistry book.

LYNDA

Who cares? I always forget my chemistry book.

Laurie glances down the street.

47 LAURIE'S POV -- STATION WAGON 47

The station wagon slowly moves up the street toward them. The shape isn't visible behind the windshield.

48 ANGLE ON GIRLS 48

LYNDA

Isn't that Davon Graham? He's cute.

LAURIE

I don't think so...

Laurie stares at the station wagon as it moves past. She looks directly at the shape inside. There is a quick glimpse of him, a strange pale face staring back.

49 INT. STATION WAGON 49

The shape is close to CAMERA, out of focus. Out the window we see the three girls on the sidewalk.

The shape stares at Laurie looking back at him, then tromps on the accelerator. The wagon whizzes past them.

50 ANGLE ON GIRLS 50

ANNIE

(yells after the car)  
Speed kills!

51 POV -- STATION WAGON 51

Up the street the wagon suddenly stops. It sits there, waiting.

52 ANGLE ON GIRLS 52

ANNIE

(softer now)  
Can't you take a joke?

53           POV -- STATION WAGON

53

For a moment the station wagon just sits there. Then it takes off down the street and disappears around a corner.

54           ANGLE ON GIRLS

54

LAURIE

Annie, some day you're going to get all of us in deep trouble.

LYNDA

Totally.

ANNIE

I hate a guy with a car and no sense of humor.

The girls start walking again. Laurie is quiet, puzzled by the appearance of the man in the car.

LYNDA

Well, are we still on for tonight?

ANNIE

(coldly)

I wouldn't want to get you in deep trouble, Lynda.

LYNDA

Come on, Annie. Bob and I have been planning on it all week.

ANNIE

All right. The Wallaces leave at seven.

LAURIE

(excited)

I'm baby-sitting for the Doyles. It's only three houses away. We can keep each other company.

ANNIE

Terrific. I've got three choices. Watch the kid sleep, listen to Lynda screw or talk to you.

CUT TO:

55 EXT. RESIDENTIAL STREET -- DAY 55

The three girls stop in front of Lynda's house, a modest suburban home on a quiet, tree-lined street.

ANNIE  
What time?

LYNDA  
I don't know yet. I have to get out of taking my stupid brother trick or treating.

ANNIE  
Saving the treats for Bob?

LYNDA  
Fun-ny. See you.

Lynda strolls up to her house. Annie and Laurie start down the street. CAMERA MOVES IN to a CLOSE SHOT of Laurie's face. She stares ahead along the sidewalk.

56 LAURIE'S POV -- MOVING SHOT -- BUSHES 56

Up the sidewalk is a series of bushes lining the street. There, partially hidden in the shadows of a bush, is the shape of a man, watching them. He is barely visible, almost blending in with the dark foliage.

57 ANGLE ON LAURIE -- ANNIE 57

LAURIE  
Look.

ANNIE  
Look where?

LAURIE  
Behind that bush there.

Annie looks.

58 POV -- MOVING SHOT -- BUSHES 58

The shape is gone. Just bushes.

59 ANGLE ON LAURIE -- ANNIE 59

ANNIE  
I don't see anything.

(CONTINUED)

CONTINUED:

LAURIE

That man who drove by so fast, the  
one you yelled at.

ANNIE

Subtle, isn't he? Hey creep!

Annie walks right over to the bushes and kicks them hard.  
Nothing happens.

ANNIE

(continuing)

Laurie, my dear, he wants to talk  
to you.

Laurie just stands on the sidewalk several feet from the  
bushes.

ANNIE

(continuing)

He wants to take you out tonight.

Slowly Laurie walks over and stares at the bush.

LAURIE

He was standing right here.

ANNIE

Poor Laurie. You scared another  
one away.

LAURIE

Cute.

They start walking down the sidewalk again.

ANNIE

It's tragic. You never go out.  
You must have a small fortune  
stashed from baby-sitting so much.

LAURIE

The guys think I'm too smart.

Laurie glances back at the bushes behind them.

ANNIE

I don't. I think you're whacko.  
You're seeing men behind bushes.

(CONTINUED)

CONTINUED: (2)

The two girls stop in front of Annie's house, another small suburban home.

ANNIE  
(continuing)  
Well, home sweet home. I'll see  
you later.

LAURIE  
Okay. Bye.

Annie walks up to her door.

For a moment Laurie looks around cautiously before starting down the sidewalk again, CAMERA TRACKING WITH HER. A strong wind rises and blows her hair in front of her face. Again she turns around and glances back down the street.

60 LAURIE'S POV -- BUSHES 60

There is still nothing there.

61 ANGLE ON LAURIE 61

Suddenly, Laurie walks right into a man standing on the sidewalk in front of her. She SCREAMS and drops her books.

It is LEE BRACKETT, Annie's father. He is a tall man in a county sheriff's uniform. He quickly bends down and picks up her books.

BRACKETT  
Excuse me, Laurie.

LAURIE  
Mister Brackett...

BRACKETT  
Didn't mean to startle you.

LAURIE  
It's okay...

BRACKETT  
Well, it's Halloween. I guess everybody's entitled to a good scare.

LAURIE  
Yes, sir. Nice seeing you.

(CONTINUED)

CONTINUED:

Brackett walks down the sidewalk to his house. Laurie bundles her books and hurries up the street.

62 EXT. LAURIE'S HOUSE -- DAY 62

Laurie walks up on the front porch of her house. She pauses a moment and glances down the street.

63 LAURIE'S POV -- TRICK-OR-TREATERS 63

Several CHILDREN in costumes are going door to door collecting their treats.

64 ANGLE ON LAURIE 64

LAURIE  
(to herself)  
Well, kiddo, I thought you outgrew  
superstition.

65 INT. LAURIE'S HOUSE -- DAY 65

Laurie strolls through the living room. Through the doorway into the kitchen we see LAURIE'S MOTHER busy making candied apples.

LAURIE  
Hi, Mom, I'm home.

LAURIE'S MOTHER  
Laurie, Annie just called. She  
said call her back.

Laurie turns and hurries up the stairs.

LAURIE  
Thanks, mom.

66 INT. LAURIE'S ROOM 66

Laurie walks into her bedroom. She tosses her books on the bed and starts to her telephone.

The wind blows her curtains through the open window. Laurie crosses to the window and leans up to close it.

67 LAURIE'S POV -- BACKYARD 67

From her room in the second story, Laurie can see into the backyard next door.

(CONTINUED)

CONTINUED:

There is a clothesline with sheets blowing in the wind. In between the sheets we glimpse the shape standing there, looking up at Laurie.

68 ANGLE ON LAURIE 68

She freezes and stares down fearfully.

69 LAURIE'S POV -- BACKYARD 69

The sheets continue to twist and turn in the wind, but now the shape is gone.

70 ANGLE ON LAURIE 70

Laurie SLAMS the window and locks it. She slowly walks to the middle of her room and stands there for several moments, unsure as to whether she has actually seen it.

Suddenly, the phone RINGS, loud and shrill, startling Laurie. She answers it.

LAURIE

Hello.

Silence.

LAURIE

(continuing)

Hello?

There is a SOUND from the receiver, like chewing...

LAURIE

(continuing)

Who is this?

The chewing continues. She slams the receiver down.

Almost immediately, the phone RINGS again. Laurie looks at it. It rings again. She picks it up.

LAURIE

Hello?

ANNIE (V.O.)

Why did you hang up on me?

LAURIE

Annie, was that you?

(CONTINUED)

CONTINUED:

ANNIE (V.O.)

Of course.

LAURIE

Why didn't you say anything? You  
scared me to death.

ANNIE (V.O.)

I had my mouth full. Couldn't you  
hear me?

LAURIE

I thought it was an obscene phone  
call.

ANNIE (V.O.)

Now you hear obscene chewing.  
You're losing it, Laurie.

LAURIE

I've already lost it.

ANNIE (V.O.)

I doubt that. Listen, my mother is  
letting me use her car. I'll pick  
you up. 6:30.

LAURIE

Sure, see you later.

ANNIE (V.O.)

Bye.

Laurie hangs up.

LAURIE

(to herself)

Calm down. This is ridiculous.

CUT TO:

71

EXT. GRAVEYARD -- DAY

71

WIDE SHOT of an old graveyard on a windy hillside. CAMERA  
BOOMS DOWN as a car pulls up on the small road in f.g. Sam  
Loomis gets out, along with TAYLOR, the graveyard owner.  
Taylor is a small, officious man in his late sixties. He  
glances at a small notepad.

(CONTINUED)

CONTINUED:

TAYLOR

Let's see. Myers. Judith Myers.  
Row 18, plot 20. Over this way.

The two men begin walking along through the graveyard,  
winding around headstones and flowers.

TAYLOR

(continuing)

Every town has something like this  
happen. I remember a guy over is  
Russellville. Charley Bowles.  
About fifteen years ago, he  
finished dinner, excused himself  
from the table, went out into the  
garage and got a hacksaw, then came  
back into the house, kissed his  
wife and two children goodbye, and  
then proceeded to...

LOOMIS

Where are we?

TAYLOR

Just right over there a ways. And  
I remember Judith Myers. Just  
couldn't believe it. A young boy  
like that...

Taylor stops cold.

LOOMIS

Lost?

TAYLOR

(sadly)

Why do they do it?

He points to a plot right in front of them. Loomis stares.  
The headstone is missing, uprooted from the ground.

TAYLOR

Goddamn kids. They'll do anything  
on Halloween.

LOOMIS

Whose grave is it?

Taylor checks his notebook, then counts the rows and plots.

(CONTINUED)

CONTINUED: (2)

TAYLOR  
18, 20... Judith Myers...

Taylor gives Loomis a quizzical look. Loomis shakes his head and looks out across the graveyard.

LOOMIS  
He came home...

CUT TO:

72 EXT. LAURIE'S HOUSE -- DUSK 72

CAMERA BEGINS on the trees that line the residential street, twisting and writhing in the dusk wind. SLOWLY CAMERA BOOMS DOWN to Laurie waiting outside her house by the street. She carries a tote bag with schoolbooks and knitting needles stuck inside, and a large pumpkin. The sun is a pale glow behind the trees.

Laurie turns her gaze down the street.

73 LAURIE'S POV -- TRICK-OR-TREATERS 73

More CHILDREN in costumes walk from house to house, some with MOTHERS and SISTERS, trick or treating. The wind blows their costumes, billowing them outward.

74 ANGLE ON LAURIE 74

She watches the trick-or-treaters as a car swings around the corner and pulls up in front of her. It is Annie.

ANNIE  
Hurry up.

Laurie walks around to the passenger door and gets in.

75 INT. ANNIE'S CAR -- DUSK 75

Annie pulls away from the curb and hands Laurie a joint.

ANNIE  
We just have time.

Laurie lights the joint and puffs vigorously.

ANNIE  
(continuing)  
You still spooked?

(CONTINUED)

CONTINUED:

LAURIE  
I wasn't spooked.

ANNIE  
Lies.

LAURIE  
I saw someone standing in Mr.  
Riddle's backyard.

ANNIE  
Probably Mister Riddle.

LAURIE  
He was watching me.

ANNIE  
Mister Riddle was watching you?  
Laurie, Mister Riddle is eighty-  
seven.

LAURIE  
He can still watch.

ANNIE  
That's probably all he can do.

Behind them through the rear-view mirror, we see Loomis'  
station wagon pull out of an alley and follow along.

ANNIE  
(continuing)  
What's the pumpkin for?

LAURIE  
I brought it for Tommy. I figured  
making a Jack-o'-lantern would keep  
him occupied.

ANNIE  
I always said you'd make a fabulous  
girl scout.

LAURIE  
Thanks.

ANNIE  
For that matter, I might as well be  
a girl scout tonight. I plan on  
making popcorn and watching Doctor  
Dementia.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANNIE(cont'd)  
Six straight hours of horror  
movies. Little Lindsey Wallace  
won't know what hit her.

76 EXT. HADDONFIELD SQUARE -- DUSK 76

Annie's car drives through the main square of Haddonfield.  
Following behind is the station wagon.

77 INT. ANNIE'S CAR 77

Annie points up ahead and quickly hides the joint.

ANNIE  
My dad!

78 POV THROUGH WINDSHIELD 78

Two police cars are parked in the street in front of Nichols  
Hardware Store. An ALARM BELL inside the store CLANGS  
SHRILLY.

79 INT. ANNIE'S CAR 79

They quickly roll down the windows and begin wildly clearing  
out the marijuana smoke. Behind them the station wagon  
disappears off down a side street.

80 ANGLE ON POLICE CARS 80

Annie's car stops at the police cars. Lee Brackett strolls  
out to the car and leans down to the window.

BRACKETT  
Hi, Annie, Laurie...

ANNIE  
Hi, Dad. What happened?

BRACKETT  
(strains to hear over the  
alarm)  
What?

ANNIE  
What happened?

BRACKETT  
Someone broke in the hardware  
store. Probably kids.

(CONTINUED)

CONTINUED:

ANNIE

You blame everything on kids.

BRACKETT

The only things missing were some Halloween masks, rope, a set of knives. What does that sound like to you?

Annie turns to Laurie.

ANNIE

It's hard growing up with a cynical father.

Behind Brackett, Sam Loomis walks up the street. We see Loomis talk to a COP who points to Brackett.

BRACKETT

You're going to be late at the Doyle's, Annie.

ANNIE

(unable to hear over the alarm)

Huh?

Just as Brackett is about to speak the alarm goes off.

BRACKETT

(shouts)

You're going to be late!

ANNIE

(to Laurie)

He shouts, too.

Brackett smiles as Loomis walks up behind him.

BRACKETT

Goodbye, girls.

ANNIE & LAURIE

Bye.

Annie's car pulls away.

LOOMIS

Sheriff? I'm Doctor Sam Loomis.

(CONTINUED)

CONTINUED: (2)

BRACKETT

Lee Brackett.

As they talk CAMERA SLOWLY MOVES AROUND THEM to a view of the street.

LOOMIS

I'd like to talk with you, if I could.

BRACKETT

May be a few minutes. I gotta stick around here...

LOOMIS

It's important.

Loomis' station wagon moves by behind them. Loomis doesn't see it.

BRACKETT

Ten minutes.

LOOMIS

I'll be there.

CUT TO:

81 EXT. MOON -- NIGHT 81

Through the blowing trees we see the full moon rising in the night sky. There are SOUNDS of wind and CHIRPING CRICKETS.

82 EXT. RESIDENTIAL STREET -- NIGHT 82

Annie's car moves down a quiet little residential street and pulls up in front of a two-story house set back from the street: the Doyle house.

83 ANGLE FROM STATION WAGON 83

We are in the front seat of the station wagon. Through the windshield we see Laurie get out of Annie's car, say goodbye and walk up to the Doyle's house.

Then Annie's car makes a wide U-turn in the street and starts down the other direction. The station wagon pulls forward and follows her.

Annie stops three houses down the street and pulls into a garage. The station wagon stops several feet away.

(CONTINUED)

CONTINUED:

We see Annie come out of the garage and walk to another two-story frame house: the Wallace's.

84 TRACKING SHOT BEHIND SHAPE 84

The shape gets out of the station wagon, close to CAMERA so we can't see him. He glances down the street. Gusts of wind blow the costumes of children going from house to house.

The shape moves. CAMERA TRACKS behind him as he walks toward the Wallace house.

The shape stops in front. Through the front room windows we can see Annie talking to the WALLACES as they put on their coats.

The front door opens. CAMERA and shape quickly move behind a tree to hide from sight.

The Wallaces step out of their house and walk to the garage. Annie and LINDSEY WALLACE, a pretty little nine-year-old, stand in the doorway framed by the hall light. Out of the garage comes the Wallace's car. It turns and disappears down the street.

Annie closes the door. The shape steps out from behind the tree and stares at the house.

85 ANGLE ON WINDOW 85

The shape moves to see inside a window of the Wallace house.

Inside, we see Annie turn on the TV. She goes to a mirror on the wall and begins to brush her hair.

CUT TO:

86 EXT. MYERS HOUSE -- NIGHT 86

A police car pulls up in front of the Myers house. Brackett and Loomis get out and stand by the front gate.

LOOMIS  
Anybody live here?

BRACKETT  
Not since 1963, since it happened.  
Every kid in Haddonfield thinks  
this place is haunted.

(CONTINUED)

CONTINUED:

LOOMIS  
They may be right.

86A ANGLE DOWN SIDE OF HOUSE 86A

Looking down the side of the house we see Loomis and Brackett walk up to the front porch. A broken, rusted rain gutter CLANGS back and forth against the house in the wind.

87 INT. MYERS HOUSE -- NIGHT 87

The front door slowly opens. Brackett and Loomis stand in the doorway. They glance at each other. Brackett draws his gun and the two men step inside.

It is totally dark in the house. Brackett's flashlight comes on, illuminating the two men. As they move through the house CAMERA TRACKS with them.

Suddenly Brackett stops. He trains his flashlight on a small object in the corner of the room.

LOOMIS  
What is it?

For a moment Brackett doesn't speak. Then he steps closer to the object.

BRACKETT  
A dog...

Both men look down off screen at the animal. Brackett bends down to it.

BRACKETT  
(continuing)  
Still warm.

He stands back up and looks at Loomis.

LOOMIS  
He got hungry.

Brackett gets a disgusted expression and steps away.

BRACKETT  
Come on... A skunk could have killed it...

LOOMIS  
Could have...

(CONTINUED)

CONTINUED:

Brackett looks back at the dead animal.

BRACKETT  
A man wouldn't do that...

LOOMIS  
He isn't a man.

88 INT. MYERS BEDROOM

88

Loomis and Brackett cautiously step into the bedroom, the same room where the murder took place fifteen years ago. The glow from a distant streetlight casts the shadows of blowing trees on the walls.

LOOMIS  
It happened in here.

Loomis walks over to the spot where the sister was sitting.

LOOMIS  
(continuing)  
She was sitting here when he came through the door.

Loomis turns and glances at the window. He slowly walks toward it.

LOOMIS  
(continuing)  
He must have watched them through this window...

88A LOOMIS' POV -- WINDOW

88A

CAMERA SLOWLY TRACKS IN toward the window.

88B ANGLE ON LOOMIS

88B

Loomis stops by the window.

LOOMIS  
(continuing)  
Standing just outside, he could peer over the sill...

Blown loose by the wind, the rain gutter suddenly swings down and SMASHES through the window with a THUNDERING CRASH of broken glass.

(CONTINUED)

CONTINUED:

Loomis jumps back, reaches into his coat pocket and draws a .357 magnum revolver.

Brackett stares at him. Loomis sees Brackett's reaction and slowly reholsters the revolver.

LOOMIS

(continuing, looks at  
Brackett)

I suppose I do seem a bit sinister  
for a doctor.

BRACKETT

Looks like to me you're just plain  
scared.

LOOMIS

I am.

(he glances around the  
bedroom)

I met him fifteen years ago. I was  
told there was nothing left, no  
conscience, no reason, no  
understanding, in even the most  
rudimentary sense, of life or death  
or right or wrong. I met this six-  
year-old boy with a blank, cold  
emotionless face and the blackest  
of eyes, the devil's eyes. I spent  
eight years trying to reach him and  
another seven trying to keep him  
locked away when I realized what  
was living behind that boy's eyes  
was purely, simply evil.

Brackett just looks at him a moment.

BRACKETT

What do we do?

LOOMIS

He was here, earlier tonight, and  
he may be coming back. I'm going  
to wait for him.

BRACKETT

I keep thinking I should call the  
radio and TV stations...

(CONTINUED)

CONTINUED: (2)

LOOMIS

If you do they'll be seeing him everywhere, on every street corner, in every house. Just tell your men to shut their mouths and open their eyes.

BRACKETT

I'll check back in an hour.

Brackett turns and walks out of the bedroom. For a moment Loomis stares at the rain gutter in the broken window.

CUT TO:

89 INT. DOYLE HOUSE -- NIGHT

89

CAMERA SLOWLY TRACKS through the Doyle house. It is a large home with a staircase that leads to the bedrooms upstairs. Through a doorway we see a very modern kitchen. There is a dining room and living room with a big bay window that looks out into the street.

Laurie sits with Tommy Doyle on the couch reading him a story. Tommy has his Halloween costume on and a big bag of candy on the floor.

LAURIE

(reads)

..."How now, cried Arthur. 'Then no one may pass this way without a fight?' 'That is so,' answered the knight in a bold and haughty manner..."

TOMMY

I don't like that story.

LAURIE

But King Arthur was always your favorite.

Tommy pulls out a stack of comic books from underneath the couch.

TOMMY

Not any more.

LAURIE

Why are they under there?

(CONTINUED)

CONTINUED:

TOMMY

Mom doesn't like me to have them.

Laurie glances through the stack of comic books.

LAURIE

'Neutron Man'... 'Laser Man'... I  
can see why. 'Tarantula Man'...

TOMMY

Laurie, what's the Boogeyman?

The phone RINGS in the other room. Laurie goes to answer it.  
She picks up the receiver in the den.

LAURIE

Hello.

90

INT. DOYLE KITCHEN

90

Annie stands making popcorn, the phone at her ear.

ANNIE

Having fun? Never mind, I'm sure  
you are. I have big, big news for  
you...

Lester, a large ferocious-looking German shepherd, trots  
happily into the kitchen, spies Annie and walks over to her.  
He nudges her legs with his head.

ANNIE

Oops! Hold on a minute...

She turns and reaches for Lester uncertainly.

ANNIE

Hi Lester...

Lester GROWLS at her menacingly.

ANNIE

Lindsey, Lindsey!  
(into phone)  
I'm about to be ripped apart by the  
family dog.

Lindsey trots into the room.

ANNIE

Get him out of here!

(CONTINUED)

CONTINUED:

LINDSEY

Here, Lester.

Immediately Lester walks over to the back door. Lindsey opens the door and the dog trots out. Then Lindsey closes the back door and walks back into the living room.

ANNIE

(into phone)

I hate that dog. I'm the only person in the world he doesn't like.

LAURIE (V.O.)

(into phone)

What's this big, big news?

ANNIE

What would you say if I told you that you were going to the Homecoming Dance tomorrow night?

INTERCUT WITH LAURIE IN THE DEN

LAURIE

I'd say you must have the wrong number.

ANNIE

Well, I just talked with Ben Tramer and he got real excited when I told him how attracted you were to him.

LAURIE

Annie you didn't. Tell me you didn't.

ANNIE

You guys will make a fabulous couple.

91 INT. DOYLE LIVING ROOM 91

Tommy walks to the front window and looks out.

92 TOMMY'S POV -- STREET 92

A couple TRICK-OR-TREATERS walk by.

Behind them, across the street, stands the shape, looking into the house.

93 EXT. STREET -- DOYLE HOUSE 93

CAMERA is behind the shape, looking into the Doyle house. We can see Laurie talking on the phone. The shape's head moves slightly and WE PAN to see Tommy at the front room window looking out. Tommy moves away from the window. PAN BACK to see him enter the den and pull on Laurie's blouse.

94 INT. DOYLE HOUSE 94

TOMMY

Laurie...

LAURIE

(into phone)

I'm so embarrassed. I couldn't face him...

ANNIE (V.O.)

You'll have to. He's calling you tomorrow to find out what time to pick you up.

LAURIE

(panicked)

Annie!

TOMMY

Laurie, the Boogeyman is outside. Look!

Tommy runs to the window in the den and points. Laurie walks over with the phone and looks.

95 LAURIE'S POV -- STREET 95

The street is empty.

96 ANGLE ON LAURIE -- TOMMY 96

LAURIE

(into phone)

Hold on.

(to Tommy)

There's nobody there, Tommy. Go watch some TV.

Tommy runs out of the den.

97 INT. DOYLE LIVING ROOM 97

Tommy dashes up to the front window and looks out.

98 POV -- STREET 98

We see the man as he passes under a streetlight on his way toward the Wallace house.

CUT TO:

99 INT. WALLACE HOUSE -- NIGHT 99

Annie stands by the kitchen stove making popcorn.

ANNIE

(into telephone)

Look, it's simple. You like him,  
he likes you. All you need is a  
little push.

100 POV FROM OUTSIDE KITCHEN WINDOW 100

The shape stands close to CAMERA watching Annie make popcorn. She puts the butter in the pan.

ANNIE

(continuing)

It won't hurt you to go out with  
him, for God's sake.

Annie starts to pour the butter over the popcorn but instead pours it on herself.

ANNIE

(continuing)

Shit! No, no, I gotta call you  
back. I just made a mess of  
myself. Nothing unusual.

Annie hangs up. She quickly takes off her blouse and blue jeans. She stands in the kitchen with only her panties on. She pulls a box of cornstarch out of the closet and sprinkles it out on the stains of butter.

101 ANGLE ON SIDE OF HOUSE 101

The shape moves closer to the kitchen window and knocks over a potted plant. It CRASHES noisily against the side of the house.

102 INT. WALLACE HOUSE 102  
 Annie is startled by the crash. She looks outside the window.

103 POV OUT KITCHEN WINDOW 103  
 A hanging plant swings in the wind. It BUMPS against the side of the house.

104 ANGLE OF ANNIE 104  
 She turns from the window and walks out of the kitchen.

104A EXT. WALLACE HOUSE 104A  
 The hanging plant continues to WHAP against the house. A hand suddenly stops its motion. The shape leans up close to the kitchen window, looking inside.

104B ANGLE ON DOG 104B  
 From the darkness of the backyard Lester springs forward into CAMERA, SNARLING and BARKING viciously.

104C ANGLE ON SHAPE -- DOG 104C  
 The shape darts away from the kitchen window, the dog SNAPPING right after him.

104D INT. WALLACE HOUSE 104D  
 Annie listens to the GROWLING of the dog. She turns to Lindsey in the living room.

ANNIE

Lindsey, Lester's barking again and getting on my nerves again.

LINDSEY (O.S.)

No he's not.

Suddenly the GROWLING sounds abruptly stop.

ANNIE

Never mind. He found a hot date.

Annie turns and walks into the living room.

104E EXT. WALLACE HOUSE

104E

We see the shape's legs a few feet from the house. Next to him are Lester's legs, kicking and struggling a few feet above the ground.

Off screen, the shape is strangling the dog in mid-air.

Finally the dog's legs stop moving and dangle lifelessly. The shape moves away from the house.

CUT TO:

105 INT. DOYLE HOUSE -- LIVING ROOM -- NIGHT

105

Laurie and Tommy are sitting on the couch watching the Horrorthon on TV.

TOMMY

What about the Jack-o'-lantern?

LAURIE

After the movie.

TOMMY

What about the rest of my comic books?

LAURIE

After the Jack-o'-lantern.

TOMMY

(quietly)

What about the Boogeyman?

LAURIE

There's no such thing.

TOMMY

Richie said he was coming after me tonight.

LAURIE

Do you believe everything that Richie tells you?

TOMMY

No...

(CONTINUED)

CONTINUED:

LAURIE

Tommy, Halloween night is when you play tricks on people and scare them. It's all make believe. Richie was trying to scare you.

TOMMY

I saw the Boogeyman. I saw him outside.

LAURIE

There was no one out there.

TOMMY

There was.

LAURIE

What did he look like?

TOMMY

The Boogeyman!

LAURIE

We're not getting anywhere. All right, look, Tommy. The Boogeyman can only come out on Halloween night, right?

TOMMY

Right.

LAURIE

And I'm here tonight and I won't let him get you.

TOMMY

Promise?

LAURIE

I promise.

TOMMY

Can we make the Jack-o'-lantern now?

Laurie holds out her hand. Tommy takes it and together they walk into the kitchen.

106 EXT. PASSAGEWAY TO LAUNDRY -- WALLACE HOUSE -- NIGHT 106

Annie walks through the passageway to the laundry room. She is wearing a nylon robe and carrying her clothes to be washed. The wind blows the robe open.

107 ANOTHER ANGLE -- PASSAGEWAY 107

The shape stands behind a tree watching Annie walk along the passageway.

108 INT. LAUNDRY ROOM 108

Annie walks into the dark laundry room.

Almost immediately the wind blows the door shut!

Annie stands motionless for a moment, then begins looking for the light switch.

ANNIE

Terrific!

109 ANGLE ON DOOR 109

The door creaks open. Behind the door we see the outline of the shape standing there.

110 ANGLE ON ANNIE 110

Annie turns toward the slightly opened door.

ANNIE

Hello?

Silence.

ANNIE

(continuing)

Who's there?

Silence. The wind blows the door open a little wider. In the light from the main house, Annie sees the light switch. Quickly she flicks on the switch and the laundry room lights up. She glances outside the door.

There is no one there.

ANNIE

Paul, is this one of your cheap tricks?

(MORE)

(CONTINUED)

CONTINUED:

ANNIE (cont'd)  
 (pause, disappointed)  
 I guess not.

She steps back inside and crosses to the washing machine. She opens the top and dumps her clothes inside.

ANNIE  
 No tricks for Annie tonight.

Suddenly a big gust of wind comes through the opened window above her. The door slams shut!

Annie hurries to the door and tries to open it. It won't open.

111 CLOSE SHOT -- ANNIE 111

She tries to pull the door open. Behind her, in the open window above the washing machine, we see the shape looking in.

ANNIE  
 Lindsey! Lindsey, come out here!

112 INT. WALLACE HOUSE 112

LINDSEY WALLACE, 8 years old with a pretty face, watches the Horror Marathon at top volume on TV. She doesn't hear Annie's call.

113 INT. LAUNDRY ROOM 113

ANNIE  
 Lindsey, I'm in the laundry room!  
 The door is stuck!

Annie turns and glances at the window above the washing machine. The shape is gone.

She quickly crosses to the washing machine, climbs up on top of it and starts out the window. Half way through she gets stuck. She tries to squirm her way back in but it's hopeless.

ANNIE  
 Lindsey! Lindsey, goddamn it,  
 help!

From the house Annie hears the phone ring.

(CONTINUED)

CONTINUED:

ANNIE  
 (continuing)  
 Lindsey, answer the phone! It's  
 Paul! Lindsey! LINDSEY!

114 INT. WALLACE HOUSE

114

Lindsey still sits in front of the TV. She lets the phone ring away. Finally she gets up and walks to the phone, her eyes pivoted on the TV. She picks up the receiver.

LOOMIS  
 HELLO.

PAUL (V.O.)  
 Hi, Lindsey, this is Paul. Is  
 Annie there?

LINDSEY  
 Yes, she is.

PAUL (V.O.)  
 Will you get her for me.

LINDSEY  
 She's washing her clothes.

PAUL (V.O.)  
 Well, go tell her its me, okay?

LINDSEY  
 Okay.

Lindsey hangs up the phone and walks through the kitchen to the back door. She calls from the door.

LINDSEY  
 Annie, Paul's on the phone!

115 ANGLE ON ANNIE HANGING OUTSIDE THE WINDOW

115

ANNIE  
 Lindsey, open the door! I'm locked  
 in the laundry room!

116 EXT. LAUNDRY ROOM

116

Lindsey crosses to the laundry room door. It is bolted from the outside. She lifts the bolt and looks inside the room.

117 INT. LAUNDRY ROOM

117

LINDSEY  
You locked yourself in.

ANNIE  
I know. Pull my legs. I'm stuck.

Lindsey pulls on Annie's legs and she slides from the window onto the dryer.

ANNIE  
Lindsey, promise you won't tell anyone!

118 INT. WALLACE HOUSE

118

As Annie and Lindsey walk back inside the house, the phone rings. Lindsey races across the room and picks it up.

LINDSEY  
She was stuck in the window, she'll be right here.

Lindsey sets down the receiver and walks out of the kitchen. Annie gives Lindsey a dirty look and picks it up.

ANNIE  
Hello, Paul.  
(pause)  
All right, cut it out. It can happen to anyone.  
(pause)  
Yeah, but I've seen you stuck in other positions!

Suddenly behind Annie the shape walks through the hallway between the living room and the kitchen. She doesn't see it.

ANNIE  
(continuing)  
That's fantastic! When did they leave?  
(pause)  
Utterly fabulous! So why don't you just walk over?  
(pause)  
My clothes are in the wash. I can't come now.  
(pause)  
Shut up, jerk. I've got a robe on.  
(MORE)

(CONTINUED)

CONTINUED:

ANNIE(cont'd)

That's all you think about.

(pause)

That's not true. I think about lots of things. Why don't we not stand here talking about and get down to doing them? All right, see you in a few minutes.

Annie hangs up the phone. She walks into the living room. Lindsey is back watching the TV Horrorthon.

LINDSEY

(excitedly)

I'm scared.

ANNIE

Then why are you sitting here with the lights off?

LINDSEY

I don't know.

ANNIE

Well, come on, get your coat. We're going to pick up Paul.

LINDSEY

I don't want to.

ANNIE

Look, Lindsey, I thought we understood each other.

LINDSEY

I want to stay here and watch this.

Annie calculates a moment.

ANNIE

Okay, if I can fix it so you can watch TV with Tommy Doyle would you like that?

Lindsey's eyes light up.

LINDSEY

Yes.

ANNIE

Come with me.

CUT TO:

119 EXT. STREET -- NIGHT 119

Annie and Lindsey come out of the Wallace house. Lindsey carries a bowl of popcorn. Annie has a coat over the negligee.

They walk down the street to the Doyle's. The wind blows strong and whips the negligee around Annie's lets.

120 ANOTHER ANGLE -- STREET 120

As the girls make their way down the street. The shape steps into the glow of a streetlight and watches them. He pulls a large knife from his pocket. The blade glistens in the light.

121 INT. DOYLE HOUSE -- NIGHT 121

Laurie and Tommy are covered with pumpkin meat when the doorbell rings. Tommy runs to answer it. He opens the door. Annie and Lindsey stand there.

TOMMY

Hi, come on in. We're making a Jack-o'-lantern.

LINDSEY

I want to watch TV.

Lindsey see the TV on and runs into the living room. She takes off her coat; sits in front of the TV and eats her popcorn.

Laurie comes from the kitchen. She glances at Annie's coat.

LAURIE

Fancy.

ANNIE

This has not been my night. My clothes are in the wash, I spilled butter down the front of me, I got stuck in a window...

LAURIE

I'm glad you're here because I have something I want you to do. I want you to call up Ben Tramer and tell him you were just fooling around.

(CONTINUED)

CONTINUED:

ANNIE

I can't.

LAURIE

Yes, you can.

ANNIE

He went out drinking beer with Mike Godfrey and he won't be back until late. You'll have to call him tomorrow. Besides, I'm on my way to pick up Paul.

Laurie glances at Lindsey.

LAURIE

Wait a minute here...

ANNIE

If you watch her, I'll consider talking to Ben Tramer in the morning.

LAURIE

Deal. Hey, I thought Paul was grounded.

ANNIE

He was. Old jerko found a way to sneak out. Listen, I'll call you in an hour or so.

Before Laurie can say anything else, Annie rushes out the door. Laurie closes the door and looks in at Tommy and Lindsey engrossed in the Horrorthon.

LAURIE

The old girl scout comes through again.

122

EXT. WALLACE HOUSE -- GARAGE -- NIGHT

122

Annie hurries across the backyard and steps into the garage. She walks to her car.

ANNIE

(sings to herself)  
Oh, Paul, I give you all...

She tries the door. It is locked.

(CONTINUED)

CONTINUED:

ANNIE  
 (continuing)  
 No keys, but please... my Paul.

Quickly she turns and walks out of the garage.

123 INT. WALLACE HOUSE

123

Annie wanders through the empty house looking for her purse. She finds it in the front room, takes out her brush and lipstick and stands in front of the mirror primping.

ANNIE  
 (sings)  
 My Paul, I can no longer stall...

She glances up at her image in the mirror.

ANNIE  
 (continuing)  
 Lucky thing. Spilled butter on her clothes, but nobody will know...  
 (sings)  
 except for Paul...

Suddenly the phone RINGS. Quickly Annie grabs it.

ANNIE  
 Hello. Oh hi, Dad.  
 (pause)  
 No, just watching TV with Lindsey.  
 (pause)  
 Be careful about what?  
 (pause)  
 Well, if you won't tell me how can I be careful?  
 (pause)  
 Sure, sure I will. Bye, dad.

She hangs up, grabs her purse and rushes out the door.

124 INT. GARAGE

124

Annie walks into the garage, over to her car and opens the door. It is now unlocked, but Annie doesn't notice.

125 INT. CAR

125

Annie slides in and inserts the key in the ignition. The car starts. Annie glances at the car door lock. Suddenly she remembers it was locked. She stares at it, puzzled.

(CONTINUED)

CONTINUED:

An instant later, a man sits up in the back seat.

He wears a Halloween mask made of rubber with the grotesque features of a man. He reaches forward and grabs her.

Annie SCREAMS. She lurches for the door. The man puts one hand over her mouth and brings the huge butcher knife up to her throat.

126 INT. GARAGE -- ANGLE ON CAR 126

From outside the car we see the struggle inside. Annie's anguished face presses against the steamed window. Her SCREAMS are muffled by the closed car.

Suddenly, the struggle stops.

Annie's face slides down the car window leaving a track in the wet surface. Then slowly the track in the glass steams over again.

CUT TO:

127 INT. DOYLE HOUSE -- NIGHT 127

Music from Invasion of the Body Snatchers fills the room. Lindsey and Tommy are riveted to the screen.

Tommy glances at Lindsey and slowly sneaks away from the couch. He jumps to a window and ducks behind a curtain.

TOMMY  
(from behind curtain)  
Lindsey. Lindsey.

Lindsey turns around and looks for Tommy.

LINDSEY  
Where are you?

No answer. Lindsey gets up from the couch to search for Tommy.

128 BEHIND CURTAIN 128

Tommy hides, preparing to jump out and scare Lindsey. For a moment, he glances out the window.

129 TOMMY'S POV -- WALLACE BACKYARD 129

The figure of a man carries what seems to be a body across the Wallace's backyard.

130 INT. DOYLE HOUSE 130

Tommy SCREAMS and jumps out from the curtain, scaring the hell out of Lindsey, who also SCREAMS and begins crying.

TOMMY

There he is, there he is! The Boogeyman!

Laurie rushes in from the kitchen finding the children in tears.

LAURIE

What's wrong?

Tommy points out the window.

TOMMY

I saw him again! He's over at Lindsey's house. The Boogeyman!

At this, Lindsey begins to CRY even louder. Laurie bends down to comfort her.

LAURIE

Tommy, stop it! You're scaring Lindsey.

TOMMY

I saw him...

LAURIE

I said, stop it! There is no Boogeyman. There's nothing out there. If you don't stop all this, I'm turning off the TV and you go to bed.

Tommy turns away from Laurie and Lindsey and walks over to the couch in front of the TV set. Almost instantly, Lindsey stops crying and follows him.

TOMMY

Nobody believes me.

(CONTINUED)

CONTINUED:

LINDSEY  
I believe you, Tommy.

Lindsey sits up next to Tommy and hugs him.

Laurie shakes her head and walks back into the kitchen.

CUT TO:

131 EXT. MYERS HOUSE -- NIGHT 131

The old Myers house looks ominous and foreboding silhouetted against the dark, whishing trees. CAMERA TRACKS behind the hedge to where Loomis sits waiting.

Suddenly, there are noises from the street. Loomis parts the hedge in front of him and stares.

132 LOOMIS' POV -- STREET 132

Three boys, Keith, Richie, and Lonnie (from the playground) creep up to the edge of the sidewalk in front of the old house. They stare fearfully at the dark, tomb-like structure.

LONNIE  
I'm not afraid.

RICHIE  
Bullshit.

LONNIE  
I'm not!

RONNIE  
Then go in.

For a moment Lonnie hesitates, then slowly moves through the front gate up toward the porch.

133 ANGLE ON LOOMIS 133

He watches the young boy walk toward the house, unsure whether he should interfere or just watch.

134 LOOMIS' POV -- OLD HOUSE -- STREET 134

Lonnie makes it to the front porch and tentatively steps up to the door. He glances back to his friends in the street.

Loomis' POV moves to the street.

(CONTINUED)

CONTINUED:

RICHIE

Chicken!

KEITH

Go on, Lonnie!

Then Loomis' POV moves back to Lonnie at the front door. The boy turns to open the door. He's scared out of his mind.

135 ANGLE ON LOOMIS 135

Loomis quietly stands up behind the hedge.

LOOMIS

Lonnie...

136 LOOMIS' POV -- OLD HOUSE 136

Lonnie spins around and stares in horror at the talking hedge.

137 ANGLE ON LOOMIS 137

LOOMIS

Get your ass away from there!

138 LOOMIS' POV -- OLD HOUSE -- STREET 138

Moving like the wind, Lonnie barrels off the porch and races back to his friends. The three boys hurtle off down the dark street in utter terror.

139 ANGLE ON LOOMIS 139

He watches them race away, smiling to himself.

Suddenly, two hands enter frame and grab Loomis' shoulders. Loomis jumps and spins around. Standing there is Brackett.

LOOMIS

Jesus!

BRACKETT

You all right?

LOOMIS

Sure...

(CONTINUED)

CONTINUED:

BRACKETT

Nothing's going on. Just kids playing pranks, trick or treating, parking, getting high... I have the feeling you're way off on this...

LOOMIS

You have the wrong feeling.

BRACKETT

You're not coming up with much to prove me wrong.

LOOMIS

Exactly what do you need?

BRACKETT

Well, its going to take more than fancy talk to keep me up all night creeping around these bushes.

LOOMIS

I watched him for fifteen years, sitting in a room staring at a wall, not seeing the wall, seeing past it, seeing this night. He's waited for it, inhumanly patient. Hour after hour, day after day, waiting for some silent, invisible alarm to trigger him. Death has arrived in your little town, sheriff. You can ignore it, or you can help me stop it.

BRACKETT

More fancy talk... You want to know what Haddonfield is? Families. Children, all lined up in rows, up and down these streets. You're telling me they're lined up for a slaughterhouse.

LOOMIS

They could be.

BRACKETT

I'll stay out with you tonight, Doctor, just on that chance that you're right. And if you are right, damn you for letting him out.

( CONTINUED )

CONTINUED: (2)

Brackett turns and walks back to the street. Loomis watches him for several moments.

CUT TO:

140 EXT. WALLACE HOUSE -- NIGHT 140

The house is quiet, dark. The lights are all out. Annie's car is parked in the garage.

A car pulls up in front of the house and parks. Its lights flick off. The sounds of LAUGHTER come from inside.

141 INT. CAR -- NIGHT 141

BOB SIMMS, a good-looking 17-year-old, POPS open a can of beer. Next to him Lynda guzzles hers. They embrace.

LYNDA

Now... First we'll talk a little, then Annie will distract Lindsey and we sneak quietly up the stairs to the first bedroom on the left. Got it?

BOB

Okay. First I rip your clothes off.

Bob grabs Lynda and she starts giggling. The can of beer falls over onto the front seat.

LYNDA

You idiot!

BOB

...Then you rip my clothes off. Then we rip Lindsey's clothes off. I think I've got it.

LYNDA

Totally...

142 EXT. WALLACE HOUSE 142

Bob opens the door and together they fall out onto the ground. Bob picks Lynda up and carries her up to the front door.

(CONTINUED)

CONTINUED:

LYNDA

Bob... Put me down. Put me down.  
This is totally silly.

Lynda squirms in Bob's arms. As he sets her down her foot accidentally hits the front door and it swings open. Lynda and Bob both stop.

LYNDA

Annie, Annie, we're here!

Bob and Lynda enter the house.

143 INT. WALLACE HOUSE -- NIGHT

143

The living room is empty. The lights are off. Lynda and Bob enter the house and begin turning on the lights.

BOB

I wonder where they went.

LYNDA

Annie probably took Lindsey out or something. Let's look for a note.

Bob walks over to Lynda.

BOB

Let's don't.

They embrace. Bob pulls Lynda over to the couch and turns out the light. They kiss. A shadow comes over them. They continue kissing, unaware of the shape of a man on the stairway watching.

144 INT. DOYLE HOUSE -- NIGHT

144

The house is totally black inside. The only sound is the music score from "The Thing."

Suddenly, the sound of laughter is heard from the kitchen. Then an orange light floats through the room. As it gets closer, we see that Laurie is carrying a Jack-o'-lantern, with a candle illuminating from the center of the pumpkin. Behind Laurie is Tommy and Lindsey making scary noises. The procession continues through the house.

TOMMY

Oooooo... He's gonna get you.

(CONTINUED)

CONTINUED:

LINDSEY

No, he's not.

LAURIE

Nobody's going to get anybody. Now  
stop scaring each other.

The procession continues to the front window. Laurie places the Jack-o'-lantern on the windowsill. She looks down the street toward the Wallace's.

145 LAURIE'S POV OF THE WALLACE HOUSE 145

Laurie sees Bob's car parked in front of the house.

146 ANGLE ON LAURIE 146

Laurie smiles to herself.

LAURIE

Everybody has a good time tonight.  
Okay, kids, what do you want to do  
now.

LINDSEY

Let's make more popcorn.

LAURIE

You've had enough. Why don't we  
just sit down and watch the rest of  
the movie.

Laurie sits down on the couch and sighs. Lindsey and Tommy cuddle up with her, one on either side.

The phone rings.

Laurie gets up to answer it.

LAURIE

Hello.

147 INT. HOUSE -- NIGHT 147

Lynda sits on the couch in the dark. Her hair and clothes are messed up. Bob lies on the couch, his head on her lap.

LYNDA

Hi, Laurie, what's up?

(CONTINUED)

CONTINUED:

LAURIE (V.O.)

Nothing. I was just sitting down  
for the first time tonight.

LYNDA

Is Annie around?

LAURIE

No. I thought she'd be home by  
now. She went to pick up Paul.

LYNDA

Well, she's totally not here.

LAURIE (V.O.)

They probably stopped off  
somewhere. Have her call me when  
she gets back. I've got Lindsey  
here and I want to know what time  
to put her to bed.

LYNDA

Okay. Later.

LAURIE (V.O.)

Have a good time.

Lynda hangs up the phone and grins.

LYNDA

We sure will.

Lynda grabs Bob's hand and stands up.

LYNDA

(continuing)

Lindsey is gone for the night.

Bob grins.

BOB

Now that's wonderful.

Lynda pulls Bob up from the couch and they walk quickly up  
the stairs.

148 INT. DOYLE HOUSE -- NIGHT

148

Laurie stands by the telephone. She walks to the window and  
glances out.

149 LAURIE'S POV -- WALLACE HOUSE 149

It is dark.

150 ANGLE ON LAURIE 150

Laurie shrugs, turns away from the window and walks back to Tommy and Lindsey sitting on the couch.

CUT TO:

151 INT. WALLACE BEDROOM -- NIGHT 151

Sounds of lovemaking come from the bed. The only light is a candle illuminating the sheets as they move slowly up and down and from side to side. Empty beer cans leave a trail from the door to the bed.

The moans from Lynda begin increasing. They get louder. Building to a crescendo. The phone rings. The lovemaking suddenly stops.

LYNDA

Shit! Not again.

Lynda rises up on one arm. The sheet falls away from her, showing a very beautiful young body. Her hair is a mess and she is frustrated. The phone continues to ring.

BOB

I can't help it. It just keeps ringing.

LYNDA

And I can't keep you interested?

BOB

Should we answer it?

Bob opens a fresh can of beer. He chugs it down.

LYNDA

That's great. Now you'll be too drunk to...

BOB

Just answer the damn phone.

(CONTINUED)

CONTINUED:

LYNDA

I can't. What if it's the  
Wallaces!? We'd get Annie in  
trouble.

The phone stops ringing.

BOB

Take it off the hook.

Lynda reaches over and kisses Bob behind the ears. She slowly moves around his ear with her tongue. Bob grabs Lynda and pushes her down on the bed.

CAMERA MOVES BACK from the bed as their lovemaking continues, back through the bedroom doorway. Standing there in the darkness is the shape watching them.

Finally, Bob and Lynda climax. Bob rolls off Lynda. She lights a cigarette and hands it to Bob, then lights one for herself.

LYNDA

Fantastic. Totally.

BOB

Yeah.

LYNDA

Want a beer?

BOB

Yeah.

LYNDA

Is that all you have to say?

BOB

Yeah.

LYNDA

Go get me a beer.

BOB

I thought you were gonna get one  
for me.

LYNDA

Yeah?

(CONTINUED)

CONTINUED: (2)

Bob gets out of bed and pulls his jeans on. He looks for his glasses. He finds them and puts them on.

BOB  
I'll be right back. Don't get  
DRESSED.

Bob leans over and kisses Lynda. He leaves.

Lynda leans back onto the pillows. She smiles to herself.

152 INT. WALLACE KITCHEN 152

Bob comes through the swinging doors. He opens the refrigerator and takes out two beers. He looks around the kitchen. He opens some cupboards and takes out a bag of potato chips. In another cupboard, he finds a can of peanuts.

Bob gathers the food and beer into his arms. He shuts out the light with his elbow. He turns to leave the doors. WHAM! He steps into a chair, knocking him backwards. The beer falls on the floor along with the chips and peanuts. Bob leans down to pick them up.

BOB  
Goddammit!

153 ANOTHER ANGLE 153

Bob has his head down, intent on cleaning up the mess.

There is a SLAM from across the kitchen. Bob looks up.

154 BOB'S POV -- DOOR 154

The back door of the kitchen slowly swings open, as if it has been slammed shut and the bolt didn't catch. It squeaks on its hinges as it swings back and forth.

155 INT. KITCHEN 155

Slowly, Bob gets to his feet and walks over to the door.

BOB  
Annie, Paul...

He steps to the door and looks outside.

156 BOB'S POV -- BACKYARD 156

The yard is empty. Just the wind blowing the trees.

157 ANGLE ON BOB 157

He turns from the door.

There is a SQUEAK from one of the two closet doors by the kitchen counter.

Bob freezes, staring at the two doors.

BOB

Lynda, you asshole!

He walks to one of the doors and opens it. Nothing inside.

BOB

(continuing)

All right, Lynda, come on out.

He steps to the other door and opens it.

Right behind the door stands the shape wearing the rubber mask. He steps out and grabs Bob around the neck in an instantaneous lunge.

Bob tries to jump away, but the shape has a firm hold on his neck. Bob COUGHS and GAGS from the pressure.

Then the shape lifts Bob up off the floor.

158 ANGLE ON BOB'S FEET 158

Bob's feet leave the floor.

159 ANGLE ON BOB'S FACE 159

He makes a guttural sound deep in his throat as the shape's hand closes tightly around his windpipe.

160 ANGLE ON SHAPE 160

Behind the mask are two burning eyes. The shape moves forward.

161 ANGLE ON WALL 161

Still holding him up with one hand the shape SLAMS Bob against the wall, holding him up several feet off the floor. Bob struggles to get free.

The shape lifts his other hand. It holds the butcher knife.

The shape drives the knife deeply into Bob's chest with a SLAMMING THUD, the other end of the knife stuck through the wall.

Then the shape steps away. Bob hangs there, impaled on the wall, eyes still open in horror, dead.

CUT TO:

162 INT. WALLACE BEDROOM 162

Lynda lounges on the bed smoking another cigarette. She hears Bob enter the room but doesn't look up.

LYNDA  
Where's my beer?

No answer. Lynda turns around and looks.

163 ANOTHER ANGLE -- LYNDA'S POV 163

The shape stands in the doorway. He is covered with a sheet like a ghost. He wears Bob's glasses.

LYNDA  
(continuing)  
Cute, Bob. Real cute.

The ghost doesn't answer.

164 ANOTHER ANGLE -- LYNDA AND GHOST 164

Lynda looks at the ghost. She slides the sheets down from her body.

LYNDA  
(continuing)  
Come here, you fool.

The ghost doesn't answer. He continues to stare at Lynda.

(CONTINUED)

CONTINUED:

LYNDA  
(continuing)  
Can't I get your ghost, Bob?

Lynda laughs at her own joke, then stops when she sees the ghost is motionless.

LYNDA  
(continuing)  
All right, all right. So where's  
the beer.

Nothing. The ghost just stands there.

LYNDA  
(continuing)  
Well, answer me! Okay, don't  
answer me. Boy, are you weird!

Lynda gets out of bed. She is nude and looks beautiful and sensuous in the candle light. She walks over to the phone.

LYNDA  
(continuing)  
Well, I'm gonna call Laurie. I  
wanna know where Annie and Paul  
are. This isn't going anywhere.

Lynda sits down on a chair by the telephone. In the b.g. the ghost stands in the doorway. She starts to dial the phone. The ghost starts walking toward her.

165 INT. DOYLE HOUSE -- NIGHT 165

The house is very quiet. The kids are asleep. Laurie is sitting on the couch knitting. The phone RINGS.

LAURIE  
Finally.

Laurie crosses to answer the phone.

166 INT. WALLACE BEDROOM 166

Lynda holds the phone to her ear. The ghost walks up slowly behind her. He raises his hands to grab her.

167 INT. DOYLE HOUSE 167

Laurie answers the telephone.

(CONTINUED)

CONTINUED:

LAURIE

Hello.

168 INT. WALLACE BEDROOM 168

Lynda hears Laurie's hello as the ghost grabs the phone. He clamps one hand over Lynda's mouth. She squirms and writhes. He takes the telephone cord and wraps it around her neck.

169 INT. DOYLE HOUSE 169

LAURIE

Hello?

Laurie hears SQUEALS, and rustling sounds across the phone.

LAURIE

(continuing)

All right, Annie! I've heard your famous chewing, now I get your famous squeals?

Laurie continues to hear weird SOUNDS.

LAURIE

(continuing)

Annie?

170 INT. WALLACE BEDROOM 170

Lynda tries to fight off the ghost. He wraps the cord around the neck. He pulls tight. Lynda reaches up and pulls on the sheet. It slides off of the man, to reveal the grotesque Halloween mask.

Lynda gasps and tries to scream. The man pulls the cord tighter. Her face turns blue. She opens her mouth, trying to get air, then slowly slumps forward and remains motionless. Lynda is dead.

The shape picks up the receiver and puts it to his ear.

171 INT. DOYLE HOUSE -- ANGLE ON LAURIE 171

LAURIE

Annie, Annie! Are you all right?

Silence over the phone.

(CONTINUED)

CONTINUED:

LAURIE  
(continuing)  
Are you fooling around again?

Silence.

LAURIE  
(continuing)  
I'll kill you if this is a joke!

More silence.

LAURIE  
(continuing)  
Annie...

Suddenly the phone goes dead.

Laurie stares at the receiver, then hangs up. She crosses to the window and looks out toward the Wallace house.

172 LAURIE'S. POV -- WALLACE HOUSE 172

The street is quiet, dark and windy. Bob's car is parked in front of the Wallace house.

Suddenly a light goes on in the bedroom.

173 ANGLE ON LAURIE 173

She stares at the house, puzzled.

174 LAURIE'S. POV -- WALLACE HOUSE 174

Then the light goes off.

175 INT. DOYLE HOUSE 175

Laurie moves from the window back to the telephone and dials Annie's number. We HEAR the phone ringing on the other end.

176 INT. WALLACE HOUSE -- BEDROOM 176

CAMERA SLOWLY TRACKS through the darkened bedroom of the Wallace house. There is no sign of a struggle. The room is empty. The phone RINGS away.

177 INT. DOYLE HOUSE 177

Laurie finally hangs up the phone. She stands for a moment considering it, then turns and walks upstairs.

178 INT. DOYLE BEDROOM 178  
 Laurie opens the door to the bedroom. Tommy and Lindsey are sound asleep on the bed. She looks at them a moment, then closes the door behind her.

179 INT. DOYLE HOUSE -- LIVING ROOM 179  
 Laurie comes back downstairs. She takes a key out of her purse and again steps to the window.

180 LAURIE'S POV -- WALLACE HOUSE 180  
 Dark and silent.

181 ANGLE ON LAURIE 181  
 She steps to the front door.

CUT TO:

182 EXT. MYERS HOUSE -- NIGHT 182  
 Loomis sits in silence behind the hedge watching the Myers house. Frustrated, he gets up and walks to the street.  
 For a moment he glances back at the Myers house, then starts down the quiet residential street.

183 LOOMIS' POV -- STREET -- STATION WAGON 183  
 It is empty except for a station wagon parked several blocks away.

184 ANGLE ON LOOMIS 184  
 He turns away from the street. Then a thought strikes him. He looks again.

185 LOOMIS' POV -- STREET -- STATION WAGON 185  
The lone car is Loomis' station wagon.

186 ANGLE ON LOOMIS 186  
 He's not certain of it. Slowly Loomis starts walking down the street toward the station wagon.

CUT TO:

187 EXT. STREET -- NIGHT 187  
 Laurie locks the Doyle house and walks away out into the street. The wind whips her clothes and hair.

188 LAURIE'S POV -- WALLACE HOUSE -- MOVING SHOT 188  
 MOVING SHOT toward the Wallace house, dark and ominous

189 MOVING SHOT -- LAURIE 189  
 She moves down the street, shivering in the chill wind. She puts the key to the Doyle house in her pocket.

190 LAURIE'S POV -- WALLACE HOUSE -- MOVING SHOT 190  
 A car turns the corner and drives past the Wallace house, casting a strange shadowy pattern across the front of the house.

191 MOVING SHOT -- LAURIE 191  
 She picks up her speed now up the sidewalk.

192 LAURIE'S POV -- WALLACE HOUSE -- MOVING SHOT 192  
 The house looms closer and closer.

CUT TO:

193 EXT. STREET -- NIGHT 193  
 TRACKING SHOT with Loomis as he walks up the street.

194 LOOMIS' POV -- STATION WAGON 194  
 The station wagon moves closer.

195 MOVING SHOT -- LOOMIS 195  
 He recognizes it and races forward.

196 LOOMIS' POV -- STATION WAGON 196  
 CAMERA TRACKS IN to the station wagon, right up to the state emblem emblazoned on the side.

CUT TO:

197 EXT. WALLACE HOUSE -- NIGHT 197

CAMERA MOVES UP to the front of the Wallace house. Laurie walks up to the front porch. She stands there a moment, listening, as if to hear some sound of life from the inside.

She KNOCKS on the door and RINGS the doorbell. She waits.

Silence.

She steps off the porch and walks around to the side of the house, CAMERA TRACKING WITH HER. She moves to the garage and peeks inside. There is Annie's car.

Laurie thinks a moment, then looks to the street.

198 LAURIE'S POV -- BOB'S CAR 198

Bob's car sits there on the street.

199 ANGLE ON LAURIE 199

She turns and walks through the breezeway between the house and the garage around to the back door.

The kitchen door is ajar, swinging back and forth in the wind.

Laurie pulls open the door and steps into the house.

200 INT. WALLACE KITCHEN 200

The kitchen is dark. Laurie stands there a moment staring into the blackness.

LAURIE

Annie?

No answer.

LAURIE

(continuing)

Bob, Lynda, Annie?

No one answers. Laurie searches for the wall light. She flips it and nothing happens. She looks again into the darkness.

LAURIE

(continuing)

Hello?

(CONTINUED)

CONTINUED:

Nothing. Laurie moves forward into the house, CAMERA TRACKING WITH HER.

Laurie walks into the living room. She stops to let her eyes get accustomed to the almost total darkness. She reaches for a nearby lamp and trips over the cord. The lamp CLUNKS to the floor.

LAURIE  
(continuing)  
Shit.

Suddenly there is a CRASHING SOUND from upstairs.

Laurie spins around and stares up the dark staircase.

Another SQUEAK from above.

Laurie smiles.

LAURIE  
(continuing)  
All right, meatheads. The joke is over.

Silence.

LAURIE  
(continuing)  
Come on, Annie, enough.

Another SOUND from upstairs, a DRAGGING across the floor.

Laurie moves to the head of the staircase. The dragging sound stops abruptly. Silence.

LAURIE  
(continuing)  
This has most definitely stopped being funny. Now cut it out!

A SCRAPING SOUND, then silence.

LAURIE  
(continuing)  
You'll be sorry.

Slowly Laurie starts up the staircase.

CUT TO:

201 EXT. STREET -- NIGHT 201

Loomis stands by his car glancing up and down the empty street. Finally he makes up his mind and starts moving down the street, almost running, looking back and forth at the rows of houses on either side for something out of place.

CUT TO:

202 INT. WALLACE HOUSE -- NIGHT 202

SLOWLY TRACKING up the staircase.

203 MOVING SHOT -- LAURIE 203

as she slowly moves up the stairs. She reaches the top and stops.

204 LAURIE'S POV -- SECOND FLOOR HALLWAY 204

It is totally dark. At the end of the hall is the bedroom door. From around the edges of the door is the faintest orange glow.

205 ANGLE ON LAURIE 205

She moves for the door, CAMERA TRACKING WITH HER.

206 LAURIE'S POV -- DOOR 206

She reaches the door. Her hand reaches out and touches it.

The door swings open.

A Jack-o'-lantern casts an eerie glow around the room. There is someone lying on the bed but from this position Laurie can't see.

207 ANGLE ON LAURIE 207

She moves forward toward the bed.

208 LAURIE'S POV 208

CAMERA MOVES FORWARD. There on the bed is Annie! Her face is a chalky white and there is a huge red gash across her throat.

At the head of the bed is Judith Myer's tombstone.

209 ANGLE ON LAURIE 209

She stares at the bed and then SCREAMS at the top of her lungs.

Suddenly something drops down at her from above.

Laurie jumps back to the door.

210 LAURIE'S POV -- BOB 210

Strung up to the light fixture on the ceiling, dangling there in the middle of the room, is Bob, eyes open and staring.

211 INT. SECOND FLOOR HALLWAY 211

Laurie backs out of the bedroom. Her mouth is open in speechless horror.

Suddenly a door next to her slowly opens. There is Lynda standing there, propped up by a chair, staring at her with glazed, dead eyes.

212 ANGLE ON LAURIE -- CORNER (LIGHTING EFFECT) 212

Laurie shrinks back into a dark corner. She can only stare in horror at the sight of her friend.

Suddenly we are aware of something there in the dark corner. It is almost as if our eyes have suddenly begun to adjust to the darkness and we see the outline of a man standing right behind her.

The outline becomes more and more clear. It is the shape, wearing the mask, the butcher knife in his hand, gleaming, right behind Laurie.

Laurie suddenly moves away from the corner.

The shape lunges out at her.

213 CLOSE SHOT -- LAURIE'S BACK -- HAND 213

The hand grasps a piece of Laurie's blouse and RIPS it.

214 CLOSE SHOT -- LAURIE 214

She SCREAMS and spins around.



- 225 ANGLE ON LAURIE 225  
She pulls herself up off the floor and hobbles into the living room.
- 226 ANGLE ON STAIRCASE 226  
The shape races down the stairs.
- 227 ANGLE ON LAURIE 227  
She moves for the kitchen. She trips on the fallen lamps and falls to the floor.
- 228 ANGLE ON SHAPE 228  
The shape steps into the living room, knife raised.
- 229 ANGLE ON LAURIE -- KITCHEN 229  
She crawls to the kitchen, rolls inside and SLAMS the kitchen door behind her. In a flash she leaps up and CLICKS the lock.  
  
There is a POUNDING on the door from the other side.  
  
Laurie slowly climbs to her feet and limps toward the back door.  
  
Suddenly the kitchen door EXPLODES, the middle of it breaking apart. The shape reaches through, groping for the lock.  
  
Laurie reaches the back door.
- 230 ANGLE ON DOOR 230  
Her hand tries the door. It is key-locked.
- 231 ANGLE ON LAURIE 231  
Desperately she tries the door, glancing behind her.
- 232 ANGLE ON SHAPE 232  
The shape's hand reaches for the lock.
- 233 ANGLE ON LAURIE 233  
She steps back from the door into the kitchen.

234 LAURIE'S POV -- KITCHEN WINDOW 234  
 She sees the kitchen window over the sink.

235 ANGLE ON LAURIE 235  
 She hobbles to the sink, climbs up on it and grabs the window. With a heave she opens it up halfway.

236 ANGLE ON SHAPE 236  
 The shape's hand grabs the lock and CLICKS it open.

237 ANGLE ON LAURIE -- KITCHEN WINDOW 237  
 She can only get it three-fourths open. Headfirst she crawls through the window.

238 ANGLE ON SHAPE 238  
 The shape pushes the door open and leaps into the kitchen.

239 ANGLE ON LAURIE 239  
 She drags herself roughly out the window.

240 CLOSE SHOT -- WINDOW 240  
 The shape grabs at Laurie's legs as they disappear through the sill.

241 EXT. WALLACE HOUSE 241  
 Laurie picks herself up from the ground and runs as fast as she can, limping across the backyard, CAMERA MOVING WITH HER. She passes the driveway and scurries into the neighbor's backyard, up to the back door of the house. She POUNDS furiously on the door.

LAURIE  
 Help me! Help me!

She looks behind her.

242 LAURIE'S POV -- WALLACE HOUSE 242  
 No sign of the shape. The house is dark and silent.

243 ANGLE ON LAURIE 243  
 The back porch light comes on. Laurie continues to POUND on the door.

244 LAURIE'S POV -- DOOR 244  
 Through the glass in the back door we see an OLD WOMAN dressed in a nightgown approach.

245 ANGLE ON LAURIE 245  
 LAURIE  
 Please, help me! Call the police!  
 Please!

246 LAURIE'S POV -- DOOR 246  
 The old woman stares at her suspiciously for a moment, then turns from the door and walks away.

247 ANGLE ON LAURIE 247  
The porch light goes out.  
 LAURIE  
 No! No! Please, open the door!  
 She turns around and looks back.

248 LAURIE'S POV -- WALLACE HOUSE 248  
 Nothing. No sign of the shape.

249 ANGLE ON LAURIE 249  
 She hobbles off the back porch and runs across the yard to the street. CAMERA MOVES WITH HER as she limps along.

250 EXT. DOYLE HOUSE 250  
 Laurie rushes up to the front door. She reaches in her pocket for the key and drops it on the porch.  
 Quickly she bends down and scrambles for it. She looks back toward the street.

251 LAURIE'S POV -- STREET 251  
 The street is empty. The wind WHISHES the trees. Leaves sprinkle down.

252 EXT. DOYLE HOUSE 252

Laurie gropes around for the key. It lies over a crack in the wooden porch. She reaches for it but her finger nudges the key between the crack, down out of sight.

Laurie SCREAMS with frustration and glances back at the street.

253 LAURIE'S POV -- STREET 253

The shape walks slowly down the middle of the street, right toward her!

254 ANGLE ON LAURIE 254

Laurie begins to BANG on the front door.

LAURIE

Tommy! Tommy, open the door!

She grabs a planter on the porch, steps back and hurls it at an upstairs window.

255 ANGLE ON UPSTAIRS WINDOW 255

The planter SMASHES against the window. A light goes on. Tommy appears sleepily at the window.

TOMMY

Who is it?

256 ANGLE ON LAURIE 256

LAURIE

Tommy, let me in!

She looks back at the street.

257 LAURIE'S POV -- STREET 257

The street is empty. The shape is gone.

258 ANGLE ON LAURIE 258

She stands there breathlessly, her eyes burning in the darkness.

Finally the door opens. Tommy stands there in his pajamas. Laurie leaps inside and SLAMS the door.

259 INT. DOYLE HOUSE

259

Laurie bolts the door from the inside.

LAURIE

Tommy, I want you to go back upstairs...

TOMMY

What is it, Laurie?

LAURIE

Be quiet! Get Lindsey and get into the bedroom and lock the door!

TOMMY

I'm scared...

LAURIE

DO WHAT I SAY! NOW!

TOMMY

It's the Boogeyman, isn't it?

LAURIE

HURRY!

Tommy turns and runs upstairs CRYING.

Laurie moves from the door to the telephone. She picks it up, dials a number and waits.

Then suddenly she reacts. The phone is dead. No dial tone.

She puts down the phone and stands very still. There is a slight breeze blowing her hair.

Slowly Laurie moves around the couch.

260 LAURIE'S POV -- KITCHEN

260

From the living room we see into the kitchen. The back door is open.

261 ANGLE ON LAURIE

261

Laurie doesn't move. She begins crying softly, her eyes wide with fear.

LAURIE

Please stop... Please...

(CONTINUED)

CONTINUED:

Silence. No movement anywhere in the house.

Slowly Laurie sinks down to her knees by the couch.

262 CLOSE SHOT -- KNITTING NEEDLES 262

Her hand brushes against the knitting needles protruding from her tote bag.

263 ANGLE ON LAURIE -- COUCH 263

She reacts to the feel of the knitting needles and pulls one out. It is long and deadly sharp. She stares at it.

Suddenly the shape leaps up from behind the couch! He springs at her, plunging the butcher knife.

264 ANGLE ON COUCH 264

The blade of the butcher knife THUMPS into the couch.

265 ANGLE ON LAURIE -- SHAPE 265

Instinctively Laurie raises the knitting needle and drives it home, right into the shape's neck!

The shape springs backward, clawing at the needle, rolling his head back and forth. Then suddenly he freezes, hands outstretched, motionless, and falls in a heap on the floor.

Laurie sits there.

The shape doesn't move.

Laurie begins to cry again, harder and harder.

CUT TO:

266 EXT. STREET -- NIGHT 266

CAMERA MOVES WITH LOOMIS as he moves along the street. Suddenly two headlights hit him and a police car swerves to a stop next to him. Brackett gets out.

BRACKETT

Where were you? I went back to the Myers house...

LOOMIS

I found the car! He's here!

(CONTINUED)

CONTINUED:

BRACKETT

Where!

LOOMIS

Three blocks down. Get in the car and go up that other street then back down here. I'm going up the block.

Brackett turns and hurries back to the car.

Loomis starts up the street again as Brackett pulls off in the other direction.

CUT TO:

267 INT. DOYLE HOUSE -- NIGHT

267

WIDE SHOT of the living room. Laurie is on one side of frame, the motionless shape lying behind the couch on the other.

Slowly Laurie stands up, stares at the shape and then moves to the staircase.

Slowly, painfully, Laurie climbs up the stairs.

268 INT. BEDROOM

268

Tommy and Lindsey are huddled in a corner WHIMPERING softly. The door opens and Laurie steps in. The two children run to her CRYING. She holds them in her arms tightly and nudges the door shut with her foot.

LAURIE

It's all right now. Shhh, it's all right...

She takes the children back to the bed and sits down with them.

LAURIE

(continuing)

Now I want you to change your clothes, Tommy. We're going to take a walk outside.

TOMMY

Was it the Boogeyman?

(CONTINUED)

CONTINUED:

LINDSEY

I'm scared!

LAURIE

There's nothing to be scared of  
now. Get changed.

TOMMY

Are you sure?

LAURIE

Yes.

TOMMY

How?

LAURIE

I killed him...

TOMMY

But you can't kill the Boogeyman.

Suddenly the bedroom door swings open. Standing there is the shape, the butcher knife raised.

Both children SCREAM. Laurie shoves them into the bathroom and pulls the door shut, leaving herself outside in the bedroom.

LAURIE

Lock the door! Lock the door!

The shape moves for her, slowly now, but relentless, the knife glistening.

There is a CLICK as the bathroom door is locked. Laurie leaps away from the door and circles around the bed.

The shape keeps coming.

Laurie dashes to a clothes closet and ducks inside.

269

INT. CLOTHES CLOSET

269

Laurie pulls the sliding doors closed and crawls back into the small, dark interior of the closet.

Suddenly the doors begin to buckle as the shape pounds on them.



280 ANGLE ON LAURIE 280

She just sits there in the corner of the closet. There is a THUMP from the bedroom, then silence.

Slowly Laurie crawls around and peeks out of the closet doors.

281 LAURIE'S POV -- SHAPE 281

The shape lies on the floor by the bed, the butcher knife protruding from his stomach.

282 INT. BEDROOM 282

Laurie emerges from the closet and carefully crosses the bedroom, avoiding the shape's body. She goes to the bathroom door and knocks softly.

LAURIE

Tommy, it's me. Open the door.

There is a silence, then the door opens. On the other side are Tommy and Lindsey, looking utterly terrified. Laurie bends down and shields them from the sight of the shape.

LAURIE

(continuing)

Now, I want you to walk to the door, down the stairs and right out the front door.

LINDSEY

You're coming with us...

LAURIE

Listen to me. I want you to walk down the street to the MacKensie's and knock on their door. You tell them to call the police and send them over here. Do you understand?

TOMMY

Laurie, you come with us...

LAURIE

No! Do as I say.

She stands up and guides the children carefully across the bedroom to the door and ushers them outside.

(CONTINUED)

CONTINUED:

She watches for a moment as they walk down the stairs, then slumps down against the door frame in an exhausted heap.

283 EXT. DOYLE HOUSE -- NIGHT 283

Tommy and Lindsey run out of the house and down the walk to the sidewalk. They rush up the street. As they leave frame we see Loomis on the other side of the street.

284 ANGLE ON LOOMIS 284

He watches the children with a puzzled frown.

285 LOOMIS' POV -- TOMMY AND LINDSEY 285

Shrieking with fear, Tommy and Lindsey run up the sidewalk.

286 ANGLE ON LOOMIS 286

He stares at them for a moment, then moves for the Doyle house.

CUT TO:

287 INT. DOYLE HOUSE -- ANGLE THROUGH BEDROOM DOOR -- NIGHT 287

We see through the bedroom door. In f.g. sits Laurie, slumped against the door frame, staring out at nothing, tears streaming down her face. In b.g. lies the shape.

Slowly Laurie begins to pull herself together once again. She gets up to her knees and begins to pull herself up to her feet.

Her back is to the shape. As she starts to stand the shape sits up, the head turning to Laurie.

288 CLOSE SHOT -- LAURIE 288

Laurie rises into frame, holding herself erect by grasping the doorframe.

Behind her the shape rises up into frame, quickly, silently.

Laurie just hangs there on the doorframe. An exhausted, ironic smile comes over her face.

LAURIE

Well, kiddo. Some Halloween...

Slowly the shape moves for her, his hands outstretched.

(CONTINUED)

CONTINUED:

Just as he is about to grab her, Laurie manages to step out the door.

289 ANGLE IN HALL 289

Unaware he is behind her, Laurie limps toward the stairs. Suddenly the shape jumps out of the bedroom and grabs her, hands around her neck.

Laurie SCREAMS. She twists and squirms and claws at him, her finger ripping at his mask. She pulls it off over his face, wriggles out of his grip and turns around.

290 CLOSE SHOT -- MICHAEL 290

The shape, Michael, stares at her with his one eye. He has a dank, white face with blond hair. There is something completely unhuman about his features, the open mouth, the dark staring eye.

291 ANGLE IN HALL 291

Michael lunges at her again.

Suddenly there is a THUNDERING EXPLOSION and Michael is blown off his feet. Laurie falls back against the wall.

292 ANGLE ON LOOMIS 292

Standing at the top of the stairs is Loomis, gun in his hand. He moves forward down the hall.

293 ANGLE IN HALL 293

Michael slowly gets to his feet, still refusing to die. Loomis stops and takes aim. BLAM! BLAM! BLAM!

Michael is hit three times, each bullet throwing him backward further down the hall until he hits the window at the end and SMASHES through it.

294 EXT. DOYLE HOUSE -- UP ANGLE 294

Michael falls from the second story right down into CAMERA with a CRASH!

295 ANGLE IN HALL 295

Loomis rushes to Laurie and bends down beside her. For a moment she just cries in his arms, sobbing hysterically.

(CONTINUED)

CONTINUED:

Then she looks up at him with a glazed, wild expression.

LAURIE

It was the Boogeyman...

Loomis looks down at her, then up at the shattered window at the end of the hall.

LOOMIS

As a matter of fact it was.

He walks slowly down to the window and peers out.

296 LOOMIS' POV -- BACKYARD 296

He looks down at the spot where Michael should be, but there is nothing there, just a trampled patch in the grass.

297 ANGLE ON LOOMIS 297

He stares down with a growing fear, then looks out from the house.

298 LOOMIS' POV 298

The backyard, the neighboring yards, the street, all are empty, quiet, dark. There is only the SOUND of the wind swelling in the trees.

Michael is gone.

FADE TO BLACK.

ROLL END TITLES.

THE END