

HALLOWEEN

Written by

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Address
Phone Number

MAIN TITLE SEQUENCE

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 eyes of the mask. It is blank, empty, a dark, staring socket. SUPERIMPOSE FINAL CREDIT.

FADE OUT.

FADE IN:

Black screen. SUPERIMPOSE:

HADDONFIELD, ILLINOIS

OCTOBER 31, 1963

DISSOLVE TO:

1 EXT/INT. MYERS HOUSE - NIGHT - SUBJECTIVE POV (PANAGLIDE) 1

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.

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

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.

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.

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 back yard, 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?

CLOSE SHOT - MICHAEL - CRANE

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.

FADE IN TO:

Black. SUPERIMPOSE:

SMITH'S GROVE, ILLINOIS

OCTOBER 30, 1978

DISSOLVE- TO:

2 EXT. HIGHWAY - RAIN - NIGHT

2

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.

3 INT. STATION WAGON - NIGHT

3

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.

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
Thorazin.

MARION
He'll barely be able to sit up.

LOOMIS
That's the idea. Here we are.

POV THROUGH WINDSHIELD - SANITARIUM

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.

4 INT. STATION WAGON

4

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.

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 jibberish. 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.

POV - THROUGH WINDSHIELD - FIELD

Through the rain we see a field off to the side of the road.
Dimly lit by the car headlights are FIVE PATIENTS, dressed in
wind-blown white gowns, drenched by the rain, wandering
aimlessly around the field.

5 INT. STATION WAGON

5

MARION
Since when do they let them wander
around?

They look up ahead.

POV - THROUGH WINDSHIELD - PATIENT

Standing by the side of the road is a MALE PATIENT, a wild-
looking man in his sixties dressed in a white gown, who
stares at the station wagon.

6 INT. STATION WAGON**6**

Marion slows the station wagon and pulls off to the side of the road. Loomis jumps out.

POV - THROUGH WINDSHIELD - LOOMIS AND PATIENT

Through the windshield we see Loomis rush over to the patient, stand and talk for a moment, then hurry back.

7 INT. STATION WAGON**7**

Loomis climbs back in, dripping from the rain.

LOOMIS

Pull up to the entrance!

MARION

Shouldn't we pick him up?

LOOMIS

Move it!

Marion starts down the road.

MARION

What did he say?

LOOMIS

He asked me if I could help him find his purple lawnmower.

MARION

I don't think this is any time to be funny...

LOOMIS

He said something else. "It's all right now. He's gone. The evil's gone."

POV THROUGH WINDSHIELD - SANITARIUM DRIVE

Ahead of them is the entrance to the sanitarium.

8 INT. STATION WAGON**8**

Marion slows down to turn.

Through the rear window we see a SHAPE spring up out of the darkness, streak through the rain and leap up on the rear of the station wagon.

The station wagon bounces up and down. The roof sags in and out with the weight of someone on top.

MARION
Something fell on the roof.

The roof continues to buckle in and out wildly.

LOOMIS
Something jumped on the roof...

Marion stops and rolls down her window to look inside.

Loomis opens his door and steps out. Suddenly he is hit in the face by a powerful fist from the roof. Loomis staggers backwards and falls by the side of the road.

Marion starts to react. Suddenly a hand reaches in through the window and lunges at her.

The fingers grab her hair. She SCREAMS. The fingers tighten around her hair and the hand pulls Marion roughly to the window.

Twisted around in the seat, Marion's foot jams down all the way on the gas pedal. The station wagon ROARS forward.

Marion continues to SCREAM, clawing at the hand.

POV THROUGH WINDSHIELD - ROAD

Through the rain the road spins crazily ahead, the wipers erasing sheets of rain.

Suddenly the other hand reaches down from the roof and grabs the wiper, holding it tightly. Rain splashes on the windshield obscuring the road.

9 INT. STATION WAGON

9

The hand rips at Marion's hair. SCREAMING. Clawing.

POV THROUGH WINDSHIELD

The windshield is completely obliterated by rain.

10 INT. STATION WAGON

10

The station wagon skids and WHAMS into the shoulder on the side of the road. Marion is hurled across the seat against the passenger door.

Suddenly the hand springs down from above and SLAMS against the passenger window, shattering it.

SHRIEKING, Marion scurries across the front seat, opens the driver's door and scrambles out.

11 EXT. ROAD - STATION WAGON

11

Marion frantically crawls her way across the rain-drenched road away from the station wagon. CAMERA TRACKS with her as she slides down into the muddy shoulder. She looks back.

POV - STATION WAGON

From the Shoulder we see the station wagon in the rain, and the shape jump in the driver's seat and SLAM the door.

Then the station wagon takes off and disappears down, the road into the darkness.

ANGLE ON SHOULDER

Loomis runs up out of the rain and helps Marion to her feet. She CRIES hysterically. Loomis stares off down the road at the disappearing tail-lights.

LOOMIS

You can calm down. The evil's gone.

FADE OUT.

FADE IN TO:

Black screen. SUPERIMPOSE:

HADDONFIELD

OCTOBER 31, 1978

DISSOLVE TO:

12 EXT. LAURIE'S HOUSE - DAY

12

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.

TRACKING SHOT - LAURIE

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 tossed brown hair and bright blue eyes comes running
with his books.

TOMMY
Hey, Laurie...

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.

13 INT. MYERS HOUSE - THROUGH WINDOW

13

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.

TRACKING SHOT - LAURIE AND TOMMY

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

ANGLE DOWN STREET

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.

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

CUT TO:

14 EXT. SANITARIUM - DAY

14

Sam Loomis strides quickly out of the front of the sanitarium followed immediately by DR. WYNN, a gray haired man in his fifties. 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.

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:

15 INT. CLASSROOM - DAY

15

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.)

(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.

LAURIE'S POV - STREET

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.

ANGLE ON LAURIE

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

ANGLE ON NOTEBOOK

We see Laurie draw:

LAURIE STRODE

TEACHER (V.O.)
(continuing)
Edwin, how does Samuels' view of
fate differ from that of Costaine?

ANGLE ON LAURIE

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

LAURIE'S POV - STREET

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

ANGLE ON LAURIE

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?

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.

LAURIE'S POV - STREET

The shape and the station wagon are gone.

ANGLE ON LAURIE

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

ANGLE ON NOTEBOOK

She has written:

LAURIE STRODE IS LONELY.

CUT TO:

16 EXT. GAS STATION - HIGHWAY - DAY

16

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 the 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.

(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.

LOOMIS POV - HIGHWAY

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.

17 EXT. GAS STATION

17

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

LOOMIS' POV - GAS STATION - MOVING SHOT

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

ANGLE ON LOOMIS

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.

LOOMIS' POV - DRIVEWAY

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.

ANGLE ON LOOMIS

He picks up the cigarette pack.

CLOSE SHOT - CIGARETTE PACK

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

18 EXT. GAS STATION

18

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

CUT TO:

19 EXT. SCHOOLYARD - DAY

19

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 three 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.

RICHIE

Oooooo! The boogey man!

The other boys join in the chant.

BOYS

(in unison)

The boogey man, the boogey man, the
boogey man...

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.

PLAYGROUND ENTRANCE - GATE

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 panes and a shire 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 scares down at it. The shape lifts his foot and SMACKS it down over the object to hide it. Quickly Richie and the other two 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.

20 INT. STATION WAGON

20

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.

POV FROM WINDOW

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.

21 EXT. HIGH SCHOOL - DAY

21

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?

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 boys' 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 babysitting tonight.

LYNDA

The only reason she babysits 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.

LAURIE

I forgot my chemistry book.

LYNDA

Who cares? I always forget my chemistry book.

Laurie glances down the street.

LAURIE'S POV - STATION WAGON

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

ANGLE ON GIRLS

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.

22 INT. STATION WAGON

22

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.

ANGLE ON GIRLS

ANNIE

(yells after the car)

Speed kills!

POV - STATION WAGON

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

ANGLE ON GIRLS

ANNIE

(softer now)

Can't y6u take a joke?

POV - STATION WAGON

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

ANGLE ON GIRLS

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 babysitting 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:

23 EXT. RESIDENTIAL STREET - DAY

23

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.

LAURIE'S POV - MOVING SHOT - BUSHES

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.

ANGLE ON LAURIE - ANNIE

LAURIE
Look.

ANNIE
Look where?

LAURIE
Behind that bush there.

Annie Looks.

POV - MOVING SHOT - BUSHES

The shape is gone. Just bushes.

ANGLE ON LAURIE - ANNIE

ANNIE
I don't see anything.

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 babysitting 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.

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

ANNIE
(continuing)
Veil, 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.

LAURIE'S POV - BUSHES

There is still nothing there.

ANGLE ON LAURIE

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
I'm sorry, 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.

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

24 EXT. LAURIE'S HOUSE - DAY

24

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

LAURIE'S POV - TRICK OR TREATERS

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

ANGLE ON LAURIE

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

25 INT. LAURIE'S HOUSE - DAY

25

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.

26 INT. LAURIE'S ROOM

26

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.

LAURIE'S POV - BACK YARD

From her room in the second story, Laurie can see into the back yard next door. There is a clothesline with sheets blowing in the wind. In between the sheets we glimpse the shape standing there, looking up at Laurie.

ANGLE ON LAURIE

She freezes and stares down fearfully.

LAURIE'S POV - BACK YARD

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

ANGLE ON LAURIE

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?

ANNIE (V.O.)
Of course.

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

ANNIE (V.O.)
I had my mouthful. 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:

27 EXT. GRAVEYARD - DAY

27

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 note pad.

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 in
 Russellville. Charly Bowles. About
 fifteen years ago, he finished
 dinner, excused himself from the
 table, went out into the garage and
 got a hack saw, 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.

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:

28 EXT. LAURIE'S HOUSE - DUSK

28

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 totebag 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.

LAURIE'S POV - TRICK OR TREATERS

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.

ANGLE ON LAURIE

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.

29 INT. ANNIE'S CAR - DUSK

29

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?

LAURIE

I wasn't spooked.

ANNIE

Lies.

LAURIE

I saw someone standing in Mr. Riddle's back yard.

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. Six straight hours of
horror movies. Little Lindsey
Wallace won't know what hit her.

30 EXT. HADDONFIELD SQUARE - DUSK

30

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

31 INT. ANNIE'S CAR

31

Annie points up ahead and quickly hides the joint.

ANNIE
My dad!

POV THROUGH WINDSHIELD

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

32 INT. ANNIE'S CAR

32

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.

ANGLE ON POLICE 'CARS

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.

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 over to Brackett.

BRACKETT
You're going to be late at the Doyles, Annie.

ANNIE
(unable to hear over 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 AND LAURIE
 Bye.

Annie's car pulls away.

LOOMIS
 Sheriff? I'm Doctor Sam Loomis.

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 chem. Loomis doesn't see it.

BRACKETT
 Ten minutes.

LOOMIS
 I'll be here.

CUT TO:

33 EXT. MOON - NIGHT

33

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

34 EXT. RESIDENTIAL STREET - NIGHT

34

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.

ANGLE FROM STATION WAGON

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 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.

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

TRACKING SHOT BEHIND SHAPE

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 Wallaces' car. It turns and disappears down the street.

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

ANGLE ON WINDOW

The shape moves Co 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:

35 EXT. MYERS HOUSE - NIGHT**35**

A police car pulls up in front of the Myers house. Brackett and Loomis gee 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.

LOOMIS
They may be right.

ANGLE DOWN SIDE OF HOUSE

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.

36 INT. MYERS HOUSE - NIGHT**36**

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 seeps 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...

Brackett looks back at the dead animal.

BRACKETT
A man wouldn't do that...

LOOMIS
He isn't a man.

37 INT. MYERS BEDROOM

37

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
She was sitting here when he came
through the door.

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

LOOMIS
He must have watched them through
this window...

LOOMIS' POV - WINDOW

CAMERA SLOWLY TRACKS IN toward the window.

ANGLE ON LOOMIS

Loomis stops by the window.

LOOMIS

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 THUNDER.ING CRASH of
broken glass.

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
(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...

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:

38 INT. DOYLE HOUSE - NIGHT

38

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?

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 Boogey Man?

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

LAURIE
Hello.

39 INT. DOYLE KITCHEN

39

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!

LINDSEY
Here, Lester.

Immediately Lester walks over to the back door. Lindsey opens the door and the dog Crocs 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. 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 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.

40 INT. DOYLE LIVING ROOM

40

Tommy walks to the front window and looks out.

TOMMY'S POV - STREET

A couple TRICK OR TREATERS walk by.

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

41 EXT. STREET - DOYLE HOUSE

41

CAMERA is behind the share, 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.

42 INT. DOYLE HOUSE

42

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 bogymen is outside. Look!

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

LAURIE'S POV - STREET

The street is empty.

ANGLE ON LAURIE - TOMMY

LAURIE

(into phone)

Hold on.

(to Tommy)

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

Tommy runs out of the den.

43 INT. DOYLE LIVING ROOM

43

Tommy dashes up to the front window and looks out.

POV - STREET

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

CUT TO:

44 INT. WALLACE HOUSE - NIGHT

44

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.

POV FROM OUTSIDE KITCHEN WINDOW

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 stares 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 cakes 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.

ANGLE ON SIDE OF HOUSE

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

45 INT. WALLACE HOUSE

45

Annie is startled by the crash. She looks outside the window.

POV OUT KITCHEN WINDOW

A hanging plant swings in the wind. It BUMPS against the side of the house.

ANGLE ON ANNIE

She turns from the window and walks out of the kitchen.

46 EXT. WALLACE HOUSE

46

The hanging plant continues to WRAP against the house.

A hand suddenly stops its motion. The shape leans up close to the kitchen window, looking inside.

ANGLE ON DOG

From the darkness of the back yard Lester springs forward into CAMERA, SNARLING and BARKING viciously.

ANGLE ON SHAPE - DOG

The shape darts away from the kitchen window, the dog SNAPPING right after him.

47 INT. WALLACE HOUSE

47

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.

48 EXT. WALLACE HOUSE

48

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:

49 INT. DOYLE HOUSE - LIVING ROOM - NIGHT

49

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 bogyman?

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...

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 bogyman. I saw him outside.

LAURIE

There was no one out there.

TOMMY

There was.

LAURIE

What did he look like?

TOMMY

The bogymen!

LAURIE

We're not getting anywhere. All right, look, Tommy. The bogymen 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.

50 EXT. PASSAGEWAY TO LAUNDRY - WALLACE HOUSE - NIGHT

50

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.

ANOTHER ANGLE - PASSAGEWAY

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

51 INT. LAUNDRY ROOM

51

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!

ANGLE ON DOOR

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

ANGLE ON ANNIE

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?
(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.

CLOSE SHOT - ANNIE

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!

52 INT. WALLACE HOUSE

52

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.

53 INT. LAUNDRY ROOM

53

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.

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

54 INT. WALLACE HOUSE

54

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.

LINDSEY
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 it's 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!

ANGLE ON ANNIE HANGING OUTSIDE THE WINDOW

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

55 EXT. LAUNDRY ROOM

55

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

56 INT. LAUNDRY ROOM

56

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!

57 INT. WALLACE HOUSE

57

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 Laurie 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?
(continuing)
My clothes are in the wash. I can't
come now.
(pause)
Shut up, jerk. I've got a robe on.
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:

58 EXT. STREET - NIGHT

58

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 Doyles. The wind blows strong and whips the negligee around Annie's legs.

ANOTHER ANGLE - STREET

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

59 INT. DOYLE HOUSE - NIGHT

59

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 sees 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.

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.

60 EXT. WALLACE HOUSE - GARAGE - NIGHT

60

Annie hurries across the back yard 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.

ANNIE

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

Quickly she turns and walks out of the garage.

61 INT. WALLACE HOUSE

61

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 Paxil, 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.

62 INT. GARAGE

62

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

63 INT. CAR

63

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 scares at it, puzzled.

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.

64 INT. GARAGE - ANGLE ON CAR

64

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:

65 INT. DOYLE HOUSE - NIGHT

65

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.

BEHIND CURTAIN

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

TOMMY'S POV - WALLACE BACK YARD

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

66 INT. DOYLE HOUSE

66

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
bogyman!

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 bogyman!

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
bogymen. 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.

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:

67 EXT. MYERS HOUSE - NIGHT

67

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.

LOOMIS' POV - STREET

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

LONNIE
I'm not afraid.

RICHIE
Bullshit.

LONNIE
I'm not!

RICHIE

Then go in.

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

ANGLE ON LOOMIS

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

LOOMIS' POV - OLD HOUSE - STREET

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.

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.

ANGLE ON LOOMIS

Loomis quietly stands up behind the hedge.

LOOMIS

Lonnie...

LOOMIS' POV - OLD HOUSE

Lonnie spins around and scares in horror at the creaking hedge.

ANGLE ON LOOMIS

LOOMIS

Get your ass away from there!

LOOMIS' POV - OLD HOUSE - STREET

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.

ANGLE ON LOOMIS

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...

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, it's 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.

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

CUT TO:

68 EXT. WALLACE HOUSE - NIGHT

68

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.

69 INT. CAR - NIGHT

69

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...

70 EXT. WALLACE HOUSE**70**

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

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.

71 INT. WALLACE HOUSE - NIGHT**71**

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 or a man on the stairway watching.

72 INT. DOYLE HOUSE - NIGHT**72**

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

Ooooooooo... He's gonna get you.

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 window sill. She looks down the street toward the Wallaces.

LAURIE'S POV OF THE WALLACE HOUSE

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

ANGLE ON LAURIE

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 this 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.

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?

LAURIE (V.O.)

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

LYNDA

Is Annie around?

LAURIE (V.O.)

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
co put her co bed.

LYNDA

Okay. Later.

LAURIE (V.O.)

Have a good time.

Lynda hangs up the phone and grins.

LYNDA

We sure will.

Lynda grabs Sob'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.

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

LAURIE'S POV - WALLACE HOUSE

It is dark.

ANGLE ON LAURIE

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

CUT TO:

75 INT. WALLACE BEDROOM - NIGHT

75

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 coo drunk to...

BOB

Just answer the damn phone.

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?

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.

76 INT. WALLACE KITCHEN

76

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 beers into his arms. He shuts out the light with his elbow. He turns to leave the doors. WHAM! He seeps 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!

ANOTHER ANGLE

Bob has his head down, intent on cleaning up the mess. There is a SLAM from across the kitchen. Bob looks up.

BOB'S POV - DOOR

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.

77 INT. KITCHEN

77

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

BOB
Annie, Paul...

He steps to the door and looks outside.

BOB'S POV - BACK YARD

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

ANGLE ON BOB

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.

ANGLE ON BOB'S FEET

Bob's feet leave the floor.

ANGLE ON BOB'S FACE

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

ANGLE ON SHAPE

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

ANGLE ON WALL

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:

78 INT. WALLACE BEDROOM

78

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.

ANOTHER ANGLE - LYNDA'S POV

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.

ANOTHER ANGLE - LYNDA AND GHOST

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.

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 candlelight. She walks over to the phone.

LYNDA
(continuing)
Well, I'm gonna call Laurie. I
wanne 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.

79 INT. DOYLE HOUSE - NIGHT

79

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.

80 INT. WALLACE BEDROOM

80

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

81 INT. DOYLE HOUSE

81

Laurie answers the telephone.

LAURIE
Hello.

82 INT. WALLACE BEDROOM

82

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.

83 INT. DOYLE HOUSE

83

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?

84 INT. WALLACE BEDROOM

84

Lynda tries to fight off the ghost. He wraps the cord around her 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.

85 INT. DOYLE HOUSE - ANGLE ON LAURIE

85

LAURIE
 Annie, Annie! Are you all right?

Silence over the phone

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.

LAURIE'S POV - WALLACE HOUSE

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.

ANGLE ON LAURIE

She stares at the house, puzzled.

LAURIE'S POV - WALLACE HOUSE

Then the light goes off.

86 INT. DOYLE HOUSE

86

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

87 INT. WALLACE HOUSE - BEDROOM

87

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.

88 INT. DOYLE HOUSE

88

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

89 INT. DOYLE BEDROOM

89

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.

90 INT. DOYLE HOUSE - LIVING ROOM

90

Laurie comes back downstairs. She takes a key out of her purse and again steps to the window.

LAURIE'S POV - WALLACE HOUSE

Dark and silent.

ANGLE ON LAURIE

She steps to the front door.

CUT TO:

91 EXT. MYERS HOUSE - NIGHT

91

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.

LOOMIS' POV - STREET - STATION WAGON

It is empty except for a station wagon parked several blocks away.

ANGLE ON LOOMIS

He turns away from the street. Then a thought strikes him. He looks again.

LOOMIS' POV - STREET - STATION WAGON

The lone car is Loomis station wagon.

186 ANGLE.ON LOOMIS

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

CUT TO:

92 EXT. STREET - NIGHT

92

Laurie locks the Doyle house and walks away out into the street. The wind whips her clothes and hair.

LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

MOVING SHOT toward the Wallace house, dark and ominous.

MOVING SHOT - LAURIE

She moves down the street, shivering in the chill wind. She puts the key to the Doyle house in her pocket.

LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

A car turns the corner and drives past the Wallace house, casting a strange shadowy pattern across the front of the house.

MOVING SHOT - LAURIE

She picks up her speed now up the sidewalk.

LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

The house looms closer and closer.

CUT TO:

93 EXT. STREET - NIGHT

93

TRACKING SHOT with Loomis as he walks up the street.

LOOMIS' POV - STATION WAGON

The station wagon moves closer.

MOVING SHOT - LOOMIS

He recognizes it and races forward.

LOOMIS' POV - STATION WAGON

CAMERA TRACKS IN to the station wagon, right up to the state emblem emblazoned on the side.

CUT TO:

94 EXT. WALLACE HOUSE - NIGHT

94

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.

LAURIE'S POV - BOB'S CAR

Bob's car sits there on the street.

ANGLE ON LAURIE

She turns and walks through the breezeway between the house and 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.

95 INT. WALLACE KITCHEN

95

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?

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:

96 EXT. STREET - NIGHT

96

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:

97 INT. WALLACE HOUSE - NIGHT

97

SLOWLY TRACKING up the staircase.

MOVING SHOT - LAURIE

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

LAURIE'S POV - SECOND FLOOR HALLWAY

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.

ANGLE ON LAURIE

She moves for the door, CAMERA TRACKING WITH HER.

LAURIE'S POV - DOOR

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.

ANGLE ON LAURIE

She moves forward toward the bed.

LAURIE'S POV

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 Myers' tombstone.

ANGLE ON LAURIE

She scares 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.

LAURIE'S POV - BOB

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

98 INT. SECOND FLOOR HALLWAY

98

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.

ANGLE ON LAURIE - CORNER (LIGHTING EFFECT)

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.

CLOSE SHOT - LAURIE'S BACK - HAND

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

CLOSE SHOT - LAURIE

She SCREAMS and spins around.

ANGLE ON SHAPE

He stands there holding up the piece of material, then raises the butcher knife and moves for her.

ANGLE ON LAURIE

CAMERA MOVES WITH HER as she backs away, SCREAMING at the top of her lungs.

ANGLE ON SHAPE

He lunges at her suddenly with the knife.

ANGLE ON LAURIE - TOP OF STAIRCASE

The knife slices across her arm, ripping her flesh.

Laurie suddenly jumps backward, raising her arm instinctively.

ANGLE ON RAILING

Laurie bumps back into the railing.

ANGLE ON SHAPE

He Lunges again with the knife.

ANGLE ON LAURIE

She leaps backward to avoid the blade and slips over the edge of the railing.

LAURIE'S POV

CAMERA PLUNGES DOWN from the second floor and SLAMS into the floor.

ANGLE ON LAURIE

She hits the floor and rolls over, holding her leg painfully. Then she Looks up at the staircase.

POV - STAIRCASE

The shape moves to the top of the staircase and starts down toward her.

ANGLE ON LAURIE

She pulls herself up off the floor and hobbles into .the living room.

ANGLE ON STAIRCASE

The shape races down the stairs.

ANGLE ON LAURIE

She moves for the kitchen. She trips on the fallen lamp and falls to the floor.

ANGLE ON SHAPE

The shape steps into the living room, knife raised.

ANGLE ON LAURIE - KITCHEN

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.

ANGLE ON DOOR

Her hand cries the door. It is key-locked.

ANGLE ON LAURIE

Desperately she tries the door, glancing behind her.

ANGLE ON SHAPE

The shape's hand reaches for the lock.

ANGLE ON LAURIE

She steps back from the door into the kitchen.

LAURIE'S POV - KITCHEN WINDOW

She sees the kitchen window over the sink.

ANGLE ON LAURIE

She hobbles to the sink, climbs up on it and grabs the window. With a heave she opens it up half-way.

ANGLE ON SHAPE

The shape's hand grabs the lock and CLICKS it open.

ANGLE ON LAURIE - KITCHEN WINDOW

She can only get it three-fourths open. Headfirst she crawls through the window.

ANGLE ON SHAPE

The shape pushes the door open and leaps into the kitchen.

ANGLE ON LAURIE

She drags herself roughly out the window.

CLOSE SHOT - WINDOW

The shape grabs at Laurie's legs as they disappear through the sill.

99 EXT. WALLACE HOUSE

99

Laurie picks herself up from the ground and runs as fast as she can, limping across the back yard, 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.

LAURIE'S POV - WALLACE HOUSE

No sign of the shape. The house is dark and silent.

ANGLE ON LAURIE

The back porch light comes on. Laurie continues to POUND on the door.

LAURIE'S POV - DOOR

Through the glass in the back door we see an OLD WOMAN dressed in a nightgown approach.

ANGLE ON LAURIE

LAURIE
Please, help me! Call the police!
Please! '

LAURIE'S POV - DOOR

The old woman stares at her suspiciously for a moment, then turns from the door and walks away.

ANGLE ON LAURIE

The torch light goes out.

LAURIE
No! No! Please, open the door!

she turns around and looks back.

LAURIE'S POV - WALLACE HOUSE

Nothing. No sign of the shape.

ANGLE ON LAURIE

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

100 EXT. DOYLE HOUSE

100

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.

LAURIE'S POV - STREET

The street is empty. The wind WHISHES the trees. Leaves sprinkle down.

101 EXT. DOYLE HOUSE

101

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

Laurie SCREAMS with frustration and glances back at the street.

LAURIE'S POV - STREET

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

ANGLE ON LAURIE

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.

ANGLE ON UPSTAIRS WINDOW

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

TOMMY

Who is it?

ANGLE ON LAURIE

LAURIE

Tommy, let me in!

She looks back at the street.

LAURIE'S POV - STREET

The street is empty. The shape is gone.

ANGLE ON LAURIE

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.

102 INT. DOYLE HOUSE

102

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 scaled...

LAURIE
DO WHAT I SAY! NOW!

TOMMY
It's the bogymen, 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.

LAURIE'S POV - KITCHEN

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

ANGLE ON LAURIE

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

LAURIE
Please stop... Please...

Silence. No movement anywhere in the house.

Slowly Laurie sinks down to her knees by the couch.

CLOSE SHOT - KNITTING NEEDLES

Her hand brushes against the knitting needles protruding from her totebag.

ANGLE ON LAURIE - COUCH

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.

ANGLE ON COUCH

The blade of the butcher knife THUMPS into the couch.

265 ANGLE ON LAURIE - SHAPE

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:

103 EXT. STREET - NIGHT

103

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!

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:

104 INT. DOYLE HOUSE - NIGHT

104

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.

105 INT. BEDROOM

105

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 bogymen?

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 bogymen.

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.

106 INT. CLOTHES CLOSET

106

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.

ANGLE ON LAURIE

She reaches up and grabs a wire hanger from the top of the closet. She rips off the shirt and begins unhooking it.

ANGLE ON CLOSET DOOR

The door buckles inward as the shape SMASHES against it.

ANGLE ON LAURIE

She twists the top of the hanger, unwinding the wire.

ANGLE ON CLOSET DOOR

The door BREAKS IN. The shape steps inside, pushing aside the clothes.

ANGLE ON LAURIE

She unhooks the hanger and bends it out straight.

ANGLE ON SHAPE

The shape leans in, peering down at Laurie in the corner, raising the knife.

ANGLE ON LAURIE

Holding the hanger with both hands she thrusts it forward with all her might.

ANGLE ON SHAPE

The wire hanger flashes into the shape's right eye.

He leaps back in pain, dropping the butcher knife,, grabbing his eye with both hands.

ANGLE ON LAURIE

She grasps the butcher knife with both hands and jabs it upward.

ANGLE ON SHAPE

The butcher knife plunges into the shape's mid-section, right down to the hilt. The shape stumbles backward out of the closet.

ANGLE ON LAURIE

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.

LAURIE'S POV - SHAPE

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

107 INT. BEDROOM

107

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

108 EXT. DOYLE HOUSE - NIGHT

108

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.

ANGLE ON LOOMIS

He watches the children with a puzzled frown.

LOOMIS' POV - TOMMY AND LINDSEY

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

ANGLE ON LOOMIS

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

CUT TO:

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

109

We see through the bedroom door. In f.g. sits Laurie, slumped against the door frame, staring out at nothing; tears screaming 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.

CLOSE SHOT - LAURIE

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

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.

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

ANGLE IN HALL

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 fingers ripping at his mask. She pulls it off over his face, wriggles out of his grip and turns around.

CLOSE SHOT - MICHAEL

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

ANGLE IN HALL

Michael lunges at her again.

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

ANGLE ON LOOMIS

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

ANGLE IN HALL

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

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.

110 EXT. DOYLE HOUSE - UP ANGLE

110

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

ANGLE IN HALL

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

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

LAURIE
It was the bogymen...

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.

Re walks slowly down to the window and peers out.

LOOMIS' POV - BACK YARD

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

ANGLE ON LOOMIS

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

LOOMIS' POV

The back yard, 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