

HALLOWEEN

a screenplay

by .

John Carpenter

and

Debra Hill

## 1 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:

## 2 Black screen. SUPERIMPOSE:

HADDONFIELD, ILLINOIS  
OCTOBER 31, 1963

DISSOLVE TO:

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

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

(CONTINUED)

3

CONTINUED:

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.

(CONTINUED)

3 CONTINUED (2):

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...?

(CONTINUED)

3 CONTINUED (3):

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?

4 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:

5 Black. SUPERIMPOSE:

SMITH'S GROVE, ILLINOIS  
OCTOBER 30, 1978

DISSOLVE TO:

6 EXT. HIGHWAY - RAIN - NIGHT

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

7 INT. STATION WAGON - NIGHT

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.

8 POV THROUGH WINDSHIELD - SANITARIUM

Through the rain we see a large sign:

SMITH'S GROVE - WARREN COUNTY  
SANITARIUM

(CONTINUED)

8 CONTINUED

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

9 INT, STATION WAGON

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.

(CONTINUED)

9 CONTINUED

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.



10      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.

11      INT. STATION WAGON

MARION

Since when do they let them  
wander around?

They look up ahead.

12      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.

13      INT. STATION WAGON

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

14      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.

15      INT. STATION WAGON

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.

(CONTINUED)

15 CONTINUED:

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."

16 . POV THROUGH WINDSHIELD - SANITARIUM DRIVE

Ahead of them is the entrance to the sanitarium.

17 INT. STATION WAGON .

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.

(CONTINUED)

17 CONTINUED:

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.

18 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.

19 INT. STATION WAGON

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

20 POV THROUGH WINDSHIELD

The windshield is completely obliterated by rain.

21 INT. STATION WAGON

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.

22 EXT. ROAD - STATION WAGON

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.

## 23 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.

## 24 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:

## 25 Black screen. SUPERIMPOSE:

HADDONFIELD  
OCTOBER 31, 1978

DISSOLVE TO:

## 26 EXT. LAURIE'S HOUSE - DAY

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.

(CONTINUED)

26 CONTINUED:

FATHER

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

LAURIE

I promise.

27 TRACKING SHOT - LAURIE

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.

(CONTINUED)

27 CONTINUED

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

TOMMY

You're not supposed to go up there.

Laurie holds up a key.

LAURIE

Yes, I am.

TOMMY

Uh-uh. That's a spook house.

LAURIE

Just watch.

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

28 INT. MYERS HOUSE - THROUGH WINDOW

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 shade moves to watch them, then fades back into the interior of the house.

29 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.

(CONTINUED)

29 CONTINUED

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...

30 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:

31 EXT. SANITARIUM - DAY

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!

(CONTINUED)

31 CONTINUED

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.

(CONTINUED)



31 CONTINUED:

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:

32 INT. CLASSROOM - DAY

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.

(CONTINUED)

32 CONTINUED:

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.

33 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 shade of a man. We can't quite see his features from here, but it is clear that he is looking in the school window.

34 ANGLE ON LAURIE

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

35 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?

36 ANGLE ON LAURIE

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

37 LAURIE'S POV - STREET

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

38 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.

39 LAURIE'S POV - STREET

The shape and the station wagon are gone.

40 ANGLE ON LAURIE

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

## 41 ANGLE ON NOTEBOOK

She has written:

Laurie Strode is lonely.

CUT TO:

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

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.

## 41B LOOMIS' POV - HIGHWAY

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

HADDONFIELD 73 MILES

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

## 41C EXT. GAS STATION

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

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

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

## 41E ANGLE ON LOOMIS

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

## 41F LOOMIS' POV - DRIVEWAY

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

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

## 41G ANGLE ON LOOMIS

He picks up the cigarette pack.

## 41H CLOSE SHOT - CIGARETTE PACK

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

## 41J EXT. GAS STATION

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

CUT TO:

## 42 EXT. SCHOOLYARD - DAY

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:

(CONTINUED)

42 CONTINUED

BOYS

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

LONNIE

The boogeyman is coming!

TOMMY

No, he's not. Leave me alone.

LONNIE

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

TOMMY

Yeah, we get candy.

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

(CONTINUED)

42 CONTINUED:

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.

43 PLAYGROUND ENTRANCE - GATE

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

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

A large object falls out of his pocket. Richie quickly stares down at it. The shape lifts his foot and SMACKS it down over the object to hide it. Quickly Richie and the other 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.

44 INT. STATION WAGON

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

## 45      POV FROM WINDOW

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

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

## 46      EXT. HIGH SCHOOL - DAY

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

LYNDA

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

LAURIE

I think you have too much to do tomorrow.

LYNDA

Totally!

LAURIE

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

LYNDA

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

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

ANNIE

Hey, Lynda, Laurie!

The girls stop and wait for Annie.

ANNIE

(continuing)

Why didn't you wait for me?

(CONTINUED)



46 CONTINUED:

LYNDA

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

ANNIE

That's not true. Here I am.

LAURIE

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

ANNIE

I'm never smiling again. Paul dragged me into the 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!

(CONTINUED)

46 CONTINUED (2):

- 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.

47 LAURIE'S POV - STATION WAGON

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

48 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.

49 INT. STATION WAGON

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

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

50 ANGLE ON GIRLS

ANNIE  
(yells after  
the car)  
Speed kills!

51 POV - STATION WAGON

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

52 ANGLE ON GIRLS

ANNIE

(softer now)

Can't you take a joke?

53 POV - STATION WAGON

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

54 ANGLE ON GIRLS

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.

(CONTINUED)

54 CONTINUED:

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:

55 EXT. RESIDENTIAL STREET - DAY

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

ANNIE

What time?

LYNDA

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

ANNIE

Saving the treats for Bob?

LYNDA

Fun-ny. See you.

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

56 LAURIE'S POV - MOVING SHOT - BUSHES

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

57 ANGLE ON LAURIE - ANNIE

LAURIE

Look.

(CONTINUED)

57 CONTINUED:

ANNIE

Look where?

LAURIE

Behind that bush there.

Annie looks.

58 POV - MOVING SHOT - BUSHES

The shape is gone. Just bushes.

59 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.

(CONTINUED)

59 CONTINUED:

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)

Well, home sweet home. I'll see you later.

LAURIE

Okay. Bye.

Annie walks up to her door.

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

60 LAURIE'S POV - BUSHES

There is still nothing there.

## 61 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.

## 62 EXT. LAURIE'S HOUSE - DAY

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

## 63 LAURIE'S POV - TRICK OR TREATERS

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

## 64 ANGLE ON LAURIE

LAURIE

(to herself)

Well, kiddo, I thought you outgrew superstition.

## 65 INT. LAURIE'S HOUSE - DAY

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

LAURIE

Hi, Mom, I'm home.

LAURIE'S MOTHER

Laurie, Annie just called.  
She said call her back.

Laurie turns and hurries up the stairs.

LAURIE

Thanks, mom.

## 66 INT. LAURIE'S ROOM

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

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

## 67 LAURIE'S POV - 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.

## 68 ANGLE ON LAURIE

She freezes and stares down fearfully.

## 69 LAURIE'S POV - BACK YARD

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

## 70 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.

(CONTINUED)



70 CONTINUED:

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.

(CONTINUED)

70 CONTINUED (2):

ANNIE (V.O.)

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

LAURIE

I've already lost it.

ANNIE (V.O.)

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

LAURIE

Sure, see you later.

ANNIE (V.O.)

Bye.

Laurie hangs up.

LAURIE

(to herself)

Calm down. This is ridiculous.

CUT TO:

71 EXT. GRAVEYARD - DAY

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 arlund headstones and flowers.

(CONTINUED)

71 CONTINUED:

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...

(CONTINUED)

71 CONTINUED (2):

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

LOOMIS

He came home...

CUT TO:

72 EXT. LAURIE'S HOUSE - DUSK

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.

73 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.

74 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.

75 INT. ANNIE'S CAR - DUSK

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

ANNIE

We just have time.

(CONTINUED)

75 CONTINUED:

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.

(CONTINUED)

75 CONTINUED (2):

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.

76 EXT. HADDONFIELD SQUARE - DUSK

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

77 INT. ANNIE'S CAR

Annie points up ahead and quickly hides the joint.

Annie

My dad!

78 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.

79 INT. ANNIE'S CAR

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

80 ANGLE ON POLICE CARS

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...

(CONTINUED)

80 CONTINUED:

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!

(CONTINUED)

80 CONTINUED (2):

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 them. Loomis  
 doesn't see it.

BRACKETT  
 Ten minutes.

LOOMIS  
 I'll be here.

CUT TO:

81 EXT. MOON - NIGHT

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



## 82 EXT. RESIDENTIAL STREET - NIGHT

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

## 83 ANGLE FROM STATION WAGON

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'.

## 84 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 steps out from behind the tree and stares at the house.

## 85 ANGLE ON WINDOW

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

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

CUT TO:

## 86 EXT. MYERS HOUSE - NIGHT

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

LOOMIS

Anybody live here?

BRACKETT

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

LOOMIS

They may be right.

## 86A 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.

## 87 INT. MYERS HOUSE - NIGHT

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

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

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

LOOMIS

What is it?

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

(CONTINUED)

87 CONTINUED

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.

88 INT. MYERS BEDROOM

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 (CONT'D)

She was sitting here when he came through the door.

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

\_(CONTINUED)

88 CONTINUED

LOOMIS (CONT'D)

He must have watched them through  
this window...

88A LOOMIS' POV - WINDOW

CAMERA SLOWLY TRACKS IN toward the window.

88B ANGLE ON LOOMIS

Loomis stops by the window.

LOOMIS (CONT'D)

Standing just outside, he could  
peer over the sill...

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

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 understand-  
ing, 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.

(MORE)

(CONTINUED)

883 CONTINUED

LOOMIS

(continuing)

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:

89 INT. DOYLE HOUSE - NIGHT

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.

(CONTINUED)

89 CONTINUED:

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

LAURIE

Hello.

90 INT. DOYLE KITCHEN

Annie stands making popcorn, the phone at her ear.

(CONTINUED)

90 CONTINUED

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 (CONT'D)

Oops! Hold on a minute...

She turns and reaches for Lester uncertainly.

ANNIE (CONT'D)

Hi Lester...

Lester GROWLS at her menacingly.

ANNIE (CONT'D)

Lindsey, Lindsey!

(into phone)

I'm about to be ripped apart by  
the family dog..

Lindsey trots into the room.

ANNIE (CONT'D)

Get him out of here!

LINDSEY

Here, Lester.

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

ANNIE

(into phone)

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

LAURIE

(V.O. phone)

What's this big, big news?

(CONTINUED)

90 CONTINUED:

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.

91 INT. DOYLE LIVING ROOM

Tommy walks to the front window and looks out.

92 TOMMY'S POV - STREET

A couple TRICK OR TREATERS walk by.

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

93 EXT. STREET - DOYLE HOUSE

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



94 INT. DOYLE HOUSE

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:

95 LAURIE'S POV - STREET

The street is empty.

96 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.

97 INT. DOYLE LIVING ROOM

Tommy dashes up to the front window and looks out.

98    POV - STREET

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

CUT TO:

99    INT. WALLACE HOUSE - NIGHT

Annie stands by the kitchen stove making popcorn.

ANNIE

(into telephone)

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

100   POV FROM OUTSIDE KITCHEN WINDOW

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

ANNIE

(continuing)

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

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

ANNIE

(continuing)

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

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

101   ANGLE ON SIDE OF HOUSE

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

102 INT. WALLACE HOUSE

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

103 POV OUT KITCHEN WINDOW

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

104 ANGLE ON ANNIE

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

104A EXT. WALLACE HOUSE'

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

104B ANGLE ON DOG

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

104C ANGLE ON SHAPE - DOG

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

104D INT. WALLACE HOUSE

Annie listens to the GROWLING of the dog. She turns to Lindsey in the living room.

ANNIE

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

LINDSEY

(o.s.)

No, he's not.

Suddenly the GROWLING sounds abruptly stop.

ANNIE

Never mind. He found a hot date.

Annie turns and walks into the living room.

104E EXT. WALLACE HOUSE

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.

(CONTINUED)

104E CONTINUED

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

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

CUT TO:

105 INT. DOYLE HOUSE - LIVING ROOM - NIGHT

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 bogymen?

LAURIE

There's no such thing.

TOMMY

Richie said he was coming after  
me tonight.

(CONTINUED)

105 CONTINUED

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 bogymen. 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.

(CONTINUED)

105 CONTINUED (2):

TOMMY

Can we make the Jack-O-Lantern  
now?

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

106 EXT. PASSAGEWAY TO LAUNDRY - WALLACE HOUSE - NIGHT

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

107 ANOTHER ANGLE - PASSAGEWAY

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

108 INT. LAUNDRY ROOM

Annie walks into the dark laundry room.

Almost immediately the wind blows the door shut!

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

ANNIE

Terrific!

109 ANGLE ON DOOR

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

110 ANGLE ON ANNIE

Annie turns toward the slightly opened door.

ANNIE

Hello?

Silence.

(CONTINUED)

110 CONTINUED:

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.

111 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!

112 INT. WALLACE HOUSE

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

## 113 INT. LAUNDRY ROOM

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

(continuing)

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

## 114 INT. WALLACE HOUSE

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.

(CONTINUED)



114 CONTINUED:

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!

115 ANGLE ON ANNIE HANGING OUTSIDE THE WINDOW

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

116 EXT. LAUNDRY ROOM

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

117 INT. LAUNDRY ROOM

LINDSEY  
You locked yourself in.

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

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

ANNIE  
Lindsey, promise you won't  
tell anyone!

118 INT. WALLACE HOUSE

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?

(CONTINUED)

118 CONTINUED:

ANNIE

(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.

(CONTINUED)

118 CONTINUED (2):

ANNIE

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

Lindsey's eyes light up.

LINDSEY

Yes.

ANNIE

Come with me.

CUT TO:

119 EXT. STREET - NIGHT

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.

120 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.

121 INT. DOYLE HOUSE - NIGHT

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.

(CONTINUED)

121 CONTINUED:

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.

(CONTINUED)

121 CONTINUED:

LAURIE

Deal. Hey, I thought Paul was grounded.

ANNIE

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

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

LAURIE

The old girl scout comes through again.

122 EXT. WALLACE HOUSE - GARAGE - NIGHT

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.

123 INT. WALLACE HOUSE

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.

(CONTINUED)

123 CONTINUED:

ANNIE

(sings)

My Paul, I can no longer  
stall...

She glances up at her image in the mirror.

ANNIE

(continuing)

Lucky thing. Spilled butter  
on her clothes, but nobody will  
know...

(sings)

except for Paul...

Suddenly the phone RINGS. Quickly Annie grabs it.

ANNIE

Hello. Oh, hi, Dad.

(pause)

No, just watching TV with  
Lindsey.

(pause)

Be careful about what?

(pause)

Well, if you won't tell me how  
can I be careful?

(pause)

Sure, sure I will. Bye, dad.

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

124 INT. GARAGE

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

125 INT. CAR

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

(CONTINUED)

125 CONTINUED:

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

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

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

126 INT. GARAGE - ANGLE ON CAR

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

Suddenly, the struggle stops.

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

CUT TO:

127 INT. DOYLE HOUSE - NIGHT

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?

(CONTINUED)



127 CONTINUED:

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

128 BEHIND CURTAIN

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

129 TOMMY'S POV - WALLACE BACK YARD

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

130 INT. DOYLE HOUSE

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.

(CONTINUED)

130 CONTINUED:

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:

131 EXT. MYERS HOUSE - NIGHT

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

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

132 LOOMIS' POV - STREET

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

(CONTINUED)

132 CONTINUED:

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.

133 ANGLE ON LOOMIS

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

134 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.

135 ANGLE ON LOOMIS

Loomis quietly stands up behind the hedge.

LOOMIS  
Lonnie...

136 LOOMIS' POV - OLD HOUSE

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

137 ANGLE ON LOOMIS

LOOMIS

Get your ass away from there!

138 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.

139 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.

(CONTINUED)

139 CONTINUED

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:

140 EXT. WALLACE HOUSE - NIGHT

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

(CONTINUED)

140 CONTINUED

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

141 INT. CAR - NIGHT

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

(CONTINUED)

141 CONTINUED:

LYNDA

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

BOB

Okay. First I rip your clothes off...

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

LYNDA

You idiot!

BOB

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

LYNDA

Totally...

142 EXT. WALLACE HOUSE

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.

(CONTINUED)

142 CONTINUED:

LYNDA

Annie, Annie, we're here!

Bob and Lynda enter the house.

143 INT. WALLACE HOUSE - NIGHT

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

BOB

I wonder where they went.

LYNDA

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

Bob walks over to Lynda.

BOB

Let's don't.

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

144 INT. DOYLE HOUSE - NIGHT

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.

(CONTINUED)



144 CONTINUED:

TOMMY

Ooooooo... 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.

145 LAURIE'S POV OF THE WALLACE HOUSE

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

146 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.

147 INT. HOUSE - NIGHT

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 for 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 to put her to bed.

LYNDA

Okay. Later.

LAURIE (V.O.)

Have a good time.

Lynda hangs up the phone and grins.

LYNDA

We sure will.

Lynda grabs Bob's hand and stands up.

LYNDA

(continuing)

Lindsey is gone for the night.

Bob grins.

(CONTINUED)

147 CONTINUED:

BOB

Now that's wonderful.

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

148 INT. DOYLE HOUSE - NIGHT

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

149 LAURIE'S POV - WALLACE HOUSE

It is dark.

150 ANGLE ON LAURIE

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

CUT TO:

151 INT. WALLACE BEDROOM - NIGHT

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.

(CONTINUED)

151 CONTINUED:

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

LYNDA  
And I can't keep you  
interested?

BOB  
Should we answer it?

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

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

BOB  
Just answer the damn phone.

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 shade 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.

(CONTINUED)

151 CONTINUED (2):

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.

## 152 INT. WALLACE KITCHEN

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 steps into a chair, knocking him backwards. The beer falls on the floor along with the chips and peanuts. Bob leans down to pick them up.

BOB

Goddammit!

## 153 ANOTHER ANGLE

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

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

## 154 BOB'S POV - DOOR

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

## 155 INT. KITCHEN

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

BOB

Annie, Paul...

He steps to the door and looks outside.

156 BOB'S POV - BACK YARD

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

157 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.

158 ANGLE ON BOB'S FEET

Bob's feet leave the floor.

159 ANGLE ON BOB'S FACE

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

160 ANGLE ON SHAPE

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

161 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:

162 INT. WALLACE BEDROOM

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

LYNDA

Where's my beer?

No answer. Lynda turns around and looks.



## 163 ANOTHER ANGLE - LYNDA'S POV

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

LYNDA

(continuing)

Cute, Bob. Real cute.

The ghost doesn't answer.

## 164 ANOTHER ANGLE - LYNDA AND GHOST

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.

(CONTINUED)

164 CONTINUED:

LYNDA

(continuing)

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

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

165 INT. DOYLE HOUSE - NIGHT

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

LAURIE

Finally.

Laurie crosses to answer the phone.

166 INT. WALLACE BEDROOM

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

167 INT. DOYLE HOUSE

Laurie answers the telephone.

LAURIE

Hello.

168 INT. WALLACE BEDROOM

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

169 INT. DOYLE HOUSE

LAURIE

Hello?

(CONTINUED)

169 CONTINUED:

Laurie hears SQUEALS, and rustling sounds across the phone.

LAURIE

(continuing)

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

Laurie continues to hear weird SOUNDS.

LAURIE

(continuing)

Annie?

170 INT. WALLACE BEDROOM

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.

171 INT. DOYLE HOUSE - ANGLE ON LAURIE

LAURIE

Annie, Annie! Are you all right?

Silence over the phone

LAURIE

(continuing)

Are you fooling around again?

Silence.

(CONTINUED)

171 CONTINUED:

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

More silence.

LAURIE  
(continuing)  
Annie...

Suddenly the phone goes dead.

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

172 LAURIE'S POV - WALLACE HOUSE

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

Suddenly a light goes on in the bedroom.

173 ANGLE ON LAURIE

She stares at the house, puzzled.

174 LAURIE'S POV - WALLACE HOUSE

Then the light goes off.

175 INT. DOYLE HOUSE

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

176 INT. WALLACE HOUSE - BEDROOM

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

177 INT. DOYLE HOUSE

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

178 INT. DOYLE BEDROOM

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

179 INT. DOYLE HOUSE - LIVING ROOM

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

180 LAURIE'S POV - WALLACE HOUSE

Dark and silent.

181 ANGLE ON LAURIE

She steps to the front door.

CUT TO:

182 EXT. MYERS HOUSE - NIGHT

Loomis sits in silence behind the hedge watching the Myers house. Frustrated, he gets up and walks to the street.

For a moment he glances back at the Myers house, then starts down the quiet residential street.

183 LOOMIS' POV - STREET - STATION WAGON

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

184 ANGLE ON LOOMIS

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

185 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:

187 EXT. STREET - NIGHT

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

188 LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

MOVING SHOT toward the Wallace house, dark and ominous.

189 MOVING SHOT - LAURIE

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

190 LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

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

191 MOVING SHOT - LAURIE

She picks up her speed now up the sidewalk.

192 LAURIE'S POV - WALLACE HOUSE - MOVING SHOT

The house looms closer and closer.

CUT TO:

- 193 EXT. STREET - NIGHT  
TRACKING SHOT with Loomis as he walks up the street.
- 194 LOOMIS' POV - STATION WAGON  
The station wagon moves closer.
- 195 MOVING SHOT - LOOMIS  
He recognizes it and races forward.
- 196 LOOMIS' POV - STATION WAGON  
CAMERA TRACKS IN to the station wagon, right up to the state emblem emblazoned on the side.
- CUT TO:
- 197 EXT. WALLACE HOUSE - NIGHT  
CAMERA MOVES UP to the front of the Wallace house.  
Laurie walks up to the front porch. She stands there a moment, listening, as if to hear some sound of life from the inside.  
  
She KNOCKS on the door and RINGS the doorbell. She waits.  
  
Silence.  
  
She steps off the porch and walks around to the side of the house, CAMERA TRACKING WITH HER. She moves to the garage and peeks inside. There is Annie's car.  
  
Laurie thinks a moment, then looks to the street.
- 198 LAURIE'S POV - BOB'S CAR  
Bob's car sits there on the street.

199 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.

200 INT. WALLACE KITCHEN

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.

(CONTINUED)



200 CONTINUED:

Another SQUEAK from above.

Laurie smiles.

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

Silence.

LAURIE  
(continuing)  
Come on, Annie, enough.

Another SOUND from upstairs, a DRAGGING across the floor.

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

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

A SCRAPING SOUND, then silence.

LAURIE  
(continuing)  
You'll be sorry.

Slowly Laurie starts up the staircase.

CUT TO:

201 EXT. STREET - NIGHT

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

CUT TO:

202 INT. WALLACE HOUSE - NIGHT

SLOWLY TRACKING up the staircase.

203 MOVING SHOT - LAURIE

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

204 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.

205 ANGLE ON LAURIE

She moves for the door, CAMERA TRACKING WITH HER.

206 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.

207 ANGLE ON LAURIE

She moves forward toward the bed.

208 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.

209 ANGLE ON LAURIE

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

(CONTINUED)

209 CONTINUED:

Suddenly something drops down at her from above.

Laurie jumps back to the door.

210 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.

211 INT. SECOND FLOOR HALLWAY

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

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

212 ANGLE ON LAURIE - CORNER (LIGHTING EFFECT)

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

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

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

Laurie suddenly moves away from the corner.

The shape lunges out at her.

213 CLOSE SHOT - LAURIE'S BACK - HAND

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

214 CLOSE SHOT - LAURIE

She SCREAMS and spins around.

215 ANGLE ON SHAPE

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

216 ANGLE ON LAURIE

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

217 ANGLE ON SHAPE

He lunges at her suddenly with the knife.

218 ANGLE ON LAURIE - TOP OF STAIRCASE

The knife slices across her arm, ripping her flesh.

Laurie suddenly jumps backward, raising her arm instinctively.

219 ANGLE ON RAILING

Laurie bumps back into the railing.

220 ANGLE ON SHAPE

He lunges again with the knife.

221 ANGLE ON LAURIE

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

222 LAURIE'S POV

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

223 ANGLE ON LAURIE

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

224 POV - STAIRCASE

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

225 ANGLE ON LAURIE

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

226 ANGLE ON STAIRCASE,

The shape races down the stairs.

227 ANGLE ON LAURIE

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

228 ANGLE ON SHAPE

The shape steps into the living room, knife raised.

229 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.

230 ANGLE ON DOOR

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

231 ANGLE ON LAURIE

Desperately she tries the door, glancing behind her.

232 ANGLE ON SHAPE

The shape's hand reaches for the lock.

233 ANGLE ON LAURIE

She steps back from the door into the kitchen.

234 LAURIE'S POV - KITCHEN WINDOW

She sees the kitchen window over the sink.

235 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.

236 ANGLE ON SHAPE

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

237 ANGLE ON LAURIE - KITCHEN WINDOW

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

238 ANGLE ON SHAPE

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

239 ANGLE ON LAURIE

She drags herself roughly out the window.

240 CLOSE SHOT - WINDOW

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

241 EXT. WALLACE HOUSE

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.

242 LAURIE'S POV - WALLACE HOUSE

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

243 ANGLE ON LAURIE

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

244 LAURIE'S POV - DOOR

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

245 ANGLE ON LAURIE

LAURIE

Please, help me! Call the police! Please!

246 LAURIE'S POV - DOOR

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

247 ANGLE ON LAURIE

The porch light goes out.

(CONTINUED)

247 CONTINUED:

Laurie

No! No! Please, open the door!

she turns around and looks back.

248 LAURIE'S POV - WALLACE HOUSE

Nothing. No sign of the shape.

249 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.

250 EXT. DOYLE HOUSE

Laurie rushes up to the front door. She reaches in her pocket for the key and drops it on the porch.

Quickly she bends down and scrambles for it. She looks back toward the street.

251 LAURIE'S POV - STREET

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

252 EXT. DOYLE HOUSE

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.

253 LAURIE'S POV - STREET

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



## 254 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.

## 255 ANGLE ON UPSTAIRS WINDOW

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

TOMMY

Who is it?

## 256 ANGLE ON LAURIE

LAURIE

Tommy, let me in!

She looks back at the street.

## 257 LAURIE'S POV - STREET

The street is empty. The shape is gone.

## 258 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.

## 259 INT. DOYLE HOUSE

Laurie bolts the door from the inside.

LAURIE

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

(CONTINUED)

259 CONTINUED:

TOMMY  
What is it, Laurie?

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

TOMMY  
I'm scared...

LAURIE  
DO WHAT I SAY! NOW!

TOMMY  
It's the 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.

260 LAURIE'S POV - KITCHEN

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

261 ANGLE ON LAURIE

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

LAURIE  
Please stop... Please...

(CONTINUED)

261 CONTINUED:

Silence. No movement anywhere in the house.

Slowly Laurie sinks down to her knees by the couch.

262 CLOSE SHOT - KNITTING NEEDLES

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

263 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.

264 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:

266 EXT. STREET - NIGHT

CAMERA MOVES WITH LOOMIS as he moves along the street.

(CONTINUED)

266 CONTINUED:

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:

267 INT. DOYLE HOUSE - NIGHT

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

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

Slowly, painfully, Laurie climbs up the stairs.

268 INT. BEDROOM

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.

(CONTINUED)

268 CONTINUED:

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!

(CONTINUED)

268 CONTINUED (2):

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

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

The shape keeps coming.

Laurie dashes to a clothes closet and ducks inside.

269 INT. CLOTHES CLOSET

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.

270 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.

271 ANGLE ON CLOSET DOOR

The door buckles inward as the shape SMASHES against it.

272 ANGLE ON LAURIE

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

273 ANGLE ON CLOSET DOOR

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

274 ANGLE ON LAURIE

She unhooks the hanger and bends it out straight.

275 ANGLE ON SHAPE

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

276 ANGLE ON LAURIE

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

277 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.

278 ANGLE ON LAURIE

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

279 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.

280 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.

281 LAURIE'S POV - SHAPE

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

282 INT. BEDROOM

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.

283 EXT. DOYLE HOUSE - NIGHT

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



284 ANGLE ON LOOMIS

He watches the children with a puzzled frown.

285 LOOMIS' POV - TOMMY AND LINDSEY

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

286 ANGLE ON LOOMIS

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

CUT TO:

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

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

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

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

288 CLOSE SHOT - LAURIE

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.

## 289 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.

## 290 CLOSE SHOT - MICHAEL

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

## 291 ANGLE IN HALL

Michael lunges at her again.

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

## 292 ANGLE ON LOOMIS

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

## 293 ANGLE IN HALL

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

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

## 294 EXT. DOYLE HOUSE - UP ANGLE

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

## 295 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.

He walks slowly down to the window and peers out.

## 296 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.

## 297 ANGLE ON LOOMIS

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

## 298 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