

Poltergeist

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1st Draft

AMBLIN ENTERTAINMENT

"FOR EDUCATIONAL PURPOSES ONLY"

FADE IN:

1 INT. LIVING ROOM - NIGHT 1

EXTREME CLOSE-UP - TELEVISION SCREEN

The National Anthem resounds over the precision maneuvers of the Navy's Blue Angels. When Old Glory fills the frame the local announcer identifies the station, signifies the megahertz and signs off for the morning. Transmission ends and a BLAST of disturbing static rules the airwaves. It is 2:30am on a Sunday morning.

CAMERA SLOWLY WITHDRAWS

The TV set appears. A fireplace is off to the right, trophies of outstanding achievement in annual home sales on the mantel; STEVEN FREELING asleep in his convertible chair, an open briefcase on his lap, real estate maps and lease contracts spread out on the floor by his stocking feet.

CAMERA CONTINUES TO WITHDRAW until we are moving out of the living room of this suburban two-story home and up the stairs.

2 INT. UPSTAIRS HALLWAY - MASTER BEDROOM - NIGHT 2

CAMERA MOVES along the hallway, past the guest bath and over to a partially open door. We explore this room, if only for an instant, to catch DIANE FREELING, 32, tossing in her sleep, a tangle of hair covering her face.

3 INT. DANA'S BEDROOM - NIGHT 3

CAMERA moves away and slithers into another bedroom. DIANA FREELING is sixteen, very beautiful, and snoring unevenly. She is surrounded by potato chips and homework.

4 INT. CHILDREN'S BEDROOM - NIGHT 4

The SOUND OF TELEVISION STATIC leaks as the CAMERA moves into the last bedroom. ROBBIE FREELING is just a seven-year-old lump under the covers. With the sheets tucked around him, he looks like a ghost and where his head should be there is a Dodgers baseball cap. The closet light is on and the closet opened only a crack to let in the safe night light as we pass beyond Robbie to CAROL ANNE FREELING. The STATIC SOUNDS from the O.S. TV seem to arouse this pert six-years-old from a sound and regular sleep. Her eyes snap open. She listens, flicks some sleep from her eyes, and rises out of bed.

CAMERA TRACKS AHEAD OF HER as if drawing her OUTSIDE the safety of her bedroom and roommate brother.

5 INT. LIVING ROOM - NIGHT 5

The STATIC crackles louder and a BLUE GLOW dawns across Carol Anne. She could be sleepwalking. Her eyes are riveted and her breathing quickens. The STATIC BOOMS now and Carol Anne stops at the TV set in front of her sleeping dad. She stares into the white snow, trying to see beyond the color dots. Carol Anne opens her mouth until we are certain she is going to SCREAM. Then

CAROL ANNE
Hello! Hell-ooo! What do you want!
Hello! Who are you! Hell-ooooo!

ANGLE - STEVEN FREELING

His eyes open.

6 INT. MASTER BEDROOM - NIGHT 6

Diane starts and sits up quickly.

CAROL ANNE (O.S.)
Who are you!! Hey!

7 INT. DANA'S BEDROOM - NIGHT 7

She is already swinging her legs out of bed and moving into the hallway.

CAROL ANNE (O.S.)
I can't hear you!!

8 INT. CHILDREN'S BEDROOM - NIGHT 8

Robbie looks over to see Carol Anne's bed empty.

9 INT. LIVING ROOM - HIGH ANGLE - NIGHT 9

The entire family gathers and watches their youngest child yelling through the static at 2:35 in the morning.

CAROL ANNE
What do you look like! Hello! Can I
see you?

10 EXT. CUESTA VERDE ESTATES OVERLOOK - DAY 10

Anyone outside of Manhattan is familiar with this setting. Sunday in suburbia. A neighbor mows his lawn, another washes his car, and a group of kids play soccer in the street. The middle America World War II bought and paid for.

10-A EXT. FREELING FRONT YARD 10-A

Then; an irregular glitch to this setting. A man, JEFF SHAW, is running as furiously as his jelly-bowl paunch will allow. In his arms, a large brown shopping bag. Barely avoiding a collision with the paper boy, he cuts across the lawn, jiggling the lettering. He crashes into the front door, finding it locked. He turns and runs around back, just as Steve opens the front door.

11 INT. FREELING KITCHEN - DAY 11

Shaw blasts past Dana, dressed in a terrycloth robe. She is eating potato salad right out of the bowl in front of the refrigerator.

DANA
Jesus H. Christ!

12 INT. LIVING ROOM - DAY 12

Shaw almost loses his footing turning into this room. His breath exploding in wheezing puffs. He falls into a chair next to Steve Freeling and FIVE OTHER MALE NEIGHBORS who tear into the brown shopping bag, surfacing with Michelob Lites.

SHAW
What'd I miss!?

STEVEN
Haden fumbled!

ARNIE
Sacked!!

SAM
Oakland's bringing out Bahr.

SHAW
Three more! Jesus! I was ahead on points, now I'm pushing.

STEVEN
Shhhhhhhh!!

13 INT. CHILDREN'S BEDROOM - DAY 13

Diane is straightening things in here when she notices something that causes her to sadly catch her breath. She walks forward to the bird cage slowly letting it out. Carol Anne's yellow canary is feet up on the bottom of the cage.

DIANE
Oh Tweety, couldn't you wait for a school day?

14 EXT. FREELING'S BACK YARD - DAY 14

Robbie is next to a tall, misshapen oak tree that has grown bent forward, a little too close to the house. Robbie is marching in circles around the tree, acting brave. He starts to climb.

15 INT. LIVING ROOM - DAY 15

The Sunday FOOTBALL CROWD is on its feet. Haden has the ball again and the pass is a "bomb".

STEVEN
Look at that fuckin' Dennard run.

SHAW
Lester Hayes. Fuckin' Hayes is there!! He's there! He's...

The channel changes all by itself to Mister Rogers.

STEVEN
(yelling at the wall)
Tuthill--! You asshole!

ARNIE
Turn it back! Christ!

STEVEN
Sorry guys. When my neighbor uses his remote... he's on my same frequency.

Steve turns it back to football. A second later, "Mr. Rodgers" is singing. Steve walks over to the wall, and points his remote control and fires!

From the other side of the wall comes a muffled ROAR.. The voice of BEN TUTHILL.

TUTHILL (O.S.)
Don't start, Freeling!

16 EXT. SLIDING DOOR/FREELING HOUSE - DAY 16

Steve opens the sliding glass door and yells over the fence. Tuthill, a robust man in a tank top and sunglasses, yells out his window, the remote control brandished in Steve's direction.

STEVEN
We got a game going on over here!

TUTHILL
The kids wanna watch Mr. Rodgers!

STEVEN
I don't care what you're watching,
as long as you show a little mercy
with that thing!

TUTHILL
(closing his window hard)
Move your set!

STEVEN
Move yours!

Tuthill clicks at Steve through his window.

17 INT. LIVING ROOM - DAY 17

Steve's channels change and the gathering SCREAMS again.

18 EXT. SLIDING DOOR - DAY 18

Steve fires his remote at the Tuthills and a muffled "goddammit!" is heard.

19 INT. HALLWAY TO BATHROOM - DAY 19

Diane has Tweety by his little claw feet at arms length. With a sour grimace she moves into the bathroom and raises the toilet seat, aims Tweety and... Carol Anne steps into the doorway catching her Mom red-handed.

CAROL ANNE
Tweety--!!

DIANE
(barely audible)
Oh shit.

20 EXT. FREELING'S BACK YARD - DAY 20

With his own bedroom window facing him, Robbie climbs among the twisted branches, then looks at the neighborhood and the sky beyond.

20-A EXT. - P.O.V. OF SKY - DAY 20-A

Storm clouds are gathering in the distance.

21 INT. KITCHEN - DAY 21

CLOSE SHOT - CIGAR BOX

Diane places little Tweety into the cigar box. She starts to close the lid.

CAROL ANNE
Tweety doesn't like that smell.

DIANE
Sweetheart, Tweety can't smell a thing.

CAROL ANNE
(giving orders)
Put a flower with him.

Diane smiles at this thought and takes a red rose from the vase on the windowsill. Carol Anne pulls into her pocket and takes out some red licorice. She bites off the end, spits it out into her hand and places the wet piece inside the cigar box.

CAROL ANNE
For when he's hungry.

She places a Polaroid snapshot of herself and Robbie.

CAROL ANNE
For when he's lonely.

She covers him with a napkin.

CAROL ANNE
For when it's nighttime.

Carol Anne starts to cry as she closes the lid. Diane looks on. She really loves this kid.

22

EXT. FREELING'S BACK YARD - DAY

22

Diane has dug a hole in the dirt. Robbie and Dana watch as Carol Anne places the cigar box into the earth. Dana is eating celery and Diane throws her a "you're chewing too loud" look. Robbie, from up in the tree, watches fascinated as Diane and Carol Anne refill the hole. In the background the football game is winding up with loud interludes between the time-outs of the final quarter.

CAROL ANNE
Now I lay me down to sleep, I pray
the Lord my soul to keep...

DANA
(rolls her eyes)
Brother...

DIANE
(to Dana)
Stifle it!

CAROL ANNE
If I should die before I wake...

DANA
(a defiant whisper)
It did.

CAROL ANNE
I pray the Lord my soul to take.

DIANE
That was lovely, honey.

ROBBIE
(staring at the freshly
dug earth, calls down
from the tree)
Mom, when it rots can we dig it up
and see the bones?

DIANE
Robbie!!

CAROL ANNE
 (brightening-- a new
 topic)
 Can I get a goldfish now?!

23 INT. CHILDREN'S BEDROOM - NIGHT

23

CLOSE UP - GOLDFISH BOWL

Carol Anne stares wondrously as two brand new goldfish nibble Hertz Mountain from the surface. Robbie sits on his bed in his PJ's reading a Popeye comic. Distant THUNDER can be heard as Robbie looks over at his window.

ROBBIE'S POV

A weak flash of lightning outlines the tree he was playing in earlier. It is not merely the overactive imagination of a nine-year-old that makes this tree scary to us. The twisted branches that seem to suggest arms and the split trunk that appears to suggest horns is all too real even at first glance.

CLOSE - ROBBIE

He doesn't want to look. He doesn't want to scare himself. But he does.

23-A DIANE ENTERS O.S.

23-A

DIANE (O.S.)
 Honey, you're overfeeding them.

CAROL ANNE
 Tweety-two and Tweety-three wants seconds.

ROBBIE
 Mom, there's a big storm headed this way.

DIANE
 You'll be asleep by the time it gets here... if you hurry. Lights out!

The kids dive for the covers. Diane turns out the light. The room is overwhelmed by darkness. Carol Anne speaks up first.

CAROL ANNE
 (rapidly)
 Closet light! Closet light!

DIANE
 My fault. My fault.

Diane turns on the light in their closet and cracks open the door. Carol Anne relaxes and waves good-night to her fish. Robbie looks over at the rocking chair by the bureau. Sitting straight up is clown doll. It is almost the size of Robbie. Its stare is devilish and its smile is just a little too broad for comedy.

Robbie gets up and without looking at the doll, throws a plaid shirt over its head. He climbs back into bed, outlined by a blue flash from the window.

24

INT. MASTER BEDROOM - NIGHT

24

CLOSE ON DUTCH MASTER CIGAR BOX

Two hands lift it from the shadows and into the light. The lid starts to open and just as we expect to see Tweety-one we see the "stash" instead. Steve removes a lid of grass and some zigzag papers and starts to roll a joint. On the TV is an old MGM movie.

Diane is reading Carl Jung's MAN AND HIS SYMBOLS. Steve picks up a brochure on pool equipment and diving boards.

DIANE
 (taking a hit)
 Sleepwalking. Sleepwalking.
 Nocturnal Somnambulism. * I'll
 betcha it's genetic. Carol Anne all
 last week and then last night. Me
 when I was ten. I once walked four
 blocks and fell asleep in the back
 seat of this man's car. He went all
 the way to work before discovering
 me. God. I started screaming...
 people ran over. The police came.
 They took the guy downtown. My
 father had me examined for bruises,
 hickeys, I don't know. Oh shit,
 Steven! If we dig the pool and
 Carol Anne falls in before there's
 any water... Steven... are you
 listening?

Steven takes the joint back from Diane and pulls it down halfway in one breath -- holding the hit.

STEVEN
(he talks like Dennis
Hopper)
Ever go off a three meter board?

DIANE
What's three meters?

STEVEN
About ten feet.

DIANE
Honey, why don't we just build the pool closer to the house and let the kids jump off the roof?

STEVEN
See, it's like an air pocket. From three meters you're free-falling. You can maybe squeeze in a half-gainer, jackknife into a swan, twist back, tuck, splash.

DIANE
Splat!!

STEVEN
Spashhh.

DIANE
Splurg.

STEVEN
Honey, we can afford it.

DIANE
We don't really need it.

STEVEN
It's great for business. We build the first house. We install the first pool. Look around us. By summer
(in bass baritone)
"the hills are alive with the smell of chlorine".

DIANE
Yeah and, our pool will be alive with a thousand guests.

STEVEN
I'm the wind and you're the
feather!

*** REST OF SCENE MISSING ***

25 INT. CHILDREN'S BEDROOM - NIGHT

25

Steven flops Robbie onto his pillow just as a flash lights the room and the tree outside the window. Carol Anne lies awake, watching.

ROBBIE
I don't like the tree, Dad.

STEVEN
It's an old tree. It was here for a long time. Long before my company built this neighborhood.

ROBBIE
I don't like its arms. It knows I live here, doesn't it?

STEVEN
(not aware this scares
Robbie)
It knows everything about us. That's why I built our home next to it. So it could protect you and Carol Anne, Dana, your mom and me. It's a wise old tree.

ROBBIE
It looks at me. It knows I live here.

Robbie is visibly frightened now and Steven realizes he's scared him. Just then a tremor of thunder rolls through the bedroom and Robbie snuggles up to his dad.

STEVEN
Storm's gonna miss us.

ROBBIE
How do you know?

STEVEN
Because I can count.

Then more thunder. Robbie flinches, but tries to be brave.

STEVEN
 After you see the lightning, count
 until you hear the thunder. If you
 can count higher each time, that
 means the storm is moving away from
 you.

A flash of lightning is seen.

STEVEN
 Now count with me.

ROBBIE/STEVEN/CAROL ANNE
 One, two, three...

Thunder is HEARD.

STEVEN
 Next time you'll be able to count
 to four or more. You try it, okay?

ROBBIE
 Okay.

Steven exits leaving the door open. Lightning occurs. Steven
 waits by the partially open door and listens as Robbie
 counts.

ROBBIE
 (very worried)
 One... two... three... four...
 five...

Distant thunder is HEARD. Robbie is more relieved.

26 INT. HALLWAY OUTSIDE DANA'S BEDROOM - NIGHT

26

He feels real good about himself. He KNOCKS on Dana's door.
 Music is HEARD. The door opens.

STEVEN
 Goodnight, Dana.

DANA
 Uh, goodnight, Dad.
 (a beat, then)

STEVEN
 Get off the phone, Dana.

DANA
 (caught)
 Okay, Dad.

27 INT. CHILDREN'S BEDROOM - NIGHT 27

Robbie looks out the window. The tree stands there in the wind. Another flash of lightning, Robbie controls his fear and concentrates.

ROBBIE
 One, two...

CRACK! BOOM! An explosive jolt of thunder rocks the house. The closet light goes out as the tree outside the window suddenly bends forward as if looking in. Robbie sits bolt upright. Carol Anne wakes up SCREAMING.

28 INT. MASTER BEDROOM - MUCH LATER - NIGHT 28

Carol Anne and Robbie are asleep next to Diane and Steve. The TV has been left on and the National Anthem starts to play...

CLOSE - FAMILY

Various positions, asleep.

28-A SLOWLY MOVE IN CLOSER TO THE TELEVISION 28-A

The pre-recorded voice of the station manager signs off. A beat... Transmission ceases and the soft roar of dead air fills the room as the static white snow colors the walls, making shadows flicker and warp.

It is only now that we first hear it. A SOUND intermingling with the TV hiss, like a bad connection from far, far away. A whisper. Not one, but hundreds of them. They say nothing. It's a chorus, tonal and inviting.

28-B CLOSE - CAROL ANNE 28-B

She turns on her side. And her eyes open surreally. Ever so slowly, she turns her head fully facing the TV. Carol Anne smiles. A smile much too sophisticated for a five-years-old child.

28-C CLOSE - TV SCREEN

28-C

The snow mixes with new imagery. Forms. Vague but luminous. Always mingling. Impressionistic. Never hard-lined.

CAROL ANNE
(whispering)
Come out... come out...

The picture tube starts to SNAP! Little flashes momentarily blind Carol Anne. She blinks and tries to see deeper. SNAP! CRACK! It's as if flashbulbs were being emitted. Steven and Diane turn fitfully but remain asleep. FLASH! POP! Robbie is close to waking.

28-D CLOSE - CAROL ANNE

28-D

Smiling, on her knees now... she reaches out toward the TV screen when... SOMETHING REACHES BACK. A Substance. A form, like a wispy, smoky tentacle twists forward, EXTENDING FROM THE PICTURE TUBE and snaking into the Freeling bedroom. Transparent and cold, it gives birth to itself, builds upon its own energy, growing brighter as it seems to hover above Carol Anne, then tower over the family asleep in the king-sized bed.

28-E CLOSE - CAROL ANNE

28-E

She must bend her neck to look all the way up at the ceiling where this cyclonic shape waltzes... studying.. at the room, then Carol Anne...

AN EXPLOSION from the TV set. The brightest flash yet experienced. A force that expels the intruder from the set and into the room. Catapulting it past the family and into the wall RIGHT OVER THE BED, where it leaves a dark pencil dot stain. The entire room shakes and the family is awake and panicked.

The window cracks, the curtain rod slips. Books and mementos fall from the open hutch. The medicine cabinet opens and prescription medicine splatters on the tiled floor. The room lights flare then die. Every picture topples from the walls.

28-F Just as quickly as it began, the episode ceases. A HUSH 28-F descends. Everyone looks at Carol Anne. Carol Anne looks at everyone... then intones, almost matter-of-factly.

CAROL ANNE
They're here.

29 EXT. FREELING'S BACK YARD - DAY 29

CLOSE STUDY - FOUR GEARSHIFTS

A work glove shifts.

CLOSE STUDY - CLUTCH

A steel-toed workboot slowly withdraws.

CLOSE-STUDY - STEEL-BELTED TREADS

Lurch forward, dripping sod and wet grass.

The shovel of the bulldozer touches the earth and scrapes a deep swathe.

CAMERA MOVES CLOSER as the cigar box coffin is cruelly exhumed in the ever-growing tidal wave of back yard turf.

30 INT. KITCHEN - DAY 30

Steve is on the phone, nervously smoking a cigarette as the bulldozer can be seen out the window, digging the new pool. Diane is serving waffles around the breakfast table. E. Buzz sits at Robbie's feet, watching the waffles hopefully. Only Carol Anne seems to have an appetite.

STEVEN

(on the phone)

I'm not kidding, Jeff. How could anyone sleep through a six-point-five. Yes, damage. Stuff's in pieces all over our bedroom.

DIANE

(quietly to Carol Anne)

Chew each bite ten times.

Carol Anne exaggerates her chewing; smiling with her mouth full.

STEVEN

I know that... we've had the radio on and there's nothing about it.

(after a beat)

After the Sylmar quake it was two years before real estate was on the rise.

Diane is gently coaxing some information out of Carol Anne who mostly has her mouth full of waffles and blueberries.

DIANE

When you said, "They're here" last night.

CAROL ANNE

Can I take my goldfish to school?

DANA

Maybe the fault line runs just under our house. Wouldn't that be a scream?

ROBBIE

The ceiling got crumbs all over my bed.

DIANE

(to Carol Anne)

Sweetheart. Do you remember last night? Do you remember when you woke up and said, "They're here?"

CAROL ANNE

Uh huh.

DIANE

Who did you mean? Who's here?

CAROL ANNE

(mouth full)

The TV people.

ROBBIE

She's stoned.

DANA

What do you know about it?

ROBBIE

More'n you. Ask Dad.

Robbie picks up his milk to take a sip when the bottom of the glass drops out, the milk splashing back onto Robbie's cereal bowl, overflowing cereal all over the table and onto Dana's blouse in a burst, perhaps slightly strong for the small amount of spilled milk.

DANA

Hey--!

ROBBIE
(throwing up his hands)
It's not my mess.

DANA
(jumps up from the table)
Thanks a lot, jerko - I've got
class in twenty minutes.

ROBBIE
Mom.

DIANE
Gimme that thing before you cut
yourself.

Carol Anne has a big dripping splash of milk running down her forehead. Oblivious to this she just keeps eating, goes over to the kitchen TV... turns it on to the "Today Show", then switches to an "in between" channel and watches the snow.

STEVEN
I'm outta here! See ya early.

ROBBIE
(imitating Dad)
I'm outta here!

DIANE
(pushing him back)
You I can handle.

ROBBIE
I got school!!

DIANE
Breakfast first.

ROBBIE
(casually)
All right, I'll just flunk.

Robbie shrugs, reaches for his spoon to resume eating and notices something unusual. The spoon is bent. He looks around the table. Every spoon is bent. Shrugging it off, Robbie lifts his cereal bowl and drinks right out of it, two tiny trails dripping off his chin, spotting his school shirt.

31 EXT. FREELING'S BACK YARD - DAY 31

A big man, PUGSLEY, thirties, bald, steps out of his pool install action truck wearing combat boots, a Teamster T-shirt, mirrored sunglasses and a baseball cap turned around backwards on his head. He motions to the bulldozer driver to "take a gander". Dana grabs her bike and rides off. The workmen pause to stare at her. Pugsley and the dozer driver share a salacious grin and the dozer driver pops his clutch rapidly, the dozer lurching suggestively several times.

32 INT. KITCHEN - DAY 32

Diane has witnessed this sloppy display through the open back door. Choosing to pass over it, she turns toward the kitchen table to clean up. E. BUZZ, the dog, is sitting on a pulled-out chair eating from everyone's plates. Diane sighs and shoos E. Buzz away.

DIANE

When you leave the table, Carol
Anne... Robbie, you push your
chairs in.

Carol Anne is trying to fine-tune the snow on television.

DIANE

Aw, honey you're going to ruin your
eyes. This is not good for you.

She turns the set to another channel where a WAR MOVIE is showing. Soldiers blowing up and screaming.

33 INT. MASTER BEDROOM - DAY 33

Diane is cleaning up. Broken glass surrounds her. She cups her left hand and picks narrow shards out of the shag when the GROWLING begins. Diane turns and sees...

DIANE'S POV

E. BUZZ is growling at the wall. Looking up at something we don't see. Diane sidesteps the broken vases to follow E. Buzz's eyeline right up the wall and onto the stain.

CLOSE - DIANE

She cocks her head curiously.

MOVE IN - THE STAIN

It has grown since this morning. Like a Rorschach pattern. Diane tries to rub it out with a pillowcase. She slips into the bathroom and wets one corner, then returns when...

Diane stops. Carefully, she watches E. Buzz, who has ceased growling.

FULL SHOT - DIANE AND E. BUZZ

Never removing his spaniel eyes from the wall, E. Buzz' tail starts wagging. He backs a scoot away from the wall and executes and obedient "roll-over". Diane herself retreats.

DIANE
(gently)
C'mere, E. Buzz.

E. Buzz turns, but his mind is not on Diane. He runs out of the room between Diane's legs immediately returning with his chew-ball. E. Buzz sidles up to the wall and sets his chew-ball down, "speaks" and executes a double roll-over.

34 INT. KITCHEN - DAY

34

Diane enters, sees Pugsley drinking a cup of coffee from one of her China cups.

DIANE
(at doorway, to Pugsley)
Okay, Bluto! Gimme my cup.

PUGSLEY
Gee, Mrs. Freeling you make great
coffee. Good for a second cup.

Pugsley breaks out laughing. Diane grabs the cup out of his hands and drops the blinds in his face.

34-A ANGLE - KITCHEN TABLE

34-A

Diane turns to find all the chairs are withdrawn from their intended places. She looks for Carol Anne then jumps halfway out of her skin.

Carol Anne is right behind her, tapping her on the side.

DIANE
Jesus, don't do that. You wanna see
your mommy lying in a cigar box
covered in licorice?

Carol Anne shakes her head... slowly.

DIANE
(pointing to chairs)
Did you do that?

Carol Anne shakes her head slowly.

Diane replaces the chairs in their proper places and returns to the sink. She opens the cupboard under the sink, and brings out a bottle of 409. She stands and turns around...

34-B FACING HER IS THE KITCHEN TABLE

34-B

The chairs are stacked one atop the other, reaching all the way up to the ceiling. Diane jams her fist into her mouth to press back the natural reaction. Carol Anne stands below her smiling up at the pyramid.

DIANE
(a whisper to Carol Anne)
The TV people?

CAROL ANNE
Up there.

DIANE
(barely audible)
Do you see them?

CAROL ANNE
No... do you?

DIANE
Uh uh.

35 INT. KITCHEN/NEW, VACANT HOME - DAY

35

WIDE ANGLE - IDENTICAL KITCHEN

In a disconcerting jump, all of the furniture, Carol Anne and Diane disappear. The basic structure of the kitchen remains exactly the same for this is a model home somewhere in Cuesta Verde Estates.

Steve Freeling walks into the empty setting with a family of prospective buyers. Only the wallpaper is different from the Freeling residence.

STEVEN
This, then, is our latest
development. We call it phase four.

WOMAN BUYER
Where is your home, Mr. Freeling?

STEVEN
We were the first family to set up
housekeeping in Cuesta Verde
Estates.

HUSBAND
(helping)
Phase one!

STEVEN
That's right. Actually you passed
through my neighborhood to get
here.

WOMAN BUYER
The area with that "lived in" look.

STEVEN
In a month you won't be able to
distinguish phase four from phase
one from phase... well, around here
grass grows greener on every side.

HUSBAND
Yeah... I can't tell one house from
the other.

STEVEN
Our construction standards are very
liberal. Matter of fact, a neighbor
of mine put a jacuzzi in his
bedroom, with a running aqueduct
connecting it to the wading pool
outside which he built half in,
half out of his living room. That
home was featured in last month's
issue of Town and Country.

DIALOGUE FADE WITH DISSOLVE

Sparse lightning over the mountains as the storm clouds begin to roll in. The neighborhood is quiet. Warm window light spill is out across the well manicured lawns. You can almost smell two hundred dinners in all of the ovens of Cuesta Verde.

37 EXT. STREET/FREELING'S HOUSE - DUSK 37

Steve Freeling's Oldsmobile station wagon turns down the block heading home.

ANGLE - FREEWAY DRIVEWAY

Three empty trashcans block the drive... Steve groans as he parks half on, half off the curb, climbs out, and starts removing obstacles when from nowhere Diane is there, literally pulling toward the house.

STEVEN

Hey babe. Guess who just bought L-J
237...

DIANE

Just c'mere! Hurry!

STEVEN

Wait a sec., I'm parked in the
street.

DIANE

Leave it. Quick, before it stops
again.

38 INT. KITCHEN - DUSK 38

We have never seen Diane focused and again so frazzled. Her words are coming in spurts. She must constantly catch her breath. The thrill in her voice is backed up against an oppressive fear.

DIANE

Okay, okay... look. Okay. Listen.
I've kept Dana and Robbie out of
this, but Carol Anne was with me
when it started so I cut her in,
but Dana would blab and Robbie'd be
up for three weeks sleeping on your
side of the bed.

STEVEN

Diane, put the breaks on will ya.
Just sit down a sec.

DIANE

No, goddammit, you sit down! I
mean... stand right there. And
just... just have an open mind.
Reach back into our past when I
used to know you with one and use
it for the next coupla minutes.

Carol Anne suddenly appears from around the corner looking
exhausted and cranky. In her hand is a San Diego Charger
football helmet.

CAROL ANNE

Mommy didn't cook any dinner.

DIANE

(loud)

We'll go to Pizza Hut, all right?

ANGLE - STEVE

Looking around he sees chalk marks all over the kitchen
floor. Arrows and squares and numbers in two colors.

Diane's breathing quickens as she steadies herself. Skipping
to the kitchen table she takes one of the colonial country
chairs from the breakfast table and scrapes it along the
floor to the center of the room where four circles have been
described in chalk. Diane places each leg in one of the
proscribed circles and looks up at Steve.

DIANE

(last words)

Okay... okay now, watch!! Watch!!

She removes her hands from the back of the chair and steps
aside. Steve watches Diane as much as the chair. He starts to
step forward when Diane throws both of her hands out to stop
him.

DIANE

Look!

The chair begins to tremble. It virtually jitterbugs in
place... then begins to move forward picking up speed until
it traverses the entire length of the kitchen ending up right
in front of Steve's bullfrog eyes.

ANGLE - CAROL ANNE

Yawning.

CLOSE - DIANE

With hysterical victory in her eyes.

CLOSE - STEVE

Looking for wires. He kneels and feels the chair legs, then immediately looks to Diane for the answer.

DIANE

It's okay. It's okay. Look!
 (to Carol Anne)
 Sweetheart, show Daddy.

CAROL ANNE

(angry now)
 I'm hungry.

DIANE

Don't argue!!

Carol Anne shrugs and puts on the football helmet. Diane runs over to Steve's side and pushes the chair out of the way. Carol Anne sits on the floor in a circle with her name on it in yellow chalk.

ANGLE - STEVE

Starts to run for her protectively. Diane restrains him.

LOW ANGLE - CAROL ANNE

She starts to tremble as if on a funhouse ride. Her little body begins to move forward, faster, and all the way across the kitchen floor right into Diane's arms.

CAROL ANNE

(rubbing her fanny)
 That burned!

DIANE

Sorry, baby, floor needed more wax.

STEVEN

What the fuck!!

DIANE

You try!

STEVEN

What???

DIANE
You can't believe the feeling.

STEVEN
What's the gag? There a magnet back there?

He looks behind the door in the dining room. Nothing. Steve just stands for a long moment in hapless silence, then...

STEVEN
I hate Pizza Hut! Where's supper? I don't understand, Diane. What the hell's going on around here?

Steve sidesteps the chalk marks, removing himself from the active area.

DIANE
I figured I'd never explain it to you. So I showed you instead, but don't ask me how or what. Just help me figure out what to do.

STEVEN
You mean there's no gimmick?

DIANE
Not from inside the house. Maybe Tuthill got himself a super remote from the Radio Shack.

Carol Anne adjusts her helmet and sits inside her launch circle. Diane and Steve are having the discussion across the room and aren't aware of her.

STEVEN
Maybe the shake-up and this thing... relate.

DIANE
No shit.

CAROL ANNE
Daddy, look at me!!

They turn but it's too late. Carol Anne shoots across the room faster than before, and with no one to catch her.

ANGLE - KITCHEN WALL

At a sickening speed her helmet smashes into the wall. Diane SCREAMS. Steve runs over.

An eight-inch hole in the wall and the cracked plastic on the helmet testify to the force of impact. Carol Anne is dazed but unhurt.

CAROL ANNE
You promised pizza.

39 OMITTED 39

40 OMITTED 40

41 OMITTED 41

42 EXT. BEN TUTHILL'S FRONT PORCH - LIGHT 42

The front door opens and Tuthill steps into the bug light. An obvious strain in this conversation.

The motives various, the feelings mutual. About a thousand mosquitos chow down on the Freelings while they talk.

STEVEN
Hi, Ben.

DIANE
Mr. Tuthill.

TUTHILL
TV's off in here. If your set's acting up again...

STEVEN
(laughing nervously)
No, no, uh-uh. Nothing like that. We were wondering... although this is going to sound strange coming from me.

TUTHILL
I doubt it.

STEVEN
(swatting the mosquitos)
These mosquitos... Jesus.

TUTHILL
(so nonchalantly)
They never bothered me. I never been bitten by one.

TUTHILL(cont'd)

Far as I know, no member of my
family's effected by 'em.
(grabs his fourteen-years-
old kid)
Mosquito ever suck on you, son?

KID

Heck, I don't know, Dad.

Meanwhile Diane and Steve are being massacred.

TUTHILL

He don't know.

Suddenly, there is a crash from somewhere inside the Tuthill home. Tuthill glances causally over his shoulder, turns back to Diane and removes a wet piece of cigar tobacco from the tip of his tongue.

DIANE

Mr. Tuthill, what my husband was
wondering...

STEVEN

(breaking in)
Yes. You see, Ben, something funny
in our house... next door.
Something...

DIANE

You been having any disturbances
lately?

TUTHILL

(suspiciously)
What sort of disturbances?

DIANE

(trying to be casual)
Oh, dishes or furniture moving --
around by themselves?

43 INT. FREELING MASTER BEDROOM - NIGHT

43

Diane is applying calamine lotion to Steve's neck and wrists.

DIANE

I had to say something. I was
losing a pint of blood every few
seconds.

STEVEN

I think we should keep this thing in the family. In the morning I'll call someone in.

DIANE

Who for instance? I've already looked in the yellow pages. Furniture movers we got. Strange Phenomenon... there's no listing.

STEVEN

Okay. I have a plan. I have a plan. Something's occurring here that we can't explain. If Carol Anne wasn't wearing that helmet...

DIANE

Okay, stop it.

STEVEN

What if she wasn't? Jesus, Diane. We'd be at County Emergency and not getting ready for bed.

DIANE

Okay already!

STEVEN

Right. Okay. Let's wake the kids. No big deal! Let's wake them, spend tonight at the Travel Lodge in Broxton. And come back tomorrow with experts! Experts who can tell us what it is that's happening and if it's safe to go home.

DIANE

Now you're scaring me. Don't try and scare me, Steve.

44 INT. CHILDREN'S BEDROOM - NIGHT

44

Robbie is wide awake. He is staring out the window from under the covers. There is a flash of lightning. Robbie begins nervously counting.

ROBBIE

One... two... three... four...
five...

The SOUND of rolling thunder. Robbie tenses and watches the tree.

ANGLE - WINDOW

A wind rustles the gnarled branches. The sky is a rolling mass of gray and black.

A second flash of lightning and Robbie whispers to himself.

ROBBIE

One... two... three...

CRACKLE! RUMBLE! The window pane vibrates as the shock wave from the thunder bears down and the wind begins to dance with the tree.

INT. MASTER BEDROOM - NIGHT

DIANE

(getting her back up)

I'm the one who lived with this freaky thing all day. And nothing bad happened. It's like another side of nature. A side you and I are not qualified to comprehend. When you overreact like this it makes what happened much too important.

STEVEN

Nobody goes into the kitchen until we know what's happening.

DIANE

(looking through the stash box)

We're out of papers.

46 INT. CHILDREN'S BEDROOM - NIGHT

46

Robbie is watching the tree. Carol Anne is asleep but she's tossing and moaning like the wind outside the window.

Another FLASH OF LIGHTNING. Robbie pulls the covers up over his nose and mouth. His little breath pushing the fabric up and down as he counts.

ROBBIE

One... two...

KA-BOOM! The room vibrates and Robbie takes his eyes off the window for just a moment, looking at the open bedroom door and the light down the hall from his parent's room. He could be out of bed and there in six seconds if he hurried.

A SAVAGE CRACK OF LIGHTNING. THE EXPLOSION OF THUNDER RIGHT ON TOP OF IT.

Robbie snaps a look at the window just in time to see it happen.

46-A ROBBIE'S POV

46-A

A hurricane BLAST of wind hits the monster oak. The two branches resembling arms fold forward aiming at the window. The disfigured crown with the horns and knotty eyes bends back before tipping forward.

The finger-twigs at the end of the arms reach out hungrily.

46-B ANGLE - THE WINDOW

46-B

THE ENTIRE TREE CRASHES THROUGH ROBBIE'S WINDOW.

A FURNACE OF LIGHTNING accents the assault. Robbie starts SCREAMING. The finger-twigs wrap around him like skeleton hands and lift him right out of bed.

Carol Anne sits up and SCREAMS for Diane.

The tree seems to be exhaling. Its breath enveloping Robbie in a phantom haze. The arms begin to retract pulling Robbie toward the mouth and eyes.

46-C ANGLE - ON THE DOOR

46-C

Just then, Steve and Diane appear in the doorway. Diane SCREAMS as...

The tree pulls Robbie right out the window and into an eighty-mile-per-hour night. The ROAR of wind is almost unbearable... drowning Robbie's SCREAMS and those of his parents and Dana who suddenly appears in the doorway.

46-D INT. DOWNSTAIRS

46-D

Carol Anne is suddenly forgotten as Dana, Diane and Steve hurl themselves downstairs and through the kitchen, only to find the door blocked by several large branches.

They scramble back through the kitchen, out the sliding glass door and into the raging storm.

46-E INT. CHILDREN'S BEDROOM - ANGLE - CAROL ANNE 46-E

The force from the shattered window shoves Carol Anne against the headboard of her bed where she hugs her clown doll with all her might, its broad smile suddenly disconcerting as it appears to be looking toward the closet in her room.

46-F ANGLE - THE CLOSET 46-F

The closet door opens revealing the most feared and dreaded space in this five-year-old's tiny, tiny world. Carol Anne looks where her doll is looking and SCREAMS horribly.

47 EXT. BACK OF HOUSE - SECOND STORY WINDOW - NIGHT 47

The storm lashes the tree. The tree lashes Robbie. RAIN and WIND and CONDENSATION make it difficult to see everything.

Sixty branches form a briar prison that starts to tear and strangle. Steve races outside. A WALL of WIND makes his run SLOW MOTION.

48 INT. CHILDREN'S BEDROOM 48

ANGLE - THE CLOSET

The light inside grows to a supernatural intensity and a SOUND unlike anything anyone would ever want to hear blasts through the velocity of the storm. It is the closet sucking the bedroom into its murderous glare. Anything not tied down is swallowed. Carol Anne grabs her covers, and SCREAMS. NO SOUND comes out.

She is lifted completely off the bed by the suction. Only her death-grip on the sheets keeps her away. Unbelievably, her clown doll is not affected by the vacuum pull. It just sits on the floor where Carol Anne dropped it and stares up at her, smiling.

49 EXT. SECOND STORY WINDOW - NIGHT 49

ANGLE - TREE

Steve reaches the twisting trunk and starts to climb. Diane's SCREAMING from the patio is lost in the storm.

Steve reaches Robbie and the fight is defined only by the flare of stroboscopic lightning. Every time it appears as though Robbie will be freed, branches envelop him and wind him tighter.

50 INT. CHILDREN'S BEDROOM - NIGHT 50

CLOSE - CAROL ANNE'S TINY HANDS

The sheets start to peel back. The closet swallows toys and posters of Darth Vader and R2D2, then sucks harder, the NOISE something like a colossal straw pulling at the last drop from a deep, deep well. Only now does the bed give way, flipping into the air and flying across the room, slamming Carol Anne inside and blocking the opening with its frame and springs.

EXT. SECOND STORY WINDOW - NIGHT

ANGLE - TREE

Steve tears at the branches, trying to free Robbie. A crimson fluid pumps thick from the branches that Steve destroys. As suddenly as it began, the final burst of wind passes the tree like the caboose at the end of a runaway train. He frees his son and they topple out of the tree. Robbie throws his arms around his Dad and the two hold on for their lives, gasping, hugging, choking on the rain and sap. The tree is uprooted before them and disappears into the storm.

52 OMITTED 52

53 EXT. FREELING'S BACK YARD - NIGHT 53

Steve and Robbie lie on the ground. Both are numb and buzzing. Diane runs over and hugs them. Then Dana looks in the sky and points to the horizon.

DANA

Look, Mom... Dad!!!

Diane and Steve look off into the sky miles away.

54 EXT. BACK YARD - NIGHT 54

A funnel cloud is moving away from Cuesta Verde Estates, breaking up as it hits the outlying hills.

55 EXT. FREELING'S BACK YARD - NIGHT 55

DANA
A night twister!

DIANE
It must of just skimmed us. There
wouldn't be a house standing if...

STEVE + ROBBIE
Carol Anne!!

DANA
Upstairs?

DIANE
(looking at the shattered
upstairs window)
My God!

Everyone runs to the house.

56 INT. UPSTAIRS HALL TO CHILDREN'S BEDROOM - NIGHT 56

Steve and Diane are first into the room. Their expressions
say it all.

57 INT. CHILDREN'S BEDROOM - NIGHT 57

FULL SHOT

With the exception of the two beds blocking the closet,
Robbie and Carol Anne's room is stripped clean. Diane lets
out a muffled shriek and throws herself against the
barricade, pulling back mattresses, boxsprings and blankets.

Steve joins her and together they work side by side, panting,
crying and calling for Carol Anne.

ANGLE - ROBBIE

Still in a state of complete dislocation, Robbie walks back
into his bedroom and looks at the window. The tree is there
no longer. E. Buzz, the dog, joins Robbie, whimpering at his
feet.

ANGLE - THE CLOSET

Over Diane, SCREAMING out Carol Anne's name, Steve does the muscle work, pulling off end tables, Lone Ranger lamps, chest of drawers, toys and stuffed animals, working his way to the bottom of this innocent debris.

CAMERA STARTS TO MOVE IN. Going beyond Steve to his hands at work as he lifts the last layer of mayhem off Carol Anne's favorite pink blanket.

There is a folded lump beneath it. The lump doesn't stir. Diane covers her mouth and hyperventilates as Steve gently removes the fuzzy blanket and...

IT IS THE CLOWN DOLL, SMILING UP AT THEM OUTRAGEOUSLY.

STEVEN
She's not here!

DIANE
(turning and calling)
Carol Anne!

Dana goes to the shattered window and calls out.

DANA
I'll check the kitchen!

STEVEN
Don't go in there! I'll check it.
You look in your room.

DIANE
I'll go!! Look in the bathrooms!

CLOSE - ROBBIE

Robbie's expression never changes as everyone pushes past him on the run. He slowly walks to the closet and looks in.

ROBBIE'S POV

The clown.

58 INT. KITCHEN - NIGHT

58

Steve swings into the room. The television set is on but the local transmitter must be out. There is only static snow.

STEVEN
Carol Anne!!

No answer.

59 INT. DOWNSTAIRS BATHROOM - NIGHT 59

Dana opens the door.

DANA
Carol Anne! Carol!

She walks over to the shower stall and suddenly parts the curtains. There is nothing inside.

60 INT. MASTER BEDROOM - NIGHT 60

Diane passes the TV. Snow, but no transmission. She checks the bed, the closet, the bathroom, becoming more frantic with every dashed hope.

DIANE
Oh Jesus Christ Almighty. Carol Anne!

STEVEN
This is crazy. I've looked everywhere.

DIANE
(suddenly realizing)
Oh my God. The swimming pool!

Everyone breaks running. Again passing Robbie in the hall. Robbie turns into his mother's room. The SOUND OF TV STATIC and blue video glow growing stronger with every step.

61 EXT. BACK YARD POOL EXCAVATION - NIGHT 61

Dana, Steve and Diane race to the edge. The rain has softened the edges and Dana's feet slide out from under her. She starts to fall when Diane grabs her wrist, Dana simply dangles above the deep end, filled with two feet of rainwater and mud. Steve slides down the steep muddy shoot from three to nine feet and plunges his hands into the quagmire.

He finds nothing.

62 INT. MASTER BEDROOM - NIGHT 62

CLOSE ON ROBBIE

The blue TV light flattens Robbie's features, accentuating his lingering catatonia.

The TV HISS is growing steadily and Robbie starts to register something. From the back of his eyes, awareness regains awareness that shifts to terror. Robbie opens his little mouth and produces a low MOAN that slides relentlessly to the upper registers of primal release.

ROBBIE
MOOOOOOOOOOOOOOOOOOOO MOMMY!
MOMMY!!!

63 EXT. POOL EXCAVATION - NIGHT 63

CLOSE ON DIANE

She almost has Dana pulled out when the SOUND reaches her. A preferential instinct forces Diane to let go. Dana falls four feet into her father's arms.

63-A INT. STAIRS/UPPER HALLWAY - NIGHT 63-A

Diane is already inside the house and heading down the hall.

64 INT. MASTER BEDROOM - NIGHT 64

Robbie is stationed not six inches from the nineteen-inch screen, hysterical, holding his hair in his fists. Diane grabs him up and locks her eyes to his.

DIANE
What is it?! Oh my Christ, what is
it?!!!

The STATIC HISS is almost unbearable. Through it all we can still make out "the voice".

VOICE
Mommy...

Diane frantically searches the room.

DIANE
Carol Anne! Where are you?!

Diane puts Robbie down and runs in a wide circle looking. The HISS is everywhere. E. Buzz growls at the TV.

VOICE
Mommy...

Diane is hysterical now. The first time we've seen her lose control.

DIANE
I'm here, baby! Oh God, baby, I'm
here!

CLOSE - ROBBIE

Walking to the TV screen again.

ROBBIE
Mommy. Here! Here!!

Diane turns to look. She freezes, and only the rivulets of perspiration move across her. Diane doesn't even breathe.

TV SET - SLOW PUSH IN

Carol Anne's voice is heard again, buried deeply behind the horizontal blurring, the electron bombardment, the swirls of snow and noise.

VOICE
I can't see you. Mommy. Where are
you?!

EXTREME CLOSE SHOT - DIANE

Her eyes roll white, her head lulls and we

FADE OUT.

FADE IN: (3 DAYS
LATER)

65 INT. DR. LESH'S OFFICE - U.C. IRVINE

65

Three banks of cold fluorescent purr down from the ceiling.

CAMERA PANS DOWN, past rows of metal bookshelves from which reams of notes, files and textbooks hang in no organized manner. Finally, the view STOPS on DR. MARTHA LESH, Professor of Psychology at the University of California at Irvine. Wearing a purple afghan to hide the urge for jelly beans and souffles, Norm looks up from her questionnaire and takes off her reading glasses. She is sixty-one and full of pep. Next to her are two long-haired graduate students, TAK and RYAN.

DR. LESH
Who are the members of the
household involved? What are their
ages?

STEVEN (O.S.)

(monotone)

Diane, my wife, she's 31. Uh.. 32.
My oldest daughter, Dana, 15.
Robert, my son, he's 9. And Carol
Anne...

(trails off)

DR. LESH

Yes... Carol Anne...

Dr. Lesh writes five years old on the form.

DR. LESH

Has there been any publicity about
the events?

STEVEN (O.S.)

Absolutely no. Uh uh.

DR. LESH

Can you be reasonably sure of not
letting any get started?

STEVEN (O.S.)

It's the last thing in the world we
want.

DR. LESH

Would your family welcome a serious
investigation of the disturbances,
by someone who could make first-
hand observations?

ANGLE - STEVE FREELING

His eyes are dark shadows and the unflattering light features
the patches of stubble and parched lips. He speaks in hoarse
whispers, viewing these surroundings with great suspicion.

STEVEN

Dr. Lesh. We don't care about the
disturbances... the pounding... the
flashes or the music. We want you
to find our little girl.

FADE OUT.

FADE IN:

INT. FREELING HOME - STAIRWAY - UPPER HALLWAY - DAY

Dr. Les is mounting the stairs, followed by her two associates, TAK and RYAN. Steve is in the lead while Robbie keeps his distance in the rear.

STEVEN

I should warn you we've had to lock off the room from the rest of the house. Robbie sleeps with us now. Dana, our oldest, spends a lot of time with... with friends.

DR. LESH

How many disturbances have you recorded in this room?

STEVEN

We don't go in there any more.

RYAN

We'll record any psychotronic energy or event.

DR. LESH

Ryan filmed an extraordinary episode during a case in Redlands.

RYAN

A child's toy, small matchbox vehicle, rolled seven feet across a linoleum surface. The duration of the event was seven hours.

STEVEN

Seven hours for what?

RYAN

For the vehicle to complete the distance. This would never register on the naked eye, but I have the event on the time-lapse camera.

ANGLE - CHILDREN'S BEDROOM DOOR

Steve takes out a key and feels for the lock. Dr. Lesh and her assistants are looking around, checking out the hallway as Steve swings the door open.

CLOSE - DR. LESH

She casually looks in.

INT. CHILDREN'S BEDROOM - DAY

HER POV - INSIDE THE ROOM

Inside is a junk pile of shattered furniture and toys. The window is boarded up. Objects are in motion throughout the room... the bed is hopping about, records are flying, a lamp sails through. The clown is seated upside down on the boxspring as it spins. Children's picture books flapping their covers like wings, cruise the upper reaches. A horse flies by. Finally, a spinning compass plays a record while flying toward the roar of the room, creating an eerie melody.

CLOSE PANNING - DR. LESH, TAK AND RYAN

All semblance of clinical cool is gone. They are blown away.

67

INT. DINING ROOM - DAY

67

Diane's VOICE is heard over two shaking hands trying not to spill a pot of coffee as it fills a cup.

DIANE'S VOICE

None of us have been much fun to be around. I guess you can tell I haven't slept very much. Steve's stayed home from work so much. He's been really wonderful. Really.

PAN UP from the shaking hands to Dr. Martha Lesh. She must now use both hands, steady the coffee she's just poured. Her assistants are in no better condition.

ANGLE - DIANE

She looks terrific. Her eyes are alert, hair combed back and held with a bright yellow clip. She sips her coffee with rock steady hands and softly inquires.

DIANE

How long have you been investigating haunted houses?

DR. LESH

(embarrassed,
backtracking)

Well, Mrs. Freeling...

DIANE

Diane.

DR. LESH

The determination as to whether your home is haunted is not a very easy one.

At that moment the coffee pot moves by itself to the table's edge but doesn't spill. Dr. Lesh tries to overlook this, for appearances sake.

DR. LESH

What I meant to say was this could very well be a poltergeist intrusion instead of the classic haunting.

STEVEN

There's a difference?

Two bright flashes of light distract Lesh and her associates.

RYAN

Anybody see that?

DIANE

There'll be two more in a few seconds. They always travel in pairs.

Tak sits holding the camera with his mouth hung open. Lesh nudges him.

DR. LESH

Dr. Casey!

Tak snaps out of it and looks down to adjust the lens setting just as two more flashes go off in the air.

DIANE

Gotta be quicker than that around here.

RYAN

It's electrical... you can smell the charge.

DIANE

You were saying poltergeists...

DR. LESH

(rattled)

I was saying they are generally associated with an individual.

DR. LESH(cont'd)

In the general vernacular,
hauntings seems to be connected
with an area... a house usually.

TAK

Poltergeist disturbances are of
fairly short duration. Perhaps a
couple of months. Hauntings can go
on for years.

Diane takes Steve's hand, suddenly frightened.

DIANE

Are you telling me all this could
just end at any time?

DR. LESH

Unless it's a haunting. But as a
rule, there seems to be no living
person around whom haunting
incidents revolve.

DIANE

Then we don't have much time, Dr.
Lesh. Because my daughter is alive
somewhere in this house.

69

INT. LIVING ROOM - DUSK

69

THE FAMILY AND THE INVESTIGATORS

Everyone is assembled around the console TV. Ryan has a Nakamichi cassette recorder on the coffee table and a pencil microphone taped to the television speaker. Tak has erected his Nikon on a small aluminum tripod aimed at the screen, plus two infrared heat seeking cameras and monitors which scan the entire living room. An electrostatic locator to measure ionization and a magnometer that measures magnetic changes. Diane is holding Steve's hand.

Dana comes into the room with an overnight bag strapped around her shoulders.

DIANE

Dana, I'd like you to meet
doctor...

DANA

(clipped)

It's getting dark, Mom. I gotta go.
I'll call you from Trudie's.

STEVEN

She won't stay in the house after dusk.

ROBBIE

(disgusted)

She's got brains!

Diane flips on the set. A local news station is finishing the report when Diane turns to channel 27.

DIANE

We receive better on this channel but don't ask me why.

Dr. Lesh is thoroughly perplexed. She puts on her glasses as Steve turns out the lamp and lights a cigarette. Diane squeezes her husband's hand. The CAMERA PUSHES IN to the TV screen and millions of particles of white air.

Diane turns the volume up and Ryan, wearing headsets, flinches, adjusting down the volume on his recorder.

DIANE

I'll call her.

She says this so matter-of-factly that Dr. Lesh gasps. Diane walks to the center of the living room, folds her hands in front of her, collecting her thoughts, takes a very deep breath and calls to the ceiling.

DIANE

It's mommy, sweetheart. We want to talk to you. Baby, please answer. Please talk to me, Carol Anne.

Dr. Lesh looks quickly to Tak and Ryan for their human responses to this. Tak shrugs unnoticed. Ryan adjusts in his chair and looks up at the ceiling.

E. Buzz prances into the room, looking up as if following on the heels of someone with a treat.

DR. LESH

(to Tak breathlessly)

Look at the dog.

He sits up on his hind legs and begs to no one we see.

DIANE

Are you with us now? Can you say hello to Daddy? Say hello to Daddy, baby.

CLOSE - RYAN

He tries hard not to smile. No matter. The suppressed laugh is slapped away by what he now hears. Ryan grabs his headsets in two hands, pressing them hard to his ears.

TAK
(tight whisper)
Good Lord...

Everyone turns away from Diane and back to the TV. They strain their hearing, leaning forward, watching...

VOICE
(softly, sweetly, far
away)
Hello, Daddy.

*** PAGE MISSING ***

DIANE
Carol Anne. Where is this light?

DR. LESH
Tell her to stay away from it!

STEVEN
Tell her, Diane!!

DIANE
Sweetheart, the light is dangerous.
Don't go near it. Don't look at the
light.

Tak speaks into Dr. Lesh's ear.

TAK
I can't believe it. It's just a
Zenith. But the voice could be C.B.
broadcasting from somewhere in the
house. I'm taking a look.

DR. LESH
It's not a hoax.

TAK
We'll see.

Tak takes off.

E. Buzz barks into the air twice and catches something in his mouth. No sooner does Dr. Lesh catch this out of the corner of her eye when several midair electrical discharges illuminate the room.

STEVEN
What's that?!

70 INT. THE LIVING ROOM FLOOR - DUSK 70

From one of the flashes a number of tiny objects fall to the carpeting. Jewelry, cameos, broaches, coins, watches, both modern and pocket, along with many thin, wiry clips, sprinkle the floor.

71 INT. LIVING ROOM - DUSK 71

E. Buzz immediately starts to sniff whatever it is.

DR. LESH
(to Ryan)
Anything?

RYAN
(checking readouts)
Nothing's registering.

VOICE
Mommy... there's somebody here.

STEVEN
(holding his head in his hands)
Oh Jesus, this isn't happening.

VOICE
Mommy... is it you?

DIANE
(fear enveloping her)
Who is with you?

VOICE
(the voice is afraid)
Somebody's coming!!

72 INT. UPSTAIRS HALLWAY - TAK - DUSK

72

He goes room to room looking for pranksters. When he gets to the active bedroom he hesitates, listens through the door, pulls in his courage and turns the knob. Of course, the door is locked. Tak is never without a trick. He slips a file from his utility belt and starts to jimmy the door. The lock gives and Tak easily turns the knob, and lets out an agonizing SCREAM! He falls backward holding his side, rolling over and over until he is at the top of the carpeted staircase.

73 INT. LIVING ROOM - DUSK

73

VOICE

Help! No, no, no, no...

The little voice hidden behind all the static SCREAMS.

DIANE

(screaming back)

Run Carol Anne! Run away!!

CLOSE - RYAN

His eyes light up.

CLOSE - MONITORS AND READBACKS

Come to life and start registering wildly.

Diane can't stand the screams. She holds her ears, in tears now, imploring Dr. Lesh with her eyes.

DIANE

Carol Anne! Oh God!!

Steve holds Diane to him, she pushes away and SCREAMS at the ceiling.

DIANE

You fucking bastard, she's just a baby!

VOICE

Mommy! Mommy!

DIANE

(screaming through tears
to Dr. Lesh)

Help her! Can't you hear what's happening?!

We HEAR soft FOOTSTEPS running across the ceiling and down the wall. Two lamps are turned over and smash to pieces on the library table.

We next HEAR colossal FOOTFALLS BOOMING in pursuit. A gust of interior wind races through Diane's clothes and hair. She SCREAMS in combined joy and horror.

DIANE

She just moved through me. My God,
I felt her. I can smell her! She
went through my soul!!

Diane runs back to Steve and grabs his shirt, pulling him to her.

DIANE

Smell my clothes. It's her. It's
her all over me.

Steve smells and can't believe it.

STEVEN

It is her!!

The footsteps in pursuit grow louder. Diane turns to face the sound. Dr. Lesh turns. Steve and Ryan turn. A perfectly foul smell precedes an implosion of displaced air. Almost the sound of thunder, the impact is so great. Lesh, Diane and Steve blow backward, their clothes flapping in the gale as the force passes through each one of them and out the picture window that cracks in a dozen places but does not shatter.

DR. LESH

(picking herself up)
Have you ever heard of the term
"teleportation"?

DIANE

Carol Anne!

ROBBIE

That's like when Mr. Spock beams up
Captain Kirk on "Star Trek".

DR. LESH

Just about. In a recent case,
objects which disappeared from a
house would be seen much later
falling to the ground outside.

DIANE

Carol Anne doesn't answer. Steve?

DR. LESH
 (to Steve)
 Where exactly do you suppose Carol
 Anne was playing before she
 vanished from sight?

DIANE
 Her bedroom closet. And she wasn't
 playing.

DR. LESH
 Let's go up there.

STEVEN
 It won't let you in.

DR. LESH
 We'll just see about that.

Lesh practically rolls up her sleeves and heads for the
 stairway, the rest following.

INT. BOTTOM OF THE STAIRCASE - DUSK

As they come around the corner they run smack into Tak, just
 coming down the last step, rubbing his side.

DR. LESH
 What happened to you?

TAK
 I was just about to check out the
 locked bedroom when... I don't
 know... something took a bite out
 of me.

Robbie gets very scared.

ROBBIE
 You got bit?

TAK
 That or the worst muscle spasm in
 the world.

DR. LESH
 Roll up your shirt. Let's have a
 look.

Tak turns to face the hall light and untucks his shirt,
 rolling it up. Then rolling up his T-shirt. Everyone crowds
 in to see.

ANGLE - TAK'S STOMACH AND SIDE

Teeth marks bear out Tak's story. The unusual thing is, the bite wraps all the way around his side from kidneys to navel. A pink and partially bruised eleven-inch crescent impression.

CLOSE - ROBBIE

Eye level with it, his little mouth hanging open.

ROBBIE

Wow!

Dr. Lesh takes a tentative step up the stairs then turns back demonstratively.

DR. LESH

Let's everybody spend the night down here.

STEVEN

Honey, I want you and Robbie to come with me. We'll sleep in town and tomorrow...

DIANE

(firm and quick)
I'm not leaving Carol Anne.

ROBBIE

I don't want to stay here anymore. This place's got jaws.

DIANE

You take Robbie into town.

STEVEN

I'm not leaving you alone in this house.

74-A INT. LIVING ROOM - NIGHT

74-A

Dr. Lesh has returned to the living room. She bends over and grabs the apron off the couch and pulls. It folds out. A convertible bed.

DR. LESH

Blankets, pillows, sheets. Let's have a slumber party.

DISSOLVE TO:

75 INT. LIVING ROOM - NIGHT

75

LATER THAT NIGHT

Robbie and Diane are curled up together in the convertible bed. Steve has put two chairs together and sleeps fitfully. Dr. Lesh looks over Tak's shoulder at the oscilloscope and electro hygrometer that is used for measuring changes in the humidity.

75-A HALLWAY - RYAN

75-A

Ryan sits in a chair facing the staircase and the upper level of rooms

His spectroscopic camera equipment is aiming directly up the stairs. Lesh pats Ryan on the shoulders, he nearly jumps out of his skin. They speak in whispers so as not to disturb the others.

RYAN
Jesus, my heart.

DR. LESH
(whispering)
Shhh. More thrills than grading papers, wouldn't you say?

RYAN
(whispering)
I can leave any time, you know. This isn't the Army and you're not my mother.

DR. LESH
(whispering)
If push comes to shove, I bet I'll beat you to the door.
(indicating monitors)
Any movement out of those things?

RYAN
(whispering)
There's been some ionization fluct. I'd like to make sure they're not caused by humidity coming from structure leakage, but I'm not going up there to find out.

76

INT. LIVING ROOM - NIGHT

76

Lesh goes to the console TV and, assuming everyone is asleep, she turns it off. In a very small voice Diane leans on her elbow.

DIANE

Please. Leave it on.

Dr. Lesh smiles, it's the first time we've seen her do this and it reminds Diane at once of her favorite story-book grandma who bakes cookies and knits comforters.

CLOSE - DIANE

She smiles back and motions for Dr. Lesh to come over.

DIANE

When things get quiet like now I can imagine how all this must look from your end. I'm really embarrassed.

DR. LESH

Oh, nonsense. I'll tell you what is embarrassing. My being here with you nice people. Parapsychology isn't something you master in. There are no certificates of graduation, no license to practice. I'm a professional psychologist who spends most of her time engaged in this ghostly hobby, which makes me, I suppose, the most irresponsible sixty-one-year old woman I know.

DIANE

You were so funny. Your hands were shaking a mile a minute.

Diane starts to giggle. It's a release and Dr. Lesh joins her.

DR. LESH

It isn't over. I'm perfectly terrified. It's all these things we don't understand. I feel like the protohuman, stepping of the forest primeval and seeing the moon for the first time. Throwing rocks at it.

DIANE

You mean someday we'll understand these things?

DR. LESH

When it's recognized for what it is. As any science. Understanding and sponsorship seem always to be one hundred years behind ridicule and doubt. Out of this experience, should we capture a high resolution photograph of a genuine manifestation Time Magazine will still put President Reagan on its next cover.

ROBBIE

If I got killed would I come back as a ghost and get stuck in the house like my sister?

DIANE

Your sister isn't dead, Robbie.

ROBBIE

If I got killed could I visit her and show her how to get back here if you tied a rope around me and held it tight? Then somebody could come get me and we could move somewhere else?

DR. LESH

Some people believe that when you die your soul goes to heaven.

ROBBIE

When Grampa was dead I looked at him on the hospital bed and I was watchin', but nothing went out of him.

DIANE

His soul was invisible. You couldn't see it going to the sky.

ROBBIE

How come Grandpa isn't on television with Carol Anne?

DR. LESH

Some people believe that when you die there is a wonderful light.

DR. LESH(cont'd)

As bright as the sun but it doesn't hurt to look into it. All the answers to all the questions you want to know are inside that light. And when you walk into it... you become a part of it forever. Now, some people die, but they don't know they're gone.

ROBBIE

They think they're still alive?

DR. LESH

That's right. Maybe they didn't want to die. Maybe they weren't ready. Maybe they hadn't begun to live yet or lived a long, long time anyway, but wanted more life. They resist going into the light no matter how hard the light wants them. They hang around, watch TV, watch their friends grow up, feeling all unhappy or jealous and those feelings are bad, they hurt. And then some people just get lost on the way to the light. They need someone to lead them there.

ROBBIE

So some people get angry and throw things around like in my bedroom.

DR. LESH

Yes. Just like in school. There are people who are nice to you. And people who are mean.

ROBBIE

I got beat up once by three kids. They took my lunch money. Maybe they got hit by a truck and are upstairs right now.

DIANE

Let's get some shuteye, whad'ya say, partner?

ROBBIE

Goodnight, Mom. 'Nite lady. 'Nite, Dad. 'Nite, E. Buzz.

Robbie puts his head down on the pillow and Diane and Dr. Lesh share a warm look over him. Robbie sits back up suddenly and looks at the TV set.

ROBBIE
 'Nite, Carol Anne.

77 INT. BOTTOM OF THE STAIRCASE - ON TAK - NIGHT 77

Flanked by four banks of monitors and oscilloscopes, Tak's stomach growls. He turns back looking over his shoulder at the kitchen.

ANGLE - TAK

He leans his chair back on its hind legs until his head reaches around the corner. Tak "pfffts" to Ryan. Ryan looks up from a Penthouse Magazine that he is studying by penlight. Tak gestures for Ryan to relieve him for a few minutes.

FULL SHOT - BOTTOM OF STAIRCASE

Tak gets up and Ryan sits down, getting right back into his Penthouse after a cursory look at the monitors and readouts. Ryan puts a Walkman over his ears and pops a Herbie Hancock tape in the cassette.

78 INT. KITCHEN - TAK - NIGHT 78

The refrigerator is the perfect target for Tak's housebreaking skills. He turns once, looking over his shoulder before opening the Amana... the light inside bathes everything in white. Tak takes out a salad bowl and noshes from that, but his chewing is too loud so he opts for a beautiful New York steak wrapped in cellophane.

Placing the steak on the dark counter, Tak stuffs a chicken leg into his mouth and searches the kitchen for a steak knife. He pulls his flashlight from his hip pocket and begins pulling drawers...

A new sound is added to his search. A CRAWLING GUSHY SOUND that bubbles and softly hisses. Tak turns and sees a shape moving along the counter where he put the steak. Approaching, Tak tilts his flashlight so the beam hits the object moving on the counter.

78-A CLOSE ON KITCHEN COUNTER - NIGHT 78-A

Tak's POV

The New York Steak is alive with CANCER! It actually crawls over and over its own rampant cell growth.

78-B INT. KITCHEN 78-B

He starts to gag looking at it and realizes the chicken is still in his mouth. He spits it onto the floor and shines his flashlight on top.

78-C CLOSE - CHICKEN LEG 78-C

A thousand maggots crawl away from it into the dark corners of the kitchen. Tak starts to retch and flails into a small powder room.

79 INT. UTILITY ROOM - NIGHT 79

Tak turns the light on and retches into the sink.

80 INT. BOTTOM OF THE STAIRCASE - NIGHT 80

Ryan is reading the letters to Forum and hasn't noticed the activity on the first readout. Slowly, the equipment comes alive, purring softly, images vibrating. Ryan is too involved in Penthouse to notice the change. Herbie Hancock leaks from his headphones.

81 INT. UTILITY ROOM - NIGHT 81

Tak is catching his breath, his head lowered in frame. He stands up suddenly checking his complexion in the mirror.

SMASH CUT TO:

HIS MIRRORED REFLECTION

His reflection is a ROTTING CORPSE, hair wild and streaming, his mouth open in a crazy way, teeth hanging by leathery threads, a funeral suit from the neck down.

The bulb over the mirror CHANGES HUE from white to yellow to orange to pink. In a burst of electricity it EXPLODES over the sink as Tak wheels around showing us his LIVE IMAGE, BACK TO NORMAL.

82 INT. HALLWAY - NIGHT 82

CLOSE - RYAN

Aware of nothing, reading, tapping his foot.

- 83 INT. VIEW UP THE STAIRS - NIGHT 83
ANGLE- BEHIND RYAN
Something is aglow at the top of the stairs.
Something is starting to descend.
Something ectoplasmic and blue-green.
- 84 INT. ON THE EQUIPMENT - NIGHT 84
The oscilloscopes are sine-waving like crazy. The remote cameras are triggered and click on. Tape machines roll automatically.
- 85 INT. TOP OF THE STAIRS - PAST RYAN - NIGHT 85
The substance is heading down.
- 86 INT. BOTTOM OF THE STAIRS - NIGHT 86
Tak walks forward, his eyes riveted to the staircase. He feels in the dark until his hand touches Ryan's head. Ryan turns around to see who's behind him and shines his flashlight up into Tak's face.
CLOSE - TAK
Lit from below adds a demented aspect to Tak's already terrified expression. Ryan looks immediately in the direction Tak is fixated... THE TOP OF THE STAIRS.
- 87 INT. ON THE STAIRCASE - NIGHT 87
BEHIND BOTH TAK AND RYAN
The crawling mass coming down the stairs resembles a giant hand with long, searching fingers, flowing down the stairs and heading right for the two technicians.
- 88 INT. ON RYAN AND TAK - NIGHT 88
Ryan stands and backs away two steps.
CLOSE - TAK

He wants to scream out but cannot find the breath. The air in the room is suddenly thin and electrostatically charged.

RYAN

It's manifesting! It's manifesting!
Look at the scope!

TAK

Watch the trip wires! Temperature's dropping.

RYAN

Racial!!

TAK

Can you breathe?

RYAN

Can you run? I'm workin' on it.

89 INT. STAIRS - NIGHT

89

The fingers are almost to the bottom. The smoking fingertips suddenly rise straight up into the air like sky-writhing. Rising right up to the ceiling. Another tentacle of ectoplasm seems to come forward. Larger and thicker than the rest and still growing, it studies the VTR and Panasonic camera, waltzing above it, hovering curiously close, then retracting suddenly like a King Cobra.

90 INT. BOTTOM OF THE STAIRCASE - ON TAK - NIGHT

90

Dares to look at the monitor. His mouth drops open. He sees something we don't. His eyes shift back and forth between the manifestation and the monitor. He bears his teeth to scream and...

TAK

DOCTOR LEEEEEEEEEEESH!!!

91 INT. LIVING ROOM - NIGHT

91

EXTREME - CLOSE SHOTS

DR. LESH

Her eyes open and she immediately pulls out her glasses.

STEVE

Falls between two chairs trying to stand.

DIANE

Rising to her knees she looks out into the hall and hugs Robbie protectively.

92

INT. LIVING ROOM - FULL SHOT - NIGHT

92

Ectoplasmic mist wanders aimlessly, passing under tables, chairs, circling lamps.

DR. LESH
(to Diane)
Have you experienced this before?

DIANE
First time!

DR. LESH
Me too.

At this moment every lightbulb in the room comes on. The brightness growing to blinding levels. Everyone covers their eyes.

STEVEN
(yelling)
Smells like a short!

DIANE
(yelling)
It's going to explode!

The hum of electrostatic charge races up the scales to what sounds like feedback overload, then...

FLASH FLASH - FLASH

Everything is dark again. The episode ended. The room is very quiet.

Dr. Lesh breaks the silence.

DR. LESH
Roll it back!

Tak hits the rewind switch on both VTRs.

Diane, Steve and Robbie all run to the display panel.

RYAN
 (like a kid)
 I think it recorded. I think we got
 one on tape. Yes. Yes... we got it
 recorded!!!

WE MOVE from the faces of the Freelings and Lesh to:

93 THEIR POV OF VIDEO MONITORS - NIGHT 93

We SEE the empty hallway and staircase in black and white on one screen. One the other a spectroscopic breakdown of color patterns in infrared.

The picture on the screen becomes grainy, smoky. A bright glowy substance begins to form into tendrils that move down the stairs and very close to the cameras. The black and white monitor shows what the human eye captured. The color infrared shows what the technology captured.

94 CLOSE ON DIANE - NIGHT 94

MOVE IN TO HER as she watches the color monitor.

95 CLOSE ON MONITOR - NIGHT 95

The smoky substance twists and melts and forms what appears to be the shape of a man's back. The shape moves in front of the CAMERA and we see what could be an OLD MAN looking over his shoulder with a suspicious expression, and then walking past a little girl, not Carol Anne, holding a ball. She wanders through the living room as if lost. Suddenly, the living room is filled with manifestations. FOUR MEN in burlap type coats, floppy hats, denim and boots face away from the CAMERAS, a WOMAN dressed in the style of the 1920's moves through the room, tears on her face -- people of all ages and descriptions wander aimlessly, lost and sad through the living room.

No manifestation makes contact with any other. They don't even seem to be aware that others exist -- an OLD WOMAN glances at the CAMERAS disinterestedly -- and a YOUNG BOY moves toward the CAMERA and evaporates.

The screen suddenly becomes BLACK, filled by two glowing beams -- the beam pull back and we realize they are EYES of a scary old man. It is the face of pure chaotic horror. A vision of madness and murder.

96 ON DIANE AND ROBBIE - NIGHT

96

She covers Robbie's eyes and SCREAMS continuously, out of control, for this is the pit of her nightmare.

DIANE

That thing is in there with my baby! That thing! That thing!

DR. LESH (O.S.)

My God! There are hundreds.

ANGLE - FULL

Steve is holding Diane now, stroking her hair until her SCREAMS turn into SOBS. Lesh and the technicians look on silently. Steve leads Diane and Robbie back into the living room. Dr. Lesh takes out the two tapes and puts them into a briefcase and locks it with a key.

DISSOLVE TO:

97 INT. KITCHEN - DAY

97

CLOSE - DUST PAN

Crowded with a mixture of filled and decayed teeth from last evening's hailstorm, Steve closes the trashcan and wipes his hands against his shirt. The portable TV is on, turned, as usual, to a static channel.

FULL SHOT - ROBBIE

Dressed to travel with a little suitcase in hand. At his side is E. BUZZ on leash.

DIANE

Tell Grandma to call the very second you walk in.

STEVEN

Taxi's here.

DIANE

Don't be scared of the taxi man, he's a friend of Daddy's and mine.

ROBBIE

(agitated at all this fussing)

I'm seven years old, gimme a break.

STEVEN
That's what I like to hear. Let's
move out! ... you're about to have
yourself a real adventure.

ROBBIE
(acting grown up)
I don't need no more adventure. I
need to get some sleep.

97-A INT. ENTRYWAY/LIVING ROOM

97-A

Diane and Steve watch Robbie and E. Buzz go out the door.
Steve starts to follow, reaching out to help with the bag.
Robbie waves him off.

ROBBIE
I can do it myself. Bye.

DIANE
(tearful, but holding
back)
Bye, sweetheart. Call us.

97-B EXT. FREELING HOUSE - DAY

97-B

Robbie and E. Buzz climb into a taxi. It pulls away from the
curb.

97-C INT. KITCHEN - DAY

97-C

Dr. Lesh sorting through the brooches, stickpins, hail combs
and cameos. Brass buttons, pocket watches and cufflinks.

DR. LESH
This cameo. One hundred years old.

Diane returns from the door and cocks her head to examine the
jewelry.

DIANE
Some haul, huh?
(gestures upstairs)
Maybe they fear a lawsuit and want
an out of court settlement.

Dr. Lesh holds up a twist-o-flex digital wristwatch.

DR. LESH
 And then this enigma... probably a
 couple years old and not your
 husband's?

DIANE
 He said it wasn't.

DR. LESH
 I've heard about jewelry or perfume
 disappearing from a vanity in one
 room later to reappear in another,
 but... but this doesn't fit into
 any construct I've ever
 experienced.

DIANE
 Has anything lately?

DR. LESH
 (smiles at this)
 No, I suppose not. Well, I'm off.
 I'll take these back to the lab
 along with the tapes...
 (disturbed)
 ...I'll have to display these, you
 know.

Steve enters the kitchen.

STEVEN
 Just please not on "Sixty Minutes".

DIANE
 Or... "That's incredible"?

DR. LESH
 I'm leaving Ryan with you. Tak
 won't be coming back you know?

STEVEN
 Yeah, he told me he wanted a day
 job.

DR. LESH
 But he's promised not to talk about
 this for several weeks. After that
 we're all on our own.

The front doorbell RINGS.

STEVEN
 I'll get it.

98 INT. LIVING ROOM - DAY

98

ANGLE - FRONT DOOR

Steve opens it and is immediately uncomfortable. An older MAN, with gray hair and a pleasant smile, is standing there, briefcase in hand.

MR. TEAGUE

We've missed you at the office, Steve. The fellows were worried so I took it upon myself to...

(closely scrutinizes
Steve's appearance)

Jesus, Steve, you look like shut.
Aren't you feeling any better.

Steve just stands there like a schoolboy caught playing hooky.

STEVEN

Still a little weak... this particular strain of flu is not easy to get rid of. The minute you're back on your feet... it, uh... it's back with you.

99 INT. LIVING ROOM - DAY

99

TEAGUE'S POV

Teague can see past Steve and into the living room and staircase. All sorts of scientific equipment is strung around. The big console TV is tuned to a static channel, so is the kitchen portable, also visible from Mr. Teague's vantage.

Teague looks over Steve's shoulder and Steve tries to subtly block his view.

MR. TEAGUE

Looks like your cable is out there.

STEVEN

Cable? Yes, the cable. Yes. We've had no TV for several days.

MR. TEAGUE

Well, we should look into that. Is the entire block dark?

STEVEN

Uh, no, no... just us. Just us.

Behind Steve the couch moves across the room gently bumping up against the baby grand piano which produces a musical vibration.

100 EXT. FRONT PORCH - DAY

100

Steve immediately steps outside with Mr. Teague and closes the door behind him. The porch light comes on and even in the bright daylight it glows to amazing intensity.

MR. TEAGUE

I see you have some electrical problems as well. What's screwed in there, a three hundred watt bulb? You afraid of prowlers or trying to attract every insect in Cuesta Verde?

(he laughs)

STEVEN

My wife's not feeling well either. She got a little of my bug.

MR. TEAGUE

Tell me something, are you happy here? I hope you don't resent my leaping out to ask these things. We wouldn't want to lose our best rep to either the flu or... other "opportunities". All that software set up in your living room made me wonder whether you've got a little something going on the side.

STEVEN

Just hobbies. Popular Mechanics.

MR. TEAGUE

Are you up to a little ride? I want to show you something.

101 INT. UPPER HALLWAY TO BEDROOMS - DAY

101

Diane hangs desperately onto any tangible reality. She moves carefully through the house, cleaning up. When she passes Carol Anne and Robbie's room Diane hesitates. She listens through the door. She knocks softly and prays.

DIANE
 (lightly)
 Hello. Anyone home?
 (she raps softly)
 Carol Anne?

Diane slips her hand down to the doorknob. Knowing it is always locked she feels safe in trying it -- the knob turns in her hand. Tak never locked up after his episode. Diane GASPS and jumps back. As much as she wants to, Diane won't go in. She backs into her own bedroom and shuts the door.

102 INT. MASTER BEDROOM - DAY

102

She turns and sees the bed is not made. Diane pulls off the covers and the sheets, making them ready for the washing machine. Dust rises off the bed and Diane SNEEZES. As she tilts her head back for a second sneeze she freezes looking at the wall over her head. The sneeze never materializes.

ANGLE - THE WALL

The STAIN HAS GROWN. It is three feet in diameter and shaped like a black rose. Little black, wiggly lines, like veins, scribble away from the black pistil in all directions. Diane flinches and steps away from it. She sees a picture on her other wall and determines to hang it over the stain.

103 EXT. THE TOP OF A HILL - DAY

103

STEVE AND TEAGUE

MR. TEAGUE
 I'm so very proud of this place.

Steve and Teague stand on a hill overlooking the entire Cuesta Verde Estates. Teague's Bronco sits off to one side.

STEVEN
 I've been up here once or twice.
 Diane calls it Vanity Point.

MR. TEAGUE
 So who's to say an artist shouldn't
 step back from his easel to admire
 the sum of his parts?

STEVEN
 (almost forgetting his
 ordeal for a few seconds
 of mental freedom)

STEVEN(cont'd)

When they build our model home,
there was nothing down there. Just
freshly turned earth and a lotta
wooden stakes and miles and miles
of string.

MR. TEAGUE

One of your children was born in
your house.

STEVEN

(not smiling now)
Carol Anne.

MR. TEAGUE

I understand she's missed a lot of
school lately. Trask's daughter's
in the same nursery class. She have
the flu as well?

STEVEN

Yeah, we've all got the same thing.

MR. TEAGUE

I'm sorry. I didn't see her.

STEVEN

Oh, she's around.

MR. TEAGUE

Are you?

STEVEN

(his mind in the valley,
snaps out of it)
Am I what?

MR. TEAGUE

Are you thinking of leaving Cuesta
Verde?

STEVEN

(dazed)
I can't believe how a day can be so
beautiful. You wonder how anyone
can have a problem in the world on
a day like this.

MR. TEAGUE

(kicking up some sod with
his heel)
Nice spot for a bay window,
wouldn't you agree?

STEVEN

If you're living up here, great. Wouldn't be so terrific from the valley, looking up at a lotta houses cutting into these hills.

MR. TEAGUE

You don't have to live in the valley any more.

STEVEN

What are you getting at?

MR. TEAGUE

Phase Five is going up right where we're standing. This could be your master bedroom suite. That could be your view. You interested?

STEVEN

Mr. Teague, that's a very generous offer but I'm not a developer.

MR. TEAGUE

You're responsible for 42% of sales, almost half of what we're looking at down there. Almost seventy million dollars of dwellings and property. Maybe a generation of security that no one can put a price tag on. We should have made you a full partner three years ago... I don't want to lose you now.

Steve doesn't know what to think. So much is piling up so suddenly. It's a golden opportunity that two weeks ago would have meant a Hawaiian vacation and days of happiness and celebration. Steve turns around to take in the view.

104 EXT. THE VIEW - DAY

104

CAMERA PANS AROUND 180 DEGREES

This whole conversation has taken place just inches outside a quiet little cemetery with picket fences and both ancient and recent headstones.

Steve scratches and gestures to the three-acre memorial park.

STEVEN

Not much room for a pool.

MR. TEAGUE

We own the land. We've already made arrangements to relocate the cemetery.

STEVEN

Can you do that? I mean, isn't it rather... I don't know... sacrilegious?

MR. TEAGUE

Don't worry about it. It's not an ancient tribal burial ground. It's just... people. Besides, we've done it before.

STEVEN

When?

MR. TEAGUE

In '76. Right down there.

STEVEN

(struck)
Cuesta Verde?

MR. TEAGUE

All three hundred acres. It was quite a job, let me tell you.

STEVEN

(to himself, his mind racing)
I never heard anything about it.

MR. TEAGUE

Well, it's not something you go around advertising on billboards and the sides of buses.

Steve is speechless. He looks back and forth between the existing cemetery and Cuesta Verde Estates below.

MR. TEAGUE

What are you worried about? Relatives and friends can visit their loved ones at Broxton Memorial Park. It's only five minutes further out for Christ's sake.

STEVEN
 (quietly, to himself)
 Five minutes. I guess that's no
 great hardship. I suppose that
 would be okay.

MR. TEAGUE
 Okay with whom?

STEVEN
 Whomever might complain.

MR. TEAGUE
 Nobody's complained up til now.

105 EXT. UNIVERSITY OF CALIFORNIA AT IRVINE CAMPUS - ESTABLISHING
 - DAY

Students mill about between classes. It's a beautiful day at
 Irvine.

106 INT. PSYCHIC RESEARCH CENTER - LECTURE HALL - DAY 106

DR. LESH AND A SENIOR ADVISOR, ANTHONY FARROW.

They are sitting in an empty lecture hall. Monitors are
 everywhere. Several people are filing out. Lesh is exhausted.
 Apparently she's been through quite an ordeal. Anthony Farrow
 is twenty years old than Dr. Lesh, which puts him into his
 early eighties.

He puts a comforting arm around her and sits on the desk,
 smiling like the wizened sage he is.

FARROW
 In a word?

He hands her back the video tapes.

DR. LESH
 In a word.

FARROW
 Too graphic!

DR. LESH
 It was the episode as it occurred.

FARROW
 Perhaps.

DR. LESH

Oh, Tony... you too?

FARROW

I so wish to accept what I saw. I'm only steps away from the old wooden bridge myself. To believe that something exists on the other side would be like a warm light in the window.

DR. LESH

Perhaps if tendrils of ectoplasm were all that showed up?

FARROW

Better.

DR. LESH

A smoky shape lasting merely an instant.

FARROW

Even better.

DR. LESH

Nothing on tape at all... only sounds, rappings, a sigh.

FARROW

You'd still be answering questions. They'd all want to go back to the house tonight. You gave them too much, Martha. Too much too soon. Nothing was left to the imagination. This isn't a science yet. It's still a sideshow and your troubadours were not in their make-up.

DR. LESH

And these? What do you make of these?

She gestures to the dozens of jewelry pieces on the desk. Farrow picks up a beautiful brooch. He holds it up to the light.

FARROW

It's the real McCoy, that's one thing for certain.

Farrow pins the brooch on Lesh's sweater and takes an antique ring, placing it on her finger.

FARROW

Dear Martha. May we cross that bridge together someday? May all we believe be true. May we picnic in the clouds.

Dr. Lesh starts to laugh and punches Farrow on his leg.

DR. LESH

You old con artist. If only you were fifty years younger.

FARROW

Let me give you some advice. Secret a few of those gems. Come out of this with something in your pocket. The National Enquirer pays more for inventing what we must bust our rumps investigating and for what?

DR. LESH

Okay, pops! I'm making you the accessory in this crime.

She picks out a set of earrings and stuffs them into her change purse. Farrow laughs as Dr. Lesh starts to fold up the napkin containing the stones and jewelry. Suddenly Farrow stops her, reaching for something in the pile.

FARROW

This is interesting.

He picks up a thin, wiry clip that looks like it could be a dog muzzle for a miniature poodle.

FARROW

Did this teleport with everything else?

DR. LESH

Yes, I picked it up myself. Why?

He turns it over in his hand.

FARROW

It's a staple, a clamp for the jaw.

DR. LESH

Not something you'd wear to the masquerade ball.

FARROW

No, but you would wear it to your own funeral. It's a mortician's trick. It prevents the mouth from suddenly dropping open when the body is in repose. It discourages a great deal of embarrassment and... fainting.

DR. LESH

(with a shiver she looks at her watch)

Oh darn, I promised I'd be back before dark.

FARROW

Martha, my dear. Why don't you let Tangina have a go?

DR. LESH

(sourly)

I was afraid you'd suggest that. Tangina's so... melodramatic.

FARROW

Yes. But she's a house-cleaner and right now with what you tell me about that little girl, I think it's high time you brought out your big guns.

107 EXT. CUESTA VERDE ESTATES, PHASE ONE - NIGHT 107

This time we are framing the first row of headstones, PUSHING PAST them to the warm suburban glow that reaches for miles into the hills, joined by a sprinkling of stars on this moonlit night.

108 INT. LIVING ROOM - NIGHT 108

MOVING SHOT

We are following Steve and Diane. They seem to be gazing down as they walk through their home. CAMERA WIDENS to reveal Ryan and Lesh ahead of the Freelings. They appear to be following something, also looking down at their feet. CAMERA PANS DOWN, expecting to find E. Buzz at the head of this train. Instead...

We meet TANGINA BARRONS, astrologist, clairvoyant, midget.

She is dressed in a California Hawaiian print dress, wears her hair in a beehive, dons aviator sunglasses and casually sips coffee from a mug as she explores the Freeling home.

Tangina stops and looks at her followers. She speaks with a very polite Southern accent.

TANGINA

Would you all mind hangin' back.
You're jamming my frequencies.

They oblige and Tangina waddles her way down the hall and up the stairs unaccompanied.

DR. LESH

I know what you're thinking. You'll have to take my word on this. She's cleaned many houses. Her gifts are well documented at the parapsychology laboratory at Duke University, University of Virginia, the...

Diane is becoming more and more distraught over something.

DIANE

We haven't heard a word from Carol Anne since last night.

TANGINA (O.S.)

Why is this door locked, Mr. Freeling?

Steve looks up the stairs, he's about to answer but instead decides to concentrate. A pause.

DIANE

Answer her.

STEVEN

(softly)

I am.

Tangina appears at the upper rail and looks down between the banister posts.

TANGINA

I am addressing the living?

STEVEN

(giving up)

I'm sorry. That's the room my son and daughter occupy.

DR. LESH
We believe it's the heart of the
house.

TANGINA
This house has many hearts.

Tangina turns away and continues her search.

ANGLE - LIVING ROOM

Steve turns to Diane and Lesh and Ryan, pulling them into a
circle of whispers.

STEVEN
(whispering)
I was trying to answer with my
mind. She couldn't hear me. I
thought you said Tangina Barrons
was an extraordinary clairvoyant.

From far away and well out of earshot Tangina answers.

TANGINA (O.S.)
(upstairs)
I am. I just don't like trick
answers.

DISSOLVE TO:

109 INT. LIVING ROOM - NIGHT

109

The CAMERAS are all set up. The Zenith console is now the
centerpiece of this room. The rest of the furniture has been
piled against the walls although we're not sure if this is
Diane's work or early poltergeist disturbances. Tangina sees
herself on the video monitor and smiles into the CAMERA. She
waves and watches herself waving on the monitor. She makes a
funny face and gets a huge thrill at seeing it in black and
white. Diane and Steve stand divorced from this. They have
become bit players as Tangina takes center stage.

TANGINA
Can you make my face look bigger?

Thinking this is a scientific request, Ryan ZOOMS IN filling
the monitors with Tangina.

TANGINA
Look at me for cryin' out loud!
You'd never suspect I was just a
teeny little thing, would ya?

DR. LESH
Tangina, could we get on with this,
please?

Tangina pulls out a lipstick and freshens her makeup, all the while watching herself in the monitor.

TANGINA
I've never been on TV before.

She steps back and looks into the CAMERA. She adds to her already thick Texas accent. The melodrama gushes out of her.

TANGINA
Yes, it was me all the time, not
that fussy harlot from the office.
I shot J.R. Ewing! I blew his
little pecker right into the gulf
of Mexico. I...
(embarrassed)
Oh, I swore on television.

No one is laughing. Especially Diane and Steve. They are rather appalled. Tangina immediately pulls back. She becomes an adult again and walks into the center of the room.

TANGINA
(to Diane)
Honey, c'mere and give me your
hand.

Diane hesitates and looks over at Dr. Lesh.

TANGINA
I'm not gonna bite'cha.

Diane slowly walks to Tangina and reaches down with her hand.

TANGINA
C'mon down here. You're gonna give
me whiplash lookin' up at you.

Diane smiles and kneels. She is eye level with Tangina.

TANGINA
(softly, just for Diane to
hear)
Your daughter is alive and in this
house.

The tears come immediately. Diane breaks down, sobbing, the first confirmation of her own belief from the outside.

Tangina hugs her, patting the back of Diane's head reassuringly. Steve starts to come over to comfort but Tangina waves him off and mouths...

TANGINA
... a glass of water.

ANGLE - DR. LESH

She sits down and smiles. Relieved, looks to Ryan. Ryan is filming it.

TANGINA
(to Dr. Lesh)
Where was the last incident of
"biolocation"?

Dr. Lesh points to the air just above Tangina's head.

TANGINA
I have my strongest feeling, the
point of origin is inside the
child's closet. Upstairs.

DIANE
(through tears)
Yes. I feel that too.

TANGINA
(to Diane)
Now, honey. Are you gonna be real
strong for me? For your daughter? I
can do absolutely nothing without
your faith in this world and your
love for the children.

DIANE
I will. Believe me, I will.

TANGINA
Will you do anything I say? Even if
it comes contrary to your beliefs
as a human bein' and as a
Christian?

DIANE
Oh yes. Please.

TANGINA
(cupping Diane's face and
bringing their eyes
together)

TANGINA(cont'd)

Then let's get on our feet and go
get your daughter.

Diane laugh-cries and rises. Tangina starts to rise but then realizes...

TANGINA

(brightly)

Oh... I am standin'.

110 INT. LIVING ROOM - LATER - NIGHT

110

CLOSE - TELEVISION CONSOLE

Static snow grates again on our nerves.

ANGLE - FULL

Diane is in her self-appointed position, the center of the room awaiting notice from Tangina Barrons who checks through a lot of items laid out on a tablecloth on the living room floor.

TANGINA

(checklisting)

Towels, red ribbon,
handkerchiefs... How're the tennis
balls coming?

Ryan and Dr. Lesh are painting numbers on each of six tennis balls and then carefully signing their names. String hangs across the ceiling and to each wall coming together in the air six feet above the floor to form a square.

Steve runs in with several pounds of rope slung around his shoulder.

STEVEN

It's all I could find.

TANGINA

It'll do. How's the bath water
doin'?

STEVEN

I shut it off. It's ready.

TANGINA

Then I don't see any reason why we
shouldn't get started.

(to Diane)

All right, honey. Call out to her.

In the low light of the living room, Diane stands in the center like a frightened contestant about to audition a song. She says a prayer under her breath and looks skyward.

DIANE

Carol Anne... Carol Anne... It's Mommy. Can you hear me tonight?

TV CONSOLE - STATIC

Nothing.

DIANE

Carol Anne. Can you tell Mommy hello?

TV CONSOLE - STATIC

Nothing.

CLOSE - TANGINA

Her eyes are closed and her breathing becomes irregular. She licks at her dry lips and motions to Diane.

TANGINA

Try again.

DIANE

Can you say hello to Daddy? Daddy and I miss you so much. So much. We love you so much. Can you say hello?

CLOSE - TANGINA

Shaking her head.

TANGINA

She's under restraint!

This news hits like a shock wave. Steve and Diane almost answer at one.

STEVEN AND DIANE

(overlapping)

She's what?! What do you mean?!
Who's restraining her?!

TANGINA

Quickly. Who is she more afraid of?
You or your husband?

DIANE

She's afraid of neither.

TANGINA

Which one of you does she answer to first?

STEVEN

She's always gone to Diane.

TANGINA

When she's naughty, whom does she hide from?

STEVEN

She's a well-behaved child. We've raised her with manners and...

TANGINA

(losing her patience)

Look folks, I'm not the child abuse squad. I need a quick answer.

DIANE

Steve decides the punishment. The children have always known that.

STEVEN

(protesting)

Now wait a minute, Diane. I don't call that fair. I've never laid a hand...

Tangina still has her eyes closed. She motions Steve to come over.

TANGINA

Fight about it later, meantime get your ass over here.

Steve obeys. Diane is lost. Dr. Lesh has never experienced anything like this before. Ryan has his eye to the video tape camera.

TANGINA

Tell Carol Anne to answer!

Steve is uncomfortable in speaking to thin air. He clears his voice.

TANGINA

Tell her!

STEVEN
(very politely)
Honey, it's Daddy. Can you hear
me... Sweetpea?

TANGINA
Cut the crap and call her. Loud.

STEVEN
(a little louder)
Carol Anne. It's Daddy.

TANGINA
Again.

STEVEN
(a little louder)
It's Daddy, sweetheart.

TANGINA
Be cross with her.

STEVEN
Why...?

TANGINA
Be angry with her or you'll never
see her again!

STEVEN
(quickly, more aroused,
harsh)
Carol Anne, this is your father
speaking.

TANGINA
Tell her if she doesn't answer
she's in big trouble.

STEVEN
Answer me right now or you're in
real hot water!

TANGINA
Tell her she'll get spanked.

STEVEN
(aside to Tangina)
We never spank the children.

DIANE
(intervening)
Goddamnit, Steven, tell her!

STEVEN

If you don't answer your parents
you're going to get a real
spanking. From both of us.

TANGINA

Swear. Swear.

STEVEN

(really getting into it)
Damn it! Damn it! You hear me?!

CAROL ANNE'S VOICE

(far away from the TV
speaker)
Mommy, help me!

TANGINA

(really breathing hard,
sweating)
She's away from him!

DIANE

Away from who... that thing we saw?
Is she all right?

TANGINA

(huffing like she's
running)
Diane. Is there a light?

DIANE

Carol Anne, do you see the light?

CAROL ANNE'S VOICE

He's chasing me, Mommy...
(screams)

TANGINA

Tell her to run to the light.

DIANE

(looking at Dr. Lesh)
No!

TANGINA

They will follow her to it. They
have been following her for weeks.
You must tell her what I say!

DR. LESH

Tell her. Go ahead, Diane.

DIANE
Run for the lights. Run as fast as
you can!

CAROL ANNE'S VOICE
Mommy!! Are you in the light?

DIANE
No, honey, I'm...

TANGINA
Tell her you are!!

DIANE
It's a lie!!

TANGINA
You can't choose between life and
death when we're dealing with what
is in between. Tell her before it's
too late!

DIANE
Run to the light, Carol Anne, Mommy
is in the light!

TANGINA
Tell her you're waiting for her.

Diane is now crying out of angry frustration and deceit.

DIANE
Mommy is in the light waiting for
you!
(she wheels on Tangina)
I hate you for this!!

TANGINA
Quick, upstairs everyone! Bring
everything.

111 INT. STAIRCASE - UPSTAIRS - NIGHT 111

Dr. Lesh, Ryan, Steven and Diane. Tangina Barrons is in the
lead, outdistancing everyone.

112 INT. HALLWAY OUTSIDE CHILDREN'S BEDROOM DOOR - NIGHT 112

Everybody crowds around. Tangina turns to Steve, her
breathing coarse with phlegm and wheezing.

TANGINA

Open it.

This time Steve doesn't hesitate. He has the key already in the lock and swings open the door.

113 INT. CHILDREN'S BEDROOM - NIGHT

113

It is like a storm at sea inside. So much destroyed minutia speeds through the air it is not unlike a blizzard at night. The SOUND is a CHORUS of MOANING; and RAVING.

A VOCAL ASYLUM FROM A BLACK PLACE WHERE ALL SOULS WAIT FOR TRANSIT.

A CACOPHONY OF MUSIC REVERBERATES THROUGHOUT. Nothing specific, only madness and nonsense.

INTO THIS WALL OF NOISE AND TORMENT TANGINA BARRONS APPEARS.

She looks around the room, squinting in the low in blowing dust and particles. Things, objects, plasma globules fly at her. She sees...

THE CLOSET. THE LIGHT IS THERE! It is so bright there is no looking into it without retinal damage. Great blue-yellow shards of light spill into the room, defined by the thick atmosphere.

TANGINA

(screaming to be heard)

RYAN! GET DOWNSTAIRS AND WAIT BY
THE TARGET!

A heavy section of lamp hurls from the other side of the room right for Tangina's head. Just as it reaches her it slows down to a winsome "hover" and falls to the floor at her feet.

TANGINA

(top of her lungs to be heard)

STEVEN! GIVE ME THE TENNIS BALL
MARKED NUMBER ONE.

114 INT. LIVING ROOM - NIGHT

114

Ryan runs in and stands under the circle of string.

115 INT. CHILDREN'S BEDROOM - NIGHT 115

Tangina takes the tennis ball and ducking as other objects are coming at her more aggressively... THROWS IT INTO THE FURNACE LIGHT OF THE CLOSET!

116 INT. LIVING ROOM - NIGHT 116

Ryan looks up. There is a flash and immediately a tennis ball falls from mid-space and lands on the floor at his feet. He picks it up and looks at the inscriptions.

RYAN
(calling upstairs)
It's my handwriting. It came right
out of the fucking air!

117 INT. CHILDREN'S BEDROOM - NIGHT 117

Diane cannot believe what is going on. She looks back into the blizzard.

DIANE
The ball came back! It's his
handwriting.

Tangina tosses balls #2 and #3 together into the closet light.

118 INT. LIVING ROOM - NIGHT 118

There is a mid air flash as ball number two materializes from thin air and Ryan catches it. As he inspects the signatures, there is another light flash and ball number three follows and hits him on the head.

119 INT. UPSTAIRS BY THE BEDROOM DOOR - NIGHT 119

Diane relays Ryan's shouts...

DIANE
TWO AND THREE CAME BACK! THEY CAME
BACK!

TANGINA
NOW! THE RED RIBBON AT THE CENTER
OF THE ROPE. HURRY!

Steve goes to work on this.

TANGINA
SHE'S JUST AT THE MOUTH OF THE
CORRIDOR. TELL HER TO STOP! TELL
HER NOT TO MOVE INTO THE LIGHT!

DIANE
 (with all her heart)
CAROL ANNE, LISTEN TO ME. DO NOT GO
INTO THE LIGHT. STOP WHERE YOU ARE.
TURN AWAY FROM IT. DON'T LOOK AT
IT!

TANGINA
WHERE IS THE ROPE!?

Steve hands it to her. Tangina won't wield it. It is too strung out and she is too small.

TANGINA
STEVE, HELP ME WITH THIS!

Steve enters the blast furnace of energy and wind and takes one end of the rope.

TANGINA
THROW IT INTO THE LIGHT!

He throws in the whip holding onto one end.

120 INT. LIVING ROOM - NIGHT 120

There is another mid flash and the end of rope thrown biolcates out from between the string and falls in a pile on the living room rug. Ryan picks up his end and yells back...

RYAN
GOT IT --!

121 INT. CHILDREN'S BEDROOM - NIGHT 121

Tangina and Steve are holding the other end and the red ribbon is very close to the closet entrance.

TANGINA
 Tell him to take up the slack gently. Yell when he sees the ribbon.

Tangina is marking inches and feet onto the rope with her lipstick, just to their side of the red ribbon. She nods to Steve.

TANGINA
I'M LOSING MY VOICE -- SHOUT DOWN
TO HIM!!

STEVEN
TAKE UP THE SLACK!

The ROAD OF WIND inside grows stronger.

TANGINA
HE DIDN'T HEAR YOU.

STEVEN
TAKE UP THE SLACK!!

122 INT. LIVING ROOM - NIGHT 122

Ryan has heard and starts to gently take up the slack. When it is taut he is fed the rope one inch at a time.

123 INT. CHILDREN'S BEDROOM - NIGHT 123

The flag is disappearing into the VIBRANT LIGHT inside the closet. Tangina counts off inches as her lipstick calibrations click off into the void.

124 INT. LIVING ROOM - NIGHT 124

The flag appears from the air in the center of the string opening. The calibrations follow...

RYAN
(screaming)
IT'S THROUGH! IT'S THROUGH!

125 INT. CHILDREN'S BEDROOM - NIGHT 125

Diane transfers the information.

DIANE
STOP -- IT' THROUGH!

Tangina looks at the last calibration.

TANGINA
ONLY THIRTY-SIX INCHES WIDE, NOT
MUCH ROOM. HERE, TIE THIS END
AROUND MY WAIST.

A look of horror crosses Diane's face.

DIANE
WHAT DO YOU THINK YOU'RE DOING?

TANGINA
I'M GOING IN AFTER HER!

DIANE
SHE WON'T COME TO YOU. LET ME GO.

TANGINA
YOU'VE NEVER DONE THIS BEFORE!

DIANE
NEITHER HAVE YOU!

TANGINA
I NEVER WANTED TO! I STILL DON'T!

Diane steps into the room, blasted back by two several GUSTS OF WIND aimed specifically at her.

Steve has already started to tie the rope around his own waist. He's decided to go.

TANGINA
YOU CAN'T. WHO'S GOING TO HOLD THIS
END?!

Steve realizes it's true. Diane pulls the rope from Steve and secures it around her waist. Steve ties two clove hitches and faces his wife.

DIANE
 (above the wind)
I LOVE YOU!

STEVEN
I LOVE YOU!

They kiss, part, and Steve and Tangina get a hold of the end of the rope.

Dr. Lesh runs into the storm and helps to hold.

TANGINA
NO, NO! GO DOWN AND HELP RYAN PULL,
BUT ONLY WHEN I SAY SO! ONLY WHEN I
SAY!

Dr. Lesh runs downstairs and Diane takes one look back at Steve.

DIANE
DON'T LET GO, YOU GUYS!

STEVEN
NEVER!

ANOTHER ANGLE - CLOSET AND DIANE

She moves into it... the light swallowing her. Tangina watches the calibrations and stops feeding when the indications are that Diane is in the center of the infinite void.

126 INT. LIVING ROOM - NIGHT 126

Dr. Lesh runs around in back of Ryan and takes hold of the taut rope. They wait without breathing.

127 INT. CHILDREN'S BEDROOM - NIGHT 127

Tangina is back in her trance. Sweat beads across her brow, only to be blown into horizontal rivulets by the eighty miles an hour interior wind.

STEVEN
HOW WILL WE KNOW IF SHE'S GOT HER?

Tangina doesn't answer... she starts her irregular breathing.

STEVEN
WHEN WILL WE KNOW?
 (he looks back at her)
 HEY!

TANGINA
 (starts to speak)
CROSS OVER, CHILDREN! YOU ARE ALL
WELCOME. ALL WELCOME. GO INTO THE
LIGHT. THERE IS PEACE AND SERENITY
IN THE LIGHT.

STEVEN
 (wildly betrayed)
YOU SAID NO!! YOU SAID TO STAY OUT
OF THE LIGHT!!

Tangina's trace doesn't include Steve. She does not hear him. He thinks she is leading his family into the light and beyond.

Steve panics and starts to pull the rope back.

STEVEN
DIANE!! CAROL ANNE!!

Tangina snaps out of her trance to find Steve withdrawing the rope with all his might. She lets out a SCREAM.

TANGINA
STEVEN, NOT YET!! RYAN. RYAN,
PULL!!

Steve gives one more tug and a flash of electrical energy explodes from the closet. A LOW GROWL is heard from the light. The GROWL HITS THE LOWER SOUND REGISTERS AND THE ENTIRE ROOM SHAKES FROM ITS VERY FOUNDATIONS.

INT. CLOSET

THE FACE OF THE BEAST EMERGES FROM THE CLOSET LIGHT. FACE IS THE ENTIRE LENGTH AND WIDTH OF THE OPENING.

THE HEAD EMERGES, SMASHING THE DOOR FRAME.

Steve freezes at the sight and SCREAMS for the first time. He drops the rope and...

130 INT. LIVING ROOM - NIGHT 130

Ryan takes his cue and pulls. Dozens of electrical discharges blossom in midair and there is a primal CRY. A CRY OF BIRTH! RYAN AND DR. LESH PULL THE ROPE.

DIANE, HOLDING CAROL ANNE IN HER ARMS, EXPLODES FROM THE AIR AND FALLS INTO THE CENTER OF THE LIVING ROOM.

131 INT. DOWNSTAIRS BATHROOM - NIGHT 131

Steve carries Diane who still holds Carol Anne. Both are crying and not aware of their surroundings.

They are covered from head to toe in a jellied substance, pink and red, that oozes down Steve's legs to the floor, leaving a trail behind.

Steve turns on the water and puts Diane and Carol Anne into the tub. Ryan follows him behind with his portable table video equipment. The water quickly turns into a bright pink as the jelly substance dissolves and fomented like bubblebath.

132 INT. BATHROOM - TUB - NIGHT 132

CLOSE - STEVE IS CRYING

CLOSE - DIANE'S EYES OPEN

CLOSE - CAROL ANNE'S EYES OPEN

CAROL ANNE
Hi, Daddy.

DIANE
Thank God. Oh, thank God.

Tangina and Dr. Lesh lean against the door, exhausted.

TANGINA
This house is clean.

FADE OUT.

FADE IN:

133 EXT. CUESTA VERDE ESTATES, PHASE ONE - DUSK 133

The title card "Two Weeks Later" FADES ON then OFF.

134 INT. DINING ROOM - THE FREELING FAMILY - DUSK 134

The Freelings are moving. Bekins boxes are stacked all around, and packing lists lie on the kitchen counter. The entire family has gathered in front of a large roast. E. Buzz sits by Robbie. They are bowed in prayer, holding hands.

ALL
Bless us, oh Lord, for these thy
gifts which we are about to
receive.

STEVEN
...and for bringing serenity back
to our home.

ROBBIE

Rub-a-dub-dub. Thanks for the grub.
Yeah God!

Everybody LAUGHS. Diane, with an enormous amount of gray in her hair, reaches into her purse, almost as an afterthought and takes out an envelope addressed to the Freeling family.

DIANE

This came in the mail this morning
from Tangina. She's in Acapulco.

Diane passes a color Polaroid around the table.

CAROL ANNE

Who's that with Aunt Tangie?

135 INSERT - CLOSE ON SNAPSHOT

135

Tangina is standing against the sun and surf in a muu muu. Beside her is a good-looking, normal-sized man in his early thirties. If you didn't know Tangina was a midget you'd think the man was nine feet tall. There is writing accompanying the photo which Diane reads.

136 INT. DINING ROOM - FREELING FAMILY - DUSK

136

DIANE

This photograph just goes on to
prove that we grow things bigger in
Texas than anywhere else in the
world.

DANA

Mom, I'm going to the Roxy with
Kirk and Franklin.

DIANE

It's a school night.

DANA

It is not, it's Friday.

DIANE

(laughing)
Right. Right, I guess your mother
is getting old.

STEVEN

Just her hair.

DIANE
 (mock protesting)
 Well I like it.

STEVEN
 I can lend you some of my Grecian
 Formula.

DIANE
 I like my hair like this. It's very
 distinguished.

Diane finishes the letter.

DIANE
 She wants to know how our therapy
 is coming and says there is no
 better road to a normal life than
 through the love we have shown for
 each other...

ROBBIE
 Carol Anne gots more sweet potatoes
 on her plate.

STEVEN
 You can have seconds. Finish firsts
 first.

DIANE
 ...and thinks moving is a good idea
 even if the house is clean. You're
 still seeing Teague tonight, aren't
 you?

STEVEN
 Yeah, he's coming by at nine. We'll
 probably go to the club.

CAROL ANNE
 (teasing Robbie)
 Looky-loo. Looky-loo. Looky, looky,
 looky-loo.

ROBBIE
 Looky-loo to you too. Looky-loo are
 you-who. Looky, looky, looky-loo.

DISSOLVE ON A
 CHORUS OF HAPPY
 TEASING:

137 EXT. POV OF FREELING DRIVEWAY - NIGHT 137

LATER

Through the lace curtains, Steve climbs into Teague's Bronco and they pull away.

137-A INT. LIVING ROOM - NIGHT 137-A

Diane watches him leave and walks up the stairs to the upper bedroom.

138 INT. UPPER HALLWAY - NIGHT 138

Taking the pins from her hair, Diane passes Carol Anne and Robbie's bedroom. The door is closed and warm light filters through at the bottom jamb. She listens in, hears nothing and starts to turn the knob, but thinks twice and continues into her bedroom.

139 INT. MASTER BEDROOM - NIGHT 139

Diane has done some redecorating in here. The first thing we notice is that the stain is gone and the curtains are lace yellow with white for borders. The bedspread is a happy sunlit color with smiling moons and planets.

140 INT. MASTER BATHROOM - NIGHT 140

Diane reaches down into the bathtub.

CLOSE UP - DRAIN

Diane squeezes the rubber stopper into the drain.

CLOSE UP - HOT AND COLD HANDLES

She mixes the temperatures until we see steam rising from the filling tub.

WIDE ANGLE - BATHROOM

Diane unbuttons her shirt. She hangs it over the mirror. Kicking off her sneakers, Diane peels off her sweat socks and unzips her Levi jeans.

141 INT. UPSTAIRS HALLWAY - NIGHT 141

Diane comes into the hall in her robe. Her hair is pinned up for the tub. The bathwater can be heard inside. Tying off the robe, Diane returns to Carol Anne and Robbie's room and puts her hand on the knob. This is hard for her and will always be. She turns it and the door slides open. Diane sticks her head in tentatively.

142 INT. CHILDREN'S BEDROOM - NIGHT 142

DIANE'S POV

Robbie and Carol Anne are quietly playing SPACE INVADERS on their new Atari video game. They both turn to see what their mother wants.

DIANE

Just checkin' up. I'll be in the tub for a few minutes if you'll get the phone?

ROBBIE

Sure, Mom. Hey, I'm winning!

CAROL ANNE

I won the last two battles.

ROBBIE

Yeah and I won the first two.

DIANE

Play nice or Mommy wins the war.

She turns to go and sees that the closet light is off. Diane reaches into the closet with her hand... feeling for the switch. Her hand flails in the dark until it feels something. Diane flinches and pulls. The closet light comes on and Diane lets go of the pull cord. She smiles again at her children and leaves.

143 INT. MASTER BATHROOM - NIGHT 143

ANGLE - DIANE'S BARE FEET

The robe falls in a bundle around her feet. She steps out of it and into the tub. Sucking in her breath several times as she inches her way into the hot water up to her neck, Diane sighs. She closes her eyes. The steam rises to the ceiling.

The tub water gurgles into the overflow drain just under the spigot. Diane takes a washrag, throws it by her feet, and uses her big toe to clog the overflow drain to stop the annoying sound.

ANGLE - FLOOR

E. Buzz comes in and folds his legs up under him nestling into the soft area rug. He closes his eyes.

CLOSE - DIANE

She closes her eyes. Her breathing becomes steady and regular. We hold... and HOLD.

144 INT. CHILDREN'S BEDROOM - NIGHT

144

Robbie yawns and climbs into his new bed. Carol Anne imitates her older brother and climbs into her new bed.

The TV game is still on and the tiny white and blue rockets race silently through video space.

CAROL ANNE

'Nite, Robbie.

ROBBIE

'Nite, Carol Anne.

Robbie looks over at the new rocking chair. The old clown doll is sitting there quietly. Robbie takes the shirt by his bed and tries tossing it over the head of the clown doll but he misses. The shirt falls across the arm rest and starts the chair rocking. Robbie shrugs and turns out the light by his bed. Only the soft moonlight from the window and the warm light from the partially opened closet give any ambient illumination to the room. Outside the SOUND of a car passing, the TICKING of Carol Anne's new "man in the moon" clock.

145 INT. BATHROOM

145

CLOSE ON E. BUZZ

He is sleeping. His eyes open. His ears perk up and he raises his head.

UP ANGLE - DIANE

She is drying herself outside the tub. She looks down at her dog and blows him a kiss.

145-A INT. MASTER BEDROOM 145-A

E. Buzz's tail wags as he follows Diane into the bedroom where she sits in front of her vanity table and takes the clips from her hair.

146 INT. CHILDREN'S BEDROOM - NIGHT 146

CLOSE - ROBBIE

He turns over but can't sleep. He yawns and sits up on one elbow looking toward Carol Anne. She is out like a light. Robbie casually looks over at the clown in the rocking chair. The rocking chair is empty.

147 INT. MASTER BEDROOM - NIGHT 147

Dressed in her nightgown and robe, Diane combs out her long, silky hair. She throws her head forward so all the hair in the back can cover her face. Stroking from the back of her neck, Diane gets out all the tangles. Satisfied, Diane flips her head straight up so all her hair can fly back around her shoulders. The shiny gray-brown hair flies straight up into the air and upon reaching its full height... it freezes and doesn't come down.

E. Buzz turns and runs out of the room. DIANE IS LOOKING AT HERSELF IN THE MIRROR WHEN THIS HAPPENS.

147-A In the background, just above the headboard to her bed, ~~147-A~~ BLACK SPOT starts to SPREAD. Like an ink blot it gathers speed in all directions sending wiggly black veins like a man-of-war over the ceiling and onto the floor.

147-B CLOSE - DIANE'S FACE 147-B

DIANE IS GOING TO FAINT. HER EYES START TO ROLL INTO HER HEAD WHEN...

Four deep impressions collapse her cheek unevenly against her jaw. The left side of her mouth is pressed against her front teeth as if someone was attempting to twist her head halfway around the left shoulder.

The STAIN STOPS GROWING AND STARTS TO BREATHE, moving in and out like the hairy body of a mutant tarantula.

CLOSE - DIANE'S FACE

Diane's lips are pressed flat against her gums and mashed in counter-clockwise circles, how a kiss might appear if only the receiver were visible.

Her hair is allowed to fall around her shoulder and she struggles away from the force that has held her. She goes straight for the door. It CLOSES IN HER FACE. Diane turn insanely when her arm is nearly wrenched from its socket. She us flung onto her bed right under the spider stain.

148 CHILDREN'S BEDROOM - NIGHT 148

Robbie, sitting up in bed, looks all around for the clown doll. He dares even to look on the floor. It is nowhere in sight.

Robbie's breathing quickens. He knows where he now must look. After all no child can ever sleep until knowing the night is in order. Lying on his stomach, Robbie slowly lowers himself head first to the floor of his bed, in preparation to look under it. He very, very carefully lifts the dust ruffle and lets the top of his head touch the rug. Robbie is upside-down as he looks into the darkness under his bed.

148-A UNDER ROBBIE'S BED 148-A

The clown is there, face to face with him, smiling sardonically.

In the split second it takes for a child to draw a breath and let it out through the vocal chords, the clown doll wraps its five foot extension arms four times around Robbie's neck, cutting off half his air.

148-B WIDE - HIGH ANGLE 148-B

Struggling now for his life... Robbie is dragged inexorably under his own bed and out of sight.

148-C CLOSE - CAROL ANNE 148-C

Waking up suddenly. A light interior breeze ruffles her hair. Carol Anne sees the closet.

The closet grows brighter.

149 INT. MASTER BEDROOM - NIGHT

149

Diane lets out a chilling SCREAM. Her robe is torn away from her nightgown and hurled into the air. Diane tries to get up but a pressure upon her chest defeats her best effort.

CLOSE - DIANE'S BREASTS

The nightgown is suddenly torn away revealing her breast. They are kneaded and flattened. Hulking finger impressions can be seen sinking deeply into her. Diane's hysteria doesn't make any difference. Now her legs are spread apart and a great pressure over her pelvic bone crushes her deeper and deeper into the mattress over and over again.

Diane is fighting all this time when everything suddenly stops. She is left for dead, on the wet, sweat-stained sheets. Then... it begins again, but this time...

Diane is pulled to her feet. Standing tiptoes above the pillows she is DRAGGED UP THE WALL AND ONTO THE CEILING. IN DEFIANCE OF EVERY KNOWN LAW OF PHYSICS.

Diane is dragged across the mandibles of the spider stain and onto the ceiling. There she is slammed repeatedly, her rear end pounding the ceiling, her back arched, her head torn back from her shoulders, held invisibly by the hair.

Without a breather, she is then pulled across and down the opposite wall. Diane is just as quickly released. She drops onto the floor. Like jello are her legs. Diane struggles, crawling off the bed to the door, reaching, straining to open it.

Mercifully "it" lets her get out. She BELLOWS her children's names.

DIANE
CAROL ANNE! ROBBIE! GET OUT OF
HERE! RUN! RUN!!

150 INT. UPSTAIRS HALLWAY - NIGHT

150

CLOSE - DOORJAM TO MASTER BEDROOM

From beneath the door of Diane's room a rush of ECTOPLAMIC SMOKE snakes ahead of her, cutting her off from her children's room. There, it forms an eerie blockade and begins to MANIFEST.

Diane looks up into the face that forms and the hands that reach out to her and sees the beginning of the "great beast". She retreats on her rear end backwards down the hall, pursued by the phantom twister.

151 INT. STAIRCASE TO THE LIVING ROOM - NIGHT 151

Diane rolls down the carpeted staircase and grapples for her footing as she heads down toward the back door.

152 EXT. BACK YARD - NIGHT 152

It is raining and Diane is instantly soaked as she backs up looking at the house SCREAMING.

DIANE
STEVE! ANYONE!! HELP ME!

Diane's feet lose her footing in the mud and she falls into the shallow end of the unfinished swimming pool, sliding all the way down the wet mud to the puddle in the deep end.

THE POOL LIGHTS COME ON. Backlighting the rain and Diane's flopping actions as she regains her balance is the quagmire.

Then, A GUSHING BUBBLE EXPLODES next to her in the mud. She stares at it as a second bubble bursts revealing within it, the leathery face of a corpse, in its burial clothes, rising like a weed straight out of the gushing mud. Diane SCREAMS and backs into ANOTHER FACE who's mouth stretches open revealing tiny wire jaw clamps that make popping SOUNDS like a jew's harp. With a terrible SLURP, the top of a metal coffin pushes out of the mud, its lid hinged open, tossing bones and dirt and burial jewelry all over Diane.

153 INT. CHILDREN'S BEDROOM - NIGHT 153

CLOSE - CAROL ANNE

She is SCREAMING WILDLY. A white hot light erasing her features as she once again fights the phantom wind that begins to suck the room toward the closet.

CLOSE - ROBBIE

Wrestling on the floor with the clown. He tears the stuffing from its middle, shredded bits of white cotton flying at terrifying speed toward the closet opening.

153-A CLOSE - THE CLOSET

153-A

The closet is becoming a living, terrifying organism as bits of flesh grow like moss along the squared off door frame. Fatty tissues form, veins escape into the soft pink skin until we are looking into a living mouth, all gims and blinding light and at the very back, a pale yellow esophagus that spirals to abysmal depths.

154 EXT. BACK YARD - NIGHT

154

Some sort of seismic upheaval is forcing dead things up from the ground in even greater numbers. Diane is climbing up the steep, slick incline toward the metal ladder at the shallow end. With every couple of steps to safety, she slips back in the rain, turning back to see the black tie crowd that awaits her. Diane turns back reaching out her hand to dig in deeper when...

ANOTHER HAND GRABS HERS.

Diane shrieks and looks into the face of Ben Tuthill from next door.

TUTHILL

Look at that! Look at that!! Look
in your pool, my God!!

Mrs. Tuthill runs over in her night clothes.

MRS. TUTHILL

Your children. Listen. What sort of
sound is that?

Ethereally, the SCREAMS from Carol Anne and Robbie sound almost angelic in the rain.

DIANE

I HAVE TO GET THEM OUT!!

She pulls away from Tuthill and races back inside the house. Ben starts to follow but then Mrs. Tuthill stops him.

MRS. TUTHILL

Don't go in there! Don't ever go in
there!

155 INT. STAIRCASE TO UPPER HALLWAY - NIGHT 155

Diane hits the staircase and races up. The door to the children's room is shut and ultra-bright light is streaming from under the jamb. Diane opens it and is immediately sucked in.

156 INT. CHILDREN'S BEDROOM - NIGHT 156

Robbie and Carol Anne hold onto their bedposts with all their might. Everything is loose and circulating the room a full revolution before surrendering to the closet and bottomless pit. Diane SCREAMS to her children.

DIANE
TAKE MY HAND, ROBBIE -- !

Robbie reaches out with his one hand and Diane tries to work her way against the rip to get into position. She looks at the closet.

THE CLOSET

It sucks harder and Robbie and Carol Anne's beds start to move toward the hot pink opening. Diane lurches the final inch and grabs Robbie's little wrist with both hands.

DIANE
TAKE YOUR SISTER'S HAND, ROBBIE.
TAKE IT!

Robbie reaches for Carol Anne, who reaches out to Robbie. They are but inches apart.

ANGLE - CLOSET

One last powerful inhale and the two beds shoot out from under the children just as Robbie grabs his sister's hand and Diane pulls them from the room.

157 INT. STAIRCASE - NIGHT 157

Diane drags her children down the stairs and toward the front door. The staircase is rolling as in an earthquake, knocking them off balance and onto the landing face down. Diane sees the front door through a sudden cut over her left eye. She leads the children to it slow in motion as a phenomenally intense headwind tries to prevent their escape.

- 158 EXT. FREELING HOUSE - WIDE ANGLE - NIGHT 158
THE RAIN HAS STOPPED.
Teague's Bronco pulls up to the driveway of the Freeling home. Steve gets out, sees the house in turmoil, and runs to the front door. Teague gets out of the car, his eyes afloat.
- 159 INT. ENTRYWAY - NIGHT 159
Diane finally reaches the front door. She throws it open and is about to step out when...
- 160 EXT. ANGLE ON FRONT STEPS - NIGHT 160
THE FRONT STEPS CRACK OPEN, AND SUDDENLY SOMETHING EXPLODES. ONE ORNATE CASKET RISES UP OUT OF THE GROUND SENDING A GEYSER OF DIRT AND SPLINTERS INTO THE HOUSE, SHOWERING DIANE, THE KIDS, AND STEVE WHO HAS JUST ROUNDED THE FRONT OF THE HOUSE.
- 161 INT. ENTRYWAY - NIGHT 161
Diane picks up Carol Anne and she and Robbie run toward the kitchen.
- 162 EXT. FRONT YARD - NIGHT 162
Steve turns and is knocked off his feet by an exploding casket. Bones, mud, and decaying flesh spill over him.
- 163 INT. KITCHEN - NIGHT 163
As the family runs for the side door, the kitchen tile bulges horrifically, splits open with a MOAN and two caskets shoot into the clean eating area, lids blowing off and rotten, rotting corpses reaching out at Diane as they pitch forward. As they reach the door, the kitchen wall explodes with the impact of the BEAST.
- 164 EXT. FRONT YARD - NIGHT 164
Steve claws his way up out of bones and flesh and runs to the front of the garage.

165 EXT. FREELING'S HOUSE - FRONT YARD 165

Dana steps out of a car with two young men and stands with her mouth agape.

166 EXT. FREELING DRIVEWAY 166

Steve looks back at the house then at Teague.

STEVEN

You moved the cemetery! But you left the bodies didn't you! You son-of-a-bitch! You left the bodies and only moved the headstones!!

167 EXT. POV FREELING HOUSE 167

Every window in the house blows outward with bright flashes in every room.

168 EXT. FREELING HOUSE - SIDE - NIGHT 168

Diane, carrying Carol Anne, and Robbie come running from the back yard. Two coffins pop up in their path. They dodge the cascading bodies and scramble towards the station wagon.

169 EXT. FREELING DRIVEWAY 169

Steve jumps behind the wheel as the rest of the family piles into the car. He throws the car in reverse just as a coffin blasts through the garage door in front of them.

170 EXT. PLATANO DRIVE - NIGHT 170

The station wagon roars back, crashing into Teague's Bronco shoving it into the street. Steve guns the car forward past Teague who stares after them.

171 EXT. FREELING SIDEWALK - NIGHT 171

ON TEAGUE

He turns as a coffin launches out of the lawn ripping up wires and cables and causing electrical shorts and flashes all around it.

It flies open and a hideous corpse lurches across the sidewalk at Teague. He falls backwards into a hole, the corpse landing on top of him.

Teague tries to scream but only night breath gushes out.

172 EXT. STREET IN FRONT OF TUTHILL'S HOUSE - NIGHT 172

As the Freeling car passes the house, a coffin explodes from under Tuthill's VW knocking it out into the street. Steve swerves but cannot avoid hitting the VW, causing it to spin on it's top. Steve fights for control of the car.

173 EXT. PLATANO DRIVE - FREELING CAR - NIGHT 173

The car continues past a fire hydrant. Another casket bursts out of the ground, sending mud and water 30 feet into the air. Steve slams on the brakes, stopping inches from the coffin and mud that block their path. Steve jumps out to clear the path. An incredible noise blasts forth from down the street. He turns...

174 EXT. FREELING HOME - WIDE ANGLE - NIGHT 174

STEVE'S POV

The children's window is glowing with an almost radioactive intensity.

The entire hose starts to suck inward, imploding at an angle that suggest that the closet is consuming everything in its lust and anger.

175 EXT. FREELING HOME - WIDE ANGLE - NIGHT 175

CLOSE - STEVE

He is stunned by what he sees.

176 EXT. HOUSE - NIGHT 176

A CONCUSSION OF SUCH AWESOME POWER BLOWS ALL SHINGLES OFF THE ROOF AND A CLOUD OF THIN BLUE ECTOPLASM, LIKE FINGERS AND ARMS REACHING UPWARD, ESCAPES LIKE A GREEN COMET TO THE HEAVENS.

177 EXT. FREELING SIDEWALK - NIGHT 177

CLOSE - TEAGUE

Dripping mud and putrefying flesh he looks up at the house. The imploding house creates a whirlwind around him. Teague stumbles backward, but cannot lock away power of the house.

178 EXT. HOUSE - WIDE ANGLE - NIGHT 178

STEVE'S POV

THE ENTIRE FREELING HOUSE IS TOTALLY CONSUMED BY AN AREA IN SPACE FOURTEEN FEET FROM THE FOUNDATION THAT WAS ONCE THE CLOSET.

179 EXT. FREELING CAR - NIGHT 179

Water rains down on Steve from the broken hydrant. He jumps back in the car, backs up, and drives through the coffin and mud that were blocking their exit.

180 EXT. PLATANO DRIVE - HIGH ANGLE - NIGHT 180

The street is in chaos. Neighbors are streaming from their houses, cars careening out of driveways. A gas main is broken. Water shoots high in the air from the broken hydrant. Coffins and corpses lie everywhere. The Freeling car turns a distant corner and disappears.

181 INT. MOVING CAR - THE FAMILY - NIGHT 181

Everything is hysteria in here. We can't make out what is being said. The rain lashes at the windshield and Steve tries to see out.

182 EXT. STREET IN FRONT OF CAR - LOW ANGLE - NIGHT 182

The street cracks wide open and an old wooden coffin is launched upward. It comes crashing down onto the hood of the station wagon. A hideously deformed carcass stares crazily through the rain and wind at Steve.

SCREAMING WELLS UP inside. Steve throws the car into reverse.

183 EXT. STREET BEHIND CAR - LOW ANGLE - NIGHT 183

The ground opens up trapping the car on a narrow island. Five coffins rise to block it... a body falls into the open rear tailgate window and among the family. Steve plows right into the coffin, flattening them and using them as a wooden bridge to cross the chasm.

184 INT. BACK OF MOVING CAR - NIGHT 184

ON ROBBIE - CORPSE

No longer is Robbie afraid. He's fighting mad and takes the dead remains, flinging them out the back window as the car heads out of town.

185 EXT. ROAD SIGN IN THE RAIN - NIGHT 185

"You are Now Leaving Beautiful Cuesta Verde Estates". Steve's Oldsmobile station wagon shoots past this point, its tail-lights diminishing into the vanishing point.

DISSOLVE TO:

186 EXT. HOLIDAY INN SIGN - NIGHT 186

There is a mist in the air as CAMERA MOVES TO THE SIGN

ANGLE - ROOM 237 - NIGHT

CAMERA SLOWLY MOVES INTO the door and number.

187 INT. ROOM 237 - NIGHT 187

The Freelings, Dana, Robbie, Steve, and Diane are asleep, on two beds still in the clothes we last saw them wearing. It is very quiet except for the snoring. The nightmare has ended. CAMERA PANS around the room to Carol Anne who is the only family member not sleeping.

Carol Anne is fiddling with the RCA Vistacolor television trying to get it to work.

POP. IT COMES ON.

The room is bathed in cold blue TV light and we HEAR the last few bars of The National Anthem.

CAMERA PUSHES PAST the sleeping Freelings to a view over Carol Anne's shoulder.

The Anthem ends and the station manager identifies the station, signifies the megahertz and signs off the morning.

THE CAMERA PUSHES PAST CAROL ANNE'S HEAD UNTIL THE TV IS FULL SCREEN.

THERE IS A MOMENT OF VISUAL STATION ID -- BUT ONLY A MOMENT.

FLASH! EVERYTHING TURNS TO WHITE STATIC SNOW.

FADE OUT.

THE END