

Dr. Giggles

by Manny Coto

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"Don't let him cut my hand off—
The doctor, when he comes. Don't let him, sister!"
Robert Frost

I don't need no doctor, 'cause I know what's ailing me.
Ray Charles

For extreme illnesses, extreme treatments are most fitting.
Hippocrates

The doctor is in...

"DR. GIGGLES"

DARKNESS.

RHYTHMIC POUNDING ECHOES from the distance.

FADE IN:

We MOVE THROUGH a dim, reddish universe. Unfocused shapes SWIRL around us. Gradually, the POUNDING GROWS LOUDER as the shapes become clear. We are inside a living

HUMAN BODY

The body's machinery, embedded within a dizzying network of scarlet VEINS, goes about its business. Lungs swell and shrink. Nerves carry impulses. The HEART PUMPS steady. Surprisingly, the landscape isn't gory or repulsive, but soothing and womb-like. There's a warm sense of peace here.

WHAM!!! Suddenly, a SHAFT of gleaming METAL PLUNGES into the heart. COLD, BLUE LIGHT pierces the gloom. The HEART SHUDDERS VIOLENTLY as the column of metal begins slicing through the canopy of skin and muscle, as surely as a swan cuts the surface of a stagnant pond.

The gash lengthens and the metal is retracted. GIGANTIC FINGERS pull the incision apart, revealing a SURGEON who peers down godlike into the once peaceful realm. Now the HEARTBEAT quivers and stops. SILENCE.

ON THE SURGEON

his face partially obscured by a STERILE MASK and SKULLCAP. Twenty feet or so above the Surgeon's head is an OBSERVATION GALLERY where ROWS of SILHOUETTED FIGURES scrutinize the proceedings. There's something in the Surgeon's gaze, an incongruous intensity that sets off alarm bells.

SURGEON

(addressing the gallery)

...we have negotiated the outer epidermis and the subcutaneous fat layer. Notice how the incision is parallel to the muscle cells. This is to insure proper healing... not that it matters in this case.

PULL BACK to REVEAL the full

OPERATING ROOM

A male, 51-year-old PATIENT is sprawled on the OPERATING TABLE. Strangely, there is no nurse present, and no anesthesiologist anywhere in sight.

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Even stranger, the Patient is decked out in a blue SUIT AND TIE, his shirt open at the chest where the incision has been made.

CLOSE ON THE SURGEON'S FACE

as he slices on...

SURGEON

Continuing with a lateral incision across the pericardium, we draw back the membrane to reveal the heart. As you can see, cardiac arrest has set in.

An intake of breath from the Gallery. For a tense moment, the Surgeon doesn't move. Has he frozen under pressure? Suddenly, the Surgeon yanks down his sterile mask, revealing the fleshy countenance of EVAN PENDELL.

EVAN PENDELL (SURGEON)

(a game show host)

Which means it's time for the main event!

CHEERS from the GALLERY as Evan spins the table around to the center on the Patient's head. It's clear he's shooting with a warped cue. He brings up a BONE CUTTER SAW and CLICKS it on.

WHIIIIIRRRRR!!!

Evan as brings it down...

CORRIDOR

A panicked PSYCHIATRIST, flanked by two SECURITY GUARDS hurries along.

SECURITY GUARD #1

What is it, Doc?

PSYCHIATRIST

It's patient 193.

SECURITY GUARD #1

Shit. That's Dr. Giggles.

SECURITY GUARD #2

Who?

SECURITY GUARD #1

That's his nickname. No one knows his real I.D.

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PSYCHIATRIST

He's an idiot savant with a little schizophrenia thrown in for good measure. Very dangerous. He thinks he's a...

The Psychiatrist halts at an opened door marked O. R..

PSYCHIATRIST

...doctor...

The Psychiatrist steps through the doorway, crosses the PREP ROOM into the

OPERATING ROOM

Evan is gone. Only the Patient remains, and is now relieved of its clothes.

SECURITY GUARD #1

Who the hell is that?

PSYCHIATRIST

(realizing)

It's... it's...

INT. NURSES STATION - ANOTHER PART OF HOSPITAL - DAY

A NURSE looks up from the glassed-in booth.

NURSE

Dr. Phillips!

"Dr. Phillips", wearing the Patient's blue suit and tie, gropes along the corridor wall towards her. His face partially obscured by a BLOOD STAINED HANDKERCHIEF.

DR. PHILLIPS

Patients... out of control...

She BUZZES open the door to the station and "Dr. Phillips" stumbles in. The Nurse grabs his hand and tries to pull it down.

NURSE

Let me see! How bad is it!?

Evan Pendell lowers the handkerchief from his face. He's wearing what appears to be Dr. Phillips' hairpiece -- only Dr. Phillips didn't wear a hairpiece. He's wearing Dr. Phillips' SCALP.

EVAN

It's worse than you can imagine.

(CONTINUED)

CONTINUED:

The Nurse tries to scream, but Evan grabs the INTERCOM MIC and wraps the cord around her neck. The Nurse's flailing arm hits the CONTROL PANEL. The mic is suddenly LIVE.

OPERATING ROOM

The Psychiatrist and the Security Guards listen in shock. The NURSE'S SCREAMS come through LOUD and CLEAR, then degenerate into a GUTTURAL RATTLE...

INT. NURSES STATION - DAY

The Nurse slumps. Evan observes her a moment, then bursts into GIGGLES.

INT. OPERATING ROOM - DAY

The trio hurry towards the door.

SECURITY GUARD #2
Why do they call him Dr. Giggles?

His answer comes when EVAN'S GIGGLING comes over the LOUDSPEAKER. Everyone freezes. Now, the GIGGLING is joined by INSANE LAUGHTER from the OBSERVATION GALLERY. They look up.

PSYCHIATRIST
Oh my God. The patients. He's let them all out!

The GALLERY is filled with MENTAL PATIENTS. They LAUGH and STAMP their feet like Romans watching lions chomping Christians. Evan's GIGGLING is apparently infectious.

INT. BASEMENT - DOCTOR'S PARKING - DAY

As ALARMS begin to SOUND around the hospital, a LINCOLN TOWN CAR approaches the Security Clearance. A YUPPIE DOCTOR rolls down the tinted window and inserts a plastic card into the slot. The metal gate starts rolling away. Evan's hand grabs the Yuppie Doctor's. Evan's other hand brings up a SCALPEL.

EVAN
Check out time!

There's a FLASH of SILVER. THWACK!

DISSOLVE TO:

INT. TOWN CAR - SUNSET

Parked on the side of a road. A nearby sign reads Tarawood Psychiatric Hospital 10 Miles. Evan, still wearing Phillips' scalp, glances into the rear view mirror. With the coast clear, he scans a ROAD MAP of California. Evan's bloody fingers trace a path to the town of MOOREHIGH. A spot of BLOOD drips from the scalp and lands on the map, obliterating MOOREHIGH.

SLOW DISSOLVE TO:

EXT. MOOREHIGH, NORTHERN CALIFORNIA - DAY

A smallish 10,000-plus burg nestled in the Northern California hill country. Moorehigh is probably the town most people have in mind when they think of a good place to raise kids.

EXT. MOOREHIGH HIGH SCHOOL - DAY

At the RING of the FINAL BELL, the stately brick building opens its doors. TEENAGERS burst out and quickly form into cliques like so much clotting blood.

JENNIFER CAMPBELL, 17, wearing a TRACK and FIELD blazer, exits amongst the throng. Bright and pretty, she doesn't join the general school's-out frolicking, instead she wanders off alone.

MAX ANDERSON, 17, steps up. Impossibly energetic, Max isn't what you would call classically handsome, but he makes up for it with his refreshingly roguish demeanor. Sax case slung from one shoulder, Max throws his arm around Jennifer and they head towards the parking lot.

MAX

Ask me why summer's off to a great start.

JENNIFER

Why is summer off to a great start?

MAX

I called Johnson at lunch. I'm gonna be blowing old favorites for the locals at his restaurant every Wednesday. Now my dad won't call me a bum and we got the other six nights of the week to engage in unsafe practices.

JENNIFER

(subdued)

That's great, Max.

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MAX

Why do I detect a disturbing lack of jubilation? Maybe you haven't heard, but school is out. The central government has collapsed and the people are free.

JENNIFER

I didn't get much sleep last night. That's all.

MAX

That's what you said yesterday and the day before yesterday. Maybe it's your mattress. Maybe we should give it the famous Max Anderson stress test.

Max pulls Jennifer close. They kiss.

COREEN

I hope you two can breathe through your ears.

They turn to see COREEN and NORMI, both dressed for maximum male-hormone-stimulation.

MAX

As long as you don't plug them up.

Moorehigh High's resident Remora's, Coreen and Normi are forever in search of a mouth to suck on. Now Coreen has her clamps set for Max, and it's clear Jennifer knows it.

COREEN

Very funny. You guys know where everyone's meeting tonight?

STU & DIANNE, and TROTTER & LEIGH, two teenage couples, join the gathering.

STU

Breeder's Hill. A fitting name, I might add.

COREEN

Eight o'clock, B.Y.O.S.

JENNIFER

What's that?

COREEN

Bring Your Own Squeeze.

(CONTINUED)

CONTINUED:

JENNIFER
Good luck finding one.

Looks of burning hatred are exchanged. Stu breaks the deadlock.

STU
We might be a little on the tardy side.

LEIGH
Yeah, these guys have some kind of big surprise.

Stu winks at Trotter, who looks off embarrassed.

NORMI
Speaking of big surprises...

Normi nudges Coreen, points over to a pair of FOOTBALL JOCKS who are obviously twin brothers.

NORMI
The Twin Towers.

COREEN
Let's climb. See you guys later.

Coreen and Normi bound off towards the brothers. Everyone says their "laters" and Stu & Dianne, Trotter & Leigh move on.

Jennifer and Max stroll towards the parking lot. On the FOOTBALL FIELD behind them, WORKERS HOIST a BANNER that reads: Summer Bash. The tops of SEVERAL IRON RIDES are visible behind the BLEACHERS.

JENNIFER
The best thing about summer is I won't have to see her every day.

MAX
If you and Coreen can't stand each other, why do you hang around together?

JENNIFER
She's kind'a the glue that holds everyone together. I just don't want her sticking with you.

MAX
Hey. You know who I'm stuck on.

Max opens the passenger door to his CAMARO.

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JENNIFER

I think I'm just gonna walk.

MAX

Walk? I didn't bug my dad for two years to buy me this so you can walk.

JENNIFER

I've got some errands to run before tonight and... I'm just kind'a in the mood for a walk.

MAX

You sure you're okay?

JENNIFER

I'm fine.

MAX

Alright. I'll pick you up quarter to 8:00.

JENNIFER

See ya then.

She gives Max a quick kiss on the cheek, then starts off down the sidewalk. Max watches her go.

INT. WAITING ROOM - DR. CHAMBERLAIN'S OFFICE - DAY

Jennifer flips through a TIME Magazine. The cover reads The Coming Health Care Crisis. Jennifer flips to a photo of SURGEONS operating on a patient. She's drawn into the photo, at once attracted and repelled. THWACK! The Secretary slides back the frosted glass partition, startling Jennifer.

SECRETARY

The doctor will see you now.

INT. EXAMINATION ROOM - DR. CHAMBERLAIN'S OFFICE - DAY

Half-undressed and nervous, Jennifer sits on an examination table as DR. CHAMBERLAIN listens to her heart with a stethoscope. A new breed of technically proficient but coldly detached MD's, Dr. Chamberlain is so matter-of-fact as to be annoying.

DR. CHAMBERLAIN

Deep breath...

Jennifer inhales, exhales.

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CONTINUED:

DR. CHAMBERLAIN

Again...

Again, Jennifer inhales, exhales. Dr. Chamberlain scribbles some notes into a FILE.

JENNIFER

Can I get dressed now?

DR. CHAMBERLAIN

Mmm hmm.

JENNIFER

(slipping on her
clothes)

So how's the patient?

DR. CHAMBERLAIN

(smiles; scribbling)

I think the patient will live.

JENNIFER

But no summer track and field?

DR. CHAMBERLAIN

'Fraid not.

JENNIFER

When will you know if you need to
...you know... replace it.

DR. CHAMBERLAIN

The valve?

JENNIFER

Yeah.

DR. CHAMBERLAIN

Way too early to tell. We just
have to wait and see what we get on
the Holter when you come back next
week.

Dr. Chamberlain indicates a HOLTER MONITORING DEVICE on the counter next to Jennifer's clothes. It resembles a pocket-pager attached to a series of electrodes.

JENNIFER

How long do I have to wear it?

DR. CHAMBERLAIN

Twenty-four hours a day for a week.

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CONTINUED:

Jennifer looks ill. For the first time, Dr. Chamberlain tries to be comforting. He's out of practice.

DR. CHAMBERLAIN
Don't forget, Jennifer, a mitro valve prolapse is not considered a serious affliction, even if we have to operate.

JENNIFER
I'll try to remember that.

DR. CHAMBERLAIN
It's more important that you remember to stay away from any strenuous activity. And no coffee or tea. It's all here...

He hands Jennifer a BROCHURE.

DR. CHAMBERLAIN
Ann will show you how to put on the Holter. See you next week.

Dr. Chamberlain exits. Jennifer glances at the brochure: Living With Heart Problems, then looks over to a POSTER on the wall which depicts the body's internal organs neatly colored and marked. She reaches out and touches the heart.

EXT. DR. CHAMBERLAIN'S OFFICE - DAY

Jennifer exits, the Holter hanging from her side. Self-conscious, she pulls down her blouse to hide it. Then she checks down her shirt to make sure no wires are visible. Satisfied, she begins the short trek home.

EXT. TIVOLI COURT - RESIDENTIAL ZONE - DAY

Jennifer walks down the sidewalk of the pretty, oak-lined avenue of two-story houses. In the middle of the street, DANNY ATCHLEY and TOULEY DENSMORE toss a football back and forth.

Soon, Jennifer comes to a not-so-pleasant section of Tivoli Court. It stands blessedly far back in a deep, weed-choked lawn. There isn't a board that remains unwarped or a window unbroken on the old PENDELL HOUSE. Even the For Sale sign is rotted out, and now just says Fale. A WIND COMES UP and rattles the trees. Jennifer picks up her pace. She doesn't like this place. No one does. Even the houses on either side of the Pendell House appear to shrink back as if from a thing diseased. Something darts from behind a tree. Jennifer jumps and ERICA, a black standard poodle is yanked back by ELAINE HENDERSON.

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At 45, Elaine is the eyes, ears and nose of Moorehigh, with an emphasis on nose. She could well be the reincarnation of Gladys Kravitz.

ELAINE

Erica! What in God's heaven is the matter with you?

Unrepentant, Erica strains on the leash to get to Jennifer.

ELAINE

She thinks she owns the neighborhood...

JENNIFER

It's okay, Mrs. Henderson. Really.

Jennifer hurries off. Elaine spots the holter wire hanging from Jennifer's side. Well-greased wheels start to turn in Elaine's noggin.

Elaine resumes her walk.

A Lincoln Town car turns the corner ahead of her and slowly passes by.

EXT. JENNIFER'S HOUSE - TIVOLI COURT - DAY

Jennifer scowls at the MIATA parked in the driveway, the bumper nudging her father's good and proper Chevy Station Wagon.

INT. FOYER - JENNIFER'S HOUSE - DAY

Jennifer enters, quietly shuts the door behind her. She hurries for the staircase, but she's not fast enough.

TAMARA'S VOICE

Jenny? That you?

Like a person condemned, Jennifer heads for the

KITCHEN

TAMARA, 29, stirs sizzling vegetables in a WOK. Perpetually cheerful, thin, perhaps too thin, Tamara is undeniably gorgeous, but every inch of it calculated.

JENNIFER

Hi, Tamara. Is daddy... is my dad upstairs?

(CONTINUED)

CONTINUED:

TAMARA

(nods)

He's finishing up some work. How was the doctor's office?

JENNIFER

As good as a doctor's office can be.

TAMARA

I wish Tommy would take my advice and send you to Ashoka. Herbal healing is the wave of the future. Y'know, thanks to Ashoka I never put anything in my body that isn't bio-degradable.

JENNIFER

I'm sure you don't.

Jennifer turns to go.

TAMARA

Tell Tommy dinner's almost ready.

Jennifer grimaces, grabs an apple from a basket on her way out.

INT. UPSTAIRS DEN - DAY

TOM CAMPBELL, Jennifer's father, enters figures into a COMPUTER SPREAD SHEET. A well-preserved 51, Tom's soft, unprepossessing manner makes him a comfort to be around, but leaves him open to not-so-gentle manipulation by the Tamara's of the world. Jennifer knocks gently at the door. Tom turns around, smiles.

TOM

Hi, sport. Come in.

Jennifer walks over.

TOM

I'm sorry I couldn't make it to the doctor's office. I have to upload these figures by 6:00 or your Daddy's gonna be selling door to door.

Jennifer sits on the corner of the desk.

TOM

So how's my little marathon runner? What'd Chamberlain say?

(CONTINUED)

CONTINUED:

JENNIFER

Same thing he said last week: wait and see.

(holds up a wire from
inside her shirt)

Got a new fashion accessory.

Tom smiles.

JENNIFER

And I won't be training for any marathons.

TOM

Hey, cheer up. At least school's out.

JENNIFER

It might as well be Fall. I can't do anything.

TOM

You gotta take it easy, Jenn.
That's the only way you'll get better.

Jennifer takes a bite of her apple.

TOM

Isn't dinner almost ready?

JENNIFER

(nods)

I got a sneak preview of dinner down stairs. Besides, you know what they say. An apple a day keeps the doctor away.

Jennifer sulks. Tom pats her lightly on the hand.

TOM

I know you're worried, Jenn.
Especially with what happened to your mother.

JENNIFER

It's not that, Dad. It's...

She glances towards downstairs. Tom knows what she means.

TOM

You'll get to like her, Jenn.
These things take time.

(CONTINUED)

CONTINUED:

JENNIFER

I just wish she wouldn't call you
Tommy. It makes you sound like
Beaver Cleaver's lost brother.

EXT. PENDELL HOUSE - DAY

Afternoon shadows darken the front of the house. MUFFLED POUNDING
ECHOES from inside.

INT. PENDELL HOUSE - BASEMENT - DAY

Using a tire-iron pick, Evan Pendell RIPS out chunks of the
CRUMBLY BRICK WALL. A few more BLOWS produces an OPENING big
enough to step through. Evan pulls out a SMALL PENLIGHT from the
psychiatrist's jacket's lapel. He flicks it on, slips through the
opening. The pinpoint beam is no match for the inky blackness,
but we can tell there is a fair amount of space.

As Evan explores, the PENLIGHT picks out small pieces of the
whole: TRAYS of MEDICAL IMPLEMENTS, SHELVES stacked with BOTTLES
of SOLUTIONS, FILING EQUIPMENT, and a PICTURE FRAME mounted on the
WALL. Evan wipes away the dust to REVEAL a black and white PHOTO
of a DOCTOR. Very distinguished in glasses and a lab coat, the
doctor bears more than a passing resemblance to Evan. It's his
father.

MOVE IN CLOSE TO THE PHOTO

as it takes on color and comes to life. It's 1952, and EVAN'S
FATHER walks up the walk of the Pendell House. Swinging his black
doctor's bag at his side, he's the classic Norman Rockwell image
of a country doctor. Evan's Father opens the front door, kisses
his waiting WIFE with great affection. Smiling, she whispers
something in his ear. Evan's Father heads down a hallway of the
house and opens the door of a room. There, Young Evan Pendell is
playing DOCTOR with a large teddy bear. He has made his own
doctor's kit from cardboard and string.

YOUNG EVAN

(emulating an EKG)

BEEP... BEEP... BEEP... BEEP. The
patient's stabilizing.

Young Evan spots his father, runs leaps into his arms.

YOUNG EVAN

I wanna be a doctor, Daddy. Just
like you.

EVAN'S FATHER

You will, boy. I promise.

(CONTINUED)

CONTINUED:

As Evan's Father carries off his son, CAMERA MOVES IN to the Teddy bear. We notice now that it has been sliced open from the neck down, and the stuffing removed.

INT. PENDELL HOUSE - BASEMENT - DAY (PRESENT DAY)

And the photo is once again just a photo. Evan's eyes glimmer.

EVAN

I wish you could see me now. But you can't.

(burning with anger)

This sick town murdered you, and now this town... must take its medicine.

SERIES OF SHOTS: EVAN GEARING UP

1) CLOSE UP, the psychiatrist's clothes are tossed into a TRASH CAN.

2) Evan washes his face, combs his hair, flosses.

3) Evan slides into a pair of TROUSERS, buttons a short-sleeve WORK SHIRT, ties a green tie, and slips on patent-leather LOAFERS. He tops off the persona with a pastel pullover SWEATER.

4) Evan slides on a WHITE LAB COAT.

5) Evan playing chemist as he mixes SEVERAL SOLUTIONS. And finally...

EVAN

marches up to an OAK CABINET. He takes a deep breath, swings back the cabinet doors. What he sees brings more tears to his eyes. In the cabinet rests a BLACK, LEATHER DOCTOR'S BAG. It fairly radiates with glory.

Barely controlling his nervous energy, Evan grips the handle and holds the bag at his side. Testing how it feels, he strikes a pose like a soldier at inspection.

EVAN

Get ready, Moorehigh. The Doctor is in!

INT. ELAINE'S HOUSE - LIVING ROOM - SUNSET

Elaine Henderson, a portable phone growing from her ear, paces back and forth, doing what she does best.

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CONTINUED:

ELAINE
(into phone)
...it looked like one of those
heart monitoring things. My mother
had one just like it. I dunno, she
was acting awfully strange...

BRAKES SQUEALING comes from outside. Elaine peeks out her living
room window, Erica next to her.

EXT. ELAINE HENDERSON'S HOUSE - SUNSET

Across the street, FOUR TEENAGERS pile out of a Jeep and head up
the driveway to the Pendell House. Elaine shakes her head.

ELAINE
(into phone)
Just kids going into that damned
Pendell place. Every year it's the
same thing. Mark my words, Jean,
one day someone's gonna get hurt
real bad in there.

EXT. PENDELL HOUSE - SUNSET

Stu & Dianne, and Trotter & Leigh approach the house, which
becomes more and more forboding the closer they get. The others
exchange "give me a break" glances as Stu, into setting the mood,
recites a rhyme:

STU
Our town's got a doctor,
and his name is Pendell.
Stay afar from his house,
'cause he's the doctor from hell.

He chopped up his patients
every last one,
and cut out their hearts
purely for fun.

So if you're from Moorehigh,
and you should get sick,
then fall on your knees
and pray you die quick.

(to the others)
You guys ever hear that?

TROTTER
Required listening for Moorehigh
kids who won't eat their vegies.

(CONTINUED)

CONTINUED:

LEIGH

Will someone explain what we're doing here? Is this the big surprise?

STU

Reopening a case.

LEIGH

Of beer, maybe?

STU

Wrong. Tonight, Dr. Pendell's last victim will finally see the light of day!

Stu unfolds a COLLAPSIBLE PICK.

LEIGH

Boy, do I feel totally silly. And I thought we weren't gonna have any fun.

Stu and Trotter exchange knowing glances. They're up to something. To their right, they pass a rickety wooden

GARAGE

Trotter sneaks a peek through a crack in the wall. It's too dark to see much, but something is covered with a TARPULIN. Trotter goes to catch up with the others. MOVE DOWN to a gap in the tarpaulin, REVEALING the front wheel and bumper of the Lincoln Town Car.

INT. FOYER - PENDELL HOUSE - SUNSET

Father Time's desecration of the Pendell House's exterior is humbled by his work inside. PALE ORANGE SUNLIGHT streaming in through dust-milky windows reveals paint peeling in sheets and dust piled so high it actually has contour.

LEIGH

Just who is this last victim, anyway?

STU

Dr. Pendell's accomplice: his only son, Evan.

TROTTER

I thought Pendell killed his kid.

(CONTINUED)

CONTINUED:

STU

But they never found the body.
Some say Pendell cremated him.
Some say Pendell ate him. But I
think Evan's buried in this house.

Stu leads the party to the foot of a broken-down staircase.

LEIGH

Upstairs? You can't bury anything
upstairs.

STU

That's what the cops thought.
That's why they never found him.

Stu proceeds up the staircase. The floorboards CREAK under his weight. The rest press on, matching Stu's steps exactly like a mime troupe. At the upstairs landing, a hall stretches in two directions. Stu chooses.

STU

That way.

BEDROOM

The others right behind, Stu enters and starts RAPPING on the walls with his hands.

LEIGH

He's in the walls?

STU

Don't just stand there, start
knocking.

Dianne goes to a wall, knocks on it. Trotter shrugs, starts RAPPING. Leigh hangs onto Trotter's shirt.

TROTTER

Exactly what are we listening for?

STU

A hollow sound.

LEIGH

(to herself)
Try your head.

Trotter opens the door to a DRESSING ROOM, works his way inside. Leigh stays close to him. From the corner of his eye, Stu watches Leigh disappear into the dressing room with Trotter. Stu pulls out the collapsible pick. In the dressing room, Trotter comes to what sounds like a hollow section.

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CONTINUED:

TROTTER
Hey! I think I got something!

SLAM! The dressing room door shuts.

BEDROOM

THUNK! Trotter wedges the flat spike of the pick in between the door and the jamb, improvising on the penny-in-the-door gag.

DRESSING ROOM

Dark. Leigh tugs on the doorknob, but the door is held fast.

LEIGH
Stu!!! What are you doing!? Let
us outta here!

TROTTER
(halfheartedly)
Stu! You bastard!

Outside, Stu giggles.

STU'S VOICE
Hope you find some bodies!

EXT. PENDELL HOUSE - SUNSET

Stu and Dianne stumble from the house laughing.

DIANNE
You think they'll be okay?

STU
Sure. Unless Dr. Pendell comes
back from the dead, all they got to
worry about is each other.

INT. FOYER - JENNIFER'S HOUSE - SUNSET

Quite fetching in a pair of designer jeans and jacket, Jennifer descends the stairs three at a time.

JENNIFER
Max is here!

Tom intercepts her at the foot of the staircase.

TOM
(an old game)
Beat'cha!

(CONTINUED)

CONTINUED:

JENNIFER
(playing along)
Photo finish.

TOM
Remember what the doctor said.

JENNIFER
I remember.

TOM
Take it easy. Don't give me heart
trouble tonight.

JENNIFER
(sincere)
I will, I mean I won't, daddy.

She heads out. Tom watches from the living room window as Jennifer hurries up to Max's Camaro and jumps in. The Camaro PEELS OUT and ROARS down the street. Tom winces.

INT. MAX'S CAMARO - SUNSET

Max speeds down the road.

MAX
You never let me get to the door
anymore.

JENNIFER
If I hurry out, I don't have to see
her.

INT. DRESSING ROOM - PENDELL HOUSE - NIGHT

As Leigh looks on, disgusted, Trotter tries a few more shoulder SLAMS against the door, then gives up. He rubs his shoulder.

TROTTER
I think it's dislocated.

LEIGH
This is just great. Real mature.
This was your idea, wasn't it?

TROTTER
Me?

(CONTINUED)

CONTINUED:

LEIGH

You and Sherlock Holmes came up with this to get us alone in the dark. Well, you aren't getting any, so you wasted your time.

TROTTER

You got it all wrong. I'm just as pissed off about this as you are.

LEIGH

Then get me out of here. Get me out of here... and maybe you will get something.

Leigh presses close to Trotter. Her hand slips down to Trotter's crotch. With a newfound incentive, Trotter SLAMS against the door harder. WHAM! WHAM! Leigh smiles. Trotter braces for a third assault... when someone starts walking up the staircase, FOOTSTEPS slow and deliberate.

The FOOTSTEPS stop. SILENCE. Even Trotter shows signs of nervousness. The FOOTSTEPS resume. LOUDER and CLOSER. Now they're right outside. A SHADOW blocks the light coming in beneath the door. Leigh takes a few steps back.

TROTTER

(calls out)

Stu, this is bordering on gimp.

LEIGH

I don't like this.

TROTTER

C'mon, don't you recognize a classic Stuism when you hear one?

Outside the door, there's GIGGLING.

LEIGH

That doesn't sound like Stu.

The PICK is yanked out from the door jamb. Trotter and Leigh back away. The door swings open. Evan is there, dressed for work, the doctor's bag at his side.

EVAN

I'm not really seeing patients yet, but I guess I can make an exception.

INT. LIVING ROOM - ELAINE'S HOUSE - DAY

On the TV, MARCUS WELBY dispenses sound advice. Suddenly, faint SCREAMS SOUND from across the street. Erica snaps to. Elaine lowers the VOLUME on the TV, goes to the window and looks out at the Pendell House. The SCREAMS are cut off.

CUT TO:

EXT. PENDELL HOUSE - NIGHT

Elaine, egged on by Erica, goes up to the front porch. She tries the front door. It's locked. She RAPS the DOOR KNOCKER.

ELAINE

Hello!? Anyone in there!?

No answer. Undaunted, Elaine tries to look in one of the windows. It's covered with dust from the inside, but she can just make out movement inside.

ELAINE

I'm calling the police!

Having said her piece, she starts off. Then Elaine spots the old PEEPHOLE in the front door. The lens has long tumbled out, leaving just a hole. Elaine goes up to the peephole, puts her eye up to it and takes a good hearty peep.

There's an EYE on the other side, looking back at her.

Now Elaine indulges in a little SCREAMING of her own. With Erica yapping at her heels, Elaine bolts across the street as fast as her gams can carry her.

From behind the door, comes GIGGLING.

EXT. MOOREHIGH SUMMER BASH - ESTABLISHING SHOT - NIGHT

Scattered about the Moorehigh High Football Field, the IRON RIDES are up and running. Each looks just about ready to throw a bolt and take out 30 people in the process. GAME BOOTHS line the edges of the field, along with the usual assortment of HUCKSTERS and FOOD VENDORS. In the end zone, a local ROCK BAND PERFORMS to a smattering of kids.

EXT. BREEDER'S HILL - NIGHT

Overlooking the football field, this is where the real party is taking place. A group of about 15 TEENAGERS are buzzing about a circle of cars, passing bottles, passing roaches and passing out. R.E.M. BLARES from speakers mounted on the back of someone's JEEP.

INT. MAX'S CAMARO - NIGHT

MAX and JENNIFER contemplate the fair going on below them.

JENNIFER

I remember riding the ferris wheel when I was a little kid. It would stop at the top and I could see all the big kids parked on the hill where we are now. I wanted to be with the big kids so bad.

MAX

Well, now you are with the big kids.

Max opens the glove compartment and pulls out a bottle of CHAMPAGNE.

JENNIFER

Champagne?

MAX

I know. But I thought we'd start with the over-the-counter stuff...

He reaches under the seat and pulls out a bottle of SEAGRAMS.

MAX

...and work up to the prescription medicine.

JENNIFER

Y'know, Max, I'm not that thirsty.

MAX

What's thirst got to do with it?

JENNIFER

I just don't feel like drinking right now.

This is a new one on Max.

MAX

But we always get toasted.

JENNIFER

Maybe I just don't feel like it tonight, okay? I don't see why we have to get drunk to have fun.

MAX

We don't have to. But it's a damned good start.

(CONTINUED)

CONTINUED:

JENNIFER

Well, not for me.

MAX

Fine. It's always something.

Max tosses the Seagrams out the window. SPECKS, a Bon-Jovi clone, immediately snatches up the bottle.

SPECKS

That's bad for the environment.

INT. COREEN'S CAR - NIGHT

Coreen and Normi are decked out in their most provocative teen-ware, but there's no one to provoke. Coreen, disgusted, takes a long drag on a JOINT, hands the clip to Normi.

NORMI

You think those guys really had graduation practice tonight?

Coreen yanks the clip from Normi's hands, takes a longer, heartfelt drag. Normi points to Max's Camaro.

NORMI

Trouble in paradise?

Coreen grins. The sight of Jennifer and Max unhappy is not entirely unwelcome.

COREEN

Ever read the "The Art of War"?

NORMI

Uh uh.

COREEN

Me neither, but I'm sure there's something in it about striking when the enemy is weak.

Suddenly, R.E.M. is REPLACED by BIG BAND MUSIC. All eyes turn to OFFICER HANK MAGRUDER as he lumbers out from behind the jeep. Instantly, the ground is littered with smoldering joints and BEER bottles. Pushing 60 with a vengeance, overweight and overbearing, Magruder thinks he's seen it all. And for Moorehigh standards, maybe he has.

Behind the jeep, a bemused OFFICER JOE REITZ follows Magruder with a POLICE SPOTLIGHT from their PATROL CAR. Reitz is 29 and new on the Moorehigh force. Magruder barks into a MEGAPHONE.

(CONTINUED)

CONTINUED:

MAGRUDER

(re: big band music)

Most of you are probably too wet behind the ears to remember this old chartbuster, but Johnny Mercer crooned it in 1941. It's called "The Party's Over".

By now, everyone realizes what's up and start climbing into their cars.

MAGRUDER

That's right, the party's over. Now ol' officer Magruder's gonna wait until Johnny winds it up, and anyone still on the premises will be partying in beautiful, recently repainted, Moorehigh lockup.

Magruder, annoyingly pleased with himself, directs traffic and fields the defiant glowers from teens as they drive off.

INT. MAX'S CAMARO - NIGHT

The tense standoff forgotten for the moment, Max starts the engine. A PICKUP pulls up next to them and Specks leans out.

SPECKS

Party's moving to the Bash. Meet behind the Decimator.

Max gives a thumbs up. Specks pulls away, Max follows.

INT. MOOREHIGH POLICE STATION - NIGHT

OFFICER STINE scoops up the remains of a chicken burrito off his plate as he shoulder-holds a telephone receiver.

STINE

(into phone)

Are you sure it wasn't just the kids having a little fun with you, Mrs. Henderson?

INT. ELAINE'S HOUSE - NIGHT

Peering out through the living room window, Elaine's eyes are glued to the Pendell House as she talks into the phone.

ELAINE

This was no kid!

(CONTINUED)

CONTINUED:

INTERCUT ELAINE AND STINE

STINE

How did you determine that from an eye?

ELAINE

Look! I'm telling you that I heard someone scream inside that house!

(rubs her forehead)

You're giving me a migraine!

STINE

Alright, Mrs. Henderson. We'll send someone out.

Stine hangs up, turns to SHERIFF HARPER, a low-profile, yet authoritative man of around 45.

STINE

You pissed at anyone in particular tonight, Chief?

EXT. BREEDER'S HILL - PATROL CAR - NIGHT

Magruder climbs into the driver's seat. Reitz switches off the spot light.

REITZ

You live for that, don't you?

MAGRUDER

Magruder's Raid on Breeder's Hill. It's a Moorehigh tradition.

REITZ

Yeah. I remember.

The POLICE BAND RADIO SQUAWKS.

DISPATCHER

Unit 3, possible 311 at 5714 Tivoli Court.

Magruder GROANS, grabs the mic.

MAGRUDER

10-four station.

Magruder hangs up the mic.

MAGRUDER

Probably Elaine Henderson again.

(CONTINUED)

CONTINUED:

REITZ
Why do I know that address?

MAGRUDER
It's the old Pendell place.
(under his breath)
Damn.

INT. BATHROOM - ELAINE HENDERSON'S HOUSE - NIGHT

Dressed for bed, Elaine opens the MEDICINE CABINET and pulls out a BOTTLE of RED PILLS. She takes out a pill, sets it on the counter and starts filling a glass of water. SCRATCHING comes from down the hall. Elaine sighs, exits.

HALL

Elaine enters, pads down to the back door, which has a DOGGY-DOOR cut into it. She opens it and Erica saunters in.

ELAINE
When are you going to figure out
how to use the doggy door?

Erica YELPS a couple of times, sits back on her haunches.

ELAINE
Stop barking or you'll lose your
voice again. You've already had
your biscuit.

Elaine stomps back up the hall, makes a detour into the

LIVING ROOM

Elaine peers out the LIVING ROOM window at the Pendell House. No police. She shakes her head. Behind her, in the house, someone GIGGLES. Elaine straightens, listens. Or was it creaking? Or was it nothing at all? Silence. She dismisses it.

BEDROOM

Elaine walks in, looks around. Satisfied, she pulls back the bedsheet. Erica jumps into her doggy bed, sniffs the air strangely. Elaine goes into the

BATHROOM

Elaine picks up the pill, which is now blue, and the glass of water. She downs the pill with a quick gulp.

(CONTINUED)

CONTINUED:

BEDROOM

Elaine enters, crawls into bed. She opens the latest issue of STAR MAGAZINE and hunkers down for some serious reading. Suddenly, Elaine bolts upwards, clutching her chest. Erica GROWLS. Elaine grabs the phone. She brings the receiver up to her ear and dials "zero".

ELAINE

Operator? I need a doctor.
Operator...

Only now does Elaine realize there's no DIAL TONE. She drops the receiver and slides out of bed. Elaine staggers halfway across the bedroom before falling to her knees. Now she gropes her way across the carpet. Her hands find a pair of MEN'S PATENT LEATHER SHOES. They're attached to Evan Pendell.

EVAN

It's a good thing I make house calls.

Elaine SCREAMS, slumps back against the foot of the bed. Evan sets down his doctor's bag.

EVAN

These things happen when you neglect your regular checkups.

Evan rummages inside his bag and pulls out an insanely HUGE WOODEN TONGUE DEPRESSOR. Elaine's eyes bug out.

ELAINE

Oh my god!

EVAN

Don't worry. It's sterilized.
(holds it up)
Now open wide and say "ahhh".

Elaine opens her mouth to SCREAM, and Evan slides the tongue depressor into Elaine's mouth.

ELAINE

Aurrrrghhh...

EVAN

(patiently)
No. "Ahhh"!

ELAINE

Aooooorrrrghhh...

(CONTINUED)

CONTINUED:

EVAN
Close enough.
(looking down her
throat)
Seen worse.

Evan Giggles, tosses the tongue depressor onto the floor, then reaches into the doctor's bag once again.

EVAN
Now, let's have a look at that
nose.

Evan pulls out an E.E.N.T. SCOPE, an infamous implement consisting of an inverted black cone (the speculum) mounted on a metal grip. Used by doctors to peer deep into the ears and nose, the speculum on Evan's scope is frighteningly long and dwindles to an unnaturally sharp point.

EVAN
A good doctor always has the right
tool for the job.

Elaine's eyes become saucers. She tries to crawl away, but Evan grabs her, turns her over.

EVAN
Now now. This won't hurt a bit...

Evan slides the speculum so far into Elaine's right nostril that we expect it to come out the back of her head. Evan peers into the scope.

EVAN
HMMMMMMMMMMMMMMMM... I think I've
found the problem.

Elaine doesn't move. Erica, however, RABIDLY YAPS at Evan's heels. But Evan's too involved with his work to pay her any mind. Evan withdraws the scope and tosses it into his bag.

EVAN
It seems you've got a bad case of
SINUS GIGANTUOUS. In layman's
terms, you're just too darn nosey.

Evan reaches into the bag one final time. Elaine's eyes follow Evan's hand.

EVAN
But lucky for you, I just happen to
have a prescription right here...

(CONTINUED)

CONTINUED:

He pulls out what looks like a BOTTLE OF NASAL SPRAY, except the label reads NASAL FRAY. Evan SQUIRTS a test-dose into the air. The YELLOWISH CLOUD CRACKLES and eats the VARNISH as it settles on the dresser.

EVAN

It's the extra-strength formula
doctors recommend most. Fast
acting, and it lasts for the rest
of eternity...

And with that, Evan SQUIRTS a hefty dose of the stuff into Elaine's right and left nostrils. Elaine's face turns a bright red and her head TWITCHES back and forth like a metronome on fast time. It's kind of funny looking, and Evan can't help but GIGGLE. Then, as if fearing she's gonna blow, Evan takes a few steps back. He checks the bottle's label.

EVAN

Always read the label...
(reading)
...may cause drowsiness.
(to Elaine)
Avoid driving or operating heavy
machinery.

He looks back down to Elaine, but she's doing a flawless impersonation of a dead person. Evan turns to Erica, who's still YAPPING with a VENGEANCE. Suddenly, as Elaine predicted, Erica loses her voice. She makes YAPPING MOTIONS, but the only SOUND that escapes would probably rival a gnat cough.

EVAN

Sorry, I'm not a veterinarian.

Evan GIGGLES. As if embarrassed by her affliction, Erica scurries out of the room and into the

HALLWAY

Erica bolts down the hall and right out the doggy door, figuring it out at last.

EXT. MOOREHIGH SUMMER BASH - NIGHT

Jennifer and Max, Coreen and Normi, Specks and a few others stand before "The Decimator", a monstrous, creaking revolving wheel with independently spinning caged cars. Specks plucks a bottle of 151 from his jacket.

(CONTINUED)

CONTINUED:

SPECKS

You take a hit of the old one-five-one right before blast off.
Whoever heaves first, springs for the next round.

Specks hands the bottle to Coreen, who takes a hit. Normi's next. Then the bottle comes to Jennifer. She grips it a moment...

JENNIFER

(looks at Decimator)
That thing doesn't look safe.

...then hands the bottle to Max. Max hesitates.

SPECKS

You're not gonna whank out, are ya?

MAX

You gotta have two in a car.

He passes the bottle on.

COREEN

You can ride with me, Max. If Jenny doesn't mind.

JENNIFER

(a big-time lie)
Why should I mind?

MAX

I'll take a rain check. But thanks for the offer.

SPECKS

The Maximum turns minimum. What can you expect from a band-buddy?

MAX

Can it, Specks.

SPECKS

I'd rather drink it, Maximillian.

Max pulls Jennifer towards the game booths.

EXT. PENDELL HOUSE - NIGHT

The Patrol Car pulls up. Magruder and Reitz get out and walk towards the house.

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CONTINUED:

MAGRUDER

Sure wish someone would get around to tearing this place down.

REITZ

What's a small town without a few skeleton's in the closet?

MAGRUDER

That's easy for you to say. You didn't live through it.

They reach the porch and Magruder tries the front door. It's still locked. Magruder gives the door a kick. WHAM!!! The door topples inwards, stirring up quite a CLOUD of DUST.

INT. FOYER - PENDELL HOUSE - NIGHT

The Officers COUGH as they walk in. Magruder shines his flashlight around. The main staircase is straight ahead. Magruder turns left towards the kitchen. Reitz follows.

REITZ

What would make a guy crack like that?

MAGRUDER

His wife kicked the bucket.

REITZ

Oh yeah. Heart attack, right? He couldn't save her and that's when he threw a piston.

MAGRUDER

Yeah. But it was slow at first. I think he slipped up and accidentally killed a patient. A kid. Townfolk drew up a petition and got him to keep from practicing medicine. Not too long after that, folks started disappearing. Ugly business, clearing all that up afterwards. Even gave one of the officers a dose of nerves. Charlie Martini. Poor guy never was the same since.

REITZ

Is it true what they say about Pendell's son?

An odd reaction from Magruder.

(CONTINUED)

CONTINUED:

MAGRUDER

What's that?

REITZ

That he helped his father out?

MAGRUDER

Never found out for sure. Pendell killed him too.

(pause)

I did hear one rumor that Pendell was grooming his son to take his place. That he'd set up his own private med school, with Pendell's dead patients as cadavers, all to teach his son.

REITZ

Why would he kill him, then?

MAGRUDER

He was crazy, remember? Anyway, that was just a rumor. When things like this happen, you can imagine what goes around. As if this wasn't bad enough.

Now they're back at the foyer. Magruder glances up the stairs, shakes his head.

MAGRUDER

No way I'm going up that staircase. At least not for another thirty pounds.

Reitz sniffs the air.

REITZ

You smell that?

MAGRUDER

What?

REITZ

Smells like rubbing alcohol... like a hospital.

MAGRUDER

(sniffs)

Nope.

Reitz clues into something in Magruder's manner. Maybe Magruder does smell something. Magruder turns to go.

(CONTINUED)

CONTINUED:

MAGRUDER

C'mon. I gotta make a pit stop.

Reitz looks around one final time. He sniffs again, then follows Magruder out. Overhead, BLOOD is beginning to seep through the ceiling from the upstairs bedroom.

EXT. GAME BOOTH - SUMMER BASH - NIGHT

Jennifer watches as Max wings a BASEBALL at a stack of BOWLING PINS. They all go down.

BOOTH ATTENDANT

(bored)

And that's another home run! One more for a Grand slam!

Jennifer applauds, but Max doesn't acknowledge her. The BOOTH ATTENDANT re-stacks the pins. Max, obviously peeved, quickly fires another home run.

BOOTH ATTENDANT

A Grand Slam! First one tonight!

The Booth Attendant points to a row of STUFFED ANIMALS hanging from a rafter.

BOOTH ATTENDANT

Which'll it be?

Max looks at Jennifer, so does the Booth Attendant. She points.

JENNIFER

That one. The pig.

The Booth Attendant plucks a large, pink stuffed PIG and hands it to Jennifer. Max starts off, Jennifer tries to keep up.

JENNIFER

He's beautiful, Max.

MAX

I'm glad you like him.

JENNIFER

Wanna go on a ride?

MAX

Sure. Pick one...

EXT. TIVOLI COURT - NIGHT

The Patrol Car passes Danny Atchley, age 10, engrossed in his GAMEBOY as he ambles down the sidewalk. All of a sudden, Erica dashes out from the bushes, brushing Danny in the middle of a tricky maneuver. Danny's Gameboy slips from his hands and SMASHES on the sidewalk. SUPER MARIO blinks out. Danny snatches up the Gameboy, tries to start it. It's dead.

DANNY

You stupid dog! I was just about
to make a level! Shit! Shit!

Danny's like a junkie going through withdrawal. After a moment, Danny pockets the Gameboy, wipes his sweaty brow.

DANNY

What's your problem, anyway?

Erica is acting very skittish.

DANNY

Hey, you're Mrs. Henderson's mutt.

Danny crouches down.

DANNY

C'mere, Girl.

Erica comes over. Danny scratches her neck. Erica is trembling.

DANNY

What's the matter? Huh? How'd you
get out? She never lets you out.

Danny grabs an old rope from a trash can, knots it around Erica's collar.

DANNY

C'mon. I'll take you home.

He pulls Erica back towards her house.

EXT. MRS. HENDERSON'S HOUSE - NIGHT

Danny walks Erica up the front steps to the porch. He KNOCKS on the door, waits, then RINGS the doorbell. There's no answer. Danny RINGS a few more times. Nothing.

DANNY

C'mon...

EXT. BACKYARD - ELAINE HENDERSON'S HOUSE - NIGHT

Danny goes up to the back door and KNOCKS. Still nothing. Danny spots the doggy door. He nudges Erica towards the door with his foot.

DANNY

Go on. Go inside.

But Erica just WHINES. She won't budge. Danny gets down behind her and tries shoving her through. But Erica holds her ground.

DANNY

There's nothing to be scared of.
It's just a doggy door. Look, I'll
show you...

Danny drops on all fours and sticks his head through the doggy door, pushing up the rubber flap.

INT. HALLWAY - ELAINE HENDERSON'S HOUSE - NIGHT

Danny looking tiny and helpless at the end of the dark hall.

DANNY

Mrs. Henderson? I got your dog.
Anybody home?

Danny tries to see into the gloom. Nothing moves in the house.

Danny SIGHS.

DANNY

This bites.

WHAM!!! Something drops from above.

Danny jerks back, bumping his head on the top of the doggy door. He sees what it was that came at him: the doggy door's PLASTIC SLIDING COVER. Danny checks his finger, it's bleeding from a slight cut, probably from an exposed screw.

EXT. FRONT YARD - ELAINE HENDERSON'S HOUSE - NIGHT

Danny rounds the corner, ties Erica to the porch.

DANNY

Dog, you're on your own.

Danny starts down the sidewalk. He gets several yards along, then stops. Maybe he heard something. Maybe it's just the creeps. Danny turns around to look. The sidewalk is empty.

Danny the walk, picking up the pace. He sucks on his finger cut.

(CONTINUED)

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Suddenly, Danny's path is blocked. Danny looks up. It's Evan Pendell. Evan crouches down to Danny's level.

EVAN
Need a doctor?

Danny shakes his head.

EVAN
Let's have a look, just to be sure.

Danny pulls his finger from his mouth, shows Evan.

EVAN
Hmmm. A germ-infested mouth is no place for a boo-boo.

Danny rolls his eyes at the "boo-boo" reference. Evan reaches into his doctor's bag, pulls out a small bottle of BACTINE and a BAND-AID.

DANNY
(nervous)
Mister, don't...

Evan sprays on the BACTINE. Danny cringes, then smiles in relief.

EVAN
Now that didn't hurt, did it?

Danny shakes his head. Evan applies the band-aid, and Danny starts off hurriedly.

DANNY
Thanks, Mister.

EVAN
You forgot something...

Danny turns back around to see Evan holding a bright red LOLLYPOP.

EVAN
For being such a good patient.

Danny politely takes the lollypop, starts back towards his house, Evan watches him go. Danny gets a few yards off, turns back to look at Evan. But the sidewalk is once again empty. Danny tosses the lollypop into a trash can.

DANNY
Lollypop. As if!

As Danny continues down the street, a TOMCAT hops onto the trash and takes a few licks of the lollypop.

EXT. DENSMORE'S HOUSE - NIGHT

Danny goes up to the front door and rings the bell. Touley Densmore lets him in.

INT. LIVING ROOM - DENSMORE'S HOUSE - NIGHT

Touley guides Danny over to the TV. A shiny black VIDEO GAME RIG is hooked up in front.

TOULEY

Fresh from the land of the rising sun. My parents bought it for me before they went on their trip. Guess it was guilt.

Danny circles it like a car buff eyeing a classic Chevy.

DANNY

(testing a joystick)
What's it got?

TOULEY

32-bit module with a 3 meg turbo-pipeline.

DANNY

(impressed)
Let's see what she does...

EXT. FERRIS WHEEL - SUMMER BASH - NIGHT

The wheel comes to a stop high above the bash. Jennifer and Max's GONDOLA slowly CREAKS back and forth. Jennifer is struggling inside. Max is simply fed up.

JENNIFER

Max, we gotta talk.

MAX

Not much else to do, is there?

Jennifer struggles for words.

JENNIFER

I... I'm sick.

MAX

How can you get sick on a ferris wheel?

JENNIFER

That's not what I mean...

(CONTINUED)

CONTINUED:

Jennifer pulls up her shirt, REVEALING the Holter Device clipped to her jeans.

JENNIFER
It's called Mitro Valve Prolapse.
It has to do with my heart.

Max is stunned.

MAX
Jesus... why didn't you tell me?

JENNIFER
I didn't want anyone to feel sorry
for me.

MAX
Shit, Jenn, I'm not anyone. I'm
your boyfriend. We're supposed to
face things like this together.
(pause)
How serious is it?

JENNIFER
The Doctor says it isn't very
serious at all. He says 30 percent
of the population gets it.

MAX
Well, that's good at least.

JENNIFER
Yeah. I guess. But depending on
what this piece of junk says, they
might have to operate to fix the
valve.

MAX
Operate...

JENNIFER
It's supposed to be routine
surgery.

She hesitates. This is hard to get out.

MAX
There's something else, isn't
there?

(CONTINUED)

CONTINUED:

JENNIFER

(nods)

Yeah. It has to do with my mom. When I was twelve, she went into the hospital for "routine surgery". She died on the operating table.

MAX

Jenn, I'm sorry...

JENNIFER

I had nightmares for the longest time. After a while they went away. But now they're back. Every night it's the same: I'm strapped to an operating table and some doctor is cutting into me. But I'm awake. In the nightmare I'm awake. They didn't give me any anesthesia. The doctor cuts into me and I scream and scream and finally a nurse comes in and presses the plastic cup over my nose to put me out. I usually wake up screaming.

Now Max searches for something to say. He doesn't come close to finding anything. CLANG!!! The Ferris wheel STARTS MOVING again, startling the both of them.

JENNIFER

Listen to me. Some hero, huh? My mom's dead and all I think about is how scared I am of having surgery. I don't give a shit about anyone but myself...

MAX

That's not true...

JENNIFER

My dad's trying to get on with his life and all I do is bitch and moan...

As their gondola slowly swings down towards ground level, Jennifer gets a crazy idea.

JENNIFER

Max, I gotta be alone tonight. I'm sorry...

Jennifer climbs onto the seat and jumps off. The ferris wheel ATTENDANT, half drunk, barely gets a chance to react before it's all over.

(CONTINUED)

CONTINUED:

ATTENDANT

Hey! Stop!!

But Jennifer is on the ground and hurrying away from the ferris wheel. The gondola already too high again, Max has lost any chance to follow.

MAX

Jennifer! Wait!

EXT. TIVOLI COURT - SIDEWALK - NIGHT

WHUMP! The tomcat, very dead from Evan's lollypop, lands with a splat. FOOTSTEPS APPROACH and a pair of PATENT LEATHER SHOES enter frame. PED UP past the doctor's bag to Evan's face as he scans the street, oblivious of the dead cat.

INT. DINING ROOM - JENNIFER'S HOUSE - NIGHT

Tom and Tamara at the dinner table, halfway through a BOTTLE OF WINE. Tom gazes out the dining room window.

TAMARA

Earth to Tom.

He snaps his gaze back to Tamara.

TOM

Sorry.

TAMARA

Well? Do I get a response?

TOM

I just don't think it's a good time to move.

Tamara is not pleasantly surprised.

TAMARA

Why not?

TOM

The market's the worst it's been in years. We'd never get a decent price on the house.

Tamara slides up close.

(CONTINUED)

CONTINUED:

TAMARA

Hey. Don't you remember our little plan? We were going to find a townhouse in the city. You'd be closer to work...

TOM

I know... I know...

TAMARA

Besides, I'm a city life-form. I'm just not comfortable with this whole suburban thing.

TOM

Yeah, I guess you've made that pretty clear.

Tom grabs his dirty plate, heads into the
KITCHEN

Tamara follows him over to the sink.

TAMARA

What's that supposed to mean?

TOM

Just that you could maybe try a little harder to fit in.

TAMARA

Fit in?

(pause)

Why don't you just admit that this is really about Jennifer? You don't want to move out because it'll be bad for Jennifer.

TOM

The girl lost her mother for god's sake. She needs time to adjust.

TAMARA

You lost your wife! You've adjusted.

TOM

It was different for me. Susan and I were already distant.

Tamara hooks her arms around Tom.

(CONTINUED)

CONTINUED:

TAMARA

I can't stop being me, Tom. It's in my nature to broadcast myself.

TOM

All I'm asking is for you to turn the volume down a little.

TAMARA

(whispering sensuously)

Well, how's this?

Tom smiles. The reason he's in this relationship coming back to him now in a rush of hormones. Tamara kisses him. He can't help but respond.

EXT. TIVOLI COURT - NIGHT

Jennifer makes her way down the sidewalk. She crosses the street to her house, trudges up the walk to the front door and lets herself in.

INT. FOYER - JENNIFER'S HOUSE - NIGHT

Jennifer enters. THUMPING comes from somewhere in the house. Jennifer heads up the stairs to the

UPSTAIRS HALL

Her room to the right, she tiptoes down and listens at the closed doorway of the MASTER BEDROOM. It isn't hard to guess what's happening on the other side. The MOANING and SQUEALING and THUMPING only adds up to one thing.

JENNIFER'S BEDROOM

Jennifer enters and sits on her bed. She gazes at a shelf of TRACK AND FIELD trophies. Tears well up. Jennifer reaches under her shirt and rips off the Holter Monitoring Device. She plops the whole kit and kaboodle into her AQUARIUM TANK. The FISH dart about in panic.

JENNIFER

(to fish)

Sorry guys. Guess I'm destined to screw up everyone's night.

EXT. LARGE HOUSE - NIGHT

This is the ritzier section of Moorehigh. The trees on the lawn are dripping with white, unspooled TOILET PAPER.

(CONTINUED)

CONTINUED:

Shadowed by MR. CONNELLY, Magruder and Reitz emerge from the blizzard and climb into their Patrol Car.

MR. CONNELLY

There's no excuse for this! I want them found!

MAGRUDER

We'll shoot'em on sight, Mr. Connelly.

They pull away. Mr. Connelly yells after them.

MR. CONNELLY

That's not good enough! Torture them first!

INT. PATROL CAR - NIGHT

Moving. Magruder and Reitz catch their breath.

REITZ

Whew! We better find the kids who did that just to warn them about that guy.

MAGRUDER

At least we got some down time.

But now the POLICE BAND RADIO SQUAWKS.

DISPATCHER

Unit 3, possible code 460 at 56 Lorelie Street. Jone's Drug Store.

Magruder picks up the mic.

MAGRUDER

10-4 station. We're on our way.

He hangs up the mic.

REITZ

Someone broke into Jone's drug store?

MAGRUDER

Guess the Tribune has this month's headlines.

EXT. JENNIFER'S HOUSE - NIGHT

Jennifer's silhouette visible in the top corner window. Suddenly, Evan's doctor's bag swings into frame. Evan looks up at Jennifer. He takes a step towards the house, then pauses at the SOUND of SCREECHING TIRES. Across the street at the Densmore's, Stu and Dianne stumble out of Stu's Jeep and disappear in the front door. Evan looks back at Jennifer's House, then back at the Densmore's...

INT. LIVING ROOM - DENSMORE'S HOUSE - NIGHT

Danny Atchley and Touley Densmore are huddled around the TV set, each working a JOYSTICK. On the screen, DR. MARIO takes out bacteria with a laser gun. EXPLOSIONS ROCK the room. Stu and Dianne sneak in through the front door and dash upstairs. Danny and Touley never hear them.

STU'S BEDROOM

Stu and Dianne enter. Stu shuts the door behind them.

DIANNE

Why don't we try Breeder's Hill again?

STU

There's no one there! I don't want to hang up there alone.

DIANNE

You sure your parents aren't coming home?

STU

They're at my Dad's convention.

DIANNE

I'm still worried about Trotter and Leigh.

STU

They're probably off doing the same thing we are.

Stu goes to his dresser, pulls out a RED NEGLIGEE.

DIANNE

What is that?

STU

(holds it up)
Swiped it from my mom's suitcase.

He hands it to Dianne.

(CONTINUED)

CONTINUED:

DIANNE

You expect me to wear that?

STU

Look, right now, my Dad's probably pretty pissed. Don't let his pain be in vain.

He pulls her close, kisses her. She pushes away.

DIANNE

Okay, okay. If I'm dressing up, so are you.

She hands him a small foil package. A CONDOM.

STU

Where'd you get this?

DIANNE

They passed them out in gym class.

STU

I must've skipped.

INT. JENNIFER'S BEDROOM - JENNIFER'S HOUSE - DAY

The SOUNDS from the MASTER BEDROOM show no signs of dying off. Finally, Jennifer has had her fill. She exits.

INT. KITCHEN - JENNIFER'S HOUSE - NIGHT

Jennifer enters. She sees the wine bottle on the counter and, feeling defiant, pours herself a glass. Jennifer brings the wine glass up to her lips, stops. Second thoughts have arrived, but she doesn't let them in. A REMINDER on the refrigerator door reads: Dr. Chamberlain After school. Jennifer raises the wine glass in a mock toast.

JENNIFER

(to reminder)

Here's to a change of heart.

She downs the wine.

INT. LIVING ROOM - DENSMORE'S HOUSE - NIGHT

Touley and Danny still worshipping at the video game temple. Behind them, a SHADOW moves up the STAIRCASE...

(CONTINUED)

CONTINUED:

STU'S BEDROOM

Dianne, decked out in the red negligee, admires herself in Stu's full-length mirror. She has every right to feel proud. She goes up to the bathroom door.

DIANNE
(whispers loudly)
Ready...

BATHROOM

But Stu isn't. Down to his skivies, Stu fumbles with the foil wrapper.

STU
Coming...
(under his breath)
I wish.

He manages to open the wrapper, but the condom slips out and PLOPS into the toilet.

STU
Shit.

STU'S BEDROOM

Dianne, bored, gets the sheets ready, fluffs the pillows. She rubs her shoulders. It's cold. She throws on Stu's shirt, opens the bedroom door and looks out into the

UPSTAIRS HALL

Dianne sees the THERMOSTAT a few yards down. She tiptoes over.

DIANNE
(reading the setting)
Sixty five? These people are
Eskimos.

She reaches up to adjust the dial...

Evan appears behind her. The floorboards CREAK. Dianne turns. Evan slaps his hand over her mouth.

EVAN
You'll catch the death of cold
running around like this.

Dianne squirms in his grasp.

(CONTINUED)

CONTINUED:

EVAN

I think we should take your
temperature...

He raises a thick, glass THERMOMETER over his head. The end of
the thermometer is sharpened to a fine, deadly point.

EVAN

...for good.

Evan removes his hand... Dianne opens her mouth wide to SCREAM...

BATHROOM

Using a toothbrush, Stu fishes the condom out of the toilet. He sets the dripping toothbrush back in its holder. Stu wrings out the soggy condom, holds it up for inspection. Now it looks like a piece of used chewing gum. Stu shoves it in his pocket.

STU

(to himself)
Maybe she won't notice.

STU'S BEDROOM

Stu opens the door to the bathroom and steps out. The lights are off. In the dim light, it looks like someone is under the covers. Stu smiles.

STU

Ready or not, here I come.

MUFFLED GIGGLES come from the bed. Stu shakes his head, goes to the opposite side of the bed and crawls

UNDER THE COVERS

Stu slides along between the mattress and the sheets.

STU

I gotta confess. Ever since I found my mom's Victoria Secret catalogue, I've been dying for this.

The last bit of sheet goes up, REVEALING Evan Pendell. He leers back at Stu.

EVAN

I hope you have protection.

Stu SCREAMS... There's a flash of silver...

(CONTINUED)

CONTINUED:

EVAN
I didn't think so.

LIVING ROOM

In unison, Danny and Touley pause and look up at the ceiling as Stu's SCREAM is abruptly CUT OFF, then look back at the TV screen and resume the game.

OVERHEAD SHOT - STU'S BEDROOM

Evan stands next to the bed as the bedsheets billow back down to the mattress, slowly OUTLINING Stu's still form. BLOODSTAINS slowly form on the sheet as it makes contact with Stu's body...

UPSTAIR'S HALL - CLOSE ON EVAN

as he rises into frame holding the thermometer. The pointed end drips with blood. Evan checks the mercury.

EVAN
(shakes his head)
I was right. Drink plenty of
fluids.

LIVING ROOM

The BATTLE still RAGING. Evan descends the stairs and walks up right behind the duo. He focuses on Danny and Touley's blank, hypnotized expressions.

EVAN
(to himself)
Terminal.

He turns and walks out the front door.

INT. LIVING ROOM - JENNIFER'S HOUSE - NIGHT

The now-empty bottle of wine on the coffee table, Jennifer is on the couch, poring over a PHOTO ALBUM. SHOTS of TOM and JENNIFER'S MOTHER go by. Their wedding reception. Jennifer's birth. Moving into the house. Christmas. Jennifer at age 4, 10, 15 and so on. Then, Jennifer and her father, alone. Trying to look happy but not quite managing. Finally, Jennifer comes to a PHOTO sandwiched between two empty pages. No one has glued it in place. It's Jennifer and Max at the junior prom. This year.

EXT. BACKYARD - JENNIFER'S HOUSE - NIGHT

VERY CLOSE ON DOORKNOB to the back door. A scalpel slips into the crack. Silently, the door opens...

INT. LIVING ROOM - JENNIFER'S HOUSE - NIGHT

Tears in her eyes, Jennifer jams the photo back into the album and shuts it. She goes to the foyer, grabs her jacket and hurries out the front door.

MASTER BEDROOM

Tom and Tamara are asleep in bed when Tom hears the front door SLAM. He gets out of bed.

UPSTAIRS HALL

Tom, dressed in a SWEATSUIT, spots the open door to

JENNIFER'S BEDROOM

Tom enters.

TOM

Jenn...?

He spots the end of the Holter monitoring device in the aquarium, goes over and pulls it out.

TOM

What the hell...?

He drops the device on the bed, hurries out.

LIVING ROOM

Tom dashes down the stairs.

TOM

Jennifer?

Tom spots the empty wine bottle and photo album on the coffee table. It doesn't take long to put two and two together. Someone comes up behind Tom. He spins to see Tamara, dressed in a robe.

TAMARA

What's the matter?

TOM

Jennifer was here. Something's wrong. We have to go look for her.

TAMARA

Look for her where? .

TOM

I don't know. The fair. She's in trouble.

Tom starts pulling on his jacket.

(CONTINUED)

CONTINUED:

TAMARA

Look at how she's got you. She's doing this on purpose, don't you see that?

TOM

Are you coming or not?

TAMARA

No. I'm not. And if you love me. You won't go.

Tom has to make a choice... and he does...

TOM

If Jennifer comes back, tell her to stay here.

Tom heads out.

EXT. JENNIFER'S HOUSE - NIGHT

Tom jumps into his car, pulls out.

INT. KITCHEN - JENNIFER'S HOUSE - NIGHT

Tamara stomps into the kitchen, grabs a large spoon and throws open the freezer door. She shoves aside several bags of frozen vegetables, reaches in to the back corner of the freezer and pulls out a hidden carton of HAGEN DAS.

INT. MASTER BEDROOM - JENNIFER'S HOUSE - NIGHT

Tamara comes in, scraping the carton for the last spoonful of Hagen Das. And a heckuva spoonful it is. She hungrily shoves the last of it into her mouth. This girl has a problem. Tamara catches sight of her messy face in the dresser mirror, hurls the empty carton at her image. She goes to the mirror, wipes some splattered Hagen Das from the dresser.

As Tamara is looking down, Evan jabs a SYRINGE into her neck and pumps the contents home. Tamara's scream becomes a whimper and she slumps into a chair next to the dresser. She's barely conscious. Evan glances at the Hagen Das.

EVAN

(shakes his head)

Tsk tsk tsk. We've got to start taking better care of ourselves. Remember, we are what we eat!

(CONTINUED)

CONTINUED:

From his doctor's bag, Evan pulls out a PORTABLE STOMACH PUMP.

EVAN

Lucky for you, I have a saying:
What goes down, must come up!

Evan puts his finger on the stomach pump's START SWITCH. The PUMP RATTLES to life. Evan approaches Tamara's mouth with one end of the tube, which makes hungry SLURPING SOUNDS. Tamara SCREAMS.

EVAN

I know, I know. It sucks.

EXT. MOOREHIGH SUMMER BASH - NIGHT

And Tamara's SCREAM DISSOLVES into the SHRIEKS of TEENAGERS braving the DECIMATOR. Max, lugging the stuffed pig, wanders the GAME BOOTHS dejectedly.

VOICE (O.S.)

Hi, Max.

Max turns to see Coreen and Normi.

NORMI

Where's Jennifer?

MAX

I don't know. We got separated.

COREEN

You know about the top secret bash going on in the main building? We were just gonna crash it.

NORMI

Jennifer might be there.

Max mulls it over.

MAX

(shrugs)
Why not?

As the trio head off for the MAIN BUILDING, Tom comes up. Very worried, he scans the crowd for his daughter.

CLOSE UP - HOLTER MONITORING DEVICE

as Evan's blood-specked hand lifts it from the bed.

INT. JENNIFER'S BEDROOM - JENNIFER'S HOUSE - NIGHT

Evan examines the device, then looks around the room. The wheels are turning in his head in a way we haven't seen up to now. He finds the brochure: Living with Heart Problems. He opens the brochure, and out falls a DOCTOR'S BILL for the OFFICE VISIT.

EVAN

Heart problems. Heart... heart...

Evan's mind drifts back to...

KITCHEN - PENDELL HOUSE - 1952 - DAY

Where Evan's MOTHER, blue and dead, lies prone. YOUNG EVAN, age 7, watches as his FATHER tries to beat the life back into her. But it's clear it isn't working. Tears mingle with the sweat on Evan's Father's face as he buries his head in his wife's arms and breaks down in sobs.

EVAN'S FATHER

(hysterical)

You can't die. It's your heart...
just your heart... just a broken
heart...

JENNIFER'S BEDROOM - JENNIFER'S HOUSE - NIGHT

Evan snaps out of it, looks at a high-school PHOTO of JENNIFER. Suddenly, he's filled with compassion.

EVAN

Poor poor girl...

Evan reaches into his doctor's bag, pulls out the framed photo of his father. Tears well up in Evan's eyes.

EVAN

(to photo)

I'm gonna make you proud, Daddy.
I'm gonna fix her for you. For the
first time, I will make someone
well.

With a renewed sense of purpose, Evan gazes out the bedroom window. Just over a grove of trees, he can make out the glow from the Summer Bash...

INT. TEACHER'S LOUNGE - MOOREHIGH HIGH - NIGHT

Infested with TEENAGERS making out and dancing to TUNES from a BOOM BOX. Max, Coreen and Normi sit in a corner. Normi is the third wheel.

(CONTINUED)

CONTINUED:

COREEN
You wanna dance, Max?

MAX
(shrugs)
Sure.

Coreen whisks Max onto the "dance floor". Normi, bored and annoyed, brushes past Coreen and Max.

NORMI
(to Coreen)
Hope you're having a good time.

EXT. JONE'S DRUG STORE - NIGHT

Magruder and Reitz are out front. Reitz is filling out a report. Another pair of COPS search the building inside. Mrs. Jones, around 50, looks very upset.

MRS. JONES
(sobs)
I... I closed up around six, then
I went home to cook supper.

MAGRUDER
And then you came back?

MRS. JONES
(nods)
I wanted to catch up on some bills.
That's when I saw the back door
lock was broken...
(more sobs)
I'm sorry. These things just rip
me apart.

MAGRUDER
You go on back home, now Mrs.
Jones. We'll clean up things here.

MRS. JONES
Thank you, boys. Good night.

Mrs. Jones wanders off.

REITZ
Weird that they didn't take any
money. Just chemicals.

MAGRUDER
Looking for something to get high
on.

(CONTINUED)

CONTINUED:

REITZ

That's just it. You can't get high
on what they took. Iodine, rubbing
alcohol... Like what I smelled at
the Pendell House.

Magruder gives Reitz a dirty look.

MAGRUDER

What are you telling me?

REITZ

Just that whoever robbed this place
might have hid in the Pendell
House.

MAGRUDER

Alright. We'll have another
look...

EXT. MOOREHIGH SUMMER BASH - NIGHT

Jennifer, looking pretty down in the dumps, and still reeling a
bit from half a bottle of wine, searches for Max. Normi spots
Jennifer. Instant scheme. She hurries up to her.

NORMI

Looking for someone?

JENNIFER

Max.

NORMI

I think I can help you.

INT. TEACHER'S LOUNGE - MOOREHIGH HIGH - NIGHT

Max and Coreen have progressed past the dancing stage of the
evening. They are making out in the corner.

COREEN

(breathlessly)

You don't know... how long... I've
waited... for this...

Max is fiddling with the buttons on Coreen's blouse.

MAX

How do get this thing off?

JENNIFER'S VOICE

Every chance she gets.

(CONTINUED)

CONTINUED:

They both turn to see Jennifer standing over them. Coreen is glowingly triumphant. To say that Max looks surprized is a gross understatement.

MAX

Jenn...

JENNIFER

I wanna thank you Max. Now I know which one of us is really sick.

Jennifer turns and storms out.

COREEN

(to Max)

What did she mean by that?

MAX

(stands)

I gotta take care of her.

COREEN

What about me?

MAX

You're pretty good at taking care of yourself.

Max runs after Jennifer. Coreen spots Normi standing near the door, grinning. Coreen brushes past Normi after Max.

EXT. MOOREHIGH SUMMER BASH - NIGHT

Arms crossed, staring at the ground, Jennifer cuts through the crowd. She bumps into someone, looks up. It's Evan. He gazes at her intently, but Jennifer is too distraught to notice.

JENNIFER

Excuse me...

She sidesteps Evan and continues on. Evan watches her, holds up the photo from Jennifer's bedroom, checking to make sure.

Jennifer breaks through a small cluster of people waiting in line. She freezes. Ahead, her father is standing near a ticket booth. It's only a matter of seconds before Tom spots her and Jennifer obviously doesn't want him to see her like this. She ducks into LILA'S LABYRINTH.

Max, several yards behind, sees Jennifer disappear inside the attraction. He follows.

INT. LILA'S LABYRINTH - NIGHT

A classic MIRROR-MAZE lit with STROBING BLACK LIGHTS. Jennifer feels her way through the GLASS CORRIDORS.

MAX'S VOICE

Jenn!

Jennifer dries her tears. She gropes onwards, finds another passage.

MAX

in another part of the maze.

MAX

Jennifer! I saw you come in here!
Just let me talk to you!

CLOSE UP - EVAN'S DOCTOR'S BAG

Multiplied infinitely as it swings into a CORRIDOR of mirrors.

JENNIFER

Comes to the end of a mirrored hall. She jumps back, startled. A WARPED IMAGE of herself gawks back at her.

MAX'S VOICE

Jenn! Come on! Just talk to me!

JENNIFER

Leave me alone!

COREEN

is also in the maze now, and she listens intently to the exchange. She follows MAX'S VOICE.

MAX

can just see Jennifer through several sections of glass.

MAX

Let me explain!

JENNIFER

Jennifer leans back against the glass.

JENNIFER

You broke my heart, Max...

EVAN

somewhere in the maze, pauses. Listens.

(CONTINUED)

CONTINUED:

COREEN

smiles. This is just what she wanted to hear.

JENNIFER

JENNIFER

...and some things just can't be fixed.

She moves off.

EVAN

doesn't agree. He starts forward...

MAX

loses Jennifer's image.

MAX

Jennifer! Wait! I'm sorry.

COREEN

Gets a bearing on Max, hurries towards his voice. Suddenly, she SMACKS into a wall of glass. Grabbing her nose, Coreen rounds a corner to come to the same warped mirror that moments ago startled Jennifer. Coreen recoils at her own misshapen reflection. She pulls her hand down from her nose. There's a little blood.

In the warped mirror, ANOTHER DISTORTED FIGURE looms behind Max.

COREEN

Oh, this is just choice. Now I'm bleeding.

EVAN'S VOICE

Maybe I should take a look...

Coreen turns to see Evan. She doesn't know what to make of him.

EVAN

Just needs a band-aide...

Evan GIGGLES.

JENNIFER

Hears the GIGGLES, then a GASP.

JENNIFER

Max?

(CONTINUED)

CONTINUED:

MAX

also heard the struggle.

MAX

Jennifer?

JENNIFER

turns and heads back towards Max.

JENNIFER

Max!

She feels her way along the glass.

JENNIFER

If you're screwing around, this is
a really stupid time.

Now Jennifer's getting a little nervous. She almost turns and heads away, but continues along a darkened section of the maze. She bumps into a sheet of glass. Jennifer frowns, turns left...

Jennifer comes face-to-face with Coreen.

Eyes bulging, standing straight as a board and just as dead, Coreen stares back at Jennifer from the other side of a sheet of glass. A GARGANTUAN BAND-AIDE has been plastered across Coreen's nose and mouth, cutting off her air.

Jennifer jumps back in shock. She bumps right into Evan Pendell. She spins around.

EVAN

(re: band-aide)

Don't worry. It's "ouch-less".

Jennifer SCREAMS and jumps back again, this time CRASHING into a sheet of glass.

MAX

freezes in shock at what he hears.

MAX

JENNIFER!!!

JENNIFER

Jennifer covers her face as glass shards rain down around her. Like a curtain lowered, the falling glass REVEALS Evan Pendell approaching. He regards her with genuine tenderness.

(CONTINUED)

CONTINUED:

EVAN

Trust me, I'm a doctor.

For a brief moment, Jennifer doesn't know what to think. But then, Evan GIGGLES. He advances. Jennifer turns and runs. She ducks into another mirrored hall.

MAX

follows the sound of Jennifer's footsteps.

MAX

Jennifer! What the hell is going on!?

JENNIFER

Runs. In the reflections, countless panicked Jennifers seemingly collide and split apart. Evan's image joins the kaleidoscope. An army of Evan's pursue a fleeing stampede of Jennifers. Jennifer comes to a

DEAD END

Suddenly, Max appears on the other side of the glass. Jennifer SCREAMS, then realizes it's Max. They talk to each other through the glass. Jennifer is barely coherent.

JENNIFER

Max! Help me!

MAX

What happened? What's the matter?

JENNIFER

(panting)

Somebody killed Coreen... is after me now...

Behind her, Max spots Evan looming closer, his image doubling, tripling...

MAX

Jennifer! Get out! Run!

Jennifer turns, sees Evan almost upon her, and bolts into the maze. Evan pauses next to Max, throwing him a dirty look through the glass.

EVAN

She's under my care now!

Then he continues after Jennifer. Max tries to parallel them, but he SLAMS into a glass wall.

(CONTINUED)

CONTINUED:

JENNIFER

comes to a door, and possible salvation. It's marked Emergency Exit Only. Judging this to be an emergency, Jennifer shoves on the METAL BAR. But the door doesn't budge. Jennifer throws her weight against the door, it gives about half an inch but still doesn't open.

MAX

pounds on the glass.

MAX

JENNIFER! GET OUT!

JENNIFER

glances over her shoulder. The MULTITUDE of EVAN PENDELLS are converging from all sides. Jennifer hurls herself against the Emergency Exit one more time... It gives.

EXT. REAR OF LILA'S LABYRINTH - NIGHT

Jennifer tumbles out the door and lands face down in the mud. She scrambles to her feet and limps into a thicket.

EXT. WOODS - NIGHT

Jennifer hurries along as fast as she can. She looks over her shoulder, loses her footing and rolls down the side of a ravine. Jennifer comes to a rest on her back, opens her eyes to see Evan Pendell heroically posed at the top of the ravine, doctor's bag at his side.

EVAN

Jennifer! You need immediate medical attention!

He starts down the ravine.

Jennifer tries to get to her feet, but the mud is slippery and she's got half a bottle of wine in her. She falters...

Evan is only a few yards away...

Jennifer's hand finds a ROCK, and she brings it around at the last moment, CLOCKING Evan across the forehead. He staggers back. Jennifer scrambles up the embankment. Behind her, Evan GIGGLES...

Jennifer runs. She tries to reign in the panic, goes into marathon breathing. It's like one of her track and field races. This one she has to win.

EXT. TIVOLI COURT - NIGHT

Jennifer emerges onto the sidewalk from a wooded VACANT LOT. She slumps against a mailbox and almost collapses, but manages to stay up. She limps across the yard to the

ELAINE HENDERSON'S HOUSE - NIGHT

Jennifer pounds on the door.

JENNIFER
Help! Help!

Not surprisingly, there's no answer. Near unconsciousness, Jennifer stumbles past Erica, who's still tied to the porch. Jennifer crosses the street...

SCREEECH!!! Jennifer is almost struck down by Patrol Car. Reitz SLAMS into the dash.

Jennifer slumps to her knees in sheer exhaustion as Magruder and Reitz get out of the car. Reitz nurses a nasty CUT on his forehead.

EVAN

watches from a block away. Magruder and Reitz help Jennifer up and into the car. Evan backs away into the shadows...

DISSOLVE TO:

INT. MOOREHIGH POLICE STATION - NIGHT

Stine works the phone as Sheriff Harper fingers a sheet of paper in between puffs of his pipe. Magruder sits on the corner of the desk. Reitz, his forehead BANDAGED, paces. An OFFICER stands next to Max, who is seated in a chair.

MAX
I'm telling you there was someone
after her!

HARPER
A doctor?

MAX
He looked like a doctor. I don't
know what he was. You guys have to
keep her under police protection or
whatever! You have to do
something...

(CONTINUED)

CONTINUED:

HARPER

We're doing everything we can, son. Why don't you go on back and take ten? We'll let you know when your parents get here.

MAX

Promise me you'll watch her.

HARPER

I don't have to promise you doodley squat. Now beat it.

The Officer escorts Max into the back. Harper looks at Stein.

HARPER

Did we hear back from the fair?

STEIN

Lang found the broken glass, but nothing else. No dead girl.

MAGRUDER

I don't doubt it, Sheriff. You catch a whiff of these kids? They've been hitting the sauce like a french chef.

REITZ

C'mon, are you saying they both imagined this?

Looking haggard and worn, Dr. Chamberlain enters.

HARPER

How is she?

DR. CHAMBERLAIN

Stable, but I'd like to take her down to the office and listen to her on the EKG.

HARPER

Sure thing, Doc. You see any fellow marauding doctors out there, let us know.

CHUCKLES all around, except for Reitz.

REITZ

Why the EKG?

(CONTINUED)

CONTINUED:

DR. CHAMBERLAIN
This girl has a heart condition.
It could be serious.

Dr. Chamberlain exits. Reitz shakes his head.

REITZ
(to Magruder)
Dr. Pendell's wife died of a heart
problem.

HARPER
How the hell did Dr. Pendell get
into this?

MAGRUDER
He didn't, Sheriff. My new partner
here's just got to learn to wear a
seatbelt.

Harper puffs a long puff.

HARPER
(pronouncing judgement)
I don't know. The whole thing
smells like a classic high-school
prank.
(to Magruder)
You head to the girl's house and
see if you can catch her father.
I'll call and leave a message for
him in case he beats you there.

Magruder starts out, tossing Reitz a glance on the way.

HARPER
Reitz, take the rest of the night
off. And start wearing your seat
belt.

INT. DETENTION CELL - NIGHT

The Officer leads Max over to a cell. Max goes in and sits on the
bed.

OFFICER
I'm gonna leave this door open.
Take my advice, just lie back and
take a good long nap.

The Officer exits. Max leans back against the wall. A VOICE
COMES from outside.

(CONTINUED)

CONTINUED:

REITZ (O.S)
Magruder! Wait!

Max stands on the bed, looks through the barred window to the Parking Lot.

EXT. PARKING LOT - MOOREHIGH POLICE STATION - NIGHT

Max listens as Magruder walks up to his patrol car, Reitz intercepts him.

REITZ
Tell me one thing. You did smell
something in the Pendell House...

This registers with Max.

MAX
(to himself)
The Pendell House? Fuck...

MAGRUDER
I didn't smell nothing...

REITZ
But you know something. You know
something about Pendell.

MAGRUDER
You want the whole story? What the
hell, you're a cop. Might as well
have it. You go talk to Charlie
Martini up in the Moorehigh Rest
Home. He'll fill you in. Who
knows, maybe ol' Charlie finally
found someone who'll believe him.

Magruder climbs into his Patrol Car and pulls away. Reitz turns towards his car, and Max ducks out of the window. Max slowly looks back up and watches as Reitz drives away.

EXT. JENNIFER'S HOUSE - NIGHT

Dark and deserted. From inside we can hear the PHONE RINGING.

INT. KITCHEN - JENNIFER'S HOUSE - NIGHT

CLOSE ON the phone as the ANSWERING MACHINE picks up.

(CONTINUED)

CONTINUED:

TOM'S VOICE (RECORDING)
Hi! You've reached the Campbell
residence. Neither I...

JENNIFER'S VOICE (RECORDING)
Or Jennifer!

TOM'S VOICE (RECORDING)
...can come to the phone right now,
but please leave a message and
we'll call you right back.

JENNIFER & TOM'S VOICES (RECORDING)
Bye bye!

The MACHINE CLICKS.

SHERIFF HARPER (ON PHONE)
Hello, Mr. Campbell, this is
Sheriff Harper at the Moorehigh
Station on Westry. Please call me
as soon as you get in concerning
your daughter.

PAN UP to Evan Pendell, next to the machine, listening.

SHERIFF HARPER (ON PHONE)
She's safe here with us, and she's
not in any trouble. Just call me
at 768-9122, extension three.

The machine CLICKS OFF. The MESSAGE INDICATOR LIGHT reads "1".
A CAR PULLS up outside, HEADLIGHTS flash across the kitchen.

EXT. JENNIFER'S HOUSE - NIGHT

Tom gets out of the station wagon and heads up the front walk.

INT. KITCHEN - JENNIFER'S HOUSE - NIGHT

The ANSWERING MACHINE looms in the foreground. The MESSAGE
INDICATOR blinks on and off, but it now reads "2". Tom enters the
FOYER in the b.g.

TOM
Jennifer?!

Silence. Tom hurries up the stairs.

JENNIFER'S ROOM

The door opens and Tom looks in, disappointed to find it empty.

(CONTINUED)

CONTINUED:

UPSTAIR'S HALL

Tom exits Jennifer's room.

TOM

Tamara?

No one answers.

TOM

Now where the hell did you go?

He starts for the master bedroom, then remembers something, hurries down the stairs.

KITCHEN

Tom goes up to the answering machine, spots the MESSAGE LIGHT.

TOM

Thank god.

He hits the REPLAY button. The SHERIFF'S MESSAGE REPEATS.

VERY CLOSE ON TOM

as he listens.

SHERIFF HARPER (ON PHONE)

Hello, Mr. Campbell, this is Sheriff Harper at the Moorehigh Station on Westry. Please call me as soon as you get in concerning your daughter. She's safe here with us, and she's not in any trouble. Just call me at 768-9122, extension three.

Relieved, Tom picks up the receiver. There's a pause and a BEEP as the MACHINE SETS UP to play the NEXT MESSAGE...

Tom dials... And now the next MESSAGE PLAYS...

EVAN PENDELL'S VOICE (ON MACHINE)

Hello. You don't know me yet, but I'm the new doctor in town...

Tom listens intently now, puzzled.

EVAN PENDELL'S VOICE (ON MACHINE)

...and I'm standing right behind you.

(CONTINUED)

CONTINUED:

GIGGLING.

PULL BACK to REVEAL that Evan is indeed standing right over Tom's shoulder. Evan raises a BONE CUTTER SURGICAL SAW.

TOM

What kind of...?

KITCHEN

WHIRRRR! The bone cutter's BLADES SPIN.

EVAN

Time for your first checkup!

Tom turns around. He's too late. The cutter digs into his side and Tom doubles over. Evan prepares to finish the job...

The DOORBELL RINGS.

Evan SWITCHES OFF the bone cutter. He freezes.

FOYER

Someone KNOCKS and the front door, apparently not fully closed, swings open. Magruder enters, looks around.

MAGRUDER

Anybody home? Hello?

A GROAN from somewhere in the house. Magruder unsnaps his holster.

MAGRUDER

Mr. Campbell?

Another GROAN. Magruder peers across the living room into the kitchen and just catches a glimpse of TOM'S FEET. He draws the revolver.

KITCHEN

Magruder enters, stops at the sight of Tom lying on his side in a fetal position. He quickly scans the kitchen, then kneels down beside Tom.

MAGRUDER

Mr. Campbell...

He reaches for Tom's shoulder to turn him over. Behind Magruder, the PANTRY CABINET slowly opens...

Magruder flips Tom over on his back. Now Magruder sees the BLOOD.

(CONTINUED)

CONTINUED:

MAGRUDER
Mother of God...

SOMETHING GLIMMERS on the floor. It's a kicker of light. From Evan's SCALPEL. Magruder realizes a split second too late...

Ever so silently, and with an awful grace, Evan grips Magruder by the forehead and drives the scalpel into the back of his neck.

EVAN
Just a little something for your
nerves...

Magruder doesn't fall over, but springs to his feet. His left hand gropes at the scalpel.

Evan watches with a childlike fascination as Magruder slowly turns around to face him.

Now Evan sees the revolver. It's in Magruder's trembling right hand. Evan instinctively throws his arms up.

BLAM!!! The recoil throws Magruder off his feet.

The BULLET RIPS THROUGH Evan's doctor's bag.

Magruder lands on his back. The floor drives the scalpel deep into his neck. Magruder dies.

Evan is BLASTED back against the pantry. He slumps to a crouching position. Blood stains bloom on the left side of his abdomen. Evan uses the counter to pull himself up.

Wracked with a manic, acidic fit of GIGGLING, Evan picks up his doctor's bag, slowly limps from the kitchen and disappears out the back door.

INT. EXAMINATION ROOM - DR. CHAMBERLAIN'S OFFICE -
NIGHT

Jennifer lies on an EXAMINATION TABLE, electrodes attached to her chest, wrists and ankles. Chamberlain adjusts the settings on the EKG.

DR. CHAMBERLAIN
This'll take about twenty minutes.

JENNIFER
Where's my father?

(CONTINUED)

CONTINUED:

DR. CHAMBERLAIN

I'm sure the police have already
gotten a hold of him and he's on
his way over here right now.
Please. Try to relax.

Jennifer looks up towards the ceiling.

DR. CHAMBERLAIN

I'll be right in the next room.

Dr. Chamberlain flips a wall switch and the overhead EXAMINATION
LAMP goes off.

CLOSE ON - ANOTHER EXAMINATION LAMP

As it FLICKS on. PULL BACK to REVEAL that the lamp is flanked by
a series of MIRRORS of varying sizes and shapes, all jury-rigged
in place by a NETWORK OF PIPES fastened to the ceiling. The
mirrors all reflect the same thing: EVAN PENDELL.

INT. OPERATING ROOM - PENDELL HOUSE - NIGHT

Naked, Evan is stretched out on an OPERATING TABLE and all but
prepped for surgery. The BULLET WOUND has been scrubbed clean
with iodine and the surrounding region covered with a STERILE
DRAPE. Already wearing LATEX SURGICAL GLOVES, Evan slips a
STERILE MASK over his mouth. An old EKG MACHINE ticks away in the
b.g..

A tray to Evan's left holds a row of IMPLEMENTS: SCALPELS,
CAUTERIZER, CLAMP, FORCEPS, SKIN CLIPS, SUCTION HOSE, and a
RETRACTOR. Another tray holds a row of SYRINGES.

It should be painfully obvious by now that Evan is preparing to
operate on himself.

EVAN

Scalpel!

His left hand slaps the scalpel into his right and Evan positions
the scalpel blade just on the rim of the bullet wound. He presses
down and draws the blade across.

Evan GIGGLES. Louder and harder as he cuts into himself.

EVAN

That smarts...

Some of the color drains from his face, sweat beads and veins
stand out on his forehead, but Evan doesn't stop.

(CONTINUED)

CONTINUED:

EVAN

Suction!

His left hand slaps the suction hose into his right. He lowers it into the wound. There's a horrible SLURPING. The pain apparently too much even for him, Evan begins to drift in and out of consciousness, GIGGLING all the way.

And suddenly, the background behind the operating table SHIMMERS and DISSOLVES and Evan, operating table and all, finds himself in the midst of the...

LIVING ROOM - PENDELL HOUSE - 1952 - DAY

Where Evan's Father sits morosely in his sofa. A local newspaper is next to him. The headline reads: Local Doctor's License Suspended Pending Malpractice Investigation. Next to the headline is a PHOTO of Evan's Father. On the rug in front of him, Young Evan plays with his father's black bag. Evan's Father stands, goes to the wall and pulls down a copy of the Hippocratic Oath.

CLOSE ON HIPPOCRATIC OATH

A line reads: I will impart a knowledge of the Art to my sons...

LIVING ROOM

An idea forms in Evan's Father's mind. He looks at his son.

EVAN'S FATHER

You really wanna be a doctor, boy?

YOUNG EVAN

Uh huh.

EVAN'S FATHER

Guess what? Daddy's gonna teach you everything he knows.

Again, the background behind the old Evan and the operating table SHIMMERS again, and we are now in

KITCHEN - PENDELL HOUSE - 1953 - NIGHT

Some time later. The house is a disaster area. Blood is smeared across the walls and floor. Lots of gruesome struggles have taken place here. Another issue of the local newspaper is thrown across the floor. We pick out a headline which reads: Seventh Missing Person Reported. Evan's Father, clothes covered in dried blood and dirt, leads his son by the hand over to the living room window. Outside, POLICE CARS have barricaded both ends of the street. Evan's Father pulls his son close. He has long lost touch with our world.

(CONTINUED)

CONTINUED:

EVAN'S FATHER

There isn't much time. The house
is surrounded.

EVAN

But what about the lessons?

EVAN'S FATHER

No more lessons, boy. You're gonna
have to teach yourself from now on.
You understand?

Evan nods. His father gets a terrible look in his eyes.

EVAN'S FATHER

Now, you gotta do exactly what
Daddy says. We got one more
operation to perform...

The background shimmers again, and Evan finds himself once again
back in the...

OPERATING ROOM - PENDELL HOUSE - PRESENT DAY - NIGHT

His abdomen now sports a hole big enough to slide your fist
through. Several CLAMPS are in place, holding back layers of
tissue.

EVAN

Clamp!

His left hand slaps a final clamp into his right. Evan expertly
secures a final flap of tissue, REVEALING a silvery misshapen
object lodged within the meat.

EVAN

Forceps!

He takes the forceps from his left hand, grips the BULLET and
yanks it out. He PLUNKS the bullet into a pan.

EVAN

Cauterizer!

Evan takes the cauterizer and presses it onto the wound. It
SIZZLES and a puff of smoke drifts upwards. Evan degenerates into
another noxious bout of helpless GIGGLES.

EXT. MOOREHIGH REST HOME - NIGHT

Set on a hill overlooking Moorehigh. It's way past bedtime here,
and the two story structure is dark and only a little less
foreboding than the Pendell House itself.

(CONTINUED)

CONTINUED:

Reitz pulls up, parks his car and gets out.

INT. LOBBY - MOOREHIGH REST HOME - NIGHT

Reitz goes up to the NURSE'S STATION, where a NURSE watches LETTERMAN on a silent PORTABLE TV. Reitz touches her shoulder, she jerks with a start and yanks out an EARPHONE.

REITZ

I need to speak with one of your patients.

NURSE

Everyone's asleep.

REITZ

I'm a police officer.

He shows her his BADGE.

INT. BASEMENT - EVAN PENDELL HOUSE - NIGHT

The operation a clear success, Evan picks up a PHONE and dials.

EVAN

(into phone)

Hello, is this Sheriff Harper?

This is Tom Campbell, Jennifer's father...

INT. MAX'S HOUSE - FOYER - NIGHT

The front door opens and Max's FATHER, looking none-too-happy, enters, his son trailing behind.

MAX'S FATHER

You go on up. And don't make any noise. You're mother's upset enough as it is.

MAX

Dad, I wasn't drunk. I wasn't seeing things.

MAX'S FATHER

You do as I say, or you'll be seeing stars.

Max knows it's hopeless, hurries up the stairs to his room.

(CONTINUED)

CONTINUED:

MAX'S BEDROOM

Max enters, sits on his bed. A lot's going through his head right now. He stares at the window.

MAX

Fuck it.

Max goes to the window, opens it, and slips into the night.

INT. EXAMINATION ROOM - DR. CHAMBERLAIN'S OFFICE -
NIGHT

Jennifer lies on the examination table, the EKG machine HUMMING.

BEEP... BEEP... BEEP...

Jennifer looks at the machine. The green READOUT LINE comfortably pulses to her HEARTBEAT.

BEEP... BEEP... BEEP...

Jennifer looks at the door. It's partially open, and she can see Dr. Chamberlain at his desk, sorting some files.

Jennifer rests her head back. For the first time, she feels safe in a doctor's office.

BEEP... BEEP... BEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE...

Jennifer looks at the EKG, shock grips her at what she sees. The READOUT is a straight line. Straight as a board.

Jennifer feels for the electrodes. They're still there, just where Dr. Chamberlain placed them, on her chest, wrists and ankles.

...EEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE...

JENNIFER

Dr. Chamberlain!!!

Dr. Chamberlain appears in the doorway.

DR. CHAMBERLAIN

You're supposed to be relaxing!

JENNIFER

The machine!

Dr. Chamberlain goes over to the EKG. Puzzled, he checks the electrode connections on Jennifer.

(CONTINUED)

CONTINUED:

JENNIFER
What's happening!?

Dr. Chamberlain takes her wrist, feels her pulse.

DR. CHAMBERLAIN
I'm sorry, Jennifer. We have to go
in!

Dr. Chamberlain yanks a STRAP from beneath the examination table and whips it across Jennifer's chest. Before Jennifer can react, she is firmly belted in place. Another strap is strung across her feet.

JENNIFER
Let me out!! Dr. Chamberlain!!!

Jennifer tries to SCREAM, but her mouth is suddenly covered by a PLASTIC BREATHING CUP. Jennifer looks up, and suddenly, Dr. Chamberlain has become EVAN PENDELL.

Evan grips a scalpel.

EVAN
Don't worry, Jennifer. You'll
hardly feel a thing...

And with that, Evan runs the scalpel down Jennifer's chest. In her mask, Jennifer SCREAMS.

Jennifer stops SCREAMING long enough to look down at her chest.

Jennifer looks upon her HEART. It's beating after all.

EVAN
I hope my malpractice is paid up!

CLOSE ON EKG

And the once SOLID GREEN READOUT LINE is now pulsing again, albeit rapidly. In the background, Jennifer CRIES OUT.

INT. DR. CHAMBERLAIN'S OFFICE - NIGHT

Dr. Chamberlain races in and shakes Jennifer.

DR. CHAMBERLAIN
Jennifer! Jennifer!

Jennifer awakens SCREAMING. She recoils from Dr. Chamberlain.

(CONTINUED)

CONTINUED:

DR. CHAMBERLAIN
Jennifer! It's Dr. Chamberlain!
You're safe now! You're safe!

She claws at her chest, sees that it's intact. Calming down a bit, Jennifer looks at Dr. Chamberlain. The EKG BEEPING slows.

DR. CHAMBERLAIN
You had a nightmare.

JENNIFER
God...

DR. CHAMBERLAIN
You're okay.

Jennifer slumps against the wall. She is drenched with sweat. Dr. Chamberlain goes to the EKG. He opens a CABINET underneath the machine and rips off a COMPUTER PRINTOUT. Dr. Chamberlain studies the printout a moment.

DR. CHAMBERLAIN
Well, up until just now, it looks pretty good. I think you're gonna be fine.

JENNIFER
Really?

DR. CHAMBERLAIN
Really.

Dr. Chamberlain does something odd. He's standing in the doorway, and suddenly his eyes open wide. The printout tumbles from his hands.

Evan Pendell appears behind him.

EVAN
(to Jennifer)
If I were you, I'd get a second opinion.

Dr. Chamberlain slumps forward, REVEALING large pair of DOCTOR'S SCISSORS imbedded in his back. Jennifer SCREAMS, tries to dash across the room.

But Evan moves fast. He grabs Jennifer and throws her back on the bed.

Dr. Chamberlain gropes for the scissors, yanks them from his back. Jennifer kicks and scratches at Evan's face.

(CONTINUED)

CONTINUED:

THWACK!!! Dr. Chamberlain plunges the scissors into Evan's leg.

Evan spins around and bends to grab the scissors protruding from his shin. But he loses his balance and topples over a chair.

Dr. Chamberlain struggles to his feet...

Evan plucks the scissors from his leg...

Chamberlain grabs Jennifer by the arm and pulls her onto the floor behind him...

Evan gets to his feet...

Dr. Chamberlain, wobbly but able, removes the METAL SLIDE RAIL from the examination table.

Jennifer crawls towards the doorway. Evan makes a move towards her, but Dr. Chamberlain blocks his path.

EVAN

This is very unprofessional of you,
Doctor.

DR. CHAMBERLAIN

Stay where you are.

EVAN

Still, I'm not above showing a
little professional courtesy. How
about a free examination?

Evan reaches into his doctor's bag and pulls out the world's largest REFLEX HAMMER.

EVAN

Let's start with the reflexes.

Evan moves towards Chamberlain. Chamberlain swings the slide rail. WHANG!!! Evan takes one across the forehead. But he doesn't seem fazed. Evan comes on again. Chamberlain swings again, but this time Evan ducks. Chamberlain misses.

WHACK!!! Evan brings the HAMMER DOWN HARD on Chamberlain's kneecap. Chamberlain GASPS and buckles over, drops the slide rail. Evan rises over him.

EVAN

Reflexes seem normal.

Evan sticks the reflex hammer back into his doctor's bag, pulls out a BLOOD PRESSURE GAUGE.

(CONTINUED)

CONTINUED:

EVAN

Let's check the blood pressure...

But instead of around the arm, Evan wraps the blood pressure gauge BAG around Dr. Chamberlain's neck.

Evan squeezes the hand pump. The bag inflates. Chamberlain's face goes red. Then blue. He goes limp. Evan checks his watch.

EVAN

Either you're dead or my watch has stopped.

OUTER OFFICE

Jennifer crawls for the doorknob. She reaches it, turns it, opens the door.

Just then, Evan plunges the needle of a SYRINGE into her side and pumps.

EVAN

Light's out! Doctor's orders!

Jennifer loses it.

Evan catches her and lowers her to the floor. There's a tenderness in Evan now. He brushes her hair back, then he carefully lifts Jennifer up and carries her out the door.

INT. CHARLIE MARTINI'S ROOM - MOOREHIGH REST HOME -
NIGHT

CHARLIE MARTINI sits by the window, staring down into the valley. He looks over at Reitz, almost as if expecting him. Reitz steps over to the window, sits down in a chair opposite Charlie. Almost 70, Charlie looks even older, as though any second he might just crumble to dust.

REITZ

Charlie?

CHARLIE

You're here about Evan.

REITZ

Evan?

CHARLIE

Dr. Pendell's son. He's back, isn't he?

(CONTINUED)

CONTINUED:

REITZ

Everyone else I've talked to says
he's dead.

Charlie laughs. Not many teeth are left. Charlie reaches into his robe and pulls out a near-empty bottle of Thunderbird. He uncaps it and takes a generous swig.

CHARLIE

And what fool told you to come talk
to me?

REITZ

Hank Magruder.

CHARLIE

(chuckles with
recognition)

I was wrong. Magruder's a
goddamned fool. I'll make you a
deal. I tell you what happened to
little Evan Pendell, and you fetch
me a refill.

He jiggles the Thunderbird.

REITZ

Deal.

The smile slowly drains from Charlie's face as he remembers.

CHARLIE

It was right after they found all
the bodies. The good Doctor was
just starting his road to the
electric chair...

Charlie raises the Thunderbird for another swig. CLOSE ON THE BOTTLE as it obscures his face. When the bottle comes down, Charlie is 29 years old, and we are in the

MOOREHIGH POLICE STATION - 1952 - NIGHT

Young Charlie, in his officer's uniform, sits alone in the dimly-lit outer office. He sips from a bottle of Thunderbird. His nerves are obviously on edge.

CHARLIE (V.O)

The other officers were gone. Doc Pendell hadn't confessed to his son's "killing" yet and the search was still on for Evan. I was left alone to watch over the victims, who'd been set up in the garage...

(CONTINUED)

CONTINUED:

Young Charlie peeks through a doorway into the GARAGE, where rows of COVERED BODIES are arranged on picnic tables.

CHARLIE (V.O)

Don't need to tell you I was plenty spooked. Thank god for Mr. Thunderbird.

(pause)

It was around midnight that I heard it...

MUFFLED, CHILDISH GIGGLING comes from the Garage. Young Charlie stands, grabs his flashlight and unholsters his gun. He walks into the

GARAGE

Young Charlie shines the flashlight around.

YOUNG CHARLIE

Who's in here?

MUFFLED GIGGLING again. From the far side of the room.

Charlie takes another swig of the Thunderbird. He starts towards the sound.

In the longest walk of his life, Young Charlie zig zags the rows of corpses and comes up to the last body.

The MUFFLED GIGGLING comes again. From under the sheet.

In the longest reach of his life, Young Charlie pulls back the cover to REVEAL the body of Dr. Pendell's wife. It lies there in naked, rotted stillness, bloated and green. But it's motionless, just as the dead should be. Young Charlie breathes a sigh of relief.

But then Mrs. Pendell moves.

Young Charlie recoils against the wall. In stark, naked terror he watches as Mrs. Pendell's body heaves and undulates, as if something was shifting inside her.

And then, something shiny pokes up through her skin. It's the tip of a SCALPEL, pushed up from the inside. The scalpel slices its way down the green belly flesh like a tiny metal shark fin, leaving an incision in its wake. This is surgery from the inside out. Finally, the scalpel sinks back into the body.

Now a LITTLE BOY'S HAND slides out of the slit and begins to push through.

(CONTINUED)

CONTINUED:

CLOSE ON YOUNG CHARLIE

as he slumps to the floor. His face near as green as Mrs. Pendell's corpse.

CHARLIE (V.O)

...and I watched Evan come out. It was as if he was being born again. That was how Dr. Pendell got him out of the house. He'd sewn him in what was left of his mother's corpse.

CLOSE ON YOUNG EVAN

gripping the scalpel as he slides off the table to the floor. Young Evan GIGGLES and

YOUNG CHARLIE

faints dead away...

INT. CHARLIE MARTINI'S ROOM - MOOREHIGH REST HOME - NIGHT

Reitz listens in horror to the remainder of Charlie's story.

CHARLIE

Hours later, when I came to, Evan was gone, and everything was clean. The little demon had even sewn his mother back up. It was like it never happened. Of course no one believed me when I told them what I saw. The Sheriff found my Thunderbird and that was all she wrote.

Charlie shrugs, drains the bottle of Thunderbird.

CHARLIE

I always figured young Evan ran off, got taken into an orphanage somewhere, or maybe an insane asylum. And he's been waiting for the day when he can come back and take up where his daddy left off. And on that day, ol' Charlie Martini would be believed. That day's here, isn't it?

REITZ

I hope not.

(CONTINUED)

CONTINUED:

Reitz stands, heads for the door. Charlie recites, in an almost musical way...

CHARLIE

Our town's got a doctor,
and his name is Pendell.
Stay afar from his house,
'cause he's the doctor from hell.

He chopped up his patients
every last one,
and cut out their hearts
purely for fun.

So if you're from Moorehigh,
and you should get sick,
then fall on your knees
and pray you die quick.

(holds up the empty
bottle)

Be quick about that refill, hear?

Reitz hurries out.

JENNIFER'S POV - THE OVERHEAD BANK OF LIGHTS AND MIRRORS

mounted on the ceiling. Evan Pendell, once again prepped for surgery, leans into frame.

EVAN

How are you feeling?

INT. OPERATING ROOM - EVAN PENDELL HOUSE - NIGHT

We see more of the room now. The overhead bank forms a cone of light, throwing the outer edges of the room into semi-darkness.

Jennifer strains at her bonds, but she is firmly strapped to the operating table. She wears a hospital gown.

EVAN

Try to relax.

Evan slides the ends of a stethoscope around his neck. Then he begins to undo Jennifer's gown.

JENNIFER

No...

EVAN

No need to be shy around me, young lady. I'm used to this.

(CONTINUED)

CONTINUED:

Evan opens the gown, presses the stethoscope diaphragm onto Jennifer's chest. Jennifer winces. Evan removes it.

EVAN

Sorry. These things get cold.

He breathes on the diaphragm, warming it, then presses it against her chest once more.

He listens.

EVAN

(frowns)

It's broken all right. I'm afraid drastic measures are in order.

Jennifer struggles hard.

JENNIFER

Help!!! Somebody help me!!!

Evan ties a hospital mask over Jennifer's face, effectively muffling her cries.

EVAN

Some people say you can't fix a broken heart. My father tried once, but he failed.

Evan wipes the sweat from Jennifer's forehead.

EVAN

Now, I've got the chance to try.
And it's all thanks to you.

INT. REITZ'S CAR - NIGHT

Reitz almost barrels past Jennifer's house, but SLAMS on the brakes at the sight of Magruder's patrol car outside.

INT. LIVING ROOM - JENNIFER'S HOUSE - NIGHT

Reitz hurries in, sees Tom sprawled near the couch, a trail of blood leading into the

KITCHEN

Reitz enters, examines Magruder's body. It doesn't take long. Reitz grabs Magruder's gun, hurries back into the

(CONTINUED)

CONTINUED:

LIVING ROOM

Reitz turns Tom over. Tom is white as a sheet, and he's lost a lot of blood, but he's still alive. His eyes flutter open.

TOM

...doctor...

Reitz grabs a phone next to the couch, dials.

REITZ

I'm calling the hospital now...

TOM

(clutches Reitz's arm)

No... doctor did this...

As this sinks in, a VOICE answers the other end.

OPERATOR (OVER PHONE)

Hello?

REITZ

Operator, this is Officer Joe Reitz. I need an ambulance and police at 5709 Tivoli Court immediately. There's been a murder. Understand?

OPERATOR (OVER PHONE)

5709 Tivoli Court. Yes.

Reitz hangs up the phone.

REITZ

(to Tom)

Someone's coming, Mr. Campbell. Just lie still. Don't try to move. I'm going after the man who did this.

TOM

My... my daughter...

REITZ

Don't worry, Mr. Campbell, your daughter is safe...

Tom slumps, relieved. Reitz hurries out the door.

INT. OPERATING ROOM - PENDELL HOUSE - NIGHT

Jennifer's wrists are connected to an ELECTRODE from a PRIMITIVE EKG MACHINE. Instead of an electronic readout, a STYLUS scribbles an INK LINE PATTERN across a steady roll of paper. The setup resembles a seismograph.

Evan wheels out a bulky, square metal box on a stand. On each side of the box, an ELECTRICAL CABLE dangles from a hook. Large METAL ELECTRODES are attached to the ends of the cables.

EVAN

My father built it after my mom
died. He never got to use it...

And we should recognize just what this machine is.

It's a HOME-MADE DEFIBRILLATOR. The portable, sanctioned version is used by paramedics to jump-start an ailing heart.

EVAN

...you'll be the first, Jennifer.

EXT. PENDELL HOUSE - NIGHT

Reitz pulls up in front, gets out and hurries towards the house. Gun drawn, he proceeds up the porch to the front door.

INT. FOYER - PENDELL HOUSE - NIGHT

The front door slowly CREAKS open and Reitz enters. Every SOUND seems magnified. He heads towards the kitchen.

INT. OPERATING ROOM - NIGHT

Evan switches on the defibrillator. It HUMMS to life. The overhead lights momentarily flicker from the power drain.

INT. KITCHEN - PENDELL HOUSE - NIGHT

Reitz hears the HUMMING. It's coming from below. He goes to a DOOR and opens it, REVEALING the short flight of steps leading to the basement.

INT. OPERATING ROOM - NIGHT

Evan places the ends of the electrodes on Jennifer's chest. Jennifer struggles and whips her head from side to side. Her muffled SCREAMS all but drowned out by the machine.

INT. BASEMENT - PENDELL HOUSE - NIGHT

Reitz sniffs the air, starts down the steps. Then he stops, realizes something. Overhead, a light bulb hangs from a dangling socket. The light is on.

REITZ
Electricity...

Suddenly, from not too far away, there's a sharp CRACKLE and the LIGHT BULB DIMS...

INT. OPERATING ROOM - NIGHT

Jennifer's back arches from the shock. Evan removes the defibrillator electrodes. Jennifer slumps.

Evan glances at the EKG machine. There's a furious scrawl of ink. The heartbeat resumes...

Evan smiles. Then he notices that the heartbeat is weaker than before.

For the first time, Evan looks unsure...

INT. BASEMENT - PENDELL HOUSE - NIGHT

As the light bulb slowly comes back on, Reitz sees he's standing near another door. Around the door is scattered debris.

On the door is a BRASS PLAQUE which reads:

Dr. Evan Pendell M.D.

And below that, another cardboard sign:

THE DOCTOR IS IN

Gun at the ready, Reitz grasps the doorknob and turns.

INT. WAITING ROOM - BASEMENT - NIGHT

He takes a few steps into the room. Reitz can't believe what he's seeing. It's a full-fledged patient waiting room, complete with a PADDED CHAIRS, OIL LANDSCAPES on the wall, etc. MUZAK plays from overhead speakers.

One wall is taken up by a counter and a FROSTED SLIDING GLASS which separates the rest of the office from the waiting room. A small, plastic SIGN reads: It is customary to pay for services when rendered. Next to that is a SIGN-IN SHEET where SEVERAL NAMES are scrawled in blood. Below, is a MAGAZINE RACK containing issues of Home and Garden and Highlights For Children.

(CONTINUED)

CONTINUED:

On a table next to a chair is a tattered copy of the Illustrated Bible.

But by far, the most disturbing aspect of the waiting room is that it's occupied. Seated around the room, and placed in assorted casual poses are the remains of a Yuppie Doctor, Mrs. Henderson, Trotter & Leigh, Stu & Dianne, Tamara and Coreen.

All have holes in their chests where their hearts used to be.

Reitz crosses into the

OUTER OFFICE

ROWS OF FILES, a BOWL OF LOLLYPOPS for younger patients, and above that a PLACARD spouting the evils of tooth decay.

INT. OPERATING ROOM - PENDELL HOUSE - NIGHT

Once again, Evan places the defibrillator electrodes against Jennifer's chest. Jennifer GROANS.

EVAN
(starting to panic)
I'm trying...
(muttering)
Never a nurse around when you need
one...

He presses a button on the handle of one of the electrodes.

ZZIIIIIT!!!

As electricity pulses through Jennifer's body, the EKG stylus goes wild once again.

INT. WAITING ROOM - NIGHT

Reitz starts at the sound, this time much louder. He HEARS Jennifer's GROAN. Reitz hurries into a

HALLWAY

and quickly makes his way towards the HUMMING. He passes numerous examination rooms, glancing briefly in each before moving on.

INT. OPERATING ROOM - NIGHT

Evan frantically checks the EKG readout. Jennifer's HEARTBEAT RESUMES, but this time, it's very, very weak. Evan is in quite a state.

(CONTINUED)

CONTINUED:

EVAN

No no no no no no no no...

HALLWAY

Reitz approaches the end of the hall. Just ahead is another door. The HUMMING emanates from there.

OPERATING ROOM

Evan, tears in his eyes, places the electrodes onto Jennifer's chest. She is unconscious now.

EVAN

(desperate)

I'm sorry... I... don't know what else to try!

HALLWAY

Reitz grasps the door handle and turns.

This time, the door is locked.

BASEMENT

Evan's finger hovers over the electrode button, ready to apply the final jolt. He's scared.

EVAN

Please...

HALLWAY

Reitz backs up from the door, prepares to kick it in.

ZZZZIIIT!!! The light dims once again.

BASEMENT

Jennifer's body arches horribly, then slumps. Unmoving. Evan looks at the EKG. After the scrawls, the line is straight. No heartbeat. No movement. Nothing.

EVAN

Now I've gone and done it!

In a mad dash, he runs and grabs a LARGE PLASTIC BUCKET, sets it on a TRAY next to Jennifer.

EVAN

This was only supposed to be a last resort...

(CONTINUED)

CONTINUED:

The bucket contains HUMAN HEARTS. Evan holds up the hearts one by one over Jennifer's chest, eyeballing them for a fit much as a mechanic would a socket wrench.

EVAN
(evaluating each one)
Too big... too small... no...
no...
(finally)
Ahh! Just right!

WHAM!!! The door behind Evan BURSTS open and Reitz enters, gun trained on Evan. Evan spins around, a HEART in each hand.

REITZ
Don't move!

Reitz notices Jennifer's body on the table.

REITZ
Oh my god...

EVAN
I don't believe you have an appointment.

With that, Evan hurls the too-big heart at Reitz's face. As Reitz ducks in horror, Evan grabs the two ELECTRODES from the HOMEMADE DEFIBRILLATOR, touches them together and hits the button.

ZZZIIIIIT!!! The operating room lights WINK OUT and Reitz is plunged into momentary darkness.

The lights come back on. But Evan is gone. Reitz looks around frantically. A door on the opposite side of the operating room is just closing.

Reitz goes to Jennifer, feels for her pulse. Reitz sticks the gun in his belt-strap and immediately begins applying CPR. He checks her pulse, repeats the process, placing his palms on Jennifer's chest and pressing five times.

CLOSE UP - EVAN'S DOCTOR'S BAG

in another part of the office. Evan grabs it.

EVAN'S VOICE
(muttering)
So you want to fight, Mr.
Policeman?

MOVE UP to EVAN. He's very, very unhappy.

(CONTINUED)

CONTINUED:

EVAN
Suture self...

OPERATING ROOM

Reitz counts five once more. He checks Jennifer's pulse. This time, there's something there. The stylus on the EKG begins to quiver. Reitz bends over Jennifer and applies mouth-to-mouth. Once... twice... She begins shallow breathing. She's out of danger, for now.

Reitz looks around the room. Now the problem is how to get the hell out of here. Reitz glances from one door to the other.

He goes to the door Evan escaped from. He braces himself, throws the door open.

Reitz gazes down another, very narrow, empty PASSAGEWAY which hugs the walls of the basement. One side of the passageway is earth.

Reitz ducks back into the operating room. He searches the banks of machinery and equipment, finds a thick, metal spatula-like IMPLEMENT. Reitz hammers the implement into the door jam with the butt of his revolver, effectively locking it tight.

Jennifer is starting to drift into consciousness. Reitz goes to her.

JENNIFER
Help...

REITZ
Shhhh. Don't talk. I'm officer
Reitz. I'm gonna get you out of
here. Just lie still.

Reitz goes to the door through which he first entered. He throws it open and peers down the hallway. It's empty. But there are all those rooms which open out onto it. Any one of which could contain a madman.

Reitz has no choice. He starts down the hall, checking each room to make sure it's empty before moving to the next.

So far, so good.

OPERATING ROOM

Jennifer slowly sits up. She looks around, dazed. She doesn't know where she is. She turns herself around on the operating table and swings her legs over the side.

(CONTINUED)

CONTINUED:

HALLWAY

Reitz reaching the end of the hall, searches a final room. It's empty. Only the waiting room left. He pushes open the waiting room door.

OPERATING ROOM

Jennifer slides off the operating table. Her legs barely touch the ground before they give way and she crumples.

WAITING ROOM

The dead bodies are all still patiently waiting. Reitz scans the room quickly, is satisfied that the coast is clear. He turns back into the

HALLWAY

He starts towards the operating room, whirling about as he goes.

JENNIFER'S VOICE

Reitz...

Reitz, startled, spins around and aims. Jennifer is standing at the other end of the hall.

REITZ

(loud whisper)

Stay there! Don't move!

Reitz hurries down the hall to Jennifer. He puts his left arm around her, his right arm holds the gun.

They start back towards the waiting room.

It's a long, tense walk, and the hall seems to stretch on forever. Jennifer stumbles. Reitz helps her back up.

WAITING ROOM

The door from the hallway opens and Reitz and Jennifer enter.

REITZ

Don't look. Close your eyes.

But Jennifer can't help it. She looks... SCREAMS at the sight of the Moorehigh dead...

JENNIFER

Noooo...

In a panic, Jennifer tries to run back into the corridor, away from the carnage. Reitz grabs her.

(CONTINUED)

CONTINUED:

JENNIFER
Leave me alone!!!!

Reitz drags her back into the room.

REITZ
Jennifer, we have to get out of
here!

Behind Reitz, one of the patients slowly rises to his feet.

Jennifer gets a hold of herself. Starts to move with Reitz.

Evan Pendell approaches Reitz from behind, he raises the BONE CUTTER.

Jennifer looks up at Reitz, sees Evan standing over him. She SCREAMS.

The BONE CUTTER WHIRRS to life.

EVAN
Visiting hours are over!

Evan swings the bone cutter down. Reitz jumps aside, taking Jennifer with him.

Inches from Reitz's leg, the bone cutter slices into the floor with a mad flurry of SPARKS.

Reitz swings the gun around.

Evan SLICES with the bone cutter. The bone cutter digs well into Reitz's wrist. Reitz SCREAMS and the gun tumbles to the floor. The chamber opens and the bullets spill out.

Evan swings the bone cutter again. Reitz jumps back, avoiding it, but trips over Mrs. Henderson. Evan hovers over Reitz.

EVAN
You're going to feel a little
prick...

Jennifer gropes for the gun. She's about a foot away.

Evan drives the bone cutter at Reitz. Reitz ducks left. The bone cutter burrows deep into Mrs. Henderson.

EVAN
(to Mrs. Henderson)
I think Medicaid will cover it.

He yanks the bone cutter from Mrs. Henderson's gut and swings at Reitz wildly. Reitz backpedals.

(CONTINUED)

CONTINUED:

Jennifer grabs the gun, fumblingly inserts a bullet into the chamber.

Evan backs Reitz against the doorway to the hall.

Jennifer aims the gun. It trembles violently in her hand.

BLAM!!!

She just misses Evan's head, blowing a hole in one the landscapes on the wall.

Evan doesn't flinch, but Reitz does. Evan cuts a long, but shallow gash across Reitz's chest.

With a SCREAM, Reitz falls through the waiting room door and lands in the hall.

EVAN

Wait until you get my bill!

Jennifer grabs three bullets this time. She jams them into the chamber and shuts it.

But Evan is right there. He calmly takes the gun from her hand.

EVAN

Children shouldn't play with guns.

Reitz throws open the door.

REITZ

Over here!!!

Evan turns and FIRES. But Reitz disappears down the hall. Evan pursues.

REITZ

ducks into one of the examination rooms.

REITZ

(yelling)

Jennifer! Get out!

EVAN

at the end of the hall, starts towards REITZ'S VOICE.

JENNIFER

hesitates a moment, then goes for the door. She grabs the knob. It's locked.

(CONTINUED)

CONTINUED:

REITZ

is hiding behind the examination room door. Evan's FOOTSTEPS are coming closer and closer. He scans the room for a weapon.

EVAN

holds the gun ahead of him, ready to fire. He's almost at the last doorway.

REITZ

is now pressed into the corner of the room. He sees Evan's shadow enter the door frame.

HALLWAY

WHAM!!! A metal equipment cart rolls out of the doorway and SLAMS into Evan's chest, knocking him onto his back and through the doorway of the opposite room.

Reitz tries to make a break for it into the hall, but Evan quickly regains his footing. He brings the gun up and FIRES.

Reitz ducks left, but the bullet clips him in the shoulder. Reitz falls through the door and into the OPERATING ROOM.

Evan kicks aside the equipment cart and goes to the operating room door. He shoves it open.

OPERATING ROOM

Evan looks around. He can't see past the bank of lights into the darkened corners of the room.

EVAN

Mr. Policemaaaaan... This is going
to hurt you more than it hurts me!

REITZ

is wedged behind large chunks of equipment. To his left are four cylinders marked: OXYGEN.

EVAN

circles the edges of the room, kicking out junk in an effort to flush out Reitz.

EVAN

...are you allergic to any
medication?

(CONTINUED)

CONTINUED:

A tray of large bottles, several marked alcohol, go CRASHING to the floor.

REITZ

frantically looks for a way out. Evan is almost upon him. He waits until Evan looks behind another piece of equipment, then Reitz lunges for the door.

OPERATING ROOM

Evan turns. Reitz slips on the alcohol.

BLAM!!!

The bullet just misses Reitz and blows a hole in the DEFIBRILLATOR. SPARKS fly out from the machine, igniting the alcohol.

WHOOOSH! Instant inferno.

Reitz rolls away from the quickly rising wall of flames, which cuts both he and Evan off from the hallway.

Reitz looks over to see that the flames are a couple of feet from the oxygen tanks. In a few minutes, this place will be dust. Evan pulls the trigger... CLICK CLICK CLICK. He's out of bullets.

WAITING ROOM

Jennifer uses the metal clip of the sign-in sheet clipboard to pry back the bolt. It's almost there...

CLOSE ON OXYGEN TANKS

The flames are licking at the metal. We can HEAR it start to buckle.

REITZ

makes a frantic rush for the back door. But Evan intercepts him.

EVAN

I haven't discharged you!

WAITING ROOM

The bolt finally gives way and Jennifer throws open the door.

JENNIFER

crosses to and starts up the basement stairs. CRASH!!! The rickety staircase gives and Jennifer tumbles back to the basement floor.

(CONTINUED)

CONTINUED:

Slowly, Jennifer turns over and looks up at the staircase. It has disintegrated, leaving a good six feet up to the kitchen. There's no way she'll make it up.

CLOSE ON OXYGEN TANKS

Reitz and Evan struggle in the background. The labels on the tanks bubble away from the heat. The metal expands. It will be only seconds...

JENNIFER

tries to climb over the rubble, to no avail. She slumps in desperation. But suddenly a hand is thrust from above. Jennifer looks up to see Max standing there.

JENNIFER

Help me!

MAX

Take my hand.

Jennifer grabs Max's hand and he pulls her up.

JENNIFER AND MAX

hurry through the kitchen, living room, and foyer of the Pendell House.

EXT. PENDELL HOUSE - NIGHT

Jennifer and Max stumble out the front door and trudge across the lawn. Down the road, a FIRE TRUCK and two POLICE CARS approach.

KAAAAAAAAABLOOOOOOOOOOOOOOOM!!!

Jennifer and Max are hurled to the ground as the Pendell House EXPLODES into MILLION FLAMING FRAGMENTS. A rain of fire descends on the town of Moorehigh.

EXT. SUMMER BASH - NIGHT

All eyes turn towards the EXPLOSIONS. The night sky is lit up.

INT. CHARLIE'S ROOM - MOOREHIGH REST HOME - NIGHT

Charlie, still facing out the window, fingers his empty bottle of Thunderbird. His face glows from the blasts.

CHARLIE

Charlie, kiss your refill goodbye.

(CONTINUED)

CONTINUED:

JENNIFER AND MAX

slowly look up as the EXPLOSIONS DIE OFF and the smoke clears. The Pendell House is gone. A smouldering crater in its place. Jennifer looks at Max. They embrace.

DISSOLVE TO:

INT. HOSPITAL ROOM - ST. MARK'S HOSPITAL - DAY

Jennifer is in a hospital bed. An IV next to her, an EKG next to that. She opens her eyes. A young, friendly DOCTOR is sitting nearby.

DOCTOR

Hello, Jennifer. I'm Dr. Albert.

JENNIFER

Where am I?

DR. ALBERT

You're in St. Mark's Hospital.
About twenty miles from Moorehigh.

(pause)

We need your help, Jennifer...

JENNIFER

My dad.

A pause.

DR. ALBERT

They're working on your father now.
That's really all I can tell you.

Jennifer's eyes well up with tears, she stares off out the window.

DR. ALBERT

Jennifer?

She looks at Dr. Albert.

DR. ALBERT

The stopping of your heart
interrupted the flow of oxygen to
your valve. We have to perform a
replacement. I need the name of a
relative who can authorize the
surgery.

For a moment we don't know if Jennifer will cooperate.

(CONTINUED)

CONTINUED:

JENNIFER
My Aunt, in Springfield. Allison
Ross.

Dr. Albert writes down the name.

JENNIFER
When will you do it?

DR. ALBERT
If we can get a hold of your Aunt,
in a matter of hours...

INT. CORRIDOR - ST. MARK'S HOSPITAL - DAY

An ORDERLY and a NURSE wheel Jennifer along on a gurney. They reach a set of double doors and go through.

INT. SURGICAL PREP - O.R. - DAY

Two youngish SURGEONS enter and start changing clothes.

SURGEON #1
This was the first time I'd played
on that course.

SURGEON #2
I thought you had to be a member.

SURGEON #1
I bought Turner's membership card
when he had to switch cities on
account of the malpractice thing.
Got a great fuckin' deal.

INT. O.R. - DAY

Jennifer is wheeled into place. An ANESTHESIOLOGIST sets the readings on his console. A NURSE lays out the various implements.

INT. PREP ROOM - O.R. - DAY

The two Surgeons finish scrubbing up at the sink. Behind them, the door to one of the lockers slowly opens.

SURGEON #1
...three under par. Up until then,
it was the best game I ever played.
On any goddamn course.

(CONTINUED)

CONTINUED:

SURGEON #2
So then what?

Wearing a sterile mask, gloves and surgical gown, a FIGURE takes a position directly behind the two Surgeons. The Figure holds a large RAZOR in each slightly singed hand. He brings the razors right behind each Surgeon's neck.

SURGEON #1
I sliced it. Can you believe it?
Fuckin' sliced it!

The Figure SLICES...

INT. O.R. - DAY

The Anesthesiologist sets the PLASTIC BREATHING CUP over Jennifer's mouth.

The Nurse glances towards a pair of swinging doors in bewilderment. A thin stream of blood is seeping out. Puzzled, the Nurse goes up to the door, looks through the window. She can see no one in the room. She pushes open the door and goes into the

SURGICAL PREP ROOM

She looks to her left, sees both Surgeons slumped into the sink. She's about to SCREAM, but Evan quickly slaps his hand over her mouth.

O. R.

The Anesthesiologist turns the dial on the anesthesia pump. HISSING as the GAS starts to flow into Jennifer's mask.

ANESTHESIOLOGIST
Okay, honey, I want you to start counting backwards from one hundred...

JENNIFER
One hundred, ninety-nine, ninety-eight...

Now the doors open. Evan Pendell enters the room, his doctor's bag at his side. Evan's eyebrows have been seared away. The Anesthesiologist turns and sees Evan.

ANESTHESIOLOGIST
Who the hell are you?

(CONTINUED)

CONTINUED:

EVAN
I'm her doctor.

At the sound of EVAN'S VOICE, Jennifer slips the oxygen mask from her mouth. But some of the gas has already done it's work. She struggles to stay conscious.

Evan opens his Doctor's bag and begins to lay out a set of what appear to be SURGICAL IMPLEMENTS, but they look as if they were constructed by a design team consisting of the Marquis De Sade, Rube Goldberg and Uri Geller.

ANESTHESIOLOGIST
What in god's name are those?

EVAN
Just a little something I threw
together.
(pause)
Of course, they haven't been tested
yet...

WHACK!!! Evan plunges one of the implements into the Anesthesiologist's neck. He staggers back, choking.

EVAN
But they seem to be in working
order.

The Anesthesiologist slumps to the floor, dead. Jennifer, in the meantime, slides off the operating table, putting it in between she and Evan.

JENNIFER
(groggy)
You were dead!

EVAN
(shakes his head)
I'm not that good a doctor!

Evan grips a particularly nasty-looking IMPLEMENT. Jennifer backs away from the table. Evan advances.

EVAN
Jennifer, I know I messed up
before. But I've done some
reading. I know where I went
wrong. Even doctors make mistakes!
We're human, just like you!

Jennifer turns and dashes towards a door marked EQUIPMENT ROOM. She opens the door and ducks inside, SLAMMING the door behind her.

(CONTINUED)

CONTINUED:

EQUIPMENT ROOM

Jennifer spins the bolt and backs away. Around her are stacks of BOXES, BOTTLES, MEDICAL SUPPLIES, a group of LAMPS propped up in one corner. Not a lot to work with.

O.R.

Evan inserts the implement into the lock...

EQUIPMENT ROOM

Jennifer frantically searches for something with which to defend herself. She starts to panic...

JENNIFER

Help! Help...

But then she stops, catches herself.

JENNIFER

No...

She starts looking around the room again, this time with calm determination. And then an answer comes...

O.R.

CLICK! The bolt slides back. Evan opens the door.

Jennifer is at the opposite end of the rectangular room, holding a GLASS BOTTLE. Evan steps into the room, an implement in each hand.

EVAN

Is it my bedside manner?

Jennifer hurls the bottle. Not at Evan, but at the floor beneath his feet. Water spreads out in a puddle.

EVAN

Jennifer, it's time to take your medicine!

He moves forward. Jennifer brings up her other hand...

Evan freezes.

Jennifer's holding the electrode of a PORTABLE DEFIBRILLATOR.

JENNIFER

Try some of your own medicine!

(CONTINUED)

CONTINUED:

With that she dives to the ground and thrusts the defibrillator electrode into the puddle of water...

ZZZITTT!!! Evan jerks like a marionette whose strings have all been yanked at the same time.

Jennifer hits the button again and again...

ZZZITTT!!! ZZZITTT!!!

The implements drop from Evan's hands. He starts to smoke.

ZZZITTT!!! ZZZITTT!!! ZZZITTT!!!

Blood dribbles from Evan's mouth. His eyes bulge. But the most grotesque thing is that Evan GIGGLES through it all.

ZZZITTT!!! ZZZITTT!!! ZZZITTT!!!

Now Evan topples like a falling redwood. WHAM!!! Right on his back. He doesn't move.

Jennifer relaxes.

Evan doesn't move.

Jennifer crawls towards the door, passing right by Evan.

Evan doesn't move.

Jennifer gets to the doorway, slowly rises to her feet.

Evan moves.

Behind her, he sits up, grabs the end of the defibrillator, and spins around.

Jennifer hears the movement, turns. In each hand she holds one of Evan's implements. With all her might, she thrusts the implements deep into Evan's chest.

JENNIFER

Take two and call me in the morning!

Evan GURGLES, drops the defibrillator electrode, and stumbles back into the wall, blood pouring from almost every opening in his body, natural or man-made.

EVAN

Is... there... a... doctor...
in... the... house?

(CONTINUED)

CONTINUED:

And with that, Evan collapses face first, driving both implements through his chest and out the other side.

Jennifer slumps to the floor, leans against the doorway.

SLOW DISSOLVE TO:

AN EKG MACHINE

The HEARTBEAT READOUT good and strong and steady.

CLOSE ON JENNIFER

In a hospital bed. Her eyes slowly open.

JENNIFER'S POV

Her father sitting on the edge of the bed. He's wearing a hospital robe. He looks drained and gaunt, but very much alive. Tom gazes lovingly at his daughter.

TOM
(an old game)
Beat'cha.

INT. HOSPITAL ROOM - DAY

Jennifer smiles. Too weak to talk, she extends her hand. He takes it.

JENNIFER
(playing along)
Photo finish.

They hold hands a long moment, feelings passing between. Jennifer glances over to the EKG machine. Slight apprehension on her face, as if she's afraid it will suddenly stop.

But it doesn't.

BEEP... BEEP... BEEP... BEEP... BEEP... BEEP...

FADE TO BLACK

BEEP... BEEP... BEEP... BEEP... BEEP... BEEP...