HOME ALONE

FOURTH DRAFT

January 17, 1990

REVISED-BLUE 2/2/90

HOME ALONE

1 EXT. HOUSE - EVENING 1 *

A big, old, three-story brick house in a small Chicago suburb. Three days before Christmas. There are lights and Christmas decorations on the house and the surrounding houses. *

2 OMITTED 2 *

3 INT. HOUSE - FOYER - NIGHT 3

A uniformed POLICE OFFICER is standing here. Middle-aged. Paunchy. He's standing alone trying to catch the attention of passing adults and children who cross the foyer, go up and down the stairs and in and out of the house carrying clothing, luggage, toiletries and wrapped Christmas gifts. *

POLICE OFFICER
Excuse me... May I ... ? Is your mother home?

4 OMITTED 4 *

4A INT. MASTER BEDROOM - NIGHT 4A

KATE McCALLISTER is talking on the phone and packing a suitcase. She's handsome and energetic, in her early forties. Still dressed from work. *

KATE
I don't want any calls. I'm not going to France so I can spend the holidays on the phone. *

KEVIN McCALLISTER enters. He's seven. *

KEVIN
Mom? Uncle Frank won't let me watch the movie but the big kids can. Why can't I? *

KATE
Kevin. I'm on the phone.

KEVIN
(insistent)
It's not even an "R". He's just being a jerk. * *

KATE
(to the phone)
Excuse me.
(to Kevin)
If Uncle Frank says, no. I say no.

Kevin flops down on the bed.

KATE
Get off there.
(to the phone)
I'm sorry. Say that again.
(to Kevin)
Get out of here!

KEVIN
Hang up the phone and make me, why don't you?

Her husband, PETER, comes out of the bathroom with his electric razor. He's 40, good-looking, easygoing.

PETER
Kate? Where's the voltage adaptor thing?

KATE
I didn't have time to pick one up.

PETER
How am I going to shave?

KEVIN
Dad. Nobody'll let me do anything.

PETER
I'll let you do something. Pick up your MicroMachines. Aunt Leslie stepped on one and almost fell down.

KATE
(covering the phone)
And he was in the garage again. Playing with the glue gun.

PETER
What have I told you about that?

KEVIN
Did I burn down the joint? I don't think so. I was making ornaments out of fish hooks.

PETER
My good fish hooks?!?

KEVIN
I can't make ornaments out of the old ones with the dried worm guts stuck on them.

A woman, LESLIE McCALLISTER, comes into the room. She's in her late thirties she's a bit chunky, extreme in her dress and coiffure. She's Peter and Kate's sister-in-law.

LESLIE
There's a policeman downstairs.

PETER
What's he want?

KEVIN
Aunt Leslie? How come Uncle Frank won't..?

LESLIE
In a minute, Kevin.
(to Peter)
I have no idea.

KEVIN
I'm sick of everybody saying...
(mocks her)
... "in a minute."

PETER
Kevin! Out!
(to Leslie)
Do you have a voltage adaptor?

LESLIE
That's just what I was going to ask you.

5 INT. FOYER - NIGHT 5

The Police Officer is still waiting. TRACEY McCALLISTER crosses through the dining room into the foyer. She's 14. Very pretty. But dressed a little cheap.

POLICE OFFICER
Pardon me? Are your parents home?

TRACEY
Yeah. But they don't live here.

She heads up the stairs as HEATHER McCALLISTER comes down the stairs. She's nineteen and a cousin. She's wearing a Northwestern University sweatshirt.

HEATHER
(to Tracey and Megan)
Did you call for the pizzas?

TRACEY
Buzz did. My dad said an American hair dryer won't work in France. Is that true?

HEATHER
You need a voltage adaptor.

TRACEY
What's that?

HEATHER
Ask your mom.

Tracey heads upstairs. The cop catches Heather's attention.

POLICE OFFICER
Excuse me. Are your parents here?

HEATHER
My parents live in Paris. Sorry.

She exits into the dining room, as SONDRA McCALLISTER, enters the foyer. She's 11.

SONDRA
(to Heather)
Bon jour.

HEATHER
Wrong. That's good day.

POLICE OFFICER
Hi. Are your parents home?

SONDRA
Yeah.

POLICE OFFICER
Do they live here?

SONDRA
No.

6 thru 12 OMITTED 6 thru 12

13 EXT. HOUSE - NIGHT 13

A LITTLE NERO'S PIZZA delivery car -- a Red Ford Geo -- with a cartoon rendering of a Roman holding a pizza and the slogan NO FIDDLIN' AROUND PIZZA IN THIRTY MINUTES OR LESS painted on the side and on the lighted roof sign whips into the driveway and skids to a stop.

13A INT. HOUSE - UPSTAIRS HALLWAY - NIGHT 13A

Kevin and JEFF McCALLISTER come out of their bedroom. Jeff's Kevin's nine year-old brother. He's lugging a large canvas duffel bag. He's stocky and build, aggressive and confident.

KEVIN
I don't know how to pack a suitcase. I've never done it once in my whole life.

JEFF
Tough.

KEVIN
That's what Megan said.

MEGAN McCALLISTER comes out of her room into the hall. She's 15, aloof, regal, vain, self-absorbed.

MEGAN
What did I say?

JEFF
You told Kevin, "tough".

MEGAN
The dope was whining about a suitcase. What am I supposed to do? Shake his hand and say, "Congratulations, you're an idiot"?

KEVIN
I'm not an idiot!

MEGAN
Oh really? You're completely helpless. Everybody has to do everything for you.

JEFF
She's right, Kev.

Megan heads down the hall to the stairs and bounces down.

KEVIN
Excuse em, puke breath, I never packed a suitcase.

LINNIE McCALLISTER, walks out of her room. She's twelve. Perfectly beautiful.

LINNIE
I hope you didn't just pack crap, Jeff.

JEFF
Shut-up, Linnie.

KEVIN
(to Linnie)
Do you know what I should pack?

JEFF
Buzz told you, cheek-face, toilet paper and water.

Jeff continues to the stairs. Kevin hangs back with Linnie.

LINNIE
What're you worried about? Mom's gonna pack your stuff anyway. You're what the French call les Incompetant.

Linnie turns on her heels and goes into room.

LINNIE
P.S. You have to sleep on the hide-a-bed with Fuller and he still wets his bed.

KEVIN
What happened to my room?

LINNIE
Heather, Tracey, and Sondra took it.

KEVIN
This house is so full of people, it makes me sick! When I grow up and get married, I'm living alone!

He stomps away. Linnie laughs.

13B INT. HALLWAY-STAIRS / FOYER 13B

Jeff slings the duffel down the stairs.

JEFF
BOMBS AWAY!

CLOSE-UP POLICE OFFICER

He looks down at his feet and the bag that's just landed. He looks up.

14 INT. BUZZ'S BEDROOM - NIGHT 14

BUZZ McCALLISTER and ROD McCALLISTER are in Buzz's room. Buzz is packing his suitcase. He's stocky and muscular, a jock with a three-inch, waxed flattop. Rod is thin and lanky, dull and bookish. Rod is looking at Buzz's tarantula.

ROD
Who's gonna feed your spider while you're gone?

BUZZ
He just ate a shitload of mice guts. He's good for a couple weeks.
(pause)
Is it true that French babes don't shave their pits?

ROD
Some don't.

BUZZ
And they got nude beaches?

ROD
Not in the winter.

Kevin opens the door and walks in.

KEVIN
Buzz?

Buzz turns angrily to him.

BUZZ
Don't you know how to knock, dick rash?

KEVIN
Can I sleep in your room? I don't wanna sleep in the family room.

BUZZ
I wouldn't let you sleep in my room if you were growing on my ass.

Buzz notices something out the window. He moves to the window and points it out to Rod.

BUZZ
Check it out. Old man Marley.

CLOSE-UP KEVIN

The mention of Marley's name gives Kevin pause.

ROOM WINDOW

Buzz and Rod peer through the window.

15 BUZZ'S POV - MARLEY - NIGHT 15

A grizzled old fellow with a mangy Howard Hughes white hair and beard, shuffles out to his mailbox in a bathrobe and boots. He gets his mail, hurriedly running back into the house.

16 BACK TO SCENE - NIGHT 16

ROD
Who's he?

BUZZ
Ever heard of the South Bend Shovel Slayer?

ROD
No ...

BUZZ
That's him. Back in '58, murdered his whole family and half the people on his block with a snow shovel. Been hiding out in our neighborhood ever since.

ROD
If he's the slayer... How come the cops don't arrest him?

BUZZ
They got no proof. But everybody around here knows he did it. That's why he only comes out once a day. To get his mail. His groceries and everything else gets delivered. He lives by himself. Never says a word to anybody.

ROD
Wow...

BUZZ
I keep watchin' that show... "America's Most Wanted." I know he's gonna be on it someday. Then I'm gonna call that 900 number. Turn his ass into the authorities. Make a trillion dollars.

He turns to Kevin and stalks him to the door. *

BUZZ
(mean)
And if you don't get outta my room... I'm gonna tie you to his front porch and ring the doorbell until he comes out.

Kevin backs out of the room, scared. Buzz slams the door in his face. He turns to Rod with a grin.

BUZZ
The microweenie has the balls of a butterfly.

17 INT. FOYER - NIGHT 17

The PIZZA BOY nervously offers his stack of pizza boxes to the Police Officer.

PIZZA BOY
(to the Officer)
$122.50. Sir.

POLICE OFFICER
I don't live here.

PIZZA BOY
Just here for the holidays?

17A INT. HALLWAY - NIGHT 17A

FRANK McCALLISTER comes out of the bathroom with a Michelin Guide under his arm. He's Peter's brother. A bit younger, bulky and balding in department store casual clothes. Kevin comes out of Buzz's room. Frank gives him an affectionate, if a bit too hard, pat on the head with his Michelin Guide.

FRANK
Parlez vous Francais yet, squirt?

Kevin gives him a chilly look.

KEVIN
My name's Kevin.

FRANK
Yeah? You know what they're gonna call you in France don't you?

KEVIN
What?

Frank reaches around behind him, grabs the waist of his pants and gives him a sharp pull.

FRANK
YANK!

He snorts and continues down the hall. Kevin glowers at him.

17B INT. FOYER - NIGHT 17B

CLOSE-UP POLICE OFFICER AND PIZZA BOY

They're staring down.

THEIR POV

FULLER and BROOKE McCALLISTER are staring back up at them. Fuller is five and wearing glasses. Brooke is eight and she's wearing glasses.

The Pizza Boy leans over to Brooke and Fuller.

PIZZA BOY
You dinks are my witnesses. I was here in 30 minutes or less.

Frank comes down the stairs.

FRANK
Pizza's here!

He takes the pizzas from the Boy.

PIZZA BOY
$122.50.

FRANK
My brother'll get it. This is his house.

He exits with the pizzas. A stream of kids run down the stairs and cross into the dining room to the kitchen. Aunt Leslie follows.

POLICE OFFICER
Are you Mrs. McCallister?

AUNT LESLIE
Yes. But I'm not the Mrs. McCallister that lives here.

She exits into the dining room.

AUNT LESLIE
(calls)
Use paper plates, Frank! And don't give Fuller any Coke!

Peter comes down. The cop points.

POLICE OFFICER
Are you the Mr. McCallister who lives here?

PETER
Yes.

PIZZA BOY
Good. 'Cause somebody owes me $122.50.

POLICE OFFICER
I need a word with you, sir.

PETER
My wife's coming right down. She'll take care of both of you. Excuse me...

Peter exits. The cop and the Boy exchange confused looks.

18 INT. KITCHEN - NIGHT 18

It's a pizza orgy. The boxes are spread across the counters and table. Everybody's talking at once, grabbing pizza, opening and closing the refrigerator, drawers, cupboards.

AUNT LESLIE
Take napkins and get your own drinks.

FULLER
What time do we have to go to bed?

UNCLE FRANK
Early. We're leaving the house at eight A.M. On the button.

Kate comes down the back stairs into the kitchen.

KATE
Everybody have milk? I have to get rid of it.

BROOKE
Mom... Does Santa have to go through customs?

PETER
(to Kate)
Honey? The pizza kid needs $122.50.

KATE
For pizza?

Kate crosses to the counter, opens her purse, taking out an envelope of travel money.

UNCLE FRANK
Ten pizzas times twelve bucks.

AUNT LESLIE
Frank? You have money, don't you?

UNCLE FRANK
Traveller's checks.

KATE
We have it.

Kevin sifts through the pizza boxes.

KEVIN
(looking up)
Did anybody order me plain cheese?

Buzz, his mouth packed with pizza, looks at Kevin.

BUZZ
Yeah. But if you want any, somebody's gonna have to barf theirs up because it's gone.

Kevin glares at Buzz, who smiles sadistically and begins to feign a barf. Kevin charges Buzz, knocking the loaded plate of pizza from his hands and ramming him into the counter, knocking over a half-gallon carton of milk.

CLOSE-UP PASSPORTS

A stack of fifteen passports. Dosed with milk.

BACK TO SCENE

Kate grabs Kevin. Peter lunges from his seat, knocking the table, spilling a glass of milk.

PETER
THE PASSPORTS!

Frank shoves his chair back to avoid the river of milk heading his way.

FRANK
LOOK OUT!

He pins Fuller between the wall and the back of his chair.

FULLER
DAD!

AUNT LESLIE
(noticing Fuller)
FRANK!

FRANK
GET A NAPKIN!

Kate pulls Kevin off Buzz. Peter rescues the passports and tickets.

KATE
What's the matter with you?

She gives him a violent shake.

KEVIN
HE STARTED IT! HE ATE MY PIZZA ON PURPOSE. HE KNOWS I HATE SAUSAGE AND OLIVES AND ONIONS AND...

KATE
You get upstairs! Right this instant!

KEVIN
Why?!?

TRACEY
Kevin. You're such a disease.

KEVIN
Shut up.

PETER
Get upstairs!

KATE
Say good night, Kevin.

Kate yanks him out of the kitchen. Peter holds the drenched passports and tickets over the sink.

19 INT. FOYER - NIGHT 19

The cop and the Pizza Boy are still waiting. They look to the dining room as Kate drags a struggling Kevin through.

KEVIN
Why do I always get treated like scum!?

POLICE OFFICER
Ma'am?

She hands the Pizza Boy his money.

KATE
(to the cop as she pays the boy)
I'm sorry. We're going out of town tomorrow and it's just crazy around here. My husband's brother transferred to Paris during the summer and his daughter goes to college here and his son is finishing high school and staying with my brother-in-law.

Kate gives the last of the cash to the Pizza Boy.

PIZZA BOY
Nice tip. Thank you. Have a very Merry.

KATE
You, too.

He exits. Kate continues explaining to the cop.

KATE
So...as a Christmas present ... My husband's brother gave us all a trip to Paris ... So we can all be together for the holidays. My brother-in-law drove in from Ohio today... we all leave for Paris in the morning. We have a house full of people here and...
(referring to Kevin)
... this one's a little out of sorts. Give me a minute and I'll be right with you.

POLICE OFFICER
Fine.

She marches Kevin up the stairs.

CLOSE-UP KEVIN

He looks back at the police officer.

20 KEVIN'S POV - NIGHT 20

Moving away from the Police Officer, who smiles and winks. The cop's upper right incisor is gold.

21 INT. HOUSE - UPSTAIRS HALLWAY - NIGHT 21

Kate and Kevin round the landing and come up into the hallway.

KATE
There are fifteen people in this house. And you're the only one who has to make trouble.

KEVIN
I'm the only one getting dumped on.

KATE
You're the only one acting up. Now get upstairs.

KEVIN
I am upstairs, dummy.

Kate resists the urge to belt him. She reaches up, pulls open the door at the end of the hall. A stairwell to the third floor.

KEVIN
The third floor?

Solemn, distant CHURCH BELLS TOLL. Kevin's tough, little face droops. "Third Floor" is parent for "Hell." Kate knows she has the upper hand.

KATE
Go.

KEVIN
It's scary up there. *

KATE
You should have thought about that before you lost your temper.

KEVIN
I'm sorry.

KATE
It's too late. Go.

Kevin realizes the softer approach won't work.

KEVIN
Everybody in this family hates me! *

KATE
Then maybe you should ask Santa Claus for a new family.

He steps onto the first stair.

KEVIN
I don't want a new family! I don't want any family! Families suck!

KATE
You stay up there. I don't want to see you for the rest of the night!

KEVIN
I don't want to ever see you again for the rest of my whole life and I don't want to see anybody else either!

KATE
(after a pause)
I hope you don't mean that. You'd feel pretty sad if you woke up tomorrow and we were all gone.

Kevin has shocked himself. But he doesn't give in. As much to save face as to continue the battle.

KEVIN
No, I wouldn't.

A long, hurt stare is on Kate's face.

KATE
Say it again, then. Maybe it'll happen.

She closes the door.

22 INT. STAIRWELL - NIGHT 22

Kevin's furious that Kate closed the door on him. That he lost.

KEVIN
I hope I never see any of you jerks again!

Hearing himself, he realizes how wicked and horrible it sounds. He feels immediate remorse.

23 INT. UPSTAIRS HALLWAY/FOYER - NIGHT 23 *

Kate is hurt, but dismisses it as temper. She turns and heads down the stairs. She slows and stops as she looks down into the Foyer.

HER POV

The Police Officer is gone.

CLOSE-UP KATE

A Curious look. Why did he leave? She shrugs it off and continues down.

24 thru 25 OMITTED

26 INT. STAIRWELL - NIGHT - THIRD FLOOR - CLOSEUP - KEVIN 26

He slowly walks up the stairs. He's worried and frightened. Has he gone too far?

27 EXT. HOUSE - NIGHT 27

The lights are out. A strong wind is blowing. Trees sway. Christmas decorations blow over. A plastic Santa tumbles across the lawn. A large limb snaps. It falls across the power and phone lines, bringing them down in a shower of sparks.

28 CLOSEUP - ALARM CLOCK - NIGHT 28

In Peter and Kate's room. The digital light goes out.

29 EXT. HOUSE - MORNING 29

Two blue and yellow airport minivans are parked in the driveway. Two uniformed drivers are on the porch. One is hammering on the door. The other steps back from the house, trying to see if there is anyone inside.

A Power Company truck is parked in the street. A LINEMAN is repairing the wire. *

30 INT. MCCALLISTER HOUSE - MASTER BEDROOM - MORNING 30

Peter and Kate are still sleeping. We hear the DOORBELL and the POUNDING. Kate stirs. Confused. She sits up, looks at the clock. It takes a moment for her to realize that it's not working. She quickly looks at her wristwatch on the night stand and seeing the real time, Kate panics. *

KATE

Peter!

31 INT. HOUSE - FOYER - MORNING 31

Parents and kids clamor down the stairs. *

KATE
Where're the passports?

PETER
You have 'em!

AUNT LESLIE
I have 'em.

KATE
Ours!

FRANK
You know what they're gonna call you in France, Pete? *

32 EXT. HOUSE - MORNING 32

The two drivers, who load a suitcase and duffel bags into the two minivans. A neighbor BOY is watching them. He's Kevin's age. * *

BOY *
You guys going out of town? *

33 INT. FOYER - MORNING 33 *

Kate and Peter, Aunt Leslie and Uncle Frank, are making a last minute check of money and passports and tickets. Peter's adjusting his trousers. *

KATE
Peter, you have the tickets.

PETER
Yes. *

KATE
Count 'em.

Peter counts.

AUNT LESLIE
Frank? You have the money?

UNCLE FRANK
Son of a bitch.

AUNT LESLIE
You left it upstairs?

UNCLE FRANK
No. I'm wearing a dirty shirt.

34 EXT. HOUSE - MORNING 34

Heather wearily goes through her head count including the neighbor Boy who is turned away, looking into the van.

HEATHER
Six... Seven... Eight ...

BUZZ
(loudly, to throw her off)
Ninety-three ... Six hundred... Elevendy-trillion ...

HEATHER
Nine. Buzz. Don't be a moron.
Ten...Eleven.
(to the kids)
Get in! Half in here, half in the front one.

She shuffles to the van pulled first into the drive and gets in. The older girls follow her. The boys and the little girls get into the other van. The kids are tired and groggy.

CLOSE-UP NEIGHBOR BOY

He wishes the kids a good trip.

BOY
Have a good trip. Bring me something French.

34A EXT. FRONT PORCH - MORNING 34A
35

The parents come out. Peter locks the door. Leslie and Kate hurry to the first van. Frank hangs back with Peter.

UNCLE FRANK
No way on earth we're gonna make that plane. It leaves in forty five minutes.

PETER
Think positive.

UNCLE FRANK
You be positive. I'll be realistic.

They move toward the vans.

35 thru 36 OMITTED 35 thru 36 *

37 EXT. PORCH - MORNING 37

The electric company LINEMAN approaches them. *

LINEMAN
Power's fixed. Phone lines were tore up real bad, though... It's gonna take Ma Bell a couple days to make a house call... 'specially around the holidays ...

KATE
(not listening, passes by)
Excuse me. I've got to catch a plane.

The Lineman shrugs. Kate and Leslie hurry to the first van. Peter and Uncle Frank get inside the other van.

38 INT. VAN - MORNING 38

Kate turns to Heather, her head against the window and eyes closed.

KATE
Heather? You counted heads?

HEATHER
Eleven. Including me. Five boys. Six girls. Four parents. Two drivers and a partridge in a pear tree.

39 EXT. HOUSE - STREET - MORNING 39

The two vans zip out of the drive and speed off down the street.

40 INT. O'HARE AIRPORT - CONCOURSE - MORNING 40

The two frenzied families run down the corridor.

41 INT. DEPARTURE AREA - MORNING 41

The Air France flight has boarded. A COUNTER PERSON exits the ramp, and secures the door. The McCallister horde thunders into the departure area. *

KATE
Did the plane leave?

The Counter Person glances around the board to the windows and sees the plane is still in place.

COUNTER PERSON
No. You just made it.

She hurriedly takes all of the tickets, counting them quickly.

COUNTER PERSON
Four in First class. Eleven in coach.

KATE
Right.

COUNTER PERSON
(as she hands the tickets back)
Single seats only in coach. Take whatever's free.

The family storm into the tunnel as a group.

42 OMITTED 42

42A INT. PLANE - FIRST CLASS - MORNING 42A

Kate and Peter move to their section. The kids hurry through the curtain, to the back of the plane.

PETER
We made it.

KATE
I hope we didn't forget anything.

43 OMITTED 43

44 INT. HOUSE - UPSTAIRS HALLWAY - THIRD FLOOR DOOR-MORNING 44

It's closed. A long beat. The door opens. Kevin pokes his head out.

45 EXT. AIRPORT - MORNING 45

An Air France 747 takes off. In a thundering ROAR.

46 INT. HALLWAY - MORNING 46

O.S. a TOILET FLUSHES. Kevin exits the bathroom, heads down the hall, to stairs. He's yawning, scratching his rump.

47 INT. FOYER - MORNING 47

Kevin comes down the stairs. Still unaware that he's alone.

48 INT. KITCHEN - MORNING 48

Kevin walks in, turns ON the TV and sits down at the kitchen table. He waits for his breakfast to be served.

Kevin sits hunched over, chin resting on his hands, his eyelids slung low, his hair twisted and twirled from sleep. He sits for a long beat before looking to the side.

49 KEVIN'S POV - MORNING 49

Sink. Stove. Counter. No people.

Something is starting to bother Kevin. He slowly sits up. He turns, looking around behind him.

50 KEVIN'S POV - MORNING 50

The dining room table and chairs. But no people.

Kevin turns back. He slides off the chair and walks to the TV. He turns it OFF and listens.

KEVIN
Mom?

51 OMITTED 51

51A INT. 747 FIRST CLASS - MORNING 51A *

Kate and Peter are having breakfast. Frank and Leslie are across the aisel from them. * *

PETER *
Do you feel like a heel flying First Class while the kids fly coach? * *

UNCLE FRANK *
When I was a kid we didn't even fly coach. We flew station wagon. And it wasn't to France. They're fine. * * *

KATE *
Do you know how strange it's going to be to come home from a vacation to a house where the beds haven't been made? * * * *

52 INT. MASTER BEDROOM - MORNING 52

The bed is unmade. Kevin enters the room.

KEVIN
Dad?

He walks toward the master bath. Kevin peeks into the shower, looks into the linen closet.

KEVIN
Where are you guys?!

53 thru 54 OMITTED 53 thru 54

55 INT. BUZZ'S ROOM - MORNING - CLOSEUP-TARANTULA AQUARIUM 55

THROUGH the glass, PAST the tarantula, we see Kevin step into the room. Kevin scans the room.

KEVIN
Buzz?

HIS POV

Buzz's messy room is dominated by sports and muscle heroes. There is a row of sports figurines on one shelf.

55A INT.BASEMENT - MORNING 55AA 55A

He opens the door and looks into the basement.

KEVIN
Is this a joke? Megan? Rod? Uncle Frank? Uncle Frank? Is this a joke?

HIS POV

Moving from one side to the other, past the accumulated rubbish of a couple of generations. Boxes, old furnishings, lamps, discarded toys, a huge, old boiler with wrapped pipes that look like tentacles reaching into the floor and the house above, a pair of naked store mannequins, a work bench loaded with old tools, jars of nails and paint cans and finally, a collection of a dozen, old, tattered, marionettes hanging from the rafters by their strings. It's an altogether unsettling place for a lonely, young boy.

CLOSEUP KEVIN

He gulps at the mass of potentially scary material.

55B INT. HOUSE - BASEMENT STAIRS - MORNING 55B *

Kevin charges up the stairs as fast as he can go and slams the door. *

56 thru 59 OMITTED 56 thru 59 *

60 EXT. HOUSE - PORCH - MORNING 60

Kevin unlocks the door and peeks out into the yard.

HIS POV *

The garage door is open. A Ford wagon and a Ford Taurus are parked in the garage.

CLOSSEUP KEVIN *

A look of deep concern.

KEVIN
The cars are still here. They didn't go to the airport!
(worried)
Oh, no. What did I do?

He goes back inside.

61 INT. KITCHEN - MORNING 61

Kevin leans on the counter to sort things out in his mind. Something occurs to him. He slowly looks down at the counter and recoils. The coffee maker is still "on." A full pot. Kevin is in horror as he comes to a chilling conclusion.

KEVIN
I made my family disappear!

62 EXT. SKY - DAY 62

The Air France 747 drifts AWAY FROM CAMERA.

62A OMITTED 62A *

63 EXT. STREET - DAY 63

A dirty, salt-stained Ford van drives slowly down the street. Painted on the side of the van is -- "OH-KAY HEATING AND PLUMBING."

64 INT. VAN - DAY 64

Two men in the van. The one driving we recognize as the police officer from the night before. He's no longer in uniform. His name is HARRY LYME. His partner, MARVIN MURCHENS, sits beside Harry. Marvin is in his late thirties. A police blotter perfect crook. Thin. Bad skin. Heavy brow. Circles under his deep set eyes. Tattoos on the back of his hands. These two are obvious burglars.

HARRY
Five families gone on one block alone. And they told me from their own mouths.

MARV
It's almost too easy.

HARRY
Remember the old days, Marv? When everybody stayed home for the Holidays?

MARV
Now it's off to Hawaii. Aspen. Paris. Whatever happened to just sittin' around the fireplace with your family...? Roastin' chestnuts ...? Singin' Christmas Carols?

HARRY
People have become too cynical. Too jaded. Just another sign of ongoin' moral decay of contemporary society.

MARV
Yeah...
(long pause)
So which house you wanna' hit first?

65 INT. MCCALLISTER HOUSE - FOYER - DAY 65

Kevin yells at the top of his voice.

KEVIN
Somebody? Anybody? I'm starving!

66 EXT. STREET - DAY 66

Harry and Marv's van pulls deep into the neighbor driveway. CAMERA SWINGS BACK to reveal the McCallister house a few doors down.

67 INT. KITCHEN - DAY 67

Kevin's in the kitchen, standing before the open refrigerator.

KEVIN
I don't remember the food groups!

68 INT. NEIGHBOR'S HOUSE - BASEMENT - DAY 68

A cellar door bursts open. Harry and Marv enter.

69 thru 74 OMITTED 69 thru 74

74A INT. FAMILY ROOM - DAY 74A

CLOSE-UP TELEVSION SET

A McCallister family video is playing. The image is a hand held shot of a Busch Garden's brochure. CAMERA ZOOMS BACK to reveal that Megan is holding the brochure. She's wearing a nightgown. The drapes are drawn. Kevin is in his pajamas. We hear PETER NARRATING.

PETER
We're here in our luxurious hotel at Busch Gardens in Tampa Bay Florida.

74B INT. KITCHEN - CLOSE-UP ICE CREAM CARTON - DAY 74B

A half gallon container sits on the counter. Dripping. A sticky, ice-cream-covered serving spoon rests on the counter beside the container.

74C INT. FAMILY ROOM - DAY 74C *

CLOSE-UP KEVIN *

He's sitting in his father's chair in the family room watching the video tape. He's eating a huge bowl of ice cream. Between bites, he dips Cheetos into the ice cream. He's drinking a Pepsi. * * * *

CLOSE-UP TELEVISION *

Kevin is now standing next to Megan. He slips on an elephant mask with a rubber trunk. Buzz steps INTO FRAME. He's in shorts with no shirt. * * *

PETER *
Our first guest is Kevin the elephant boy McCallister. * *

BUZZ
(stepping around behind Kevin)
Hold on, Dad. Elephants don't wear...

Buzz slaps his hands to Kevin's hips and yanks down his pajama bottoms.

BUZZ
PAJAMAS!

Kevin swings at him and catches Megan in the belly.

MEGAN
OOF! YOU LITTLE BASTARD!

PETER (O.S.)
CUT IT OUT!

The CAMERA swings down and goes off. It goes back on with Kevin yelling and screaming to Peter.

KEVIN
THIS IS THE WORST VACATION OF MY LIFE!
HOW WOULD YOU LIKE TO HAVE SOMEBODY
PULL YOUR PANTS DOWN IN FRONT OF
FEMALE RELATIVES WITH BIG MOUTHS?
HUH?!

Kate rushes into FRAME and speaks to the CAMERA.

KATE
Buzz! Turn that damn thing off!
(to Kevin)
Get in the other room!

KEVIN
Buzz pants'd me!

KATE
I don't care what Buzz did, nobody
in this family hits anybody!

KEVIN
Why am I always the one who gets in
trouble? I should never have come here
with your stupid children.

KATE
Maybe you'd like to spend this
vacation by yourself?

KEVIN
Fine.

KATE
We oughta just leave you and teach you a lesson.
(to CAMERA)
BUZZ! SHUT THAT THING OFF!

CLOSE-UP KEVIN

He points the remote at the TV.

CLOSE-UP TV

The tape rewinds, stops and starts.

KEVIN
Fine.

KATE
We oughta just leave you and teach you a lesson.

The FRAME FREEZES.

CLOSE-UP KEVIN

A little grin sneaks across his lips.

75 CLOSEUP - KEVIN - DAY 75

He bounces IN and OUT OF FRAME.

76 INT. MEGAN'S BEDROOM - DAY 76

Kevin's jumping on the bed as he eats microwave popcorn.

77 CLOSEUP - PLAYBOY MAGAZINE - DAY 77

A stack of Playboys.

77A INT. BUZZ'S BEDROOM - DAY 77A

Kevin has gone through Buzz's room and discovered his secret suitcase. He's looking through a Playboy. It's not so great.

KEVIN
No clothes on anybody. Sickening.

He flips it aside, reaches into the trunk and comes up with a package of firecrackers.

KEVIN
Cool.

He reaches into it again and comes up with a handful of candy.

KEVIN
I'll save this for later.
(yells)
Buzz? I'm going through all your private stuff! You better come out and pound me!

He pulls out a 4x6 school photo of a girl. *

KEVIN
Buzz! Your girlfriend? Woof!

77B OMITTED 77B

78 INT. HALLWAY - DAY 78

Kevin comes out of Buzz's room with a stack of sports figurines. He crosses to the laundry chute and opens the door. *

KEVIN *
We'll just store these... *

He dumps the sports figurines down the chute. He listens as they clang and bang down to the basement. *

KEVIN *
...in the basement. *

He heads down the stairs. *

79 thru 81 OMITTED 79 thru 81 *

81A INT. KITCHEN - DAY - CLOSEUP - ICE CREAM CARTON 81A

A half gallon container sits on the counter. Dripping. A sticky, ice-cream-covered spoon protrudes from the container.

82 CLOSEUP - VCR - DAY 82

A movie is playing. We hear the dialogue.

MAN'S (V.O.)
Who is it?!

SECOND MAN'S (V.O.)
It's me, Winston. I got the stuff.

MAN'S (V.O.)
Leave it on the doorstep and get the hell outta here.

SECOND MAN'S (V.O.)
Awright, Johnny. But what about my money?

83 CLOSEUP - TV - DAY 83

An action film is now playing. A door opens and a burly, scarfaced mobster looks out.

MOBSTER (V.O.)
What money?

A thin, ashen-faced young man cowers at the sight of the mobster.

MAN'S (V.O.)
Acey said you'd have some dough for me.

MOBSTER (V.O.)
That a fact? How much do I owe you?

84 INT. FAMILY ROOM - DAY 84

Kevin is sitting in his father's chair, watching the videotape. He's eating a huge bowl of ice cream. He's drinking a Pepsi. *

KEVIN
You guys? I'm watching an 'R' movie! You better stop me!

MAN'S (V.O.)
Acey said ten percent.

MOBSTER (V.O.)
Too bad Acey ain't in charge no more.

MAN'S (V.O.)
What do you mean?

MOBSTER (V.O.)
He's upstairs taking a bath. He'll call you when he gets out.

85 CLOSEUP - TV - DAY 85

The young man rears back in horror. He knows that Acey is dead. The mobster leans in. CLOSE and ugly.

MOBSTER (V.O.)
I'll tell you what I'm gonna give you, Snakes. I'm gonna give you to the count of ten to get your ugly, yella, no-good ass off my property before I pump your guts fulla lead.

MAN'S (V.O.)
Awright, Johnny. I'm sorry. I'm goin'.

MOBSTER (V.O.)
One! Two! ... Ten!

The mobster lifts a MACHINE GUN INTO FRAME and OPENS FIRE.

Kevin's eyes are open wide. Filled with horror. The GUNFIRE ENDS.

MOBSTER (V.O.)
Keep the change, you filthy animal.

Kevin grabs the remote control and STOPS the movie to avoid seeing the bloody carcass.

KEVIN
Mom!

86 CLOSEUP - KATE - FIRST CLASS SECTION - NIGHT 86

She's sleeping against Peter's shoulder. Suddenly, her eyes pop out. She sits up. CAMERA PULLS BACK. A movie plays in the cabin. The plane's shades are drawn.

Passengers are watching and chuckling. Peter lowers his book and looks at Kate. She's in the first stages of a full panic. She opens her purse.

PETER
What's the matter?

Kate rummages through the purse, comes up with passports and money.

PETER
Honey?

KATE
I have a terrible feeling.

PETER
About what?

KATE
That we didn't do something?

PETER
(smiles warmly)
It's just that we left in a hurry. We took care of everything.

KATE
I turned off the coffee?

PETER
I did.

KATE
You locked up?

Peter nods in the affirmative. Her thoughts are coalescing, taking a disturbing form.

KATE
Put the timers on the lights?

PETER
Yeah...

Peter starts to worry that they've forgotten something important.

PETER
I closed the garage?

Kate nods slowly.

KATE
Did you put the answering machine on?

Peter thinks. That's the one.

PETER
No. That's it. I forgot to put on the machine.

KATE
That's not it.

She thinks. Peter thinks.

PETER
I don't know. What else could we be forgetting?

She stares into his eyes. It suddenly occurs to Kate what's troubling her. She grabs Peter's arm. She screams.

KATE
Kevin!

Her cry coincides with a funny moment in the airplane movie and is covered by the passengers' laughter. * *

87 OMITTED 87

88 INT. HOUSE - FOYER - STAIRS - DUSK 88

Kevin is at the top of the stairs on his saucer sled. He pushes off, flies down the stairs, across the foyer floor and out the door.

89 EXT. PORCH - DUSK 89

Kevin shoots out of the door, jumps the porch and crashes in the yard.

Kevin rolls over. Dazed and sore. He's taken a big hit. He sits up and rubs his roasted ass. He glances around slowly. The sun is setting. A florid, yellow, purple and black winter sunset. Kevin looks up. The bare trees move in the breeze. Kevin is getting nervous. He looks across the street. To old man Marley's house. Marley is scraping his front walk with a snow shovel. Kevin Freaks. *

90 EXT. HOUSE - DUSK - WIDE 90

The street lights go on. Kevin jumps up and runs into the house. He slams the door.

91 INT. 747 - FIRST CLASS - NIGHT 91

Kate's calmed down a fraction. Frank and Leslie are doing their best to console both Kate and Peter. *

AUNT LESLIE *
We'll call as soon as we land. I'm sure everything's okay. *

Kate isn't interested in Leslie's consolations. Frank leans across. *

UNCLE FRANK *
(to Peter) *
If it makes you feel any better, I forgot my reading glasses. *

92 EXT. STREET - NIGHT - LATER 92

The street lamps are fading "On". Harry and Marv's van is parked at the far end of the street.

92A INT. VAN 92A

Harry and Marv sit inside, surveying the street. Harry glances from his wristwatch to the various houses.

HARRY
Check it out. All the houses with nobody home have automatic timers on their lights... I got it all figured out... Number 1128 should go on right about... now...

Outside, the white Christmas house lights of address #1128 turn on. Harry points to another house, while glancing to his watch.

HARRY
Number 1135... Now.

Outside, the McCallister house lights FLASH ON. Harry smiles. *

HARRY
That's the one, Marvin. That's the silver tuna. *

MARV
It's very G. *

HARRY
It's loaded. Lots of top-flight goods. Antiques, collectibles, objects d'art. Lots of kids means lots of stereos, VCR's, TV's. We're probably looking at some nice jewelry, possible cash hoard, the odd marketable security. Who knows. It's a gem. *

MARVIN
We'll probably need a night and day in there to clean it out. *

HARRY
Grab the crowbar. *

92B EXT. HOUSE - LATER 92B *

The house is dark. *

93 INT. MCCALISTER FAMILY ROOM - NIGHT 93

Kevin is asleep. The house is silent. Dark. Save for the exterior Christmas lights, which throw strange, elongated shadows along the walls. The outside wind is strong.

Howling. Kevin wakes. The house boards creak. Kevin's eyes are wide. Afraid.

He hears a sound. His name. Echoing in a scratchy, eerie whisper. Kevin. Kevin. Kevin. He slowly turns to the sound. It is only a branch, scratching against the window.

Kevin takes a breath, gathers his courage, attempting to calm himself.

KEVIN
Okay. Just relax. Stay calm. Just like Dad always says, "Don't let your fears get the best of you. It's all in your imagination."

Suddenly, Kevin hears more voices. Singing. An accapella, devilish version of "Silent Night". Kevin turns.

The nutcrackers are singing. Their mouths flapping wildly.

Kevin screams and runs out of the room.

93A INT. FOYER - NIGHT 93A

Kevin skids to a stop. A long, shadow of a man in a hat is on the wall. The shadow transforms into a "Night On Bald Mountain" demon. Kevin jumps back, cries out and runs out of the room. CAMERA WHIPS to the source of a shadow. It's only a hat and coat, hanging from the hall cloak rack. The shadow is back to normal.

93B INT. DINING ROOM - NIGHT 93B

Kevin dashes inside. Face to face with the Grandfather Clock. The clock suddenly comes to life. Its face and body ditorts for a moment, scaring the hell out of Kevin. Kevin screams and dashes out of the room.

93C INT. KITCHEN - NIGHT 93C

Kevin stops. Catches his breath. Gets a sudden chill.

KEVIN
It's freezing.
(a realization)
The furnace.
(a worse realization)
The pilot light.

93D INT. BASEMENT - NIGHT 93D

A LOW ANGLE WIDE SHOT, from the bottom of the basement stairs. The top stair opens. Kevin stands here, looking down at the longest descent of his life.

CLOSE-UP: KEVIN.

Pondering.

KEVIN
Like Dad always says "You gotta face your fears if you wanna' conquer 'em."
(gulp)
If I don't face my fears now... I'll be a dreamsicle by tomorrow morning.

Kevin takes a deep breath. He slowly takes a step. Into the basement. The stair creaks. Kevin gingerly walks down the stairs. The basement is dark. Damp.

He arrives at the bottom of the stairs. Kevin's foot hits something. He looks down.

It's the mannequin head. Its blank features have been replaced by a face. The head is alive. It SPEAKS to Kevin.

MANNEQUIN HEAD
Only a dummy would come into the basement.

The mannequin head laughs. Joined by more laughter. Kevin looks up. The other mannequins are laughing. Headless bodies slap their knees. Disembodied heads chuckle.

Kevin closes his eyes.

KEVIN
It's not real.

Kevin slowly opens his eyes. The mannequins are calm. Quiet. The head at his feet is faceless. Kevin turns. He looks at the enormous FURNACE ahead of him.

Kevin slowly walks to the furnace. He gets to his knees and moves toward a mouth-like opening, located near the bottom of the furnace. Kevin reaches for the lever that opens the furnace. He pulls the lever forward. A loud grinding sound is heard. The mouth opens. Kevin peers inside.

KEVIN'S POV

A red button. Tiny letters read: PILOT above the sign. A few mousetraps, laced with cheese, are scattered on the floor in front of the pilot light.

A nervous Kevin slowly moves his arm into the opening. His trembling hands pass only inches above the mousetraps.

The sound of several squealing mice fill Kevin's head. Getting louder. Louder. Kevin closes his eyes to stop the sound.

KEVIN
STOP!

The sounds stop. Kevin continues to move his hand toward the pilot light button.

He presses the button.

The furnace erupts.

Kevin jumps back and looks up.

The furnace has COME TO LIFE. Its mouth roars. Its dials become bulging eyes. Steam rushes from its cracked pipes.

Kevin turns and runs up the stairs. CAMERA PANS BACK to the furnace. It is calm. Still. Purring gently.

93E thru 93J OMITTED 93E thru 93J *

93K INT. FAMILY ROOM - NIGHT 93K *

Kevin wakes up with a scream. *

93L EXT. CHARLES DEGAULLE INTERNATIONAL AIRPORT - MORNING 93L *

The 747 touches down. *

93M EXT. MCCALLISTER HOUSE - NIGHT 93M *

Harry and Marv's Ford van pulls in the driveway. *

93N INT. VAN - NIGHT 93N *

Harry shuts off the lights and turns off the engine. They exit the van. * *

93O INT. FAMILY ROOM - NIGHT 93O *

Kevin's sitting in the chair, breathing heavy, shaking off the dream. He looks at the TV. He scrambles to his feet and turns on the light. he turns on another. * * *

93P EXT. HOUSE - BACK YARD - NIGHT 93P *

Harry and Marv walk down the cellar stairs *

93Q INT. BASEMENT - NIGHT 93Q *

Harry and Marv peek in the dirty windows of the cellar door. *

93R EXT. HOUSE - CELLAR STAIRS - NIGHT 93R *

Harry positions his crowbar at the jamb. Behind them we see light. * *

93S INT. KITCHEN - NIGHT 93S *

Kevin's turned on the kitchen lights. He carefully opens the basement stairs and... * *

CLOSE--UP SWITCH *

He turns on the basement lights. *

93T INT. BASEMENT - CLOSE-UP HARRY AND MARV - NIGHT 93T *

Through the glass, looks of shock. *

93U INT. KITCHEN - NIGHT 93U *

Kevin turns on the kitchen TV and the radio. *

93V EXT. HOUSE - CELLAR STAIRS - NIGHT 93V *

Harry and Marv hear the TV. They turn to see the light. *

HARRY *
Shit. *

MARV
I thought you said they were gone?!?

HARRY
They were supposed to leave this morning!

MARV
We gotta get outta here!

They race across the back yard, back to their van.

94 thru 133 OMITTED 94 thru 133 *

134 INT. AIRPORT - ARRIVAL AREA - MORNING 134 *

ROB McCALLISTER, his wife, GEORGETTE, their eight year old son, KEITH, and eleven year old son, STEFFAN. Rob looks down at his kids.

ROB
Okay, kids. Try the sign.

The kids grumble and unenthusiastically unfurl a long computer sign that reads -- WELCOME TO PARIS! MERRY CHRISTMAS. Rob is craning his neck to see over the crowd. He spots the McCallisters.

ROB
There they are!

Rob puts his arm around Georgette and grins.

ROB
Look how excited they are to see us!

135 ROB'S POV - MORNING 135

Kate and Peter lead the horde from the arriving flight. They're running. Aunt Leslie, Uncle Frank and the kids trail behind. Nothing is stopping Peter and Kate.

ROB
(wave)
Pete! Kate!

136 INT. AIRPORT - MORNING 136

Peter and Kate burst through the sign. Uncle Frank and Aunt Leslie follow, then the kids, all running past. Rob, Georgette and his family are completely stunned.

137 OMITTED 137

138 CLOSEUP -PAY PHONE AREA - MORNING 138

In the foreground. The running throng approaches, like a festive, holiday marathon. Kate arrives and grabs the phone. She turns and shouts orders to the others.

KATE
I'm gonna try our house. Peter, you call the Bensons. If they're home, they can run over and get Kev.
(to the kids)
Kids. Get some change. Start calling people you know.
(to Leslie)
Leslie. Frank. Take my address book. Call anybody who lives on our street. Maybe somebody will still be home.

139 OMITTED 139 *

139A INT. MCCALLISTER HOUSE - UPSTAIRS HALLWAY - NIGHT 139A *

CLOSEUP KEVIN *

Kevin sitting on the top stair. He's terrified and breathing heavily. * *

140 INT. AIRPORT - PHONE AREA DAY - KATE AND PETER 140

Kate stands at the phone, listening with distress. In the background, the kids huddle around another phone, trying various numbers.

Aunt Leslie and Uncle Frank are on another telephone. Kate hangs up the phone. Frustrated.

KATE
The phone's still out of order.

Kate hurriedly dials another number.

141 INT. POLICE STATION - NIGHT 141

A switchboard OPERATOR answers a call.

OPERATOR
Oak Park Police Department. Mmm Hmmm. You want to report a missing child?

142 INT. AIRPORT - DAY/NIGHT 142

The following scene INTERCUTS BETWEEN the switchboard Operator and Kate, between DAY/NIGHT.

KATE
He's not missing.

Peter reacts instinctively to the strength of the word.

PETER
Missing?

KATE
(waves him silent)
He's at home. We left on an overseas flight and somehow, we had eleven kids, somehow we overlooked him.

OPERATOR
The child is not missing?

KATE
(frustration growing)
Ma'am. I need someone to go to my house and see if my child is alright and to tell him that...

She looks to Peter.

PETER
We're coming home for him.

KATE
...that we're coming home for him.

OPERATOR
Let me connect you with family crisis intervention.

KATE
It's not a family crisis.

OPERATOR
(making the transfer)
Hold on.

Kate curses silently, and silently turns to Peter.

KATE
Go down to the ticket counter. Book a flight.

PETER
For all of us?

KATE
There's no sense taking the kids. You stay here with them. I'll go get Kevin and come back.
(tender)
You hold Christmas for us.

Peter nods, gives a comforting smile and hurries off to the ticket counter. A voice interrupts Kate on the phone.

KATE
Hello?

143 INT. POLICE STATION - OFFICE - NIGHT/DAY 143

A grumpy, prune faced officer in a rumpled uniform sits behind a desk. His PHONE RINGS and he answers.

OFFICER BALZAK
Family crisis intervention. Sergeant Balzak.

KATE
(begins to explain)
Hi... Look... I'm calling from Paris... I have a little boy who's home alone...

OFFICER BALZAK
Has the child been involved in a violent altercation with a drunken or mentally ill family member?

KATE
No...

OFFICER BALZAK
Has the child been involved in a household accident?

KATE
I don't think so...

OFFICER
Has the child swallowed poison or an object that has become lodged in his throat?

KATE
(hysterical)
NO! HE'S JUST HOME ALONE! I JUST WANT YOU TO SEND SOMEBODY OVER TO THE HOUSE! JUST TO CHECK ON HIM!

OFFICER
You want someone to go over to your house and check on your son?

KATE
(breathless)
YES!

OFFICER
Let me transfer you to the police department.

KATE
But they just transferred me to you...

OFFICER
(making the transfer)
Hold on.

Kate stops herself from smashing the receiver into the wall. The kids, Leslie and Frank surround her. Kate gives a hopeful look.

KATE
Any luck?

The kids shake their heads. Kate turns to Frank and Leslie. They shake their heads.

AUNT LESLIE
Nothing but a bunch of answering machines. *

144 thru 146 OMITTED 144 thru 146 *

146A INT. HOUSE - UPSTAIRS HALLWAY - NIGHT 146A *

Kevin stands up. The sadness is gone. He's finding his courage. * *

147 INT. FRENCH AIRPORT - TICKET COUNTER - DAY 147

Peter is there. Kate walks into the scene. Peter turns to Kate. He is solemn. *

PETER
Tonight's flights are all booked.

KATE
To Chicago.

PETER
To Chicago. New York. Detroit. I tried everything.

KATE
What about a private plane?

PETER
I checked. Nothing. I'm booking you on a flight that leaves Friday morning.

KATE
Friday morning? That's two days from now.

Kate gives a frustrated sigh. Peter tries to comfort her. *

PETER
Look, honey... We've done all we can here... The kids are exhausted. Let's go to Rob's. We can call the police again from there...

KATE
(strong-willed)
No. I have a child at home alone. I'm not leaving here unless it's on an airplane.

Peter sighs, helpless. The TICKET AGENT, a French woman with a light accent, having overheard the conversation, looks at Kate.

TICKET AGENT
Ma'am... If you stay at the airport... Maybe we can get you on standby... There's a very slim chance that a seat will open up... And you may have to wait several hours... But it is the Holiday season. Miracles can happen.

Kate nods. It's her only hope.

148 EXT. MCCALLISTER HOUSE - FRONT DOOR - NIGHT 148

The door swings open. Kevin marches out to the end of the driveway. Angry, he looks left and right and yells at the top of his little voice. *

KEVIN
I'm not afraid anymore!

Mr. Marley steps out of the darkness, standing a few feet in front of Kevin. Marley is holding the snow shovel. He nods to Kevin. Kevin's eyes pop wide in fear. His face goes white. * He screams, turns and runs into the house. He slams the door. Marley turns to the curb and continues poking the handle at * a clog in the gutter.

149 OMITTED 149 *

149A INT. FOYER - NIGHT 149A *

Kevin runs into the Foyer screaming. He slams the door and * runs up the stairs screaming. *

149B INT. KITCHEN - NIGHT 149B *

Kevin runs down the back stairs screaming. He stops at the foot of the stairs. He sees he's run back down stairs, turns and runs back up. Screaming. *

149C INT. KEVIN'S BEDROOM - NIGHT 149C *

Kevin jumps into his bed and scrambles under the covers. *

149D EXT. KEVIN'S HOUSE - NIGHT 149D *

A Police Officer steps up on the porch and rings the bell. *

149E INT. KEVIN'S BEDROOM - NIGHT 149E *

CLOSEUP KEVIN *

He peaks out from under the covers. He's shocked. *

149F EXT. FRONT PORCH - NIGHT 149F *

The Officer bangs on the door. *

149G INT. KEVIN'S BEDROOM -NIGHT 149G *

CLOSEUP KEVIN *

His eyes are wide with terror. He pulls the covers over his head. * *

149H EXT. HOUSE - NIGHT 149H *

The Police Officer steps back and looks up at the house. It looks okay to him. He returns to his car. * *

150 INT. DEGAULLE AIRPORT - DAY 150

A soft, sweet voice croons "I'LL BE HOME FOR CHRISTMAS" in French over the airport speakers. Peter and the kids say their goodbyes to Kate. With a final kiss, Peter and the kids join Rob and the rest of the family. They exit. Kate watches for a moment. Saddened. She takes a seat. Alone in the crowded airport.

151 OMITTED 151

152 EXT. MCCALLISTER HOUSE - NEXT MORNING 152

A dark, grey day. *

153 thru 156 OMITTED 153 thru 156 *

157 INT. BATHROOM - DAY 157

He's taken a shower. His hair is wet and he has a towel wrapped around his waist. He's being very adult and very conscientious about his brushing. * * *

KEVIN *
I took a shower, washing every body part with actual soap including all my major crevices including between my toes and my belly button which I never did before but sort of enjoyed. I washed my hair with adult-formula shampoo and I used cream rinse for the just-washed shine. I can't find my toothbrush so I'll pick one up when I go out today. Other than that I'm in good shape. * * * * * * * * * * * * * *

He opens a bottle of after-shave, splashes a quantity on his hands, as his father does, and slaps it on his cheeks. He smiles at himself. Then screams! * * *

157A EXT. MCCALISTER HOUSE - DAY 157A *

We hear Kevin scream inside. *

158 thru 160 OMITTED 158 thru 160

161 INT. BUZZ'S ROOM - DAY 161

Kevin pulls a chair over to a shelving unit attached to the wall. He stands on the chair and tries to reach to the top of the unit and a tin baseball card box. Kevin reaches up, woefully short-armed. He tests the strength of the shelf with his foot. He begins to climb the shelf unit. He gingerly steps up on the next shelf, then the next. He makes it to the top. His little fingers barely touch the box.

The box slides forward into his hand as the shelving unit pulls away from the wall. The shelf unit topples, throwing Kevin and everything on the shelves to the floor. CRASH!

The tin box hits the floor and splits open, spilling coins and crumpled bills.

Kevin emerges stunned and shocked, but unharmed from the heap of rubbish that was once Buzz's shelves. CAMERA PANS a few feet away.

The tarantula is free from its shattered aquarium. It skates across the floor.

162 EXT. HOUSE - BACK DOOR - LATER - DAY 162

Kevin comes out the door, bundled in his coat, hat and scarf. He leaves the door WIDE OPEN, as he would if his mother were there to close it for him. He jumps down off the porch and heads around the corner of the house, to the driveway.

163 EXT. HOUSE - FRONT YARD - DAY 163

Kevin tiptoes around the corner of the house. He glances across the street, to Marley'shouse, making sure that the coast is clear. It is. Kevin breathes a sigh of relief. He comes down the drive to the sidewalk and heads up the street. He glances to his left.

163A thru 163B OMITTED 163A thru 163B

164 HIS POV - DAY 164

The van is parked far up the driveway of the MURPHY house across the street. They're back.

Kevin notes the van with curiosity. He whispers to himself.

KEVIN
I thought the Murphy's went to Florida...

Kevin shrugs and EXITS FRAME, hurrying by Marley's house.

165 OMITTED 165 *

165A EXT. PARIS - NIGHT 165A

The Christmas lights are shining bright. Traffic's moving. The city is charged with spirit and movement. CAMERA PULLS BACK. This is the view from the window of

166 INT. ROB MCCALLISTER'S APARTMENT - NIGHT 166

Peter stands in the foreground on the telephone. Megan and Buzz are talking. * *

MEGAN
You aren't even worried. Are you?

BUZZ
Why should I be?

MEGAN
He's home alone.

BUZZ
Good. He's acted like an asshole once too many times and this time he caught it in the butt.

MEGAN
He's so little and helpless. Don't you think he's flipped out?

BUZZ
He's probably going through a stage ten brain fry-down right now, but he asked for it.

MEGAN
You're really cruel.

BUZZ
The little trout can use a couple days in the real world.

MEGAN
You're not at all worried that something might happen to him?

BUZZ
No. For three reasons. A. I'm not that lucky. 2. We have smoke detectors and D. We live on the most boring street in the United States of America where nothing even remotely dangerous is ever, did ever, or will ever happen. Period.

167 OMITTED 167

167A INT. MURPHY'S HOUSE - BEDROOM - DAY 167A

Marv and Harry are sacking the house. Marv is dumping drawers. The PHONE RINGS. He freezes. An ANSWERING MACHINE CLICKS ON.

MALE VOICE (V.O.)
Hello. We're not home right now. If you'll leave your name and number, and the time you called, we'll get back to you as soon as possible. Thank you.

BEEP.

PETER (V.O.)
Chuck? This is Peter McCallister again. We're in Paris. At my brother's apartment. Let me give you the number here... The country code is...

As Peter recites the number, Marv recognizes something in Peter's message.

MARV
Harry! The house we were at last night, was that McCallister?

HARRY (O.S.)
Yeah.

MARV
(smiles)
You're right. They're gone.

168 INT. DRUGSTORE - DAY 168 *

CLOSE-UP PHARMACY CLERK *

LEANING INTO CAMERA. A WOMAN in her mid-fifties. A little too much make-up, a little too much hairspray. She's grinning. *

CLERK *
How may I help you? *

DRUG STORE *

It's a small, local drug store. Drugs. Toiletries. Notions. Kevin's at the pharmacy counter. He sets a toothbrush on the counter. *

KEVIN *
Is this toothbrush approved by the American Dental Association? *

DOOR - CLOSE-UP FEET *

The door opens and a pair of worn galoshes shuffle in. *

PHARMACY CUONTER

The clerk is wearing half-glasses trying to read the printing on the toothbrush package.

CLERK
It doesn't say, hon.

STORE - CLOSE-UP GALOSHES

Shuffling down an aisle.

CLOSE-UP CLERK

She sets down the toothbrush and turns back to the counter.

CLERK
Herb? I have a question about a toothbrush.

CLOSE-UP KEVIN

He awaits his answer. he reaches into his pocket and takes a twenty dollar bill. Behind him a FIGURE approaches.

CLOSE-UP COUNTER

Kevin fiddles with the toothbrush. He turns it over. Suddenly, a bloodied hand slaps down on the counter.

CLOSE-UP KEVIN

His eyes open wide in fear as he looks at the hand.

HIS POV - CLOSE-UP HAND

CAMERA follows the hand up to a tattered overcoat sleeve to...

CLOSE-UP MARLEY

He's looking down at Kevin. A HORROR STING.

CLOSE-UP KEVIN

TERROR! He backs away from the counter.

CLOSE-UP CLERK

She turns back to the counter.

HER POV

Marley's at the counter, looking back at Kevin as he moves away from the counter. The toothbrush is still in his hand.

CLOSE-UP CLERK

She calls to Kevin.

CLERK
Hon? you pay for that here.

CLOSE-UP KEVIN

He doesn't hear her, pays her no mind, doesn't think that he has the toothbrush in his hand. He's only interested in getting out.

HIS POV

MOVING AWAY. The Clerk is calling to him. Marley's watching him.

CLERK
Son? Come back! Hey!

STORE-WIDER

Kevin keeps moving, not taking his eyes off Marley.

CLOSE-UP CLERK

She yells.

CLERK
Stop that boy!

CLOSE-UP STOCKBOY

He looks up from the shelf he's stocking.

CLOSE-UP KEVIN

He's overwhelmed by panic. He turns and bursts out of the store.

168A thru 169 OMITTED 168A thru 169

170 EXT. TOWN SQUARE - DAY 170

Kevin speeds out of the drugstore, across the street, past Santa's Village. The Stockboy breaksout of the store and charges after Kevin, who runs across the street, past Santa's Village. A police car is parked a few feet away. The Stockboy sees the cop,grins, puts his fingers to his mouth and whistles, waving to the cop. The police car stops. THE COP rolls down his window and looks to the Stockboy

STOCKBOY
Shoplifter!

People within earshot turn at the Stockboy's cry. All eyes are upon Kevin. Accusing. Angry. A frightened Kevin sprints. Pumping his legs as hard and fast as they'll go. The cop begins to follow Kevin, chasing the scared little boy through the town square.

Kevin runs onto the ICE SKATING RINK. He hits the ice SPRINTING. Kevin crouches down and GLIDES across the ice, barely avoiding a collision with several skaters.

170A KEVIN'S MOVING POV 170A

Ice skaters leaping out of his path.

170B EXT. TOWN SQUARE 170B

The cop attempts to make his way across the ice rink. Stumbling. He takes a few steps and FLIPS BACKWARD, falling on his ass. Kevin emerges on the opposite side of the rink. Kevin escapes across a bridge leading into the suburbs. He glances back.

KEVIN'S POV

The cop is being helped to his feet by two skaters.

Kevin turns and continues running, DISAPPEARING into the suburbs.

170C thru 176 OMITTED 170C thru 176

176A INT. DRUGSTORE -PHARMACY COUNTER - DAY 176A

Marley is paying for a purchase. *

INSERT - A BAANDAID BOX *

177 EXT. NEIGHBORHOOD STREET - LATER - DAY 177

Kevin shuffles down the street, tired, cold and frightened. He looks at the toothbrush in his hand. *

KEVIN
I'm a criminal. *

178 INT. MURPHY HOUSE ACROSS STREET - LIVING ROOM -DAY 178

It has been sacked, thoroughly searched and plundered. Cabinets are smashed and overturned, tables upended. The drapes are drawn. Marv comes down from upstairs with a heavy cotton sack in one hand, a VCR in the other.

He exits toward the back of the house.

As he passes through the kitchen, Marv stuffs a dish towel in the sink drain. He turns on the water. He grins sadistically.

179 EXT. HOUSE - DAY 179

Harry's in the van. The MOTOR'S RUNNING. Marv comes out, looks to the street and quickly deposits his loot in the van.

180 INT. VAN - DAY 180

A huge haul from the house sits in the back of the van. The door slides shut. A grinning Marv gets inside. Harry glares at him.

HARRY
You did it again. Didn't ya'? You left the water runnin'.

Marv continues to smile deviously, saying nothing.

HARRY
I told you to stop that. There's no reason for it.

MARV
Harry... It's our calling card. All the great ones leave their mark. We're the 'Wet Bandits.'

Harry stares incredulously at Marv for a moment, then puts the van in reverse.

HARRY
Sick bastard.

181 EXT. HOUSE - DRIVEWAY - DAY 181

The van backs out. Kevin continues to walk down the street.

182 EXT. HOUSE -DAY 182

The van comes down the drive. Kevin is in line for a collision. Harry glances into the van's side mirror. Kevin is visible in the mirror, walking across the drive. Seeing this, Harry reacts with surprise and jams the brakes on. The van's TIRE LOCKS and SKIDS on the slick pavement. Kevin looks up and around in shock, as the van slides in front of him. Missing him by inches.

183 KEVIN'S POV - DAY 183

The van slides to a stop on Harry's face.

184 HARRY'S POV - DAY 184

Kevin's frightened little face. Nose nearly touching glass.

Harry feigns a look of false concern. He doesn't recognize Kevin. He rolls down his window.

HARRY
Keep an eye out for traffic, son.

Marv leans around Harry and adds his less skillful two cents. *

MARV
Santa don't visit the funeral homes, little buddy.

HARRY
Step back.

Kevin takes a step back away from the van.

Harry smiles and winks, revealing his gold tooth. *

HARRY
Merry Christmas!

Kevin recognizes Harry as the police officer who was at his house the night before. Kevin's jaw drops.

The van pulls out of the driveway. Kevin watches it. He starts to run across the street. The van stops.

185 INT. VAN - DAY 185

Harry looks back out the window.

MARV
What's the matter?

HARRY
I don't know. I don't like the way the kid looked at me.

MARV
You ever seen him?

HARRY
I seen a hundred kids this week.

MARV
See what house he's goin' to.

186 CLOSEUP - KEVIN - DAY 186

Kevin reaches the parkway, when he realizes that the van has stopped. He slows and peeks over his shoulder.

KEVIN
You're not afraid...

187 KEVIN'S POV - DAY 187

The van, waiting in the middle of the street.

CLOSEE-UP KEVIN *

Kevin wants to cry, he's so scared. He stops when he reaches the sidewalk. He looks at his house. Makes a quick decision, turns and heads down the street, passing the house.

188 INT. VAN - DAY 188

Harry watches the mirror.

189 OMITTED 189

190 EXT. STREET - DAY 190

Kevin is walking down the street. The van is tailing him. Kevin hurriedly begins to sprint. He turns and disappears around the corner. The van follows.

190A INT. VAN - DAY 190A

As Harry and Marv turn the corner, a blank, puzzled look covers Harry's face.

HARRY AND MARV'S POV

The street. Bare. No sign of Kevin. He's disappeared.

191 thru 192 OMITTED 191 thru 192

193 INT. VAN -DAY 193

Harry and Marv squint. Baffled.

HARRY
Shit! Where'd he go?

193A EXT. STREET - CHURCH - DUSK 193A *

Harry and Marv's van pass the Church. A LIFE-SIZE NATIVITY SCENE decorates the church's front lawn. Figures of Joseph, Mary, Jesus, the Wise Men and various animals are here. There is also a very realistic LITTLE DRUMMER BOY standing over the manger. Head lowered.

193B EXT. VAN - MOVING SHOT - MARV - DUSK 193B *

Staring out the window, at the nativity scene, then looking away.

193C EXT. NATIVITY SCENE - DUSK 193C *

CAMERA DOLLIES TOWARD the Little Drummer Boy. He slightly raises his head. It is Kevin, dressed in the statue's robes and holding the drum. Kevin watches Harry and Marv's van TURN and DISAPPEAR around the corner.

193D INT. VAN - DUSK 193D *

Harry is still baffled.

HARRY
How could he just disappear like that?

MARV
Why don't we forget it, huh? You shouldn't be following a kid, man. That's like sending invitations to the cops.

HARRY
I don't like the way that kid looked at me.

MARV
You're just gettin' an edge on ya'. We're doin' good. Now, c'mon. It's gettin' dark. Let's drop this stuff off, get a bite to eat and come back for some more Holiday surprises.

Harry grins. Marv laughs. Harry hits the gas.

193E EXT. NATIVITY SCENE - DUSK 193E

Kevin hurriedly removes the Little Drummer Boy costume. He hurries away from the church. He glances up. The street lamps are turning on. It is getting dark.

194 EXT. STREET - NIGHT 194 *

Kevin runs as fast as he can. All up and down the block. The CHURCH BELLS strike a fifth time, calling it five o'clock. The timers in the houses of the people away for the holidays turn on the Christmas lights. Kevin arrives at his driveway. *

194A thru 205 OMITTED 194A thru 205 *

206 INT. HOUSE - NIGHT 206

Kevin runs in and turns on the foyer light, locks the front door, secures the chain and the deadbolt. He collects himself.

KEVIN
This is my house. I have to defend it.

He runs up the stairs.

207 EXT. HOUSE - LATER - NIGHT 207

All of the upstairs and downstairs lights are on. A beat, and the attic lights go on. BRENDA LEE'S "ROCKIN' AROUND THE CHRISTMAS TREE" FILLS THE SOUNDTRACK. A MONTAGE BEGINS.

207A MONTAGE 207A

The Brenda Lee song plays over the following images: Kevin arranging the living room chairs to face toward the windows, a Piano song book being flipped to "Joy To The World", the Sports hero poster being peeled from Buzz's wall, an ELECTRIC TRAIN being removed from the closet, a laugh box being removed from Jeff's drawer, one of the nutcrackers with a rifle being snatched from the piano top, Kevin carrying mannequins up from the basement and carrying stereo speakers from the family room to the kitchen.

END OF MONTAGE.

208 thru 222 OMITTED 208 thru 222

223 EXT. HOUSE - LATER - NIGHT 223

A Little Nero's Pizza delivery car pulls into the driveway. * The delivery boy, who we remember from earlier, walks to the porch.

A note attached to the front door. It's written in child's hand, it reads: "BACK DOOR, PLEASE."

The Pizza boy reads the note and shrugs. The back door is no problem for him. He hops down off the porch and walks around to the back door.

224 INT. FAMILY ROOM - NIGHT 224

Kevin is listening to the Brenda Lee song. THE DOORBELL RINGS. Kevin jumps up, turns OFF the CD PLAYER and sneaks into the kitchen.

225 EXT. PORCH - NIGHT 225

The Pizza Boy tries to look in the window. The kitchen door curtains are closed. He knocks. A voice comes from inside.

MAN (V.O.)
Who is it?

PIZZA BOY Little
Nero's Pizza, sir! I have your pizza. *

226 CLOSEUP - TELEVISION - NIGHT 226

The mobster MOVIE fast-forwards, stops, and the mobster says ...

MOBSTER (V.O.)
Leave it on the doorstep and get the hell outta here.

The picture freezes. MUTE comes on and it steps to the next cut.

227 EXT. PORCH - NIGHT 227

The Pizza Boy is startled by the angry tone of the man's voice.

PIZZA BOY
(timidly)
Okay. But what about the money?

228 INT. KITCHEN - NIGHT 228

Kevin holds the remote towards the combination TV- VCR. The speakers are hooked up to the television. Kevin un-pauses the video picture.

MOBSTER (V.O.)
What money?

Kevin hits pause, mute and stop.

PIZZA BOY (O.S.)
You have to pay for the pizza, sir.

229 CLOSEUP - TELEVISION - NIGHT 229

The picture unfreezes.

MOBSTER (V.O.)
That a fact? How much do I owe you?

230 EXT. PORCH - NIGHT 230

The Pizza Boy looks at the ticket.

PIZZA BOY
$11.80, sir.

231 INT. KITCHEN - NIGHT 231

Kevin counts out twelve dollars of Buzz's money. It's difficult for him. He lifts the doggie door and flips the money out.

232 EXT. PORCH - NIGHT 232

The Pizza Boy reaches down for the money and is disappointed to see that it's only twelve dollars.

MOBSTER (V.O.)
Keep the change, you filthy animal!

PIZZA BOY
(under his breath)
Cheapskate.

233 INT. KITCHEN - NIGHT 233

Kevin flips on a desk lamp that rests behind the Nutcracker, which is positioned on the counter in front of the door. The Nutcracker's rifle is extended. The light casts a large shadow of the nutcracker on the kitchen curtains. Kevin hits the video "Play" button.

MOBSTER (V.O.)
I'm gonna give you to the count of ten to get your ugly, yella, no good ass off my property ...

234 EXT. PORCH - NIGHT 234

The Pizza Boy stares fearfully at the shadow of the Nutcracker, which resembles a gangster holding a gun. *

MOBSTER (V.O.)
One! Two!... Ten!

234A INT. KITCHEN - NIGHT 234A

Kevin drops a row of LIT FIRECRACKERS into the metal kitchen garbage can. They EXPLODE, creating a LOUD GUNFIRE SOUND.

234B EXT. BACK PORCH - NIGHT 234B

Hearing the "gunfire', the Pizza Boy picks himself up and scrambles to his car.

235 CLOSEUP - PIZZA CAR - NIGHT - REAR TIRES 235

They SPIN and the car zips OUT OF FRAME.

236 INT. KITCHEN - NIGHT 236

Kevin cautiously opens the door and retrieves his pizza. He comes back in, grinning.

KEVIN
A lovely pizza just for me.

237 OMITTED 237

237A INT. FRENCH AIRPORT -NIGHT 237A

Kate has snared a MIDDLE-AGED WOMAN and is trying to talk her out of her seat assighment. * *

KATE *
I have the five hundred dollars, *
pocket translater, the first class *
-- that's an upgrade from your coach *
seat. *

WOMAN *
Is that a real Rolex? *

KATE *
Do you think it is? *

WOMAN *
No. *

KATE
But who can tell? And I have a ring.

She displays a modest sapphire ring.

WOMAN
It's lovely.

A MIDDLE-AGED MAN joins them.

MAN
Come on, Irene. They're boarding.

WOMAN
This gal's offered us two first class seats back to Chicago next week plus a ring, a watch, a pocket translator, five hundred dollars and...

KATE
The Samsonite luggage.

MAN
(thinks)
What do we do about our Christmas plans?

KATE
You forgot the bracelet.

WOMAN
I didn't care for the bracelet.

Kate holds out her wrist.

MAN
I don't like it either.
(shakes his head)
Thanks anyway.

KATE
You liked the necklace, ma'am.

MAN
She's got a necklace.
(to the wife)
Let's go.

KATE
(almost breaking down)
My little boy's home all by himself. I'm desperate. I beg you. From A mother to a mother. Please.

WOMAN
Ed?

MAN
(taps his ear)
Hearing aid went out. Damn. Come on, honey. Hello? Hello?

He takes her arm and leads her away.

MAN
Say what?

He sneaks a look back at Kate.

CLOSE-UP KATE

She's crushed. Boarding PASSENGERS jostle her as they head for the ramp.

238 EXT. NEIGHBORHOOD - NIGHT 238

Harry and Marv's van slowly PULLS UP to the front of the McCallister house.

239 INT. VAN - NIGHT 239

Harry and Marv look out. They exchange puzzled glances and look again to the house.

240 THEIR POV - NIGHT 240

The lights are all on. Two chairs are turned toward the window. We can see the back of a man's head and the back of a woman's head. They're both wearing hats and jerking slightly back and forth. LAUGHTER and MUSIC is heard.

241 INT. VAN - NIGHT 241

Marv is completely baffled. He shifts his eyes slightly to the dining room window.

242 EXT. HOUSE - NIGHT 242

A shirtless sports hero bobs past the dining room window.

243 INT. VAN - NIGHT 243

Harry looks around Marv. They're both confused.

MARV
Did they come home?

HARRY
From Paris?

They shrug and continue to watch.

244 INT. HOUSE - DINING ROOM - NIGHT 244

CLOSE-UP: ELECTRIC TRAIN. The train is set up on a winding track that is spread across the dining room. CAMERA FOLLOWS the train, CAMERA RISES and WIDENS to reveal a straightened coat hanger taped to the train cars. The life-size sports hero cut-out from Buzz's room is taped, from the back to the hanger which runs up the spine. A piano plays "JOY TO THE WORLD".

245 INT. LIVING ROOM - NIGHT - CLOSEUP - PIANO KEYS 245

Kevin's uncertain fingers play with the keys. He tries to concentrate on the sheet music. Each time there is a break in the music, Kevin reaches over and touches the LAUGH BOX, causing the laughter to begin. CAMERA MOVES DOWN FROM the keys TO Kevin's foot. A pair of taut strings are tied to his ankle. He's wiggling his foot to the music.

CAMERA TURNS AWAY to reveal, sitting in the chairs at the window, the mannequins from the basement. They're dressed in Kate and Peter's clothes. String is tied around their waists. The wiggling of Kevin's foot rocks the mannequins in time to the music.

246 INT. VAN - NIGHT 246

A confused and worried Harry and Marv continue to watch the activity. Marv turns to Harry.

MARV
Somebody's in there.

HARRY
Yeah. C'mon. Let's get outta' here before somebody sees us. We'll come back again tomorrow. Maybe they'll be gone by then.

247 EXT. HOUSE - NIGHT 247

The van pulls away. CAMERA PANS TO the dining room window. Kevin's head peers up over the windowsill. Seeing the van pull out of the driveway, Kevin smiles to himself.

248 INT. MASTER BEDROOM - LATER - NIGHT 248

Kevin finishes flossing his teeth, shuts off the bathroom light, turns ON the TV, crosses to the bed and gets in. JOHNNY CARSON.

KEVIN
Heeeeeeeere's Johnny. *

249 OMITTED 249 *

250 EXT. PARIS - NIGHT 250

A cold sun is a moment away from rising.

251 INT. ROB MCCALLISTER'S APARTMENT - GUEST ROOM - NIGHT 251

Peter is in bed. He's not sleeping. He's staring out the window.

252 CLOSEUP - MEGAN - NIGHT 252

She's in bed with Linnie. She's not sleeping. CAMERA SLIDES OVER TO Linnie. She's not sleeping, either.

253 CLOSEUP - JEFF - NIGHT 253

He's in bed with Fuller. Jeff can't sleep either.

254 CLOSEUP - BUZZ - NIGHT 254

He's snoring like a bear.

254A INT. MASTER BEDROOM - LATER - NIGHT 254A *

Kevin watches TV for a moment before the lonely thoughts creep into his head. He turns to the nightstand. He picks up a family portrait in a silver frame. * * *

Kevin pushes out his lower lip to keep from crying as he looks at the photo. * *

KEVIN *
I didn't mean it. If you come back, *
I'll never be a pain in the butt *
again. I promise. *

He searches for and finds his strength. He addresses the photo. * *

KEVIN
Good night.

Kevin looks around the room. An instinctive reaction to what will be an embarrassing act. He kisses the picture and puts it back on the nightstand. He turns off the light.

CLOSE-UP TELEVISION

Johnny Carson is reading kid's letters to Santa Claus.

255 OMITTED 255

256 INT. DEGAULLE AIRPORT - DAWN 256

Kate is sleeping on the seats. She's curled up with her purse for a pillow. A P.A. ANNOUNCEMENT wakes her.

MALE VOICE
This is the final call for boarding American Airlines flight 561 to Boston connecting to Detroit. Standby passenger McCallister please come to the ticket counter.

Kate sits up. She grabs her purse and her overnight bag. She takes off.

257 thru 262 OMITTED 257 thru 262

263 INT. GROCERY STORE - NEXT DAY - DAY 263

Kevin is pushing a grocery cart. He's wearing a hat that's pulled down over his eyes. The collar on his coat is turned up. He stops at the dairy section and picks up a carton of milk.

264 INT. STORE - BREAD AISLE - DAY 264

Kevin comes down the aisle. He selects a loaf of bread. A WOMAN shopper comes up behind him.

WOMAN
Pushing the cart for Mommy?

KEVIN
Yes, ma'am.

WOMAN
What a good littlehelper you are. I'll bet you'll be getting lots of swell things from Santa tomorrow morning, huh?

KEVIN
You never know.

The woman smiles as she passes him.

KEVIN
Excuse me. What's the stuff you put in the washing machine to make clothes feel as fluffy soft as a kitten and smell as fresh as a springtime breeze?

The Woman is puzzled by the request.

KEVIN
It's for... Mommy.

WOMAN
Fabric softener. Two aisles over.

KEVIN
Thank you and have a most Merry, Merry, Merry Christmas.

He turns his cart around and heads up the aisle.

265 INT. STORE - CHECKOUT COUNTER - DAY 265

A college age CHECKOUT GIRL begins ringing up Kevin's purchases. He smiles at her. She looks at him curiously. He picks up a "Woman's Day" and leafs through it. She rings up the milk, fabric softener, bread, soup, a microwave dinner.

KEVIN
(refering to the dinner)
Are those any good?

CHECKOUT GIRL
I don't know.

KEVIN
I'll give 'em a whirl.

He goes back to the magazine. The Girl rings up a jar of jelly, a bottle of Tide liquid, a four-pack of toilet paper. Kevin turns away a little as she rings up the TP.

KEVIN
I wish I could use the stove. I'd make some of these Macafurters.

He shows her the magazine. *

KEVIN
They look good, don't they?

He smiles. The Girl nods. She can't figure him out. She rings up a large package of plastic Army men.

KEVIN
For the kids.

The Girl picks up the final item -- a quart carton of orange juice.

KEVIN
Hold on.

He hands her a coupon.

KEVIN
It was in the paper this morning.

She rings up the orange juice, less the coupon savings.

CHECKOUT GIRL
$19.83.

KEVIN
Okay.

Kevin reaches into his jacket and takes out Buzz's twenty. *

266 OMITTED 266 *

266A EXT. ALLEY -DAY 266A *

Kevin walks down the alley with his groceries. THe bags are soft from wear and pose a terrible threat to break open. a dozen steps and the bottoms burst on both bags and the groceries tumble to the ground. Kevin sighs and begins picking up the groceries. * * * * * *

267 thru 280 OMITTED 267 thru 280 *

281 INT. MCCALLISTER HOUSE - BASEMENT - LATER - DAY 281

Kevin is doing laundry. The laundry cycle is over. He removes Kate's dress. He examines it. The stain is GONE. Kevin smiles to himself.

He places the dress on top of a laundry basket already loaded with clothes. He lifts the basket and heads up the stairs.

281A OMITTED 281A *

282 EXT. HOUSE - VAN - DAY 282

The Ford van is parked deep in the driveway of the house next to the McCallister's.

283 INT. VAN - DAY 283

Harry and Marv are studying the back of the McCallister house.

HARRY
I can't figure it. Right now, it don't seem like anybody's home. But last night... The place is jumpin'... Somethin' ain't right...

CLOSE-UP HARRYY AND MARV *

Looking out of the van. Harry opens the door. *

MARV *
What're you doing? *

HARRY *
I'm not convinced. *

283A EXT. BACKYARDS- DAY 283A *

Harry crosses the neighbors yard to the McCallister's yard. *

283B INT. KITCHEN - DAY 283B *

Kevin's doing dishes. He glances out the window. He freezes. *

HIS POV *

Harry sneaks across the yards. *

CLOSE-UP KEVIN *

A flash of fear. He's too prepared to let it cripple him. He pulls the kitchen curtains closed and jumps down from the chair he's standing on. * * *

283C INT. FAMILY ROOM - DAY 283C *

Kevin races into the family room and slams on the VCR. He grabs the remote and dashes into the kitchen. *

283D EXT. HOUSE - BACK PORCH - DAY 283D *

Harry walks up the steps and tries to peek in the drapes. He steps back and pushes the doggie door with his foot. *

283E INT. KITCHEN - DAY 283E *

Kevin nervously watches the door. *

HIS POV *

The doggie door flaps as Harry kicks it. The door knob rattles. *

CLOSE-UP KEVIN *

He hits the remote. The movie starts. *

MAN'S VOICE *
Awright, Johnny. But what about my money? *

MOBSTER'S VOICE *
What money? *

283F EXT. HOUSE - BACK PORCH - DAY 283F *

Harry's completely mystified as to who could be in the house. *

MOBSTER'S VOICE *
He's upstairs taking a bath. He'll call you when he gets out. *

Harry steps away from the door, jumps off the porch and runs back to the van. *

283G INT. VAN - DAY 283G *

Harry jumps into the van and slams the door. *

MARV *
What happened? *

HARRY *
I'm goin' nuts! Now there's two guys in the house and another guy upstairs takin' a bath. *

283H INT. 747 - NIGHT - KATE 283H *

She's sleeping on the plane. *

283I INT. PARIS APARTMENT - LIVING ROOM - NIGHT 283I *

Peter's sitting alone in the living room, looking out at the lights, thinking. * *

LINNIE *

She comes into the room. She's in her pajamas. She can't sleep. *

LINNIE *
Dad? *

CLOSE-UP PETER *

He turns to her. *

PETER *
What're you doing up, sweetheart? *

CLOSE-UP LINNIE *

She's troubled. *

LINNIE *
Where's Mom? *

WIDER *

Peter waves her over to him. *

PETER *
She stayed at the airport. She's just got on a flight for Detroit. * *

Linnie sits down next to Peter. *

LINNIE *
She won't be here for Christmas. *
Kevin won't be here for Christmas. *
It won't even be like Christmas. *

PETER *
We're just gonna delay it a little bit. * *

LINNIE *
I think it's a bad idea. *

PETER *
We don't have much choice, sweetheart. *

LINNIE
Families shouldn't be apart on Christmas. No matter how mean they are to each other the rest of the year. Us here. Them there. It's stupid, Daddy. Christmas isn't about Paris.

CLOSE-UP PETER

There's a lot of truth in what Linnie is saying. He looks away and nods as he comes to a realization.

283J EXT. DRIVEWAY - VAN - DAY 283J

The van's still parked in the drive.

283K INT. VAN - DAY 283K

Harry and Marv are sleeping, snoring bark strippers.

283L EXT. MCCALLISTER HOUSE - BACK PORCH - DAY 283L

Kevin comes outside. He slams the door.

283M INT. VAN - DAY 283M

CLOSE-UP HARRY

One eye opens. He sits up, realizing he's fallen asleep during his shift. He looks out the window.

284 thru 307 OMITTED 284 thru 307

308 EXT. MCCALLISTER HOUSE - MARV'S POV - BACK PORCH - DAY 308

Kevin walks down off the porch with a saw and disappears into the back yard.

309 thru 310 OMITTED 309 thru 310

311 INT. VAN -DAY 311

Harry smacks Marv. He wakes with a start.

MARV
What?!

HARRY
I got a bad feeling we're getting scammed by a kindygartener.

MARV
Huh?

312 EXT. HOUSE - BACK YARD - DAY 312

Kevin saws the top off a six-foot fir tree behind the garage.

313 INT. LIVING ROOM - LATER - DAY 313

Kevin has put the little tree into the tree stand. He's found lights and ornaments and is decorating the tree.

314 EXT. HOUSE - BACK YARD - DAY 314

Marv is on the back porch, trying to look in the doggie door. Harry is on the other corner. He peeks in a window.

315 INT. LIVING ROOM - CLOSEUP - KEVIN - DAY 315

THROUGH the tree. He hangs a round, red glass ornament, blocking his face. A beat and he gently pushes the ornament aside and looks ahead fearfully.

316 KEVIN'S POV - DAY 316

PAST the ornament, THROUGH the tree TO the window and Harry's face peering in. The ornament slowly returns to its original position. We see Kevin reflected in its surface.

CLOSEE-UP KEVIN

Kevin yells at the top of his voice.

KEVIN
Dad! Can you come here and help me?!

317 EXT. HOUSE - BACK YARD - DAY 317

Marv has joined Harry. Harry smiles.

HARRY
The kid we saw the other day. He lives here.

MARV
If the kid's there, the parents gotta be.

HARRY
(shakes his head)
No. He's home alone.

Marv grins.

318 INT. HOUSE - BUZZ'S ROOM - DAY 318

Kevin runs in, grabs Buzz's BB gun off the rack above his bed, whips open his nightstand drawer and grabs a box of BBs. He dashes out.

319 EXT. HOUSE - CLOSEST WINDOW TO BACKYARD - DAY 319

Kevin appears in the window with a BB gun. Kevin opens it and looks out.

320 KEVIN'S POV - DAY 320

Next door. Harry and Marv walk toward their van. They are talking. Kevin listens. Marv is incredulous.

MARV
You can't be serious... You wanna come back tonight?

HARRY
MmmHmmm.

MARV
Even with the kid here?

HARRY
MmmHmmm.

MARV
I don't think it's a very good idea...

HARRY
(intense, angry)
Look... That house is the only reason we started workin' this block in the first place. Ever since I laid eyes on that house... I wanted it. That house is the difference between me havin' a good or a bad Christmas. And Marv... I ain't had a good Christmas since 1962.

MARV
That long?

HARRY
That long.

MARV
Gee, Harry. I don't wanna spoil Christmas for ya'.

HARRY
Good. Now let's take this one step at a time... We'll unload the van, take a shower, get a bite to eat and come back tonight... when it's dark... around nine o'clock.

MARV
(smiles)
Yeah. Kids are ascared of the dark.

Kevin listens intently. Harry and Marv get inside the van. The van backs out of the driveway.

321 BACK TO SCENE - DAY 321

Kevin's face is filled with concern, turning to worry and fear. He whispers to himself in a voice filled with fear.

KEVIN
Mom. Where are you?

321A INT. DETROIT METROPOLITAN AIRPORT - DAY 321A *

A heavy snow falls outside. A desperate, tired and worn Kate pleads with the TICKET AGENT.

KATE
Everything's full?

TICKET AGENT
(nods)
It's Christmas Eve.

KATE
What about another airline?

TICKET AGENT
(taps computer)
Nothing available. I suggest you get a hotel room in the city. Tomorrow afternoon... We can get you a flight to Chicago...

KATE
I can't wait that long.

TICKET AGENT
I'm terribly sorry, M'am. There's nothing else I can do. It's hopeless.

KATE
(freaks, snaps)
Hopeless?!?... Hopeless?!?... Lady, I've been awake for almost 60 hours... I've travelled from Chicago to Paris to to New Jersey just to get home to my eight year old son... And now that I'm this close... you're telling me it's hopeless?!?... Uh-uh. No way. It's Christmas. The season of goddamn perpetual hope. And I don't care if I have to to hijack a pilot at gunpoint, if I have to fly through a 300 mile wall of solid snow, if it costs me everything I own, or if I have to sell my soul to the devil himself... I'm going to get home to my son!!!

The ticket agent just stares at Kate, as does everyone in the terminal. Suddenly, a hand APPEARS on Kate's shoulder.

GUS
Maybe I can help.

Kate turns. A curly haired man in his late thirties, GUS POLINSKY, stands beside her. Gus is dressed in his travelling clothes. A sky blue banlon shirt, sansabelt slacks, plastic loafers and a red satin jacket with the words "GUS POLINSKI AND THE KENOSHA KICKERS" emblazened across the back. He is holding an accordion case. Gus extends his hand.

GUS
Gus Polinski. Polka king of the midwest. That's my band over there... The Kenosha Kickers...

Gus points to a row of men, seated a few feet away, dressed in pastel, banlon shirts and polyester slacks, wearing red satin jackets and holding their packed musical instruments. Gus continues to speak with Kate.

GUS
You a polka fan?

KATE
A little ...

GUS
Ever heard of the "I Don't Want Her You Can Take Her She Can't Stuff the Kielbasa Polka"?

KATE
Sounds familiar...

GUS
That's us. Sold six hundred and fifty-eight copies. In Sheboygan alone. That's a record for a polka band.

KATE
Congratulations.

GUS
Yeah. We were playing a 'Holly and Hops' party at the Asbury Park V.F.W. last night. We got a Christmas gig lined up tomorrow at the Milwaukee Jaycees... But they cancelled our flight. So I sent Stash, my clarinet player, to "Avis"... He's gonna rent us a truck. We're gonna brave this treacherous weather and drive to Wisconsin. Since Chi-town's on the way...
(smiles)
I figured you might like to hop a ride with us...

Kate's eyes light. A POLKA version of "HAVE A HOLLY JOLLY CHRISTMAS" FILLS THE SOUNDTRACK. WE CUT TO:

321B EXT. DETROIT EXPRESSWAY - DAY 321B *

Heavy snow continues to fall. A bright yellow Astro van barrels along the icy, snow covered highway.

321C INT. ASTRO VAN - DAY 321C

STASH, a curly haired fellow, drives. CAMERA PANS TO the back of the van. Gus and his band sit here, playing their instruments, and singing along. Gus leads the vocals and plays accordion. Kate sits amongst the polkateers. A forced smile on her face.

321D thru 321E OMITTED 321D thru 321E *

321F EXT. DEPARTMENT STORE- DUSK 321F *

A small department store in town. *

KEVIN (OS) *
I'd rather stand if that's okay. I'm *
a little old to sit on your lap. *

321G INT. DEPARTMENT STORE - DUSK 321G

Kevin is standing at the knee of a store Santa.

SANTA
Whatever. You want to tell Santa what you want for Christmas? And let me add that we close soon and Santa has a little party to go to.

KEVIN
Sure. I understand. Okay. I know you're not the real Santa Claus. And to be honest I'm not real sure the real Santa Claus is real but just in case he is I'd like you to tell him something this year from Kevin McCallister, 1135 Rivard Blvd. Do you need the phone number?

Santa shakes his head, no.

KEVIN
Okay. This is extremely important. Would you please tell him that instead of presents this year I just want my family back.

Santa doesn't understand.

KEVIN
No toys. Nothing but Peter, Kate, Buzz, Megan, Linnie and Jeff and my aunt and my cousins and if he has time, my Uncle Frank. Okay?

SANTA
I'll see what I can do.

KEVIN
Thanks.

He starts to walk away.

SANTA
You want a candy cane?

KEVIN
No, thanks. I don't want to spoil my appetite.

He pulls his hat down over his eyes and takes off.

CLOSE-UP SANTA

He's completely baffled.

322 thru 324 OMITTED 322 thru 324

325 EXT. STREET - LATER - NIGHT 325

Kevin's walking home. It's dark. The street lights are on. Kevin is walking slowly. He's looking at the houses.

326 HIS POV - MOVING - NIGHT 326

A house with lights around the door, lights burning in big windows. People inside celebrating. Kids running around, grandparents,aunts, uncles, cousins. It seems as if their excitement and joy was made in the extreme to emphasize Kevin's sorrow. *

CLOSEE-UP KEVIN *

Shuffling down the sidewalk, eyes on the house he's passing. * He looks forward and stops suddenly. *

HIS POV *

A young MAN and WOMAN, she carrying a baby, he loaded with * gifts, walking from their car which is parked far down in a * crowded driveway to the sidewalk of the house Kevin's watching. *

326A EXT. HOUSE - NIGHT 326A *

The young family continues up the walk to the house. Kevin * stands at the foot of the walk, watching. CHURCH BELLS RING * in the distance. *

CLOSE-UP: KEVIN *

Kevin's eyes are brimming with tears. As strong as he wants * to be, it's too much for him. A tear falls. He wipes it away, * only causing more to fall. *

326B INT. HOUSE - NIGHT 326B *

Kevin's framed in the door of the holiday house as the young * family passes off the baby and the gifts and takes off their * coats. Great warmth and cheer. Christmas music is playing. * Children are running wild, old men are laughing, grannies, are * yakking. It's everything Kevin wants. He stands like a sobbing * statue at the end of the walk, lit by a coach light, wiping * tears from his cheeks with the backs of his cold, bare hands. * The door closes on him. *

327 thru 328 OMITTED 327 thru 328

329 EXT. CHURCH - NIGHT 329

A small, old frame church. We can hear the voices of a CHOIR, rehearsing for the midnight mass. Kevin approaches the church slowly, apprehensively. He looks up at the steeple, listens to the sweet voices inside mixing with the RINGING BELLS. Kevin gathers his courage and walks in.

330 INT. CHURCH - NIGHT 330

A couple of people sit in the first few rows -- people involved with the program. An elderly woman and her husband sit several rows back. They're praying. Further back, we see the silhouette of a man sitting alone. Kevin enters. He peels off his hat and holds it tight to his belly.

331 HIS POV - MOVING - NIGHT 331

into the light, spaciousness and beauty of the old church.

332 BACK TO SCENE - NIGHT 332

Kevin looks up into the ceiling as he slowly makes his way down the aisle. He slips into a pew and sits. He unzips his jacket a little bit and looks to his left.

The silhouetted man sits across the aisle from Kevin. The man leans forward, out of the shadows and into the light. It is MARLEY.

MARLEY
My great granddaughter's upthere singing.

Kevin is startled that he has relatives. Didn't he kill his family?

MARLEY
She's a very pretty little girl. You might know her.

KEVIN
I don't go to this church. I'm sure she's very nice. And very pretty.

MARLEY
You live across the way from me.

Kevin kods

MARLEY
You gonna sing tonight?

KEVIN
No, sir.

MARLEY
(looking up)
I was baptized in this church.

Kevin looks up.

MARLEY
I got married in this church. My boys got married in this church. I said goodbye to my wife in this church.

Kevin looks down from the ceiling to Marley.

KEVIN
(after a long pause)
You got divorced in a church?

333 CHOIR - NIGHT 333

They end their number and look to the back of the church as we hear the old man SNORT and CHUCKLE.One very pretty twelve year old GIRL turns away, knowing that it's her grandfather.

334 BACK TO SCENE - NIGHT 334

Kevin smiles. Marley pats him on the knee and stops his laughter. He takes his hankie out and blows his nose with a loud honk!

MARLEY
I don't laugh too much anymore, but you got me.

He puts his hankie back.

MARLEY
What I meant was... was that the services for my wife, when she died, were here. In this church.

Kevin feels terrible.

MARLEY
It won't be too long before they have my services here.

KEVIN
You shouldn't say that.

MARLEY
I'm an old man. I've had a lot of living.
(pause)
I'd like to be with my wife again.

KEVIN
Is that possible?

MARLEY
I believe it. Up in the kingdom, not here.
(points)
Up there.

KEVIN
Oh.

MARLEY
This time for eternity.
(pause)
You been a good boy this year?

Kevin looks up at Marley. After a long beat he shakes his head, no.

MARLEY
Fighting?

Kevin nods.

MARLEY
Back-talking? Disrespecting?

Kevin nods.

MARLEY
Telling fibs?

Kevin thinks.

KEVIN
A few.

MARLEY
Maybe you oughta tell him.

KEVIN
Who?

Marley shifts his eyes up to the ceiling.

MARLEY
Him.

KEVIN
Should I bother him on Christmas?

MARLEY
He's open all year 'round. Twenty four hours a day.

KEVIN
Okay.

MARLEY
He'll listen. You're a good soul.

KEVIN
I'm not sure if I am anymore.

MARLEY
You are. Bad souls can't bring themselves to come in places like this.

KEVIN
Is that true?

MARLEY
That's true. And you tell him about the trouble you had with your folks.

Kevin's startled that Marley knows.

KEVIN
You know about they?

MARLEY
Just a guess. You get on your knee and you ask Him to fix things for you and your folks. You say please and you say thank you for all the other things he does for you. And then you go on home where you belong.

Kevin leans forward and kneels. He clasps his hands and bows his head. He closes his eyes and silently prays. Marley sits back and watches with a grin. Kevin finishes and sits back in the pew. He looks at Marley.

KEVIN
How long does it usually take for these things to work?

MARLEY
Give him 'till morning.

KEVIN
Okay.

Marley holds out his hand.

MARLEY
Nice talking to you on this Christmas Eve.

Kevin shakes his hand. It feels good to him to touch another person. Kevin gets up and steps around Marley. He stops, turns back and pats him on the shoulder.

KEVIN
Say hello to your wife for me when you see her.

MARLEY
I sure will. And I hope you get a big surprise when you get home.

Kevin smiles. He turns and walks up the aisle.

CLOSE-UP KEVIN

He thinks about what the old man said. He's forgotten all about the crooks. He stops cold, a look of panic comes over him.

335 EXT. CHURCH - NIGHT 335

Kevin blasts out of the church and tears off down the street.

336 thru 356 OMITTED 336 thru 356

356A MONTAGE BEGINS 356A

0 DARLENE LOVE'S "CHRISTMAS, BABY PLEASE COME HOME" FILLS THE SOUNDTRACK playing over the following images of Kevin preparing the house for the burglar's arrival:

Kevin's hands draw out a battle plan on a large sheet of paper. He places Micromachines on the floor, pours water on the front and back stairs, sets a pillow and electric fan on the dining room table, ties rope to the handle of a metal paint can, pushes roofing nails through an asphalt shingle, painting roofing tar on the basement stairs, removes the front door knob, plugging in the soldering iron and jamming it into the hole and attaching a rope from the third floor window to his tree house.

MONTAGE ENDS.

357 CLOSEUP - CHRISTMAS TREE - NIGHT 357

The lights go on.

358 EXT. HOUSE - NIGHT 358

The picture perfect Christmas Card house. Warm. Inviting. Welcoming.

359 CLOSEUP - MICROWAVE - NIGHT 359

It goes off with a DING! Kevin opens it and takes out a turkey dinner.

360 INT. KITCHEN - NIGHT 360

Kevin sits at the kitchen table. He's using a placemat, linen napkin, crystal glass. As if his mother had set the table for him. He bows his head over the microwave dinner and says grace.

KEVIN
Bless this highly nutritious microwaveable turkey dinner and the people who sold it on sale. Amen.

Kevin puts his napkin in his lap. He is about to take a bite out of the dinner. There is a DISTANT CHURCH BELL CHIME. Kevin glances to the kitchen clock. It CLICKS to 9:00 P.M. Kevin jumps up from the table and shoves the dinner back into the microwave. He hurriedly cleans off the table. A SECOND BELL CHIMES.

361 EXT. HOUSE - NIGHT 361

The van pulls into the driveway. All the way up to the garage and stops. *

362 INT. KITCHEN - NIGHT 362

Kevin's cleaning up the kitchen. He hears the van. He grabs his BB gun and runs to the lights. *

KEVIN
This is it. Don't get scared now. *

Kevin turns off the light.

363 EXT. HOUSE - NIGHT 363

Harry and Marv get out of the van. A FIFTH BELL CHIMES. Harry has the crowbar. *

MARV
How do you want to go in?

HARRY
May as well knock and see if he'll open up. Who knows?

MARV
Yeah. He's a kid. Kids are stupid. I know I was.

HARRY
You still are.

MARV
Yeah, but I was a lot worse.

A SIXTH BELL CHIMES.

364 INT. KITCHEN - NIGHT 364

Kevin is standing at the door, peeking out through the curtains. He backs away. A beat and there's a sharp KNOCK.

HARRY (O.S.)
Merry Christmas, little fella. We know you're in there and that you're all alone. *

MARV (O.S.)
Yeah, come on. Open up, kid. It's Santa Claus and his elf. * *

A SEVENTH BELL CHIMES.

365 EXT. HOUSE - CLOSEUP - DOGGIE DOOR - NIGHT 365

The barrel of the BB gun slowly sneaks out of the doggie door and points up.

HARRY (O.S.)
We ain't gonna hurt you.

MARV (O.S.)
We got some nice presents for ya.

An EIGHTH BELL CHIMES.

366 CLOSEUP - HARRY'S CROTCH - NIGHT 366

SEEN DOWN the BARREL of the BB gun.

HARRY (O.S.)
Be a good boy and open the door.

367 CLOSEUP - TRIGGER - NIGHT 367

Kevin's little finger squeezes the trigger.

368 EXT. PORCH - NIGHT 368

A sharp POP! and a TWING! Followed by the NINTH CHURCH BELL CHIMING. Harry howls ...

HARRY
Yeeuuutz!

... and grabs his groin. Marv drops to his knees and whips open the doggie door.

369 INT. KITCHEN - DOGGIE DOOR - NIGHT 369

Marv's curious and angry face appears. A beat and his eyes open wide in fear.

370 MARV'S POV - NIGHT 370

The muzzle of the BB GUN. POP!

371 EXT. PORCH - NIGHT 371

Marv jumps back, clutching his forehead.

MARV
Eeeeesssssssshhhh!

Harry is off the porch, pinching his groin. Marv joins him.

MARV
The little bastard's armed!

HARRY
I'll go around the front way. You go in the basement.

Harry limps around the side of the house. Marv hangs back a moment, rubbing his forehead.

372 EXT. FRONT PORCH - NIGHT 372

Harry hustles around the front of the house and jumps up on the porch. It's a sheet of ice. He hits it, falls to his ass and slips into the bushes.

373 EXT. BASEMENT STAIRS - NIGHT 373

Marv starts down the stairs. Ice again. One step and Marv's legs go out from under him.

374 INT. BASEMENT DOOR - NIGHT 374

THROUGH the window, we see Marv fly down the iced stairs. He hits the basement door with a wham! The CROWBAR CLANGS! He pulls himself up. A beat and he falls again.

375 EXT. FRONT PORCH - NIGHT 375

Harry grabs a porch pillar and climbs back onto the porch. He straddles the pillar and the door as he tries to reach the knob.

376 EXT. BASEMENT STAIRWELL - NIGHT 376

Marv jams the crowbar in the door and cracks it open.

377 EXT. PORCH - NIGHT 377

Harry pushes off the pillar, slides toward the door, doesn't quite make it, starts to slide back, steps forward and falls on his face.

378 INT. BASEMENT - NIGHT 378

Marv steps into the basement. He feels for a light switch. It doesn't go on. He feels his way through the dark to a hanging bulb. *

378A INT. HOUSE - SECOND FLOOR HALLWAY - LAUNDRY CHUTE - NIGHT 378A *

A steam iron with a string attached to the handle is resting on the edge of the open chute. The string runs down the chute. *

379 OMITTED 379 *

380 INT. BASEMENT -MARV 380 *

He grabs the chain and yanks on it. The chain, socket, bulb, and cord come loose in his hand. He looks at it as OS we HEAR THE HORRIBLE CLATTER OF THE IRON FALLING DOWN THE CHUTE. Marv looks up. *

HIS POV *

Into the chute. The iron FALLS INTO CAMERA. *

BACK TO SCENE *

Marv catches the iron square in the face and hits the deck. *

381 EXT. HOUSE - FRONT PORCH - NIGHT 381

Harry is back on the porch, clutching the pillar. He pushes himself away from the pillar, using the crowbar. The doorknob is within easy reach now.

382 CLOSEUP - DOORKNOB - NIGHT 382

It's glowing red with heat.

383 BACK TO SCENE - NIGHT 383

A big grin is on Harry's face. He reaches for the door knob, grabs it and shrieks.

384 INT. FOYER - NIGHT 384

Kevin shakes his fist victoriously.

385 EXT. PORCH - NIGHT 385

He drops the crowbar and the knob. His extreme reaction takes him off his feet and he lands square on his back and slides down the steps, yowling in agony. Harry thrusts his hand into a pile of dirty corn snow.

386 OMITTED 386

386A INT. BASEMENT - CLOSE-UP STEPS - NIGHT 386A *

One of Marv's shoes is stuck in the thick, drying roof tar. * CAMERA MOVES UP the stairs. One of Marv's socks is stuck in * the next stair. CAMERA continues to move. Marv's other shoe * is stuck in the next step. His other sock is stepping onto * the top step. CAMERA PANS UP. Marv is stepping out of the * sock, in his BARE FEET. He has a triangular series of * indentations peaking at his hairline caused by the perforated * underside of the iron. There is murder in Marv's eyes as he * steps onto the top landing. *

CLOSE-UP LANDING *

A shingle with protruding nails waits for Marv's approaching, * NAKED FOOT. *

CLOSE-UP MARV *

He freezes for a moment, looks down and then howls with pain. *

BASEMENT STAIRS *

Marv lifts his foot and the shingle. To steady himself he grabs * the stairrail. It comes loose in his hand and he takes a * backwards tumble down the stairs. *

387 EXT. HOUSE - BACK PORCH - NIGHT 387

Harry limps up the porch steps, clutching his burned hand. With some difficulty he manages to jimmie the door with his crowbar, using only one hand. He sticks the crowbar under his arm and carefully opens the door.

388 INT. KITCHEN - NIGHT 388

Harry enters slowly. As the door opens, the tension on the wire ignites the torch. Harry's naked head is scorched. He shrieks and jumps back out the door. It closes and the torch goes off.

389 EXT. HOUSE - SNOWBANK - NIGHT 389

Harry drives his flaming head into the snowbank. The fire is extinguished with a SIZZLE.

390 CLOSEUP - KEVIN'S BATTLE PLAN - NIGHT 390

Lit by flashlight. Kevin draws an "X" through a drawing of the torched door.

391 thru 392 OMITTED 391 thru 392 *

393 CLOSEUP - HARRY - NIGHT 393

He rises INTO FRAME. The hair on the top of Harry's head is burned away, his sideburns smoldering, blisters rising, eyebrows singed, eyes wild with rage and teeth gritted.

394 EXT. HOUSE - BACK PORCH - NIGHT 394 *

Harry kicks open the door, snapping the torch wire. He marches into the house.

HARRY
Where are you?... You little bastard?!?

395 thru 396 OMITTED 395 thru 396

396A INT. BASEMENT -NIGHT 396A

Marv stumbles to the door. *

396B INT. KITCHEN - NIGHT 396B

Harry listens at the dining room door. It's closed. *

HARRY *
It's too late for you, kid! We're * in the house and we're comin' for ya. *

KEVIN (O.S.) *
Okay. *

Harry grins. *

396A OMITTED 396A *

397 INT. DINING ROOM - NIGHT 397 *

A room fan is resting on the table pointed at the dining room door. A pillow's worth of feathers is heaped in front of the fan. * * *

CLOSE-UP FAN *

A pencil is stuck in the fan blades. The MOTOR STRUGGLES against the pencil. A string runs from the pencil to the handle of the dining room door. * * *

397A OMITTED 397A *

398 INT. FOYER - TOP OF STAIRS - NIGHT 398

Kevin is sitting at the top of the stairs. He calls to Harry with complete confidence. * *

KEVIN
Come and get me.

399 INT. KITCHEN - NIGHT 399

Harry pulls open the dining door and rushes into the room.

The pencil is pulled out of the fan. The fan blades turn. The feathers blow into the air.

Harry storms into the room and straight into the glued Saran Wrap that spans the doorway. It sucks tight around his face. Harry roars with anger and peels off the wrap. Feathers immediately stick to his face.

HARRY
Shit!

400 INT. KITCHEN - NIGHT 400

Marv steps gingerly up the porch stairs and into the kitchen in his bare feet.

MARV
What happened?!?

401 thru 402 OMITTED 401 thru 402

403 INT. FOYER - STAIRS - NIGHT 403

Kevin stands up. He's on full alert. They're both in the house. *

KEVIN
Do you guys give up!?

404 CLOSEUP - HARRY - NIGHT 404

He turns to reveal his face full of feathers, his hair burned.

405 CLOSEUP - MARV - NIGHT 405

He's just as much a wreck. He curls his lip in an angry snarl.

MARV
I wanna kill him!

406 INT. FOYER - NIGHT 406

Harry and Marv charge into the foyer.Marv's walking on his heels to spare his punctured soles of his feet.

HARRY
Why the hell did you take your shoes off?

MARV
Why the hell did you set your head on fire?

They hit the MicroMachines and hit the deck.

Kevin, standing in the middle of the stairs, takes aim with his BB GUN. Kevin PUMPS a SUCCESSION of BBs at the crooks before running up the stairs.

KEVIN
Come and get me!

Marv and Harry scramble to their feet, rubbing their stinging butts and backs. Marv dashes up the stairs. Harry follows.

At the top of the stairs, Kevin holds a can of paint over his head. He lets it fly. The paint can arcs out, the rope tied to it pulls taut and the can swings rapidly into the stairwell. Marv looks up as he runs up the stairs. His eyes widen in horror.

MARV
HEAD'S UP!

407 MARV'S POV - NIGHT 407

The paint can swings INTO CAMERA.

408 BACK TO SCENE -NIGHT 408

Marv ducks, revealing Harry's unsuspecting face. The paint can strikes Harry. Square on the chin, knocking him off his feet, off the stairs and into the foyer. Kevin hurls his second can. Marv looks back down at Harry.

MARV
I'll get him for ya, Harry.

Marv turns and screams. Marv catches the second paint can. He's knocked off his feet. Harry is on his back in the foyer. He opens his eyes.

409 HARRY'S POV -NIGHT 409

Marv is sailing down on him.

410 BACK TO SCENE - NIGHT 410

And it's a burglar sandwich.

411 INT. HALLWAY - NIGHT 411

Kevin scoots down the hallway on his hands and knees, toward the master bedroom.

412 INT. FOYER - NIGHT 412

Marv helps Harry to his feet.

MARV
He's only a kid, Harry. We can take him.

HARRY
Shut up.

MARV
You're missing some teeth.

Harry shoves Marv away and heads up the stairs.

413 INT. MASTER BEDROOM - NIGHT 413

Kevin is on the telephone.

KEVIN
Help! My house is being robbed! I live at 1132 Rivard. My name's Murphy.

414 INT. FOYER - STAIRS - NIGHT 414

Harry and Marv trudge up the stairs. They are cautious, keeping an alert eye on the railing above.

HARRY
You bomb me with another can, kid and I'll snap off your cajones and boil them in motor oil.

415 INT. HALLWAY - NIGHT 415

Kevin crawls out of the master bedroom.

416 INT. UPSTAIRS HALLWAY - NIGHT 416

Harry and Marv make the turn up the stairs and see Kevin.

HARRY
There he is!

Kevin scampers down the hallway to the third floor stairs.

With the little strength they have left, Harry and Marv take off down the hall, after Kevin.

417 CLOSEUP - DOORKNOB - NIGHT 417

A wire is tightly fastened around the knob. CAMERA PANS ALONG the wire, it is connected to another doorknob, across the hall.

418 BACK TO SCENE - NIGHT 418

Harry charges down the hall. Suddenly he's off his feet, flipped forward with a TWANG! With the wire snapped, Marv keeps moving. He jumps over the fallen Harry and lunges for Kevin. Marv's hand grabs Kevin's ankle. Kevin holds onto the third floor doorknob with both hands. He screams. With his free leg he repeatedly kicks Marv in the head.

MARV
Harry! Get up! Grab him!

Harry doesn't move. He is lying on the floor. His eyes open in horror.

419 HARRY'S POV - NIGHT 419

The tarantula runs INTO CAMERA.

420 BACK TO SCENE - NIGHT 420

Harry stands up, with the spider clinging to his face. Harry is screaming. He peels off the spider and throws it. Marv turns back to Harry.

MARV
Har...!

The spider lands on Marv's face. Marv lets go of Kevin's ankle. Kevin whips open the door and charges up the stairs. Marv flicks the spider off his face.

In a panic, Marv grabs his crowbar, draws it back, draws a bead on the spider... Harry is shivering with revulsion. The spider climbs up on Harry's shoe.

421 SEVERE UP-ANGLE - NIGHT 421

Marv has lost his senses for the moment. He brings down the crowbar with all his force. Harry screams as the crowbar slams down on his foot.

422 INT. BUZZ'S ROOM - NIGHT 422

The tarantula scoots back inside the room.

423 INT. HALLWAY - NIGHT 423

Marv drops the crowbar, realizing what he's done.

MARV
Harry! I'm...

Harry belts Marv in the face.

424 INT. ATTIC STAIRWELL - NIGHT 424

Kevin stands at the top of the stairs. He looks down into the stairwell.

425 KEVIN'S POV - NIGHT 425

Steep drop. Harry, then Marv appear at the bottom of the stairs.

HARRY
Now where you gonna go?

MARV
We was just gonna kidnap you. Now we're gonna kidnap ya and feed ya to the fishes.

426 BACK TO SCENE - NIGHT 426

Kevin yells down to Harry and Marv.

KEVIN
Go kiss a dog on the lips! *

Kevin dashes OFFSCREEN.

426A INT. STAIRWELL - NIGHT 426A

Harry and Marv hobble up the stairs *

MARV *
Can I shoot him? *

HARRY *
Right after I strangle him. *

426B thru 430 OMITTED 426B thru 430 *

431 EXT. ATTIC WINDOW - NIGHT 431

Kevin climbs into the window. He fastens a large metal hook onto the rope. He secures his grip on the rope tied through an eye on the handle. He looks down fearfully.

432 KEVIN'S POV - NIGHT 432

It is three stories down to the cold, dark, ground.

433 BACK TO SCENE - NIGHT 433

Kevin gulps back his nerves and swings out of the window.

434 EXT. BACK YARD - NIGHT 434

Kevin slides down the rope, picking up speed as he heads for his tree house.

435 KEVIN'S POV - NIGHT 435

MOVING DOWN the rope.

436 INT. TREE HOUSE - NIGHT 436

Kevin sails down the rope into the tree house. He puts up his legs to absorb the impact.

437 EXT. TREE HOUSE - NIGHT 437

The back side. Kevin's legs burst through the weathered wood.

438 OMITTED 438

439 EXT. TREE HOUSE - NIGHT 439

Kevin brushes himself off and shakes off the hurt.

440 INT. ATTIC BEDROOM - NIGHT 440

Harry and Marv enter. They are quick to see the open window.

MARV
Maybe he committed suicide.

Harry climbs up on the student desk beneath the window and looks out.

441 EXT. ATTIC WINDOW - NIGHT 441

Harry scans the yard.

442 HIS POV - NIGHT 442

Kevin waves to him from the tree house.

KEVIN
Down here you big horse's ass! Come and get me before I go call the police!

443 INT. ATTIC BEDROOM - NIGHT 443

Marv calls up to Harry.

MARV
Come on!

He starts for the stairs.

HARRY
(looking back from the window)
That's exactly what the little shit wants us to do. Go back down through his fun house and get tore up more.

MARV
You gonna let him call the cops?!

Harry pulls out his handkerchief and wraps it around his hand.

MARV
Not out the window, Harry.

HARRY
That's just what the kid's sayin'.
Come on.

444 EXT. BACK YARD - NIGHT 444

Harry swings out the window on the rope and begins hand-walking down it. Marv joins him.

445 INT. TREE HOUSE - KEVIN - NIGHT 445

Kevin grins and brings up a large pair of hedge trimmers.

446 CLOSEUP - HARRY - NIGHT 446

He stops cold, his eyes locked open.

HARRY
Oh, no ...

447 BACK TO SCENE - NIGHT 447

Kevin snips the rope. Harry and Marv crash into the side of the house. They slide down the house and fall to the ground. Dazed. Shaken.

Kevin scampers down from the tree house and runs to the van. He opens the door to the van, puts it in neutral and runs down the driveway. The van rolls down the driveway and hits the curb.

Kevin runs across the street, to the Murphy house.

448 thru 450 OMITTED 448 thru 450

451 EXT. MURPHY HOUSE - NIGHT 451

Kevin arrives in the front yard. He stops, turns and looks across the street, to his house.

452 KEVIN'S POV - NIGHT 452

Scratched and bruised, Harry and Marv stagger out from beneath the pile of broken icicles. Their eyes filled with murder, they see Kevin across the street.

453 BACK TO SCENE - NIGHT 453

Kevin waves to the two crooks.

KEVIN
I'm calling the cops!

Harry and Marv take off after Kevin. Kevin races across the Murphys' lawn. Harry and Marv hobble across the street, trying to catch up. Kevin rounds the front corner of the house and runs into the backyard.

454 EXT. MURPHY HOUSE - BACK YARD - NIGHT 454

Kevin whips around into the back yard, runs down the cellar steps and inside.

455 INT. MURPHY HOUSE - BASEMENT- NIGHT 455 *

Kevin enters. He looks around in the darkness, sees the stairs leading upstairs and runs towards them. He sprints up the stairs. He pulls the door open. *

CLOSE-UP KEVIN *

He recoils in fear. *

HIS POV *

Harry and Marv are standing in the door. *

HARRY *
Evening, little nipper. *

Kevin steps down off the top stair. *

STAIRS - HARRY AND MARV *

Marv reaches for Kevin. He's tapped on the shoulder. He turns. *

MARV *
Huh? *

MARV'S POV *

A man is swinging a wide metal snow shovel toward his head. Before Marv can react he is slammed in the face with the snow shovel. Marv collapes. Harry turns. * * *

HARRY'S POV *

The snow shovel. Swinging into CAMERA. WHAM! The snow shovel connects with Harry. He falls to the floor beside Marv. * *

CLOSE-UP KEVIN *

He looks up *

HIS POV *

Marley steps out of the shadows to reveal himself to Kevin. *

MARLEY *
A little trick I learned in South *
Bend. *

He winks. *

456 EXT. MURPHY HOUSE - NIGHT - LATER 456 *

A pair of squad cars are pulled up in front of the Murphy *
house. Officers are coming and going from the house. *

457 OMITTED 457 *

458 INT. SQUAD CAR - NIGHT 458 *

Marv and Harry, handcuffed and looking half-dead, drop into *
the back seat from either side. They sit exhausted, confused, *
defeated, injured and humiliated. *

458A EXT. HOUSE - SQUAD CAR - NIGHT 458A *

Harry looks out the window. *

459 HARRY'S POV - NIGHT 459

The shirtless sports hero is in the window of the McCallister house. Rocking back and forth. Kevin pops up beside the sports hero. Seeing Harry, Kevin grins.

460 HARRY - NIGHT 460

curls his lip in anger.

461 EXT. STREET - NIGHT 461

The two squad cars drive off into the night.

462 INT. MCCALLISTER LIVING ROOM - LATER - NIGHT 462

Kevin places the gifts under his tree.

463 INT. LIVING ROOM - NIGHT 463

Kevin sets a glass of milk and a plate of cookies and a plate of carrots. He adjusts the family stockings that he's taped to the mantel, and looks around proudly.

464 EXT. HOUSE - MORNING 464

A picture-perfect snowfall is in progress, having started over the night.

465 INT. MASTER BEDROOM - DAY 465

Kevin is at the end of his sleep. He stirs, suddenly sits up and listens carefully. The house is silent. He looks to the window.

466 KEVIN'S POV - DAY 466

The glass is frosty and the rooftops are white.

Kevin smiles. He leaps out of bed and tears out of the room.

KEVIN
Mom!

467 INT. FOYER - DAY 467

Kevin scrambles down the stairs, jumping the last few steps and skidding on the wooden floor. He shoots into the living room.

Kevin grinds to a halt, his face glowing with the biggest smile of his life.

468 KEVIN AND HIS POV - DAY 468

No one's there. It's as he left it.

Kevin's smile falls. He's crushed. His work, his prayers, his reformation, his courage, his independence. It's for nothing.

KEVIN
Dammit!

He stomps to the coffee table and picks up a crystal paperweight. He draws his arm back to heave it at the tree. He pauses, thinks better of it. He slowly re-turns the paperweight to the table.

469 INT. FOYER - DAY 469

Kevin walks slowly out of the living room, into the foyer. He stops at the bottom of the stairs. Something occurs to him. He crosses to the door and opens it.

470 EXT. HOUSE - DAY 470

Kevin in his pajamas. He sees nothing. He closes the door. A beat. The sound of POLKA MUSIC is heard. The van rolls in, FILLING the FRAME.

Kate steps out of the van, waving "Good-bye," thanking and wishing a "Merry Christmas" to the musicians inside. She gives a quick kiss to Gus. The van drives off. Kate looks to the house.

471 INT. FOYER - DAY 471

Kate peeks in. She steps softly inside. She's concerned and cautious. She quietly closes the door behind her. She glances in the dining room. Then in the living room. She looks back to the stairs. Thinks for a split second and then turns quickly back to the living room.

472 INT. LIVING ROOM - DAY 472

Kate enters slowly. She's surprised and touched as she sees...

473 HER POV - DAY 473

Kevin's tree, the gifts, then the stockings and finally the cookies and the carrots.

474 KATE 474

Kate's eyes are filled with tears. She puts her hand to her mouth to keep from crying.

475 INT. MASTER BEDROOM - DAY 475

Kevin is sitting on the bed, holding the family portrait.

476 CLOSEUP - KEVIN'S TREE - DAY 476

Kate plucks a little antique silver Christmas bell ornament off the tree. She shakes it.

477 CLOSEUP - KEVIN - DAY 477

No tears. Just defeat and sorrow. O.S. we hear the TINKLE of the BELL. Kevin looks up, thinking he's hearing things. Another TINKLE of the BELLS. Kevin puts the photograph down and covers his ears to see if the sound is in his head. It's not. He stands.

478 INT. UPSTAIRS HALLWAY - DAY 478

The BELL CONTINUES. Kevin pokes his head out of the bedroom door, walks to the railing and looks over. He can't see anything. But he can hear the BELL. He walks around the railing and down to the landing.

479 INT. HOUSE - FOYER - DAY 479

Kevin appears at the top of the stairs. He looks down and doesn't see anything. The BELL RINGS AGAIN. He comes down the stairs. A loose STAIR CREAKS.

480 CLOSEUP - KATE - DAY 480

She knows now that he's home. She grabs the bell to silence it.

481 CLOSEUP - KEVIN - DAY 481

He comes down the stairs, into the foyer and turns into the dining room.

482 CLOSEUP - KATE - DAY 482

She's standing in the entrance to the living room, smiling through her tears. She rings the bell.

483 HER POV 483

Kevin has his back to her. He straightens up and turns.

484 HIS POV 484

Kate rings the bell.

KATE
Merry Christmas, sweetheart.

485 CLOSEUP - KEVIN 485

The sight of his mother is so overwhelming he doesn't react.

486 CLOSEUP - KATE 486

She thinks his hesitation is anger.

KATE
I'm sorry.

487 CLOSEUP - KEVIN 487

He walks slowly to her, stopping in front of her.

488 INT. FOYER - DAY 488

Kate kneels before him. She kisses his forehead. He suddenly throws his arms around her and squeezes for all he's worth. She grabs him tight to her. She breaks the embrace and kisses both his cheeks.

KEVIN
Where's everybody else?

KATE
I'm sorry, honey. They're all ...

489 INT. FOYER - FRONT DOOR - DAY 489

It swings open and the haggard, bickering remainder of the family stumbles in. Buzz looks back to Megan.

BUZZ
I didn't fall asleep in the cab and drool all over you, did I?

MEGAN
I don't drool.

LINNIE
Will you guys please shut up?

PETER
Come on, you jerks, it's Christmas!

They notice Kate and Kevin.

PETER
Kev!

Kevin runs to his dad. Kate is dumbfounded to see the entire family home. Peter gives Kevin a hug.

PETER
You're okay!

Buzz walks up to Kevin and grins.

BUZZ
It's pretty cool you didn't burn the place down.

Buzz holds out his hand and smiles warmly. Kevin slaps it. Kate gives an incredulous look to Peter.

KATE
How did you guys?... I mean...?

PETER
We decided to get on the morning flight back. Remember? The one you didn't want to wait for?

Kate nods. If she wasn't so happy, she'd would be frustrated. She kisses her husband and looks at everyone.

KATE
Who wants breakfast?

PETER
Who wants to get the presents out of the car? Jeff?

JEFF
I haven't even said 'hello' to my brother.
(to Kevin)
Hi. You didn't miss anything. The T.V. shows are all in French.

LINNIE
(to Kevin)
I'll be the only decent person in the family and say that I really, really missed you and was worried about you. But you can't use that against me. Okay?

Kevin nods. Megan turns to Linnie.

MEGAN
So you're saying I didn't miss him? I cried several times and often it was for real.

PETER
Go get the presents.

KATE
Somebody has to run out and find a store open. We don't even have milk.

KEVIN
I went shopping yesterday.

Everybody looks at him.

KEVIN
We have milk. And eggs. And fabric softener.

PETER
What else did you do while we were gone?

490 OMITTED 490

491 CLOSEUP - KEVIN - DAY 491

He thinks for a moment.

KEVIN
Just hung around.

Everybody pauses. Kevin smiles and turns to CLOSE the front door. He looks across the street for a moment.

491A KEVIN'S POV 491A

Marley stands at the curb of his house, being greeted by a family of five, emerging from astation wagon Marley embraces his son. As Marley hugs his Granddaughter, he opens his eyes and sees Kevin, watching him from the doorway of the McCallister house. *

Kevin and Marley exchange a warm and knowing smile.

Kevin slowly closes the door to his home.

FADE TO BLACK.

THE END.

492 thru 493 OMITTED 492 thru 493

TITLES ROLLOOUT AND... *

CLOSE-UP TV

The gangster movie's showing.

MOBSTER
Too bad Acey ain't in charge no more.

MAN
What do you mean?

MOBSTER
He's upstairs taking a bath. He'll call you when he gets out.

MOBSTER
I'll tell you what i'm gonna give you, Snakes. I'm gonna give you...

493A INT. LOCK-UP - HARRY AND MARV - DAY 493A

They're in the day room watching TV with the rest of the offenders. They're dressed in blues. They look at each other.

END