

H.P. LOVECRAFT'S

RE-ANIMATOR

by STUART GORDON, DENNIS PAOLI,
and WILLIAM J. NORRIS

dialogue by DENNIS PAOLI and
WILLIAM J. NORRIS

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INT. EMERGENCY ROOM (EXAMINING AREA) - DAY

A FAT FEMALE PATIENT is in cardiac arrest. DAN CAIN, a good-looking third-year med student is administering CPR while a nurse squeezes the air bag connected to an endotracheal tube. DR. HARROD, the Emergency Room specialist, holds up the defibrillation paddles while a second nurse squeezes on conductive cream.

HARROD

Alright, hold the compressions --
I'm going to zap her again. Charge
up the paddles.

One of the TWO NURSES pushes the button on the defibrillation monitor. There is a whining sound as the unit builds a charge.

NURSE #1

Ready.

HARROD

Everybody off!

Cain climbs down from the gurney. The nurses back away.

DAN

Clear.

HARROD zaps the patient, whose back arches and arms shoot out. Then she comes back down onto the table with a crash. HARROD studies the monitor.

NURSE #1

Anything?

HARROD

Straight line.
(pause)
All right, let's call it.

She moves to turn off the monitor but before she can DAN gets back up on the gurney and resumes CPR. The NURSES look at each other.

HARROD

Mr. Cain --

DAN
I'm not tired yet.

HARROD
Mr. Cain. I'm calling it.

He doesn't stop.

HARROD
You can stop CPR.

DAN
She just needs more time for the
drugs to circulate.

HARROD
Mr. Cain, we have done all that can
be done for this woman. She has
not responded. She's done.

DAN
Not as long as I keep on doing
this.

He keeps going, but he is getting tired. HARROD watches him in stony silence until DAN finally stops. HARROD quickly switches off the monitor. The two nurses immediately begin disconnecting tubes and throwing them onto the patient, turning off oxygen, etc.

HARROD
Cain, your optimism is touching,
but a waste of time. A good doctor
knows when to stop.

DAN
Dr. Harrod --

HARROD
Tag her and take her to the morgue.

HARROD and the NURSES leave DAN with the DEAD WOMAN. He looks at her for a moment and then takes a scissors and cuts off her already loosened clothes. He takes a black plastic garbage bag and struggles with her bulk as he jams her legs into the bag.

He gets a second plastic bag and is about to draw it over her head when suddenly the fat woman gasps a loud wheezing breath. DAN jumps back. The FAT WOMAN is quiet again. DAN approaches her cautiously and pulls the bag over her face.

DAN
Someday I'm going to get used to
this.

INT. HOSPITAL BASEMENT CORRIDOR - DAY

DAN wheels the CORPSE on a cart out of the elevator and down the long corridor to the SECURITY GUARD, MACE, who is sitting at a desk with a TV outside the Autopsy Room.

MACE
Mr. Cain.

DAN
Hi ya, Mace. Got another tenant
for you.

MACE
Ain't locked. Doc Hill's in the
autopsy room.

DAN
Thanks.

DAN goes in.

MACE
Don't know why they got locked
doors down here. Nobody wants in
and ain't nobody gettin' out.

INT. AUTOPSY ROOM - DAY

DAN rolls the cart through the double doors into the room, passing an ongoing autopsy. A SURGEON, DR. HILL, wearing dark goggles, is bent over the head of a CORPSE and aiming a handheld Laser Drill. Its point is intensely bright, and it gives off a humming, whirring sound. Small wisps of smoke rise from the skull where the instrument is aimed -- just over the right eye.

DAN stops and takes a deep breath of fresh air before entering the Body Room.

INT. BODY ROOM - DAY

Rows of gurneys, many bearing corpses in plastic body bags, fill the room. DAN rolls the cart to the end of a row and exits gasping for breath.

INT. AUTOPSY ROOM - DAY

DAN re-enters the Autopsy Room and is drawn to the activity at the autopsy table. The SURGEON stops, hands the drill to an ASSISTANT who hands him a Q-tip swab. He lowers the swab into a hole in the skull over the right eye. As DAN watches this, A HAND suddenly grabs his shoulder. He jumps, frightened, and sees DEAN HALSEY, dean of the Medical School.

HALSEY

Sorry, Daniel. I didn't mean to frighten you.

DAN

Oh, no. You didn't, Dean Halsey. I just didn't know there was anybody here.

WEST (O.S.)

You mean anybody else.

DAN turns to look at the speaker who steps up beside HALSEY. It is HERBERT WEST.

HALSEY

Daniel, this is Herbert West. He'll be joining you in the third year. He was doing independent research in Switzerland with Dr. Gruber shortly before he died. Mr. West, this is Daniel Cain, one of Miskatonic Medical's best young hopes for the future of medicine.

DAN holds out his hand.

DAN

What were you researching?

WEST does not offer his hand.

WEST

Death.

At this point, DR. HILL turns to them taking off his surgical cap and mask. He speaks to HALSEY.

HILL

Hello, Allan. We don't usually see you down here anymore.

HALSEY

I was giving our newest student, Herbert West, here, the not-so-grand tour. This should interest you, Carl: he worked with Hans Gruber.

Hill's face shows interest, but also darkens slightly.

WEST simply stares.

HALSEY

Mr. West, this is our eminent brain researcher -- and grant-machine -- Dr. Carl Hill. He'll be teaching neurology to your year.

WEST

I know your work, Dr. Hill -- quite well.

HILL smiles.

WEST

Your theory on the location of the will in the brain is interesting, though derivative from Dr. Gruber's research in the early 70s -- so derivative that in Europe, it's considered plagiarized.

HILL'S smile disappears.

WEST

And your support of the twelve minute limit on the life of the brain stem after death --

HILL

Six to twelve minutes, Mr. -- uh --

WEST

West. Herbert West. Frankly, Dr. -- uh -- Hill, your work on brain death is outdated.

HILL throws HALSEY an angry look. HALSEY is embarrassed.

HALSEY

Well, that's why we do research, to continue to -- uh -- build upon -- uh -- Carl, while I remember, there's a Grant Committee meeting Thursday. How about dinner afterwards?

HILL'S smile returns.

HILL

Fine, Allan. Looking forward to it. Looking forward to seeing you, too, Mr. West, in class. Perhaps, before you teach me about death, you can learn something about life.

He leaves with a haughty stride. There is a moment of embarrassed silence. West moves toward the corpse on the autopsy table to take a closer look.

DAN

Dean Halsey, I don't know if this is the right time, but I've been so busy --

HALSEY

It's the perfect time. What is it, Daniel?

DAN

I was hoping you could write me a letter of recommendation for the Wellman Scholarship.

HALSEY

Of course, of course. I was going to suggest you apply. Very prestigious scholarship -- it would help your career.

DAN

Thank you, sir.

HALSEY

My pleasure. You deserve it. Come, Mr. West. I'll show you Pathology.

They turn and stroll down the row of bodies. DAN idly watches as he checks the chart of the corpse he delivered. Then he watches with more interest as he notices WEST tapping each of the bodies as he passes them.

INT. BASEMENT CORRIDOR - NIGHT

A pair of hands tack a card on a bulletin board. It reads:

Apartment to Share
3rd year med student needs roommate.
Must be quiet, keep regular hours.
Contact Dan Cain. 666 Darkmore.
634-8785.

DAN steps back from the board and reads his card. A beautiful young WOMAN'S face appears over his shoulder, growls and kisses his neck. It is DAN'S girlfriend, MEG. DAN puts his arms around her, lifts and squeezes. She shrieks and puts her arms around his neck.

MEG

No, oh, no --

CUT TO:

INT. BEDROOM OF DAN'S APT. - DUSK

Close up of MEG'S face, her arms around DAN'S neck. She and DAN are making love in his bedroom.

MEG

Yes, yes, yes, oh yes --

Her body tenses, then relaxes in a long shuddering sigh. DAN rolls over and lies next to her. Catching his breath, he holds up his hand. She takes it in hers.

DAN

Whew. I'm dead.

MEG

You work too much, Dan.

DAN

I can't go to medical school if I don't work.

Something small and dark leaps onto MEG'S STOMACH. She lets out a low, surprised yell, but then recognizes the figure to be a CAT, a familiar cat at that, RUFUS.

MEG

Oh, Rufus.

DAN takes him off her stomach and puts him on his.

DAN

Rufus, where have you been, boy?

MEG pets him too.

MEG

Yeah, usually you're always bothering us.

DAN

He likes his new home. Lots of new corners and closets to hide in. I didn't see him all day yesterday.

MEG

It's a nice place, Dan. I like it.

DAN

Then why don't you move in with me?

MEG

Please, don't start. You know I can't.

DAN tosses the cat off the bed, turns on his side and leans on his arm.

DAN

You know, it's all right for people who love each other to live together.

He starts to stroke her body.

MEG

Not me, and especially not with one of Daddy's students.

DAN

I'm not sure, but I think that violates my civil rights.

MEG

You'll find a roommate.

DAN

I'd better. I can't afford this place myself. Know any eligible nurses?

MEG grabs his hand and throws it off her.

MEG

That's not fair.

He strokes her breasts.

DAN

You've got a beautiful body.

MEG

I'm not sure that's a compliment,
considering it comes from someone
who spends most of his time with
cadavers.

DAN

Dead bodies aren't beautiful.
Besides, they don't jump when you
tickle them.

He tickles her. She screams and tries to get away, but he is on top of her, tickling her ribs. She beats his chest until he grabs her wrists and presses her arms down, spread out on the bed. She is still breathing hard and laughing from the tickling. He lowers his lips onto hers, and her laugh becomes a whimper. She strains both into his body and out from under. The CAT jumps on DAN'S back. He whirls to throw it off. She breaks away.

MEG

No, please. I have to go.

DAN

Stay.

MEG

Daddy knows I'm here.

DAN

I don't care what Dean Halsey
knows.

MEG

Well, you should, for his sake,
mine and yours.

DAN

I want you again -- now.

He kisses her again. She responds but forces herself to stop. She jumps out of bed and starts to dress.

MEG

Be reasonable. If I didn't come
home one night -- just one night --

DAN

What would he do? Expel me? He has too much integrity for that.

MEG

Which is why he'd feel so --

She searches for the right word.

MEG (CONT'D)

-- betrayed by us. He likes you, too.

DAN

And I like him. But he's out of touch with the times.

MEG

But it's the way he is. The world's last living Puritan.

DAN

I hate it.

She is mostly dressed now. She gives him a curt kiss.

MEG

I love you.

He is struck with an idea and hops to his knees on the bed.

DAN

Then marry me.

MEG

Dan!

DAN

It's the perfect solution. It solves all our problems.

MEG

Solving your rent problems is hardly a firm basis for a marriage. Besides, Daddy wouldn't allow it.

DAN

What does he want me to do?
Whatever it is, I'll do it.

MEG

Graduate.

He sees that this is a dead end. His head hangs.

MEG

The day you graduate -- the minute
you get your M.D., I'll marry you.
And I'll help you and be with you
as much as I can until then.

DAN

Back to square one.

MEG

At least that will give me a chance
to housebreak you.

MEG laughs. DAN grins.

DAN

Housebroken, is it?

He jumps out of bed and stalks her.

DAN

I shall have to teach you a lesson,
my girl...

MEG backs away.

MEG

No! Daniel Elston Cain, you leave
me alone!

DAN pulls MEG.

DAN

Come along, there's no one who can
help you, my pretty. Mwa-ha-ha!
There's no jury in the world that
would convict me!

MEG runs out of the room with DAN following, a sheet over his head.

INT. LIVING ROOM (DAN'S APT.) - NIGHT

DAN'S apartment has high ceilings and windows, an old Victorian type building in which the lower flat -- DAN'S -- has access to the basement. DAN has it furnished with a hodgepodge of old style furniture.

DAN chases MEG into the room, she is dressed, he is not.

MEG laughs, breaks away to the front door.

MEG
Stop! You animal!

She opens the door. Lets out a little scream. A figure stands in the doorway. It is HERBERT WEST. Dan wraps the sheet quickly around his waist.

DAN
Can I help you?

WEST holds out DAN'S information card.

DAN
Here about the room?

WEST
Yes.

DAN
We met this morning, right? You're,
uh --

WEST
West. Herbert West.

He holds out his hand. DAN takes it.

DAN
Right. Excuse me, I'll be right
back.

He retreats back to his room. WEST smiles after him, then at MEG.

MEG
Come in.

WEST
(to MEG)
I startled you.

MEG
Yes, you did.

WEST smiles. They wait in an awkward silence.

DAN returns, dressed.

DAN
May I introduce Megan Halsey, my
fiancee.

WEST
Miss
(beat)
Halsey.

MEG
Mr. West.

DAN
I'm afraid the place is still kind
of a mess, Mr. West.

WEST
Herbert.

INT. APARTMENT HALLWAY - NIGHT

They walk around the apartment, DAN opening doors for HERBERT to look the place over, but the prospective tenant hardly looks interested. MEG follows them.

DAN
You've just come from Europe.

WEST
Switzerland.

DAN
What was Dr. Gruber like? He was
pretty famous.

WEST
Yes, "pretty" famous. This
building have a basement?

DAN
Why yes, it does.

WEST
Do we have access?

DAN
Yes, but I never go down. This
way.

INT. BASEMENT - NIGHT

HERBERT WEST surveys the basement with DAN and MEG looking on. It's a damp, dark, cobwebbed area with a pile of discarded tools, including a shovel in one corner. It looks like nobody's been down there in years, except rats. MEG is uneasy in the foreboding place, but WEST is pleased.

WEST
Yes, I think this will do just
fine.

He turns to DAN.

WEST
I have my things outside. Shall I
move in now?

MEG
I have to go. You and Mr. West
have a lot to discuss before you...
decide anything.

WEST
I've decided.

He looks to DAN.

DAN
Well, I'd like --

WEST holds up a pile of money.

WEST
You'll never even know I'm here.

MEG
Dan.

She gives him a very dubious look.

WEST
(to DAN, waving cash)
Except on the first of the month.

MEG, unable to hold back any longer, steps forwards.

MEG
Mr. West --

WEST
Miss Halsey?

MEG
You didn't say why you left
Switzerland.

WEST
There was no more I could learn
there.

MEG gives DAN an ironic look.

WEST
Do we have a deal?

DAN takes the money.

DAN
Done.

WEST
(to MEG)
Done.

INT. AUTOPSY ROOM - DAY

HILL
You make the incision at the base
of the skull.

He tilts the head forward and makes a cut with a scalpel.

HILL
Then you cut away enough of the
fascia to get your fingers in and,
gripping the scalp firmly with both
hands, you peel the skin forward
over the head.

He is pulling the scalp over the corpse's face.

DAN and WEST sit together, DAN taking notes, WEST leaning on
his elbows, staring over a pencil he holds in his hands.

HILL
It's rather like peeling a large
orange.

The class laughs.

HILL
Now when the skull is plainly
visible -- you take the bone saw
and cut around the perimeter, being
careful not to cut too deeply and
damaging the brain tissue.

He turns on an electric bone saw and begins cutting around
the circumference of the head, the saw whining as it cuts.

HILL
Next a few taps with this.

He holds up a small hammer and chisel, and then taps the
chisel at the saw line.

HILL

Then give the chisel a twist.

There is a loud CRACKING noise.

HILL

And you have just enough room to
pry the skull open with this end of
the tool.

He inserts the hook end of the hammer and removes the top of
the skull, revealing the brain. He sticks his hands into the
skull and holds the brain in his hands.

HILL

And there you have it. The brain.
Whatever theories of creation and
resurrection you may encounter or
believe in, once the brain stem of
an individual -- I'm talking about
the reticular activating system,
respiratory center, heart
regulation --

(shows brain stem)

Once these activities cease, the
brain can only survive an
additional six to twelve minutes.
Six to twelve minutes until --

He cuts the brain stem with several snips of a Metzenbaum
scissors.

HILL

Brain death brings about an
irreversible conclusion.

WEST breaks the pencil, the CRACK audible around the room.

HILL

My particular field is the human
will, and it is my theory that the
last cells to give up the ghost, so
to speak, are the site of the will.
We all want to retain our
personalities in some idyllic
afterlife.

(MORE)

HILL (cont'd)

We pray for some miracle -- a drug, a pill, a potion. Perhaps, though, it takes more than that. Perhaps the personality itself must be extraordinary, with a superhuman will to survive. Perhaps it takes desire, an obsessive desire deep in the mind and body. Perhaps --

WEST breaks another pencil.

HILL

I've been around for a long time. Some of my students would say too long.

The class laughs politely. He lifts the brain out of the skull and holds it up.

HILL

But the more I see of the complexities of human life, biological and otherwise, the more certain I am that the will is the source of life itself.

WEST breaks another pencil.

HILL

We will discuss the location of the will in the brain structure next time. Mr. West, I suggest you buy a pen. Class dismissed.

HILL drops the brain into a plastic brain bucket filled with formalin. The class begins to depart. WEST hurries from his place and confronts HILL.

WEST

How can you teach such drivel? These people are here to learn and you're closing their minds before they have a change.

HILL

What are you here for, Mr. West?

WEST

You should have stolen more of Dr. Gruber's ideas. Then at least you'd have ideas.

HILL

It's going to be a pleasure to fail you, Mr. West.

HILL stalks out, fuming. DAN approaches WEST.

DAN

That wasn't wise, Herbert. He's a powerful man around here.

WEST

He has no idea what power -- real power -- is.

INT. HALSEY'S DINING ROOM - NIGHT

Red wine shines as it is poured into a crystal glass. DEAN HALSEY sits with MEG and DR. HILL, in a dining room befitting the Dean of a Medical School, and lifts his glass in an after-dinner toast.

HALSEY

(toasting)

To the National Science Foundation for recognizing the genius of Dr. Carl Hill and awarding Miskatonic Medical School its largest grant ever. Your laser drill will revolutionize neurosurgery.

HILL

To the Foundation and Miskatonic.

He and HALSEY drink, but MEG barely touches the glass to her lips.

HALSEY

It's all right, dear. Drink up. We're celebrating.

MEG

I know, but I have to go soon,
Daddy.

HILL

After preparing such a feast? You
must be tired.

MEG

I have a study date.

HALSEY

With Daniel?

She nods "YES", smiling.

HILL

Herbert West has moved in with him,
hasn't he?

MEG

For the time being.

The door bell rings.

MEG

That must be him.

She gets up from the table and leaves the room to let him in.

HILL

She's seeing Cain, eh? Do you
think that's wise?

HALSEY

She's very fond of him. And he's a
fine boy. He works at the hospital
and drives a taxi and still has the
best grades in his year.

HILL

He does work hard, but that's no
substitute for talent or genius.

HALSEY

Now, Carl --

MEG returns, hand in hand with DAN.

DAN
Hello, sir. Hello, Dr. Hill.

HALSEY
Daniel, join us for a glass of wine.

DAN
Actually, sir, we have work to do.

HALSEY
Yes, that's right -- a study date.
In my day when we studied, we
studied, and when we dated, well --

MEG
Daddy --

HALSEY
Why don't you study here?

There is a moment of embarrassed silence.

DAN
I'll have her home early, don't
worry.

HILL
Then one last toast. To Megan, my
esteemed colleague's capable,
beautiful and loving daughter. The
obsession of all who fall under her
spell.

DAN
I'll drink to that.

He picks up a water glass and drinks.

HALSEY
Here, here.

HILL drinks but never takes his eyes off MEG. A glint
appears in them, sparkling like the crystal in the dim light
of the chandelier. He holds her gaze.

HILL

Are you sure you won't stay with us? We promise not to be boring, and you look tired, my dear, very tired.

She blinks and shudders slightly. DAN puts his hand on her shoulder.

MEG

No. That's okay. You two have a good time.

HALSEY

Not as good as you two. Don't be too late.

DAN

I'll see you soon. Thanks again.

He shakes HALSEY'S hand, then HILL'S. He and MEG leave.

HILL settles back in his chair as HALSEY gets a decanter and two snifters from a sideboard.

HILL

Your daughter has grown into an enchanting woman.

HALSEY pours two brandies.

HALSEY

Yes, she has. And since Mary died, she takes care of the house, the cooking -- and me.

HILL

It'll be a shame when she leaves. She deserves the best, someone clearly superior.

HALSEY drinks deep from his brandy.

HALSEY

Give the boy a chance. He's really a good scholar.

(MORE)

HALSEY (cont'd)

We have to help him, Carl. He needs -- deserves -- that Wellman Scholarship.

HILL sups his drink.

HILL

I don't know, Allan. Perhaps. But I'm wondering if he's morally fit to be a doctor.

He is looking sidelong at HALSEY, and that glint returns to his eye. HALSEY sets down his glass.

HALSEY

What do you mean, Carl?

HILL

As you said, Cain's a bright fellow. And he knows full well he's dating the Dean's daughter. He could be using her to gain an advantage with you.

HALSEY

I suspected the same thing at first, but he's been a perfect gentleman.

HILL

Of course. But what about after he gets the scholarship? He won't need her then.

HILL'S eyes glint as if emphasizing his words. HALSEY drinks.

HALSEY

I can't believe it. I trust him, Carl. Meg trusts him.

HILL

She's matured a great deal these last few years, but she's still young and impressionable. And now, Cain is rooming with that West character.

HILL refills HALSEY'S snifter.

HALSEY

West is a strange bird, I grant you. But his intelligence has impressed the whole staff, and apparently he did some very interesting work with Gruber.

HILL

He's a cancer, Allan. He's a disruptive influence in class, and worse, he's disrespectful. He spreads lies about the staff behind their backs. I think he's deranged -- and dangerous.

His eyes shine now, directly into HALSEY'S.

HALSEY

Dangerous?

HALSEY takes a drink, but his eyes do not leave HILL'S.

HILL

Yes, Allan. And Cain is with him, all the time. And with your daughter. Cain is dangerous, Allan.

HALSEY'S voice is dull, his eyes wide. He is in a hypnotic trance.

HALSEY

Dangerous.

HILL

Yes, to the school and to your daughter, your beautiful, young, loving daughter.

HALSEY

Dangerous -- to my daughter.

His voice is dull, his eyes glazed over, but his hand squeezes the snifter until it cracks and breaks. HILL smiles and drinks.

INT. APT. LIVING ROOM - NIGHT

DAN and MEG lie on the living room couch, both reading from large textbooks. There is a small noise, common in old houses. She starts, with a short gasp and looks up from her book.

DAN

What is it?

MEG

Nothing.

DAN

What's the matter with you?

MEG

Nothing.

DAN

He's not here. He's still on his shift at the hospital.

MEG

It's not West.

DAN

Oh, no? Ever since he moved in, you come over less and less, and when you do, you're a case of repressed hysteria.

MEG

I'm sorry, Danny, but he makes my skin crawl.

DAN

He's just one of your typical geniuses. He doesn't quite act like other people. But he's very smart and very private. He's been no trouble at all.

He looks into her eyes. She looks back into her book. He closes his.

He moves his hand up her leg. She pushes his hand away with her book.

MEG
No, Dan. Please!

DAN is edgy, frustrated.

DAN
What is it?

MEG
I don't know.

She turns to him and touches his cheek.

MEG
It's not you. Really. It's just
lots of little things.

DAN
Like what?

MEG
He's always in his room, with the
door closed. Does he ever eat? Do
you ever see him?

DAN
I told you. He's a little cracked.

MEG
He bothers you, too.

DAN
Don't be ridiculous.

MEG
Rufus is terrified of him. When
West comes in, he runs and hides.

DAN
Rufus hides all the time. It's
standard cat activity.

MEG

Not when we're together. Then he's all over us, trying to get your attention. I haven't seen him since we got here. Where is he?

DAN

He's around somewhere.

MEG

I haven't even heard him. Usually he at least knocks something over when I'm here.

Dan gets up, slips into his shoes, and starts to search.

DAN

Rufus. Rufus. Where are you, fat cat?

MEG follows him around the living room and into the hallway.

INT. APT. HALLWAY - NIGHT

DAN

Come on, you mad animal. Don't try to hide from me. I know all your tricks.

DAN enters his bedroom, but MEG stays behind. She looks, as if against her will, at the closed door to WEST'S room. She walks steadily to it, reaches slowly for the handle. It opens. She leans in.

INT. WEST'S BEDROOM - NIGHT

The room is dark except for a bar of light, low, in a near corner. In the dull light from the living room behind her, MEG can make out a small refrigerator with its door slightly ajar. She steps toward it, leaning forward, but whatever it is wedged in the door is indistinct in the shadow she throws. She reaches out, touches the obscure object, and suddenly it falls out the door a foot or so, jutting straight as a stick from the bar of light. It is a cat's tail. She stops dead and gasps.

MEG

Da--

(now finding her voice)

Dan!

She can hardly get the word out. She turns, and there in the doorway is a MAN'S SILHOUETTE.

MEG

Oh, Dan. I think it's --

She can't finish, and reaches out to him for support. He doesn't move, so her hand grabs his arm. He speaks, but the voice isn't DAN'S.

WEST

What are you doing in my room?

MEG screams and recoils.

WEST

How dare you come into my room!

MEG

Dan! Dan!

DAN rushes in as WEST turns on the lights.

DAN

What's the matter?

WEST

I thought I was renting a private room.

DAN

What the hell are you doing in here, Meg?

MEG can barely speak.

MEG

I -- I --

WEST

Would you please leave? Now!

DAN
Easy, Herbert. Come on, Meg.

MEG
(blurting it out)
In the fridge --

DAN
What?

She points to it.

DAN
What's that doing he--

He sees the tail. In a step he's throwing open the door.
RUFUS' body, cold and hard, falls on the floor at his feet.
He kneels slowly and touches it.

WEST
I was going to show you.

DAN
Shut up!

He shivers with anger and turns on WEST.

DAN
What happened?

WEST
It was dead when I found it.

MEG
You killed him. He hated you.

DAN
Meg!

WEST
It suffocated. It knocked over the
garbage and got its head stuck in a
jar. You weren't home so I put it
in here so it wouldn't stink up the
place. I didn't think you'd want
to find it like that. I was going
to show you later.

DAN

Couldn't you call -- or leave a note?

WEST

I was busy pushing bodies around, as you well know. And what would a note say? "Cat dead - details later?" I knew you were fond of it.

MEG

You killed him. I know you did.

WEST

(more emphatic)

Besides, I don't like people in my room.

DAN

That's enough.

He kneels down to pick up the cat, and looks in the open refrigerator. It is empty except for some pre-packaged hypodermics and a few small bottles of chemicals.

He looks back over his shoulder at WEST.

DAN

I wondered why you had a refrigerator in your room.

WEST

I was going to show you later.

DAN examines one of the bottles.

DAN

You're stealing from the hospital.

MEG

I knew it!

WEST

I think you'd better leave now.

DAN
Epinephrine. But why?

WEST
That's none of your business.

DAN
Are you selling on the black market?

WEST
Just as it's none of my business that you're sleeping with Dean Halsey's daughter. I wouldn't want to see a fellow student, especially one as promising as yourself, thrown out of school -- out of the profession -- on moral grounds.

DAN rises, angry.

DAN
This is 1984. Dr. Halsey will understand.

WEST
You may be right. Are you sure you want to find out?

MEG steps between them.

MEG
Dan, don't! He's right. It's your life. You know how Daddy is. He could kill your scholarship.

WEST snorts derisively.

WEST
Dear deluded Daddy. There's so much he doesn't know.

DAN stares heatedly at him, and WEST stares back. DAN turns sharply, then, with a of tenderness and fear, picks up the stiffened body of the cat. He passes WEST as he leaves the room, MEG behind him.

West shuts the door behind them.

WEST
Garbage to garbage.

INT. APT. LIVING ROOM - NIGHT

DAN stands in the living room holding the dead cat, his face contorted with fury.

DAN
I want him out of here tonight!

MEG grabs his shoulders and speaks softly in his ear.

MEG
No, Dan. We need more on him.
I'll check Daddy's files.

DAN looks down at RUFUS' body.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

A sheet-covered BODY on a gurney rolls through the hospital halls. Then we see that it is DAN pushing the cart. At the morgue door, he meets MACE.

DAN
Say, Mace.

MACE
Say, Doctor Dan. Lose another one?

DAN
You've got to finish school before
they let you lose a patient. We
just get to mutilate the corpses.

MACE opens the door.

MACE
You're in a sunny mood tonight.

DAN
Sorry. Death in the family.

INT. AUTOPSY ROOM - NIGHT

DAN enters. To his surprise, WEST, HALSEY, and HILL are there arguing. He slowly rolls the gurney. As he approaches, he hears them.

HALSEY

It's impossible! You'll never make me believe it.

WEST

It's true, you old fool, you blind decrepit old fool. You simply won't believe it.

HALSEY turns to DAN.

HALSEY

Ah, Mr. Cain. Mr. West has been telling me some shocking things about what's going on at your house.

DAN

That's not true. He's lying.

WEST

It is true, and I can prove it.

HILL

Well, here's your chance.

HILL throws the sheet from the body on DAN'S gurney. It is MEG, her skin cold and grey with death. DAN reacts as if punched in the stomach. His mouth opens, but he can't speak, he can hardly breathe.

WEST

An excellent specimen.

He produces a small bottle like those in the refrigerator in his room and fills a large hypodermic from it. HALSEY looks on, perturbed, but relatively unmoved considering that his daughter lies dead before him. HILL smiles.

HILL

Do you believe this fiction, Mr.
Cain?

DAN struggles for breath. WEST injects the hypo into MEG'S heart. DAN grimaces.

Suddenly the body is no longer grey, but flesh-toned, almost pink. She does not move, but a slight whimper seems to come from her throat.

WEST

Aha!

Her head turns and her shoulders rise a little off the table. She whimpers again. Her head turns back the other way and her whole body begins to writhe gently, alluringly. Her whimper breaks into a groan. DAN is fascinated.

WEST

She's hungry for it. Soon, she'll
be mad for it.

Her back arches off the table; her arms rise, hands spread, to DAN. Her groan takes a distinct shape.

MEG

D-A-N. D-A-A-N.

HALSEY

Then it's true. It's all true.
(to DAN)
And it's all your fault.

DAN shakes his head but is unable to speak. Suddenly the body begins to writhe more quickly, spasmodically. The groan becomes louder and louder until it is a terrible scream. WEST is laughing, but soon all DAN can hear is the scream. He closes his eyes and covers his ears, but the scream grows inhumanly terrifying.

INT. DAN'S BEDROOM - NIGHT

DAN'S eyes spring open. He is in the dark, in bed. The scene was a dream. He hears another scream. A real scream. DAN throws the covers off and abruptly jumps from bed.

The sound, eerie and piercing, continues. He throws on a robe, grabs a baseball bat and runs out of the room.

INT. APT. HALLWAY - NIGHT

In the hallway, holding the bat, DAN knocks on West's bedroom door.

DAN
Herbert! Herbert! Do you hear
that?

There is no answer. He pounds on the door.

DAN
West! What's that sound, West?

No answer. The shrill inhuman screaming becomes even more chilling, wilder. It's coming from down the hall, from behind the door that leads to the basement. DAN stalks over to the door gripping the bat lightly.

At the basement door, he listens. Now there's another sound, of a man struggling, making a great effort to -- to what? He takes the door handle, turns and pushes, but the door is bolted. DAN steps back. Besides the inhuman scream he hears a human one. He takes a deep breath and runs at the door. It almost gives. He hears a familiar voice, clearly in distress.

WEST (O.S.)
Damn-you-to-hell!

DAN runs again at the door and breaks through.

INT. BASEMENT - NIGHT

DAN almost falls down the stairs to the basement floor, still gripping the bat. The basement has undergone a complete metamorphosis since the last time he saw it. The shovel and tools are still in a corner, but the place has been transformed into a laboratory. Sophisticated medical equipment is in place, most of it showing the signs of a struggle.

Before DAN has a chance to get his bearings, there is WEST standing right before him. WEST'S face is wild and scratched up. They share a momentary stare.

WEST

Cain! Get out of here!

Then as if hit in the back with an artillery shell, WEST hurtles forward, knocking DAN aside. WEST rolls and flips about. Something is on the back of his neck, but it is too dark and he moves too quickly to see what it is. The screaming is with them.

WEST

Don't let it get away!

DAN raises the baseball bat, but he cannot his whatever is attacking WEST without hitting WEST. DAN throws down the bat and tries to lean over and tear whatever it is off WEST'S back as WEST gyrates face-down on the floor. WEST heaves himself up with a scream of his own, knocking DAN down again. When DAN looks up, WEST is standing against the wall, his face struck with terror.

WEST

Help me!

DAN bolts forward, tackling WEST away from the wall, rolling over WEST to his knees. When DAN looks up, a dark blur of screaming motion is flying at him. He holds up his hands and turns his face but it knocks him back down. With all his strength, he throws whatever it is from him. It hits a wall hard -- and drops straight down. The screaming stops.

DAN and WEST sit on the floor, looking over where the dark something lies motionless. The quiet is broken only by their hard breathing. They look at each other, wracked and spent. DAN'S look is questioning, but WEST'S is triumphant, almost serene.

DAN, with difficulty, gets to his feet. He walks carefully to where the small, screaming attacker has fallen. The thing on the floor is RUFUS' body. DAN reflexively covers his mouth and looks back at WEST, who appears to be laughing but makes not a sound. DPN'S hand drops from his mouth.

DAN

H-How?

WEST'S heaving but soundless laughter stops, and his torso straightens, his head erect, as if he were about to be crowned. Then suddenly he points beyond DAN.

WEST

Look out!

DAN jumps in fear and looks back at the cat, but its body still lies in a lifeless heap. He glares back at WEST who shakes in throes of silent laughter.

FADE OUT

INT. BASEMENT - NIGHT

Later. CAMERA PANS over the basement revealing a well-appointed laboratory with clean shelves and tabletops, large jars of liquid and small animals, brains, organs, etc., and various medical equipment. CAMERA RESTS on TWO SHOT of WEST with DAN, who holds an open notebook. DAN looks around the room.

DAN

When did you do all this?

WEST

When you were at work in the hospital or driving your cab. When you were in bed -- sleeping.

DAN

When do you sleep?

WEST

Sleep is a waste of time.

DAN

You stole most of this equipment from the hospital, didn't you?

WEST

(losing patience)
That isn't important.

He jabs the open notebook with his finger.

WEST

This is what matters.

DAN tries to read.

DAN

I can't seem to focus.

WEST

It's really quite simple. All life is a chemical and physical process, correct?

DAN

All right.

WEST

It stands to reason then that if one could obtain extremely fresh specimens and recharge that chemical process after the extinction of life --- bang! Reanimation.

DAN

The theory is not new, Herbert.

WEST

But my reagent is.

He points to a spot on the open page of the notebook.

DAN

(reading)

"With various animating solutions I have killed and brought back to animated life a number of rabbits, guinea pigs, cats, dogs."

WEST

I've broken the six to twelve minute barrier. I've conquered brain death.

DAN

(still reading)

"With the higher animals, and the consequent increased strength of the solutions, reaction has become more violent and my research has become more difficult."

WEST

Which is why I need you to help me.

DAN is stunned for a moment.

DAN

Help you?

WEST

You're the perfect person to assist me -- hard working, bright, respected by everyone, with access to certain authorities.

DAN closes the notebook and sets it aside. He cannot look at WEST, who knows he must press his case.

WEST

We can defeat death! We can achieve every doctor's dream. You'll be famous -- and live lifetimes.

DAN

You haven't tried this on people?!

WEST ignores this.

WEST

We'll need new lab space. I've done all I can here.

He turns directly to DAN.

WEST

You will help me.

DAN

No.

WEST

Why? Because it's "mad?"

DAN

Because I don't believe you.

WEST points to RUFUS' body on a table in the center of the room.

WEST

You've seen the results.

DAN

No. Rufus wasn't dead before. You drugged him to reduce his vital signs. You lowered his body temperature -- he couldn't have been dead.

WEST goes to the table and picks up the cat's body.

WEST

Do you agree that it's dead now?

DAN nods, guiltily. WEST drops the body on the table, letting it "thump." He steps purposefully to a large refrigerator, opens it, pulls out a bottle and packaged hypo. He tears open the package and fills the hypo from the bottle. DAN understands his purpose.

DAN

Herbert, stop.

WEST looks at him, then strides to the table. DAN steps toward him.

DAN

Please, Herbert. Don't.

WEST

I'll show you. Then you'll help me.

DAN

No.

WEST

Yes, you will. That was the only
reason I brought the infernal beast
back to life in the first place.

WEST inserts the needle into the base of the cat's neck and
injects the solution.

DAN

In the brain.

WEST

Of course.

DAN

I thought you'd inject into the
heart.

WEST

What gave you that idea?

DAN can't remember his dream.

DAN

I don't know.

The body twitches.

WEST

There!

DAN

Muscle spasm.

WEST

Watch.

They lower their heads to the table height for a closer view.
The broken body begins to quiver. DAN is sickened but can't
look away.

WEST

Don't expect it to tango. It has a
broken back.

It whines piteously, a weaker, paler version of its earlier
scream.

DAN
God, why does it make that noise?

WEST
Birth is always painful.

With obvious effort the cat raises its head off the table and opens its eyes. It looks at DAN and life flickers in the eyes. DAN is overwhelmed.

DAN
It -- it was dead.

WEST
Twice.

A scream. There at the base of the stairs is MEG, trembling. DAN and WEST look at each other, then DAN runs to her.

DAN
Meg, babe, what are you doing here?

MEG
It's -- him?

DAN
Come on, let's go upstairs.

DAN leads her to the stairs but she looks back.

MEG
It's Rufus. How -- ?

They begin up the stairs.

DAN
I don't know if I can explain it
myself.

INT. LIVING ROOM - DAY

DAN and MEG enter the living room. The apartment is light with early morning.

MEG
Dan, what happened?

DAN

It was an experiment, an incredible experiment. Herbert has overcome physical death.

MEG is struck, as much by memory as this odd claim.

MEG

West! Dan, that's why I came. I tried to call but no one answered. I was so worried. As soon as I could get out, I came. I went through Daddy's files last night. West's professor, Dr. Gruber in Switzerland, died, and for hours afterwards West -- did things to the body. The police had to tear him away. He was in psychiatric observation for months.

WEST appears behind them.

WEST

I tried to save him.

They turn to him.

WEST

(to DAN)

Now you'll tell Halsey.

MEG

Damn right we'll tell him. And you'll be out of here so fast your head will unscrew.

DAN turns to her.

DAN

Let me talk to your father. I'll tell him.

INT. HALSEY'S OFFICE - DAY

DEAN HALSEY sits behind the desk in his office at the Medical School. DAN enters and HALSEY looks up.

HALSEY

Ah, Dan, I thought it was time we talked.

DAN

(a bit surprised)

Uh, yes, sir.

HALSEY'S tone is sharp, without its normal friendly, avuncular note.

HALSEY

Do you think it's wise, what you're doing?

DAN

What?

HALSEY

Dating the dean's daughter.

DAN

(sheepishly recognizing
the irony)

I have something very important to discuss with you, Doctor.

HALSEY

Yes, I've been expecting it. It's about the scholarship, right?

DAN

Herbert West has effected reanimation in dead animal tissue.

HALSEY

Mr. Cain, I'm surprised.

DAN

I've seen it, sir. He brought a dead animal subject -- a cat -- back to life.

HALSEY

How long had the cat been dead?

DAN

I don't know. A few minutes.

HALSEY

Unless it had been dead for more than twelve minutes, any adrenaline derivative could have produced the same result. The cat was not clinically dead. If it was dead at all.

DAN

Dr. Halsey, I've read Herbert's notes. Their conclusions are irrefutable.

HALSEY

I hadn't expected such nonsense from you, Mr. Cain, but I should have guessed when you took up with Mr. West.

DAN

Doctor, I know he's unstable. I've seen the results, and so has your daughter.

HALSEY stares, then glares at him.

HALSEY

What have you been doing with my daughter?

DAN

She walked in on an experiment --

HALSEY

You've involved Megan in your insanity?

DAN

We never intended her to --

HALSEY

Tomorrow morning you will submit to me a written apology for this entire affair. These "experiments" were clearly beyond the scope of your legitimate studies and have obviously interfered with your ability to do your class work. If any equipment from the laboratories of the hospital of Miskatonic University was involved in this unauthorized activity, criminal charges may be pressed. You will, in any case, have your student loan rescinded.

DAN

My loan? But sir, I won't be able to continue --

HALSEY

At least you won't have expulsion on your record. You can have a medical career -- somewhere.

DAN

Doctor Halsey, that's not fair. I've worked hard. My grades --

HALSEY

Mr. West need submit no apology. You may tell him that he can now continue his "research" without the impediment of an education. As of now he is no longer a student of this University.

DAN

Can't we discuss this, sir? You're letting your emotions blind you.

HALSEY

That will be all, Mr. Cain.

DAN
(giving up)
Don't take it out on Meg. She
tried to stop me.

HALSEY
That will be ALL.

DAN looks at him, coldly, then leaves.

INT. CORRIDOR (AT HALSEY'S OFFICE) - DAY

DAN walks out of the office and into the corridor where MEG,
waiting on a bench, runs to him. His look stops her mid-
stride.

MEG
I'll talk to him.

DAN
It won't matter.

MEG takes his hand.

MEG
He listens to me.

DAN
I've got to talk to Herbert.

MEG
You've got to avoid him, at all
costs. Daddy's angry now, but
he'll listen to me. He likes you;
he always has. But you've got to
separate yourself from West.

DAN
Don't you understand what he's
done, what we could do?

MEG
What about what we could do?

He looks into her eyes, strokes her cheek.

DAN

I love you.

She steps up and embraces him.

MEG

I love you.

He embraces her, but he gazes down the hall. She leans back and looks him in the face. She is smiling.

MEG

Then I accept.

DAN

What?

MEG

I accept your proposal. Let's get married.

DAN

Your father --

MEG

It's perfect. Don't you see?
Daddy will have to come around eventually, and West won't have anything to hold over us. And we'll be together.

DAN

I've got to talk to Herbert.

MEG

No, Dan, don't. I'll get a job 'til this blows over. You keep your job driving. Daddy will see that we're serious.

WEST (O.S.)

Yes --

DAN turns and behind him in the hallway is WEST.

WEST

Daddy will see that we're serious.

DAN

Herbert --

WEST

You still don't believe what you
saw this morning, do you, Miss
Halsey?

MEG

Dan, come with me.

WEST

It's too much for her genetically
weak mind to accept.

DAN

We've been thrown out of school,
Herbert. He threatened to call the
police.

WEST

Funny, he didn't seem such a fool.
He must have been talking to Hill.

DAN

You're right. He seemed different,
angry from the start.

WEST

He's a mortal; we'll be immortals.

MEG grabs DAN'S arm.

MEG

He'll ruin you. He doesn't care
about anything except his own crazy
ideas. Can't you see?

DAN looks down at her.

DAN

Meg -- he's right. Your father's
wrong.

He turns to WEST.

DAN
What do we do now?

WEST
We prove it to him.

MEG
Listen to me!

WEST
It's the only way -- Danny.
(This last he says with
mocking sarcasm)

MEG
I'll tell Daddy that you plan to go
on with the experiments. I'll tell
him.

They look at her.

WEST
(To MEG)
Please do. Tell Dr. Hill, too.

MEG
(breaking down)
Dan -- Dan, please -- come with me.
He's a maniac. He may be a
murderer! You're in danger --

DAN
Meg, this could save millions of
lives.

WEST
I could save everyone's life.

DAN turns to WEST.

DAN
We'll need a lab animal.

MEG
I'm going to tell Daddy. He'll
stop you. For your own good, Dan.
He'll stop you.

She runs past them and down the hall.

WEST

He'll never accept an animal
subject. He can always claim it's
some kind of artificial stimulus
response. There's only one kind of
proof he'll accept, that he'll have
to accept.

DAN understands.

DAN

Herbert, we can't.

WEST

Yes, we can.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

DAN is wheeling a cart with a covered BODY on it down the
corridor. He stops in front of MACE, who is sitting at his
desk.

MACE

Boy, they keep on coming.

DAN

Yep.

MACE unlocks the door to the Autopsy Room.

DAN

Thanks.

MACE pulls back the garbage bag to take a look.

MACE

You ain't got my lunch in there,
have you?

DAN

Yeah, one meatball. Run over by a
semi.

MACE lowers the garbage bag without looking.

MACE

Ooh. Lost my appetite. You gonna
be here a while? Might catch me
some coffee.

DAN

Take your time.

MACE exits and DAN rolls the gurney through the door.

INT. AUTOPSY ROOM - NIGHT

DAN rolls the cart into the Autopsy Room and locks the door.
WEST throws the sheet off, hops off the cart, and puts on his
shoes and socks.

DAN

Damn! If we get caught!

WEST

What'll they do?

INT. BODY ROOM - NIGHT

DAN and WEST enter. WEST goes from BODY to BODY looking at
the tags attached to their big toes. He rejects the first
four, muttering and shaking his head. He comes to the FIFTH
BODY and studies the tag.

WEST

Yes. Yes. I think you.

DAN

(pacing nervously)
Herbert, let's go!

WEST

Help me to get him ready.

DAN does so. He studies the CORPSE'S face.

DAN

How long...

WEST

Arrived early this evening. John Doe, apparently just dropped dead. No record of any damage. Almost perfect.

DAN

Why "almost?"

WEST

Could be heart damage.

DAN

Then let's keep looking.

WEST

We don't have time. All we need tonight is a specific conscious reaction. He's been dead for hours. Any evidence of reanimated consciousness will justify proceeding.

He reaches into a bag and prepares a large hypo.

WEST

(obviously excited)
Start the tape recorder.

DAN hesitates.

WEST

Start the damn recorder!

DAN starts the tape recorder.

WEST

Make the entry.

DAN

October 10th, 1984. Subject: Male, early thirties, no deformities, appears to have been in excellent physical condition. Apparent cause of death... heart failure. Time --

WEST looks at his watch.

WEST
10:33 P.M.

DAN
10:33 P.M. 15 ccs of reagent being
administered.

WEST tilts the CORPSE'S head forward and gives the injection
at the base of the skull.

WEST
Injection complete.

They wait. DAN watches. They wait.

INT. EMERGENCY ROOM - NIGHT

DEAN HALSEY and MEG enter the emergency room and head for the
admitting desk, where DR. HARROD, the female intern from the
beginning is working.

MEG
He loves me. We're going to get
married.

HALSEY
He's mad. I've seen it happen to
medical students before. Good
ones.

They have reached the desk.

HALSEY
Dr. Harrod, is Mr. Cain loose in
this hospital?

HARROD
In the morgue, I think, Doctor.

HALSEY
I specifically told Dr. Riley to
suspend him and take him off the
floor if he reported for work.

HARROD

Dr. Riley's been in emergency surgery for four hours. I haven't seen him.

HALSEY

Damn.

He reaches across the desk, grabs the phone and punches out a number.

INT. BODY ROOM - NIGHT

DAN and WEST stand over the CORPSE, waiting.

WEST

(intensely watching the body)

Time elapsed.

DAN

(looking at his watch, speaking into the tape recorder)

Fifteen seconds.

WEST

Something should have happened by now!

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

The phone by MACE'S desk rings and rings.

INT. BODY ROOM - NIGHT

DAN and WEST continue to hover over the CORPSE. The phone is ringing.

DAN

It isn't working. Let's go.

WEST

Obviously the human dosage factor
is unknown. Increasing dosage to
another 30 ccs of reagent.

WEST injects the REAGENT SERUM.

DAN

Herbert, we've got to go.

WEST

No!

WE SEE the CORPSE'S hand. No reaction. An eye. No
reaction. The chest. No reaction. The mouth and nostrils.
No reaction.

DAN sighs. The phone stops ringing.

WEST

Damn!

INT. EMERGENCY ROOM - NIGHT

HALSEY hangs up the phone at DR. HARROD'S desk. MEG is
distraught.

MEG

Daddy, please, please don't ruin
his career. He hasn't got anything
else.

HALSEY

(to HARROD)

Page Mr. Cain. Have him report to
the Level L security desk. And
make sure she

(he points to MEG)

stays here.

HALSEY goes to the elevator and presses the DOWN button. MEG
follows.

MEG

You can't stop me. I followed you here and I'll follow you until you listen to me. I love him.

HALSEY

You're my daughter. You'll do as I say.

HARROD is at her side.

HARROD

Sit down, Miss Halsey. Mr. Cain will be up soon. You can discuss it then.

The elevator doors open. HALSEY steps in.

MEG

(calling after him)

Don't blame him, Daddy. It's not his fault.

INT. BODY ROOM - NIGHT

DAN and WEST still attending to the CORPSE.

DAN

We failed. Now come on. Someone will be coming in any minute.

WEST

He failed, not I.

HARROD (V.O., PAGING)

Mr. Cain. Mr. Daniel Cain, please report to the security desk, Level L.

DAN

Let's cover him up and get out of here.

They do so. Suddenly the CORPSE shrieks and bolts into a sitting position, its hands grabbing wildly at DAN and throwing him headlong into WEST. They both go tumbling.

Like a frightened beast, the CORPSE smashes anything it happens to touch, screaming as if in terrible pain. It pushes over the body carts, sending the corpses sprawling.

HARROD (V.O., PAGING)
Mr. Cain. Mr. Daniel Cain, please
report to the security desk, Level
L.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

The elevator door opens and HALSEY steps out. He strides purposefully down the corridor to MACE'S empty desk, then hears the commotion muffled by the Autopsy Room doors. He enters the Autopsy Room and he tries to open the Body Room doors, but they are locked.

INT. BODY ROOM - NIGHT

The CORPSE is running amok.

WEST
Grab it!

WEST and DAN seize its arms. The CORPSE throws them both off as if they were dolls and continues wildly thrashing about.

WEST
Stop!

The CORPSE suddenly stops and slowly turns to face WEST.

WEST
Dan! It listened to me.

Its eyes bulge; the veins in its forehead throb. Foamy drool drips down its chin. Its expression changes from fear to anger. It leaps at WEST and grabs him, attacking furiously.

INT. AUTOPSY ROOM - NIGHT

HALSEY at the Body Room doors. He pounds on them.

HALSEY

Cain! Cain! Open this door!
Cain! If you're destroying
hospital property, you'll be
expelled. I'll prosecute!

INT. BODY ROOM - NIGHT

DAN flies headlong against the Body Room doors. He picks himself up, shaken. HALSEY'S muffled yelling can be heard. DAN looks up and screams at what he sees.

INT. AUTOPSY ROOM - NIGHT

HALSEY hears the sound of TWO VOICES in the BODY ROOM.

HALSEY

Is West in there with you?! You're
in a lot of trouble -- both of you!

INT. BODY ROOM - NIGHT

DAN looks on in horror as the CORPSE charges him. He screams through the door.

DAN

Help! Get help!

He turns. The CORPSE, now foaming red at the nose, mouth and ears, is upon him. DAN dodges quickly and the still awkward, spasmodic CORPSE crashes into the door, breaking into the Autopsy Room, knocking HALSEY down.

INT. AUTOPSY ROOM - NIGHT

HALSEY looks in horror at the thing that has just crashed into him. The CORPSE flails at him, slamming him against the wall. HALSEY tries to push the thing off of him but it bites off two of his fingers. Blood spurts from the stumps.

INT. BODY ROOM - NIGHT

WEST gets to his knees, shakes his head, trying to regain his wits. He hears a bone chilling scream. DAN screams.

DAN

No!

INT. AUTOPSY ROOM - NIGHT

The REANIMATED CORPSE has grabbed the dazed HALSEY by the arms, lifting him off the ground and stretching them out, so the dean hangs in the air, as if crucified without a cross. There is a popping and cracking sound of bones tearing from their sockets. The CORPSE throws HALSEY across the room. He chases after HALSEY with DAN and WEST close behind. He pounces HALSEY and the REANIMATED CORPSE pounds the wall with HALSEY'S broken body and head.

DAN rushes the CORPSE, beats it on its back, but it doesn't seem to notice.

WEST runs to the instrument cabinet, breaks a glass panel in the door with his fist, and grabs the electric bone saw.

DAN furiously beats the CORPSE as it continues single-mindedly to beat HALSEY into the wall.

DAN

God. Stop! Stop it!

From behind he hears a voice calm and clear.

WEST

Dan.

DAN looks back. It is WEST with the bone saw. He turns it on.

WEST

Look out.

DAN backs away. WEST steps forward and plunges the whirring saw in the CORPSE'S back. The whirring becomes a tearing sound.

At first the CORPSE continues its destruction of HALSEY as if WEST weren't there. WEST leans into his work, forcing the saw into the CORPSE up to the handle. The CORPSE finally drops HALSEY and looks down at its chest as the saw tears through its flesh. It raises its head, eyes closed, face toward the ceiling. It freezes there, then falls backward. HALSEY'S bleeding body drops.

The silence is broken by gentle sobbing. DAN sits on the floor, weeping. He hears WEST'S voice.

WEST (O.S.)

Come on.

He looks over at WEST, who has HALSEY'S body by the legs and is dragging it to the autopsy table.

WEST

Find the tape recorder.

DAN'S crying stops in open-mouth amazement. He rises, shakily.

DAN

Herbert, no.

WEST

(breathless with exertion)

Did you see, Dan? It listened to me. It made a conscious act.

DAN

It heard you, as an animal would.
You can't be serious.

WEST stops at a table, HALSEY'S legs still in his hands.

WEST

Maybe you're right. It had probably been dead too long. It wasn't fresh enough. We were only able to revive the senses and the instincts. Come on; help me get him up.

DAN

Is he dead?

WEST

Of course. Will you give me a hand here? He interrupted an experiment in progress. It was an accident. This is the freshest body we are likely to find short of killing one ourselves, and every second we talk about it is costing us results.

DAN stares in disbelief.

WEST

Dan, we can bring him back to life.

A smile creeps across DAN'S face. His eyes close, and he laughs.

DAN

Of course. Of course.

DAN walks over and picks up HALSEY'S arms. They lift him onto the table. DAN looks down at the body. He turns away, sickened.

WEST secures the restraining straps over the body.

WEST

Find the recorder, and get my serum.

DAN stumbles off, trying to regain control. He goes to the Body Room to retrieve the tape recorder and medical supplies.

DAN

This is a dream -- a fiction.

WEST secures the final strap as DAN returns with the recorder and medical bag. WEST fills another hypodermic needle from a small bottle as DAN looks on.

WEST

Unbreakable plastic. One of man's few durable inventions. Certainly more durable than this.

WEST slaps HALSEY'S corpse.

WEST
Make the entry.

DAN starts the tape recorder, his fingers shaking.

DAN
October 10th, 1984. Subject --
He catches his voice before it collapses.

DAN
-- Subject: Male, Caucasian, early
sixties. Apparent cause of
death...

He looks at WEST, who is ready with the hypo.

INT. EMERGENCY ROOM - NIGHT

A NURSE rushes up to DR. HARROD and MEG.

NURSE
Doctor, multiple gunshot wounds and
an OD, barbiturates. We need you.

HARROD, alert, looks over at MEG, then follows the NURSE.

HARROD
Coming.

HARROD exits.

When she is gone, MEG runs to the elevator, enters and
presses the button for Lower Level L. The doors close.

INT. AUTOPSY ROOM - NIGHT

WEST is looking at his watch.

WEST
10:40 P.M.

DAN
10:40 P.M.

WEST motions to DAN to hold the recorder microphone towards him. DAN does, and WEST speaks into it.

WEST
12 ccs of reagent is being
administered, the dosage lessened
in accordance with the freshness of
the subject.

WEST makes the injection. DAN, on the verge of collapse, drops to the floor and sits, his head leaning against the table near HALSEY'S CORPSE'S hand. He is dazed, and stares into space.

WEST (O.S.)
5 seconds.

DAN
(robot-like into the
recorder)
5 seconds.

WEST looks at his watch, then at the body.

WEST
Come on.

He looks back at his watch.

WEST
10 seconds.

DAN does not move to record, does not move. WEST is watching his watch, but is trembling now.

WEST
I'll show you.
(pause)
15 seconds.
(pause)
I'll show you.

He slams his fists down on the table next to HALSEY'S head. A beat afterwards, HALSEY'S eyes open. WEST quickly checks his watch.

WEST
(excited)
17 seconds. Reanimation at 17
seconds. The eyes opened.

WEST leans forward and speaks softly into HALSEY'S ear.

WEST
Dr. Halsey. You once did me a
favor and let me in medical school.
Welcome back to life, Doctor.

A bubble of red saliva rises from HALSEY'S mouth. There is
terror in his eyes.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

The elevator doors open on the Morgue level. MEG steps out.
There is no one to be seen. She walks towards the Autopsy
Room.

MEG
Daddy? Dan?

INT. AUTOPSY ROOM - NIGHT

DAN, sitting in near catatonia at the side of the table,
hears MEG'S voice. HALSEY'S hand strains at the straps.

MEG
(O.S., repeating with more
urgency)
Daddy? Dan?

WEST
(keeping his eye on the
body)
Damn the bitch.

DAN breaks out of his trance and recognizes MEG'S voice and
the danger.

DAN
(low)
Meg.
(MORE)

DAN (cont'd)
(then calling to her)
Meg!

HALSEY'S hand breaks the restraining strap and grabs DAN'S throat, cutting off his call, choking him.

INT. CORRIDOR - NIGHT

MEG stands at the broken Morgue doors. She has heard DAN'S call, but still can't see him in the Autopsy Room.

MEG
Dan?! What's going on? Are you
all right?

She walks cautiously through the autopsy room doors.

INT. AUTOPSY ROOM - NIGHT

WEST is leaning over HALSEY'S face

WEST
He's trying to speak. Dan -- the
recorder -- quick!

He reaches across the table.

DAN rises over the table, not at WEST'S request, but because HALSEY'S REANIMATED CORPSE is lifting him up by the throat, choking him.

WEST hears DAN struggling for breath and looks over. At that moment, a hand grabs his throat.

The look of terror in HALSEY'S eyes has turned to fury. Both DAN and WEST struggle without effect. HALSEY slowly raises his shoulders, then back, off the table, toward a sitting position, snapping restraining straps. He frees his legs and stands, strangling his former students with inhuman strength.

MEG, entering the room, sees what is happening and screams.

HALSEY drops the two young men, who cough and gasp for breath.

In a panic of pathos, HALSEY covers his face and turns away, runs to a wall and drops beside it, shaking, moaning weakly, trying to hide in an open room. MEG steps toward him.

MEG

Daddy -- Daddy, what -- ?

DAN rises up and stops her, struggling to speak.

DAN

No, no -- don't go near him.

She struggles to get past him to her father, but DAN won't let her. Suddenly, they hear a voice.

MACE (O.S.)

What the hell happened here?

MACE, at the door, has his gun drawn.

MACE

Mr. Cain, you all right? Who's that?

He points with the gun at HALSEY.

MEG is crying; DAN can't think of what to say. Behind them, WEST speaks.

WEST

It's Dean Halsey. I was visiting Mr. Cain, who was working down here, when Halsey entered and started ranting at us --rather irrationally.

DAN looks horrified at WEST, who puts a hand on his shoulder. MEG steps back, shocked out of her tears.

MEG

He was just -- angry. Daddy, what happened?

A short wail escapes HALSEY'S hidden face.

MACE

Who's that over there?

MACE motions towards the CORPSE with his gun.

WEST

It's just a corpse, but Dean Halsey
ran in here, grabbed this --

He pulls the bone saw, with some effort, from the body.

WEST

-- and, well, went crazy.

MEG

No! No! Daddy!

DAN, shaking his head but wordless, tries to stop her, but she breaks away and runs to her father's quivering form.

MACE

Dean Halsey -- Dean Halsey.

MEG stops a few feet from the DEAN and, crying, falls to her knees, reaching out to her DADDY, who recoils, moaning.

MACE

I'm calling the police.

MACE goes to a wall phone and starts dialing. Dan starts shivering; then his legs buckle and he falls to a sitting position. His shaking gets worse. Suddenly, WEST is there wrapping a sheet around him. DAN looks blankly into his face.

WEST

Shock. Don't worry.

He holds up the tape recorder for DAN to see, then puts his finger to his lips and slips the recorder into his pants. DAN looks up, shivering, a wide-eyed wild gaze in his eyes.

FADE OUT

INT. APT. LIVING ROOM - NIGHT

DAN'S face, calmer, but still blank. He is sitting on his living room couch with a blanket around him. A hand puts a plate down on the coffee table in front of him.

There is a large, awkwardly made sandwich on it. He looks up at WEST standing over him.

WEST

Eat. We have work to do.

DAN looks away, out into space. He doesn't want to hear or believe what he hears. WEST sits in a nearby armchair.

WEST

First, there are several decisions we have to make. The police have accepted the explanation that Halsey went mad.

He lets out a short laugh; then a short tremor runs through him.

WEST

What else can they think? The truth? That he died and came back? We did it, Dan. Did you see him react to his daughter?

WEST'S eyes are bright with excitement. DAN'S eyes close; he doesn't want to see.

WEST

He recognized her. He knew who she was -- and what had happened to him. He thought.

A larger tremor shakes him.

WEST

So, we can stay in school here -- if we want. It's up to us, Dan, where we take the next step -- when we show the world.

WEST'S body shakes uncontrollably, wracked by tremors. He stands and with difficulty runs to his room. He opens its door, runs in, and slams the door behind him.

DAN'S eyes snap open at the sound. There is thought behind the eyes, a question in them. He gets to his feet, shakily. He walks out to WEST'S room.

INT. APT. HALLWAY - NIGHT

DAN walks up to WEST'S door, takes the handle. It turns.

INT. WEST'S BEDROOM - NIGHT

DAN opens the door -- and sees WEST trying to tie a thin rubber hose around his upper arm. His shaking makes it difficult. He looks up and sees DAN.

INT. WEST'S BEDROOM - NIGHT

DAN enters the room.

WEST

Dan, the hypo --

WEST nods at the bed, where a hypodermic syringe and a small bottle of distinctive looking Reanimation Reagent sit.

DAN

God, Herbert! You're --

WEST

No -- no. It's a weak solution, so
I don't have to sleep. It keeps
the brain
(shudders)
sharp.

DAN

No.

WEST

Yes. I need it. Please.

His body contorts, DAN fills the hypo from the bottle. He hands it to WEST, who can barely take it from him. He tries to inject himself, but is shaking too badly. He holds the hypo out to DAN.

WEST

Please.

DAN reluctantly takes it, takes WEST'S arm firmly, and injects him with the serum. He steps back.

WEST'S body straightens in a bolt, his head back. Then, in a moment, he is fine, in control, the old WEST. DAN looks away.

WEST

Now, we must make our plans.

FADE OUT

INT. PADDED CELL - DAY

FADE IN on HALSEY wailing incoherently. The CAMERA PULLS BACK to reveal HALSEY in a straightjacket in a padded cell.

INT. HILL'S OFFICE (OBSERVATION ROOM) - DAY

CAMERA PULLS BACK further to reveal MEG watching her father, HALSEY, through a large window. She puts her hand to it.

MEG

Daddy.

DR. HILL comes up behind her from where he's been standing by his desk and file cabinets.

HILL

He can't hear or see you. That's a one-way mirror.

INT. PADDED CELL - DAY

HALSEY froths at the mouth.

INT. HILL'S OFFICE - DAY

MEG cringes.

MEG

Doctor, what's wrong with him?
Will he ever be --

HILL holds his hand up to stop her from speaking, then puts it on her shoulder with unwelcome familiarity.

HILL

Until we know exactly what happened to him, it's impossible to consider the course of recovery. That's why I need you to sign a release so I can perform exploratory surgery on your father.

He looks in her eyes, a glint in his.

MEG

Is that absolutely necessary, Dr. Hill?

HILL

Carl.

MEG

Daddy thought surgery was always a last resort. Aren't there other tests you could do?

He puts his arm around her and walks her away from the window to a desk.

HILL

I know this is difficult for you, but I'm convinced Allen's problem is neurological. Of course, we'll take every precaution.

He turns and looks at her, his eyes glinting.

HILL

You must trust me.

MEG

What do you want to do?

HILL picks up a plaster skull from his desk and takes a piece from above the right, leaving a portion of the brain revealed.

HILL

I want to look at the right frontal lobe; I'll open the skull here --

MEG

I don't want to know. Just help him.

HILL gives her the release form and a pen. She signs.

HILL

You know, Allan was one of my best friends. If he doesn't recover, I want you to know that I'll help you take care of him. We'll take care of him together.

MEG

Can I talk to him, Doctor? I think I can make him understand me.

HILL

No, he's still too dangerous. He's lost all inhibitions. He could hurt you.

She goes back to the window.

MEG

No, he couldn't do that. Please, Doctor, please let me talk to him.

HILL

No. I must insist you leave his treatment to me. And I insist you call me Carl.

His eyes shine into hers.

HILL

While Allan is -- under treatment, I want you to think of me as someone you can come to with your problems, or if you feel lonely. I know you're all by yourself now.

MEG is mesmerized for a moment, then hears a knocking.

INT. HILL'S OFFICE - DAY

MEG turns to see HALSEY beating his head against the glass. She puts her hand to it; her lip quivers.

MEG
I'm going to take care of him,
Doctor, and I'm going to find out
what happened to him.

She turns and leaves.

HILL
Goodbye, my dear.

HILL turns and pounds the glass with his fist. He exits a side door.

INT. PADDED CELL - DAY

In a few moments, through the glass we see DR. HILL enter the padded cell with TWO ATTENDANTS. They chase, grab and hold HALSEY while HILL injects him in the neck. HALSEY slumps to his knees. HILL smiles.

INT. AUTOPSY ROOM - NIGHT

CLOSE SHOT of an x-ray shows a clearly broken back.

HILL (O.S.)
The first and second lumbar
vertebrae are crushed, the dorsal
ganglia torn --

HILL changes x-rays on the viewer. He speaks into a small tape recorder, the light dull on his face.

HILL
The interior cervical ganglion is
torn, the neck is broken --

He stops and faces the obvious.

HILL

The patient is clearly -- dead.

He switches off the light on the viewer. He turns to a monitor that shows erratic blips and sharp breaks in its waves.

HILL

The patient's brainwave is erratic,
disconnected. I've never seen
anything like it.

He flips a switch on the wall and the room is flooded with light. He turns, and beside him lies HALSEY on an operating table, electrodes connected to his skull.

HILL sets the recorder on a table. He picks up the laser drill that DAN saw him using earlier. After he starts it, its tip begins to glow, and it hums.

HILL

The patient, though apparently
dead, must be made docile so he can
be studied more closely.

HILL puts dark goggles on and holds the drill over HALSEY'S head.

HILL

This should be interesting.

He lowers the drill, and the light burns into HALSEY'S brow, a wisp of smoke rising.

INT. HALSEY DINING ROOM - NIGHT

The lights are low. DAN sits at the table. He hears the front door open and close. The hall light is turned on and MEG enters the dining room. She has been crying. Her eyes adjust to the dim light and she is startled when she sees DAN.

MEG

What are you doing here?

DAN stands and moves towards her.

DAN

I was waiting for you. I have to tell you.

MEG

What did you do to him? What did you and West do to him to make him -
- like that?

DAN

It was horrible -- we didn't -- I didn't -- I tried to --

MEG grabs DAN'S shirt. She is hysterical.

MEG

What did you do to him?

She hits him across the face. DAN doesn't move.

DAN

He's not insane.

She hits him again. She is crying.

DAN

He's dead.

She is in an attacking frenzy now. DAN holds himself rigidly defenseless.

MEG

No! No! You're insane! You're insane.

DAN

You know it's true. You know it.

She falls to her knees, weeping, sobbing. He tries to touch her, but can't bring himself to.

MEG

Daddy -- Daddy --

DAN

I'll tell you -- everything.

INT. HALSEY DINING ROOM - NIGHT

Later. MEG and DAN sit at the table. She sips coffee; he has nothing.

DAN

I think Herbert actually believes we'll get away with it -- no, no, I don't think he worries about that at all. I think he's only excited about -- the experiment.

MEG stares into her coffee. The chandelier light shine in it.

DAN

We tried to save him. Herbert killed the -- the thing.

MEG'S head rises almost reflexively, as if a laugh was born and died in her instantaneously.

MEG

The corpse. West killed the corpse.

DAN

See how it sounds? I can't go to the police without proof. I'll turn myself in, but I have to see your father first.

MEG

He's dead.

DAN

I have to prove it.

INT. DR. HILL'S OFFICE - NIGHT

The window in the door is broken. A hand reaches in and opens the door. Two figures enter. A light comes on. It's DAN and MEG. In the BACKGROUND, HALSEY sits in a corner of the Padded Cell.

DAN begins opening the files.

DAN
Did he examine your father?

Reluctantly, MEG locks into the window into the Padded Cell. HALSEY sits in a corner with his back to them, the straightjacket gone.

MEG
Yes. He wanted to do exploratory surgery.

DAN
Then he'll find out, eventually.
He'll find out.

INT. BASEMENT - NIGHT

WEST opens a large refrigerator and takes a pan from the freezer. In the pan is RUFUS' dead and broken body. With a scalpel he carefully cuts thin slices from the dead cat's nose, putting each on a microscope slide. He bends over and peers in the microscope.

A dark ominous figure descends the stairs. It approaches WEST, who looks up, eyes widening in surprise. DR. HILL stands before him.

WEST
What do you want?

HILL
I want to know why Halsey's heart fibrillates --

WEST
I don't have to talk to you.

HILL
Why his pulse is erratic --

WEST
I told everything I know to the police.

HILL

Why he cries in pain --

WEST

You can leave now, Doctor.

HILL

When he's quite dead.

HILL surveys the premises.

HILL

Interesting little laboratory you have here. I believe I recognize this.

He picks a microscope up off the table.

WEST

What do you want?

HILL

Yes, we're scientists. Let us be direct. I want your discovery, Mr. West, whatever it is that gives the dead the appearance of life.

His eyes sparkle.

WEST

It's not the appearance of life, Doctor. It's life. This isn't magic. As you say, I'm a scientist.

HILL

I'll have you locked up for a madman -- or a murderer. You'll do what I tell you.

His eyes shine, the full power of his mesmerism turned on WEST. There's a pause.

WEST

Yes, Doctor.

HILL

I want to see your notes.

WEST

Yes, Doctor.

WEST retrieves his books of notes from a drawer and hands them to HILL.

HILL

Thank you. Now have a seat.

WEST and HILL sit on stools at the table. HILL reads, opening one notebook after another.

HILL

Ingenious, Mr. West. Your extension of that old fool Gruber's work is really quite brilliant. I think you clearly deserve the Wellman Scholarship for this, and I will see that you get it -- but not for this.

The shining in his eyes is steady and bright. WEST sits quietly on his stool.

HILL

You will be my research assistant, and we will work very closely together. After a year or so, I will reveal my new serum to an utterly astonished world. I will be placed in the pantheon of science. They will retire the Nobel Prize for Medicine in my name. You, as my assistant, will be famous. That leaves only Mr. Cain.

WEST

Yes, Doctor.

HILL

He will have to disappear.

WEST
Yes, Doctor.

HILL
Now, let's see my new serum at
work.

WEST rises and using a dropper, puts a drop of Reanimating Reagent on the slide in the microscope.

WEST
Dead cat tissue.

HILL looks into the microscope, enthralled. WEST steps backwards into the shadows of a corner. He reaches behind him, grabbing the handle of the shovel. Then, he walks forward, slowly approaching HILL, whose eye seems glued to the eyepiece.

HILL
Magnificent.

HILL'S P.O.V. - REANIMATING CELLS UNDER MICROSCOPE

INT. BASEMENT - NIGHT

HILL takes his eye from the microscope and turns to talk to WEST.

HILL
Well, Mr. West, we'll be famous --

He sees WEST standing over him, the shovel from his head swinging toward his head. There is a sickening thud and HILL crashes to the floor. WEST looms over him bringing the shovel's edge down on HILL'S neck. We hear the shovel entering flesh and breaking bone. Blood spurts as HILL cries out. WEST has his foot on the shovel pushing down until there is a loud snap and the head separates from the body.

INT. DR. HILL'S OFFICE - NIGHT

A head falls and hits the floor. Pieces of it fly off and rattle on the floor. It is the plaster skull from HILL'S desk.

DAN

Shit.

MEG picks up the pieces.

MEG

What are you looking for?

DAN looks in a file drawer.

DAN

A chart, a file --

He pulls on another drawer, but it is locked.

DAN

A key.

MEG puts the skull back on the desk. She looks into the padded cell. Her father still sits with his back to her in a corner. She looks at DAN who is searching through the files. MEG slips out of the room. Dan doesn't notice.

DAN finds a file labeled "MEG." He opens it and sees papers, various pictures of MEG, a plastic bag with hairs in it.

INT. BASEMENT - NIGHT

WEST is laughing to himself. He bends down -- and lifts up HILL'S HEAD. He puts the head in a tray. Then he looks down at the headless body. WEST looks back at the head. He smiles broadly.

WEST

Yes.

He fills a hypo with the Reanimating Serum. He injects the skull at the base of the brain.

WEST

Parts. I've never done whole parts.

WEST looks over at HILL'S HEADLESS BODY, shrugs, and injects the serum into the heart.

WEST

This should be interesting.

HE sits on the tool, opens a notebook, and watches the head. He taps out the seconds with a pencil, tapping the head after a while -- until the eyes pop open.

WEST quickly writes in a notebook. He looks down at the BODY, which lies motionless. He hears a noise and looks back at the HEAD. It is gurgling; its mouth and nose are foaming. It looks over at WEST. The mouth moves, but no words leave it -- until --

HILL

W-w-w-w-essssss-t.

WEST is ecstatic.

WEST

Yes, Doctor. It's me -- Herbert West.

Behind him, the BODY lurches in one moment to its feet. But WEST doesn't notice. He gives his full attention to the HEAD.

WEST

What are you thinking, Doctor?
What do you feel?

HILL

Y-y-youuuuu-bbb-aaa-ss-tarr-d.

WEST smiles very broadly, moves to make a note -- when the BODY reaches out and pounds him on the back of the head, knocking him out.

INT. PADDED CELL - NIGHT

There is a SOUND of a lock turning and the door slowly opens. MEG enters the cell fearfully. Her father still sits in a corner facing the wall. MEG slowly approaches Halsey. His body is shaking and as MEG gets closer, she realizes he is sobbing.

MEG

Daddy?

HALSEY spins around staring at her. There is a small hole burned through his forehead above his right eye. MEG SCREAMS. DAN runs in. MEG points to her father. DAN cautiously approaches HALSEY, who stares at them blankly, still shaking with sobs.

MEG

What has Hill done to him?

DAN

(studying the hole in
Halsey's forehead)

The laser drill.

(he looks up at her,
shaken)

Your father's been lobotomized.

INT. BASEMENT - NIGHT

WEST stirs, then rises. He looks around -- no HEAD, no BODY, no HILL. Worse, the notebooks are gone. He screams from the bottom of his soul.

WEST

My work!

DAN

Shhhhh.

It's DAN, returned. He looks tired, beaten, but his mouth curls wryly.

DAN

What's going on?

WEST runs to the refrigerator and throws it open.

WEST

Gone. All gone. He took the serum -- except for what I have upstairs.

DAN

Who took it? Or is this the last stage of paranoia?

WEST'S passionately malignant stare bores into DAN'S eyes.

WEST

Hill. Hill took my serum, my notes, everything!

DAN

You're insane, Herbert -- raving mad.

WEST

He tried to blackmail me for my discovery. And he wanted you to disappear.

Suddenly it starts to make sense to DAN.

DAN

That's why he did it to Halsey.

WEST

What? You've seen Halsey?

DAN

He lobotomized him, Herbert, so he could control him, in case he ever talked or tried to tell anyone what happened.

WEST

So he could protect his discovery.

DAN

I've got to tell Meg.

WEST

What does she have to do with this?

DAN

Hill's got this weird file on her,
full of napkins and hairs and
strange stuff. I think he's
projected some psychotic need onto
her.

WEST smiles, then giggles soundlessly, then laughs his odd,
laugh.

DAN

You're sick. You're as sick as he
is.

WEST

I don't think so.

DAN

What do we do now?

WEST

We're the only ones who know the
truth. He'll have to come to us.

DAN

You mean after us.

WEST

All we have to do is wait.

INT. HILL'S OFFICE - NIGHT

HILL'S HEAD sits on the desk next to the plaster skull, eyes
closed, shivering. His body is giving his head an injection
of Reanimating Serum in the base of the neck. The HEAD
calms; then the eyes open.

HILL'S BODY breaks open two blood bags into a large stainless
steel organ pan. He places the head into the blood. There
are SUCKING sounds.

HILL

Ah-h-h-h. Yes. Now.

HILL'S HEAD looks into the cell where HALSEY sits against the far wall. HILL'S BODY picks up his dripping HEAD and carries it to the two-way mirror. HALSEY stirs from his stupor. HILL'S eyes stare hypnotically at HALSEY.

INT. PADDED CELL - NIGHT

HALSEY rises and walks shakily to the mirror. He peers at his own image. His reflection is replaced with HILL'S FACE staring through the two-way mirror. HALSEY is now in a trance.

INT. HILL'S OFFICE - NIGHT

HILL's eyes are ablaze, looking straight through the glass at HALSEY'S.

HILL
Yes, Allan. It's time for you to
come out now.

INT. APT. LIVING ROOM - NIGHT

DAN is on the couch, thinking. WEST in the armchair reading a medical journal, laughs.

DAN
Are you sure he's coming?

WEST nods.

DAN
If any of what you told me is true,
he can hardly just walk down the
street.

WEST
Perhaps not him, but somebody --
something -- will.

DAN
And we're just going to sit here.

WEST

I told you. I have a plan.

DAN sighs, sits back, and thinks. He mumbles.

DAN

I bet you do.

WEST

He spoke words, Dan! The muscle control, the speech pattern -- wait 'til you see him.

DAN

I still don't know why he'd come here.

WEST

He wants the credit. Both of him...

(giggles)

We stand between him and his...

(mocking)

...obsessive desire.

DAN

Obsessive desire --

WEST

Besides he hates me. He's jealous.

DAN jumps up.

DAN

Meg!

WEST

What's the matter now.

DAN

Don't you see, it's not us he wants -- it's Meg!

(pause)

I'm going over there.

He is out the door.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

MACE sits at his security desk in the hall outside the Morgue reading a Penthouse magazine. He hears a familiar voice.

HILL
Hello there, Mace.

He looks up to see SOMEONE in a surgeon's gown and mask pass quickly by carrying a large doctor's bag.

MACE
Is that you, Dr. Hill?

The figure continues down the hall.

HILL
Of course it's me.

MACE
Just checking.

He goes back to his reading, just as the figure reaches the repaired doors of the Morgue -- and walks into them, sending a piece of plaster skull flying from the figure to the floor. MACE looks up.

MACE
What was that?

HILL
Got to get this ceiling fixed.

He opens and enters the doors as MACE looks back to his magazine. Now that he is alone, he rubs his crotch.

MACE
Oooh - break time.

He leaves his desk.

INT. AUTOPSY ROOM - NIGHT

HILL'S BODY feels its way to a nearby table, setting the bag carefully on it. It opens the bag and gently removes the doctor's HEAD.

HILL

Ah, that's better.

The BODY holds the HEAD up, surveying the room, then puts the HEAD on the autopsy table. HILL'S BODY walks into the Body Room and wheels out a gurney with a corpse on it.

HILL'S BODY parks the gurney with the CORPSE then unlocks a cabinet and takes out the Laser Drill. It starts up, whirring and glowing, poised over the CORPSE'S head.

INT. HALSEY HOUSE ENTRANCE FOYER - NIGHT

Lights are off. There's a pounding at the door. DAN'S voice is heard outside.

DAN (O.S.)

Meg? Meg!!

MEG comes to the door in her nightgown, turns on the light, opens the door.

MEG

Dan! What is it?

DAN throws his arms around her.

DAN

Oh, Meg, Meg, I was so afraid.

MEG

What's the matter?

DAN

I don't know. I was just worried about you.

MEG

Why?

DAN thinks quickly.

DAN

I -- I feel so horrible about
everything that's happened. I
guess I'm getting paranoid.

He looks into her just-wakened eyes, which seem softer now,
as they were when they were lovers.

DAN

It's just hard to lose you.

She closes the door and stands against it, looking back at
him.

MEG

There's nothing anyone can do for
my father now, and there's nothing
anyone can do to me. I don't know
what the truth is anymore, and I
don't care. I'm going to watch
over my father, make him as --
comfortable as possible. You --
you should go away. Transfer to
another school, finish the course.
You'll be a fine doctor. You'll do
good for people.

(pause)

You'll be safe.

DAN

Don't worry about me. You're the
one who should get away. Go live
your life, find somebody.

They look into each other's eyes. Hers glisten with tears.

MEG

I tried to hate you. I wanted so
much to hate you.

She cries and falls into his arms.

DAN

I love you, I love you.

They kiss -- and the door suddenly cracks and smashes to pieces as HALSEY, maddened, eyes burning, bursts into the room.

MEG screams from the pit of her soul. DAN is shocked but steps between the dead father and his daughter, grabbing the brass coat tree.

One swipe of HALSEY'S hand buckles the coat tree, and another knocks it away.

DAN

Dean Halsey -- can you hear me?

HALSEY stares at him, then swats him against the wall. Then he is staring at MEG. She whimpers.

MEG

Daddy -- it's me. Daddy.

In a trance, HALSEY reaches for MEG. DAN leaps on him and is smashed unconscious against the wall. Foaming at the nose and mouth, HALSEY turns again to MEG.

MEG

Daddy, stop. Don't.

He stalks her. She screams when he grabs her. He puts his hand over her mouth and presses her against a wall until she passes out. He takes her up in his arms and walks into the night.

INT. HALSEY FOYER - NIGHT

HALSEY, carrying MEG unconscious in his arms, walks out the door, stepping over DAN, who is beat-up and unconscious. HALSEY disappears into the night.

INT. AUTOPSY ROOM - NIGHT

HILL'S BODY is Laser Drilling yet another CORPSE as HILL'S HEAD directs. All the corpses have been wheeled in from the body room. Suddenly, there is a noise at the back door marked "Exit." HILL'S BODY blindly makes its way to the door.

INT. BACK DOOR / AUTOPSY ROOM - NIGHT

HILL'S BODY opens the door. There stands HALSEY, carrying MEG.

HILL
Yes, Allan.

HALSEY places MEG on the autopsy table and looks to HILL, who nods. HALSEY reaches out and tears the nightgown from MEG'S body.

HILL
Yes.

HALSEY retreats to the corner.

HILL'S BODY steps forward and straps MEG down on the table, leaving an arm free on the side away from the head, where it can't see. HILL smiles.

INT. HALSEY FOYER - NIGHT

DAN'S P.O.V. - WEST'S face comes into, out of, and back into focus.

WEST
Dan. Dan. Come on. You're all right.

DAN
Meg! Oh my God.

WEST
Did he come for her?

DAN
Halsey -- her father -- he threw me --

WEST
I should have known. Obsessive desire -- of course. How could I be so stupid?

DAN
What -- where --

WEST
The hospital, I imagine. Can you
stand up?

DAN, wincing, rises.

DAN
Let's go.

INT. AUTOPSY ROOM - NIGHT

HILL'S HEAD, its eyes closed, hums and moans in pleasure.
His BODY is stroking MEG'S nude form.

HILL
Meg -- Meg --

MEG stirs, then awakens, then screams. Her free arm flails
and knocks the plaster head from the shoulders of the BODY.
She screams louder. HILL laughs. The BODY lifts the HEAD
and holds it over MEG for a better look. Its eyes shine into
hers and she stops screaming, shocked into horrified silence.

HILL
I'm sorry you have to see me like
this, my dear. But that silly
plaster model sat better on my
shoulders than my own head, which
kept rolling off.

He laughs.

MEG
P-please -- let me go.

HILL
I can't do that, my dear. You see,
I need you, near me.

The HEAD comes closer to her face, maneuvered by the BODY.

HILL
I've admired your beauty for years
now --

It comes closer.

HILL
But I think I've always loved you.

It lowers its lips to hers, but she turns her head away. The HEAD kisses her ear pressing its tongue into it. She screams. Then it kisses her neck.

HILL
And you will love me.

It kisses her shoulder. She cries miserably.

HILL
You will.

It kisses the top of her breast. She wails.

MEG
Please, please stop. Let me go.

HILL
That's it, my dearest Meg, more
passion.

MEG
Oh, God, oh, God.

HILL
Yes, my love.

WEST (O.S.)
I must say, Dr. Hill --

The HEAD looks up and sees WEST in the doorway.

WEST
-- I'm very disappointed. You
steal the secret of life and death
and here you are trysting with a
bubble-headed coed. You're not
even a second-rate scientist.

HILL

Ah, Mr. West. I'm actually glad to see you. It saves me the trouble of -- sending for you.

WEST approaches, taunting him.

WEST

You'll never get credit for my discovery now. Who's going to believe a talking head? Get a job in a sideshow.

HILL

Soon, a surgeon here, under my control and direction, will repair your carnage, Mr. West. Then I will reveal myself to the world.

DAN enters behind their backs. He sneaks quietly over to the sobbing MEG, putting a finger to his lips, motioning her to be quiet. He unstraps her, wraps his shirt around her and lifts her from the table as HILL keeps talking.

HILL

I wonder why an intelligent young man like yourself would make such a foolish, fatal mistake as coming here to challenge me.

WEST

Oh, I have a plan.

HILL

So do I.

Suddenly all the CORPSES rise.

MEG screams as the CORPSES throw off the black plastic body bags which cover them.

While HILL'S attention is diverted, WEST draws a syringe from his pocket and charges HILL.

A CORPSE grabs DAN by the throat. Another pulls at MEG'S leg.

WEST is running at HILL'S HEAD when the BODY spins the HEAD in its hands so it can see behind the BODY'S back. It sees WEST coming; the BODY half turns, and holding the HEAD by the hair in one hand, grabs WEST by the wrist with the other, stopping him dead and forcing him to drop the syringe. The BODY twists WEST'S wrist until he is kneeling on the floor in pain. DAN is being pounded by three REANIMATED CORPSES while MEG, horrified, is restrained by the others.

HILL throws WEST to the floor.

HILL

Enough!

The CORPSES drop DAN who slumps to the floor catching his breath. MEG is released and runs to DAN, kneeling over him protectively.

HILL'S BODY picks up the hypo WEST dropped and holds it before the HEAD for inspection.

HILL

This is your -- my -- serum, Mr.
West. Was that your plan?

WEST rubs his wrist.

HILL

What did you hope to accomplish?

WEST

I have a theory.

HILL

I'm sure you do. And, yes, Mr.
West, I plan to steal it, too.

HILL'S BODY puts the HEAD on a table and snaps its fingers. One of the CORPSES grabs WEST by the arms and holds him up.

HILL

History pretends to honor
discoverers, men of ideas. But
what it really respects is power.

HILL'S BODY slowly approaches WEST as the HEAD continues speaking.

HILL

I will show you power, Mr. West.
My discovery, the Laser Surgical
Drill, makes possible a new
technique in lobotomy, which,
followed up with deep hypnosis -- a
particular gift of mine -- results
in total mastery of the human will.
Reanimated subjects have proven to
be the best. Their wills are
weak -- and their bodies strong.
They will give me power, undreamed-
of power.

HILL turns his psychic power on the TWO CORPSES standing by
WEST and gives them a silent command. The CORPSES grab WEST
and drag him to the Autopsy Table. HEAD in arms, HILL'S BODY
follows.

INT. AUTOPSY TABLE - NIGHT

The TWO CORPSES hold WEST down on a table as HILL activates
the Laser Drill. WEST stares at HILL with loathing.

HILL

Too bad you have such a strong
will, Herbert. I could simply have
made you give me your secret. Then
I would still be alive -- and you
wouldn't be about to die.

HILL aims the Laser Drill over WEST'S right eye.

INT. AUTOPSY ROOM - NIGHT

HALSEY and SEVERAL CORPSES close in on DAN and MEG.

DAN

Stay behind me. When I say "go,"
head for the door.

MEG

Daddy, Daddy, listen to me. It's
Megan. Megan!

HALSEY and the unclothed REANIMATED CORPSES continue their approach.

DAN
Now, Meg. Go!

DAN leaps at HALSEY who catches him around the waist and squeezes. MEG does not run.

MEG
Daddy, try to remember. Remember.
It's Megan!

DAN flails at HALSEY'S head, but is being crushed. He sees MEG still there and yells to HILL at the Autopsy Table.

DAN
Hill! Let her go! They'll kill
her!

INT. AUTOPSY TABLE - NIGHT

HILL laughs.

HILL
Then I'll give her life. My gift
to her.

The LASER BEAM begins to burn into WEST'S flesh, smoke beginning to rise. WEST still glares.

HILL laughs insanely.

INT. AUTOPSY ROOM - NIGHT

MEG
Mother. Remember Mother, Daddy.
Please. Her eyes, her green eyes.

HALSEY blinks. DAN groans in his grip.

MEG
Like mine, Daddy. Look at me.

HALSEY blinks again. The trance weakens. He wobbles and drops DAN. He looks at MEG, as a CORPSE grabs her arms, ANOTHER CORPSE grabbing a leg. HALSEY bellows and pushes ONE CORPSE, he hits the OTHER CORPSE knocking them both off of her. He looks down at the kneeling MEG, deeply into her crying eyes.

MEG

Oh, Daddy, please remember.

The trance is replaced by recognition in HALSEY'S eyes. Love overcomes the mesmeric power of HILL. HALSEY grabs his head and wails like a soul in torment. For a moment all is silent. Then he turns, sees HILL at the Autopsy Table, and, wailing again, rushes towards him.

INT. AUTOPSY TABLE - NIGHT

HILL'S HEAD sees HALSEY rushing towards him. HILL'S BODY discards the Laser Drill which beams wildly across the room, leaving a trail of smoke wherever it touches. WEST, a hole burned to the bone but not through it, finally drops his stare in pain and relief and begins to struggle with the TWO CORPSES that are still restraining him.

HILL'S HEAD contorts in a pained grimace as his BODY struggles with the rebelling HALSEY.

INT. AUTOPSY ROOM - NIGHT

The TWO CORPSES harry MEG again, but DAN runs a gurney into one and bashes the other with a fire extinguisher. He grabs MEG and tries to run, but she hold back.

DAN

Come on!

MEG

He remembered. He's still my father.

DAN

We've got to get out of here.

He tries to pull her, but is batted by a CORPSE.

HALSEY and HILL'S BODY are locked in desperate struggle. With a cry, HALSEY flings the BODY out the Autopsy Room door to the Basement Corridor.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

MACE, returning from his break, gets out of the elevator -- and see's HILL'S HEADLESS BODY in surgical gown careen blindly into the Corridor. It sounds as if all hell is breaking loose. Lights are flickering and smoke is seeping out into the corridor. To MACE'S amazement, the HEADLESS BODY gets up and re-enters the Autopsy Room.

INT. AUTOPSY ROOM - NIGHT

HILL'S HEAD screams in anguish as HALSEY picks it up and squeezes it, while HILL'S BODY finds its way through the chaos. HALSEY butts the HEAD with his own head and squeezes it again.

The TWO CORPSES tearing at WEST grab their own heads in realization of pain.

INT. AUTOPSY ROOM - NIGHT

HALSEY pokes his fingers into HILL'S eyes, pulling them out one after the other.

A great WAIL OF ANGUISH rises from all the REANIMATED CORPSES, and they begin to flail wildly, ignoring DAN and MEG.

HILL'S HEAD screams as HALSEY crushes it with his fingers in the bloody sockets. Then HILL'S BODY blindly leaps on HALSEY'S back, strangling him.

The Room is a nightmare of chaos and horror. CORPSES attack each other, run amok. MEG tries to find DAN.

MEG

Dan! Da-an!

DAN

Over here!

DAN, perched on a gurney, spots MEG and leaps over a CORPSE and makes his way to her. They embrace for a moment, then look into the Body Room.

DAN
Come on, Herbert!

INT. AUTOPSY ROOM - NIGHT

WEST has dodged his way to the table with HILL'S MEDICAL BAG on it.

WEST
I'm not through here!

In the bag are the bottles of Reanimating Serum and hypos.

HILL'S BODY is choking HALSEY, who still grips the HEAD, which laughs horribly in his face.

WEST enters quickly filling a large syringe.

WEST
I told you I have a theory!

He pushes the hypo plunger and serum squirts from the needle. He fills another.

WEST
Overdose!!

WEST runs up behind HILL'S BODY and injects both hypos deep in the BODY'S abdomen, then breaks off the needles in the flesh. He steps back and yells over the din around him.

WEST
200 ccs of reagent injected at --

He checks his watch.

WEST
-- 11:57 P.M.

The BODY suddenly convulses crazily, terribly, contorting away from HALSEY.

WEST

Immediate reaction! I was right!!

An awful cry comes from HILL'S HEAD as HALSEY, free now, squeezes the skull to the cracking point, and beyond, to a bloody pulp. With a scream of his own, HALSEY throws the HEAD with all his might.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

MACE looks into the Autopsy Room just as HILL'S HEAD comes flying out and hits the corridor wall. It slides, a flat, limp bag, down the wall. MACE watches, incredulously, then runs terrified down the hall for help.

INT. AUTOPSY ROOM - NIGHT

HALSEY howls off-screen. HILL'S BODY is shot through with a bone-rattling shudder. It has more animation than it can survive. Every cell of the BODY vibrates into an accelerating quiver. There is a ripping sound and the LARGE INTESTINE lashes out, tearing through the abdomen, ripping flesh. The INTESTINE shoots out to WEST and wraps around his face like a hyperactive boa constrictor.

WEST is pulled down and the INTESTINES coil around him as he struggles to free himself.

DAN tries to help WEST.

DAN

Herbert!!

A CORPSE smashes BOTTLES OF ACID between DAN and WEST. The acid eats through everything in its way giving off toxic fumes. DAN retreats, gasping for air. An ACID-BURNING CORPSE spins out after him.

The ACID-BURNED CORPSE careens past DAN and MEG, falling on HALSEY who tears away dragging TWO CORPSES with him and falls into the widening POOL OF ACID. HALSEY howls.

MEG

Daddy!!!!!!

DAN grabs her.

DAN
No! Only us.

MEG
But --

Through the SMOKE, we see HALSEY being torn apart by the corpses.

MEG
Nooo!!!!

DAN pulls her away.

WEST is blue, choking to death. HILL'S HYPER-REANIMATED BODY is shapelessly turned inside out into a foaming morass. With his last strength, WEST throws HILL'S MEDICAL BAG containing the Reanimating Serum across the acid to DAN and expires.

The MEDICAL BAG lands at DAN'S feet. DAN picks it up, looks back one last time and runs out of the room with the stunned MEG.

INT. HOSPITAL BASEMENT CORRIDOR - NIGHT

DAN and MEG run down the Corridor through smoke and acid fumes towards the Elevator. The Fire Alarm is ringing. Dan knocks down TWO REANIMATED CORPSES who are careening off the walls outside the Elevator. The Doors open and DAN pulls MEG in.

INT. ELEVATOR - NIGHT

DAN pushes the first floor button and the doors begin to close when a SCREAMING CORPSE breaks in and grabs MEG by the throat. DAN frantically tries to pull it away as the Elevator Doors open and close. Unsuccessful in disengaging the stranglehold, DAN squeezes past the CORPSE to the Corridor.

INT. HOSPITAL CORRIDOR - NIGHT

Gasping for breath, DAN locates a FIRE AXE, smashes the glass case, grabs the AXE and reenters the Elevator.

INT. ELEVATOR - NIGHT

MEG is unconscious as the CORPSE shakes her by the neck like a broken doll. DAN hits the CORPSE at the elbow with the AXE. Clotted blood spatters the Elevator. DAN hacks away until the CORPSE falls away from the SEVERED ARM still gripping MEG'S throat. DAN kicks the CORPSE out of the Elevator, the doors close, and it begins its ascent.

DAN tears the SEVERED ARM from MEG'S throat and administers to her as the ARM flops about on the floor.

DAN

Meg! Meg!

There is no pulse. He begins CPR. No reaction.

The Elevator stops. The ARM is still writhing on the floor.

INT. EMERGENCY ROOM - NIGHT

The Elevator doors open. DAN stumbles out carrying MEG and the MEDICAL BAG.

ATTENDANTS run past them. The fire alarm is ringing.

HARROD

Over there.

DAN puts MEG on a bed. He and DR. HARROD work feverishly on her, giving her CPR. Finally, DR. HARROD steps back, while DAN continues.

HARROD

Cain.

DAN looks up. She shakes her head.

DAN shivers, looks at MEG'S lifeless body, and shakes with silent sobbing. DR. HARROD leaves them, drawing the curtain around the bed.

DAN, tears in his eyes, looks at MEG lovingly. He kisses her. Holding her hand, he drops his head in despair. Then he looks up. He stands. He has a strange look in his eyes. He stops crying. He's calm. He picks up the MEDICAL BAG from the floor and puts it on the bed. From the bag he takes out a hypodermic syringe and a bottle of REANIMATING SERUM and fills the syringe. He squirts serum from the needle and leans over MEG'S dead body.

DAN

I love you.

FADE OUT

THE END