

THE LEGEND OF HELL HOUSE

Screenplay by
Richard Matheson

Based on his book "Hell House"

3rd Draft
9/1/72.

"THE LEGEND OF HELL HOUSE"

AMENDMENTS

15.11.72.

PAGE 121: DELETE SCENES 320-329 inclusive.

PAGE 125: SCENE 364 - the last paragraph - DELETE from "as the force jerks him from his feet" to the end of the paragraph.

PAGE 135: SCENE 399 - DELETE the word 'again' from FISCHER'S second speech.

SCENE 411 - the last paragraph should read as follows:

The SOUND getting louder every moment. The floor begins to shake. CAMERA MOVES IN ON the stained glass cross behind the altar.

"THE LEGEND OF HELL HOUSE"

AMENDMENTS - 2ND NOVEMBER

PAGE 1 Scene No.5. DELETE all first paragraph.

PAGE 2 Scene No.6. DELETE BARRETT'S first speech and rest of scene.

PAGE 11 DELETE Scene No.25.

PAGE 12 DELETE Scene No.27.

PAGE 15 Scene No.36. DELETE ANN'S first speech.

DELETE the word "smiling" from the first line of the second paragraph.

PAGE 43A DELETE Scene. No.96

Scene No.98 DELETE FLORENCE'S first two speeches.

Scene No.98 FLORENCE'S third speech - DELETE the words "you wish to speak to me?".

PAGE 43B Scene No.98 DELETE the word "yes" from FLORENCE'S first speech.

FLORENCE'S third speech should read -

FLORENCE

You're not Belasco are you?

(her hand goes to her eyes)

Such pain, you're not Belasco -

I feel your anguish.

You're Daniel...Daniel Belasco.

PAGE 45 Scene No.105 FLORENCE'S third speech should read -

FLORENCE

Yes. Daniel...Daniel Belasco.

He's here....." continue as script.

PAGE 53 Scene No.143 DELETE BARRETT'S speech

PAGE 54 Scene No.144 DELETE ALL before BARRETT'S second speech.

BARRETT'S second speech should read -

BARRETT

"It is what the... continue as script.

CONTINUED

AMENDMENTS - CONTINUED (2)

- PAGE 55 Scene No.147 DELETE FLORENCE'S speech
- PAGE 57 Scene No.152 DELETE ALL to end of BARRETT'S second speech
- PAGE 63 Scene No.164 DELETE the words "the bandage" from BARRETT'S fifth speech
- PAGE 65 DELETE Scene No.165
- PAGE 68 Scene No.171 ANN'S first speech - change the name "Barrett" to Lionel
- ANN'S second speech - DELETE the following words:-
"Eating, Drinking, Blood".
- PAGE 70 Scene No. 198 Second paragraph should read "...
Again the hands are on her, clutching her shoulders,
hurling her away. She screams."
DELETE from beginning of FLORENCE'S second speech
to the end of the scene.
- PAGE 71 Scene No.201 FLORENCE'S first speech should read:
FLORENCE
He's punishing me.
- PAGE 72 Scene No.203 DELETE FLORENCE'S fourth speech and
following words:-
"BARRETT looks at her."
- PAGE 73 Scene No.209 DELETE the last sentence which reads:-
"Then when there are no more sounds, she opens the
door cautiously"
DELETE Scene No.210
- PAGE 80 DELETE Scene No.223
Scene No.224 Second paragraph - DELETE the words:-
"and seats herself beside BARRETT. CAMERA PULLS
BACK, they both relax with closed eyes."
Scene No.225 DELETE "Ann" from BARRETT'S speech.
- PAGE 81 Scene No.226 DELETE BARRETT'S first speech.
- PAGE 82 Scene No.227 DELETE ANN'S speech
Scene No. 228 DELETE ANN'S VOICE second speech

CONTINUED

AMENDMENTS - CONTINUED (3)

PAGE 94 Scene No.254 DELETE from the end of BARRETT'S third speech to the beginning of FISCHER'S third speech.

PAGE 95 Scene No.254 BARRETT'S last speech should read as follows:-

BARRETT

(quietly)

I've noticed a number of things,
Mr Fischer. One of which is that you're
blocking yourself off completely and
the other is...Mr Deutsch is wasting one
third of his money.

PAGE 109 Scene No.288 DELETE FISCHER'S last speech

Scene No.290 After FISCHER'S speech, script reads
as follows:-

"BARRETT nods.

ANN

How are you, Miss Tanner?

PAGE 114 Scene No.294 DELETED

PAGE 115 Scene No.295 DELETE ANN'S first speech

BARRETT'S second speech - DELETE following words:-

"He said he'd send a car as soon
as possible
(beat)"

PAGE 122 Scene No.341 ANN'S third speech should read:-

ANN

(smiling back)

Now we know the house is clear.
You're leaving me alone.

PAGE 125 Scene No.365 DELETE the words:- "Instantly, the
unseen force grabs hold of him again and starts to
drag him across the hall.

DELETE SCENES 366 and 367

"THE LEGEND OF HELL HOUSE"

INSERT

PAGE 69 Scenes 183-187

A series of shots of FLORENCE as she makes her way through the upstairs corridor to the wine cellar steps. Down the steps and into the cellar. These are shots on FLORENCE, and from her eye line and she begins to feel, experience and sense the atmosphere of the house and all that has happened in the past. Over these shots we hear a building crescendo of sounds from the past - some ugly, some frightening, some sensual.

NOTE

The names of towns, villages, colleges,
sums of money, etc. to be changed at
the discretion of the director.

1. EXT. DEUTSCH MANSION - ANGLE ON HOOD OF ROLLS-ROYCE - LATE AFTERNOON

Hard rain drumming on the hood. TITLE: December 18. CAMERA PANS UP, REVEALING the CHAUFFEUR sitting behind the wheel, smoking a cigarette and reading a newspaper, CONTINUING UP ITS PAN UNTIL the mansion is revealed in b.g.

2. INT. ENTRY HALL - FULL SHOT - ANN BARRETT.

Looking small in the immense hall, sitting in a large wooden chair. Every object in sight is a museum piece.

3. CLOSE ON ANN

A striking brunette with dark, haunting eyes, who, at the moment, is somewhat uncomfortable. She looks at her wristwatch, then gazes upward. CAMERA PANS UP UNTIL we see the second story.

4. INT. SECOND-STORY CORRIDOR - CLOSE ON BARRETT'S POCKET WATCH.

Four-sixteen. CAMERA WITHDRAWS as he puts the watch away. CHRIS BARRETT is in his forties, one of today's variety of intellectual - knowledgeable without being stuffy. He grimaces with impatience; looks up as an o.s. door OPENS.

5. POV SHOT - ANGLE ON DOOR TO DEUTSCH'S BEDROOM

A harassed-looking SECRETARY shuts the door and moves along the corridor, CAMERA PANNING WITH her, STOPPING when BARRETT is in b.g. He watches her walk out of frame, having opened his mouth to speak, then remained silent. CAMERA MOVES IN ON him as he makes a soft noise of restlessness. He looks toward the o.s. door as it OPENS again.

HANLEY'S VOICE

Dr. Barrett?

BARRETT stands and crosses the corridor, CAMERA PANNING WITH him. HANLEY, a short, fussy-looking man in a black suit, waits for him in the doorway. Stepping aside, he gestures for BARRETT to enter.

6. INT. DEUTSCH'S BEDROOM - ANGLE ON DOORWAY.

BARRETT enters the room. The door closes behind him. The darkly panelled room is immense. BARRETT moves across the room and stops before a massive bed. He looks at the old man sitting in it. DEUTSCH is eighty-seven, bald and skeletal, his dark eyes peering out from bony cavities. BARRETT smiles.

BARRETT Good afternoon. DEUTSCH (his voice is rasping) You're crippled. No one told me that. BARRETT stiffens. BARRETT I beg your pardon? DEUTSCH cuts him short.
--

7. C.S. DEUTSCH.

DEUTSCH
My people tell me you're one of the best five in your field.
(he draws a labouring breath)
Your fee will be one hundred thousand pounds.

BARRETT reacts.

DEUTSCH
Your assignment - to establish the facts.

BARRETT
Regarding what?

DEUTSCH
Survival after death.

BARRETT
You want me..

DEUTSCH
...to tell me if it's factual or not.

CONTINUED

7. CONTINUED

BARRETT

How could I convince you, either way?

DEUTSCH

(irritably)

By giving me facts.

BARRETT

Where am I to find these facts?
I'm a physicist. In the twenty years I've studied parapsychology, I've yet to...

DEUTSCH

(he interrupts)

If they exist, you'll find them in the only place on earth I know of where survival has yet to be refuted. The Belasco house.

BARRETT

Hell House?

The old man's eyes glitter.

8. C.S. DEUTSCH.

DEUTSCH

Hell House.

9. TWO SHOT.

BARRETT

(fascinated)

I thought Belasco's heirs had it sealed off after what happened in...

DEUTSCH

(interrupting)

That was twenty years ago. They need money now; I've bought the place. Can you be there by Monday?

BARRETT hesitates. Anger appears on DEUTSCH'S face.

CONTINUED

9. CONTINUED

DEUTSCH

Well, can you or can't you?

BARRETT

(impulsively)

Yes.

DEUTSCH

(nodding curtly)

There'll be two others with you.

A Medium named Florence Tanner and...

BARRETT

(breaking in)

Tanner? But she's a mental Medium.

DEUTSCH

I want that line of approach employed
as well as yours.

BARRETT

She's practically a child. I mean -

DEUTSCH

(interrupting)

My people tell me she's the best in
her field too.

(threateningly)

If you don't think you can work with
her -He doesn't finish; waits. BARRETT has to retreat or lose
the opportunity.

BARRETT

And the other one?

DEUTSCH

A man named - uh -

(beat; gesturing irritably)

The only survivor of the last attempt.

BARRETT

(surprised)

Fischer?

DEUTSCH

Between the three of you, I
expect the answer in a week.

CONTINUED

9. CONTINUED

BARRETT
(positively stunned by
this demand)

A week!

DEUTSCH
(softly fiercely)
Take-it-or-leave-it.

BARRETT
(pause; nodding once)
A week, then.

The time jumps up onto the screen 4.31p.m. DECEMBER 18TH.

10. EXT. DEUTSCH'S MANSION. CLOSE ON SHEET OF PAPER - LATER.

HANLEY stabbing his pen point at each item of the list. As he reads it, CAMERA PANS UP AND WITHDRAWS TO REVEAL HIM and BARRETT. BARRETT is distracted, trying to conduct a conversation with Hanley and consider the suddenness of the project at the same time. As they talk they begin to walk down the steps towards the car in which ANN waits.

HANLEY
A summation of all phenomena
observed in the Belasco house.
Restoration of electricity.
Installation of telephone service.
Transportation of your equipment.
Is that it?

BARRETT
No, I'll need a certain -
(beat)
apparatus which is only partially
constructed at the moment.

HANLEY
How long will it take to complete?

BARRETT
That depends on how many electronics
experts you put on it.

HANLEY
(writing it down)
How soon will you need it?

BARRETT
No later than Wednesday.

CONTINUED

10. CONTINUED

HANLEY
(looking up)
That it?

BARRETT
(hesitates; then must
say it)
Is the choice of the other two
irrevocable?

HANLEY
Why?

BARRETT
Because I feel that they'll be
useless to the project.
(beat)
Fischer had incredible abilities
as a boy but after his stay at
the house, he had a complete
breakdown.
(beat)
As for Florence Tanner...despite
her reputation as a mental Medium,
she's a dedicated spiritualist and
a totally withdrawn and immature
young lady into the bargain. I fail
to see...

HANLEY
(cutting in)
Their choices are irrevocable, Doctor.

11. L.S. ROLLS moving through estate Parkland.
SUPERIMPOSED: 4.37p.m. DECEMBER 18TH.

CUT TO:

12. INT. ROLLS - BARRETT AND ANN.

ANN
A hundred thousand pounds. That's
an awful lot of money.

BARRETT smiles to himself.

BARRETT
Not when you consider that what he's
paying for is an assurance of immortality.

CONTINUED

12. CONTINUED

BARRETT

You know I was thinking that
it might be better for you not
to come along this time.

ANN

(startled)

But I've always gone with you.
I'm afraid to be on my own. Besides
I want to be with you when you prove
your theory.

(as he doesn't answer)

Isn't this place just another
so-called haunted house?

BARRETT

No. It isn't. It's the Mount
Everest of haunted houses. There
have been two attempts to
investigate it - both were
disasters, eight people killed.
Fischer was the only one who
survived.

(pause)

If you do go with me, you're going to
have to stay by my side at all times.
The man Fischer and Florence Tamer
are not going to be of any great help.

PLEASE DELETE PAGE 8

13. EXT. TRAIN STATION - DAY.

SUPERIMPOSE: 11.19a.m. DECEMBER 21ST.

A train pulls into a small, desolate railway station for a brief stop, and, as it pulls out and blurs past camera, we see the lone figure of a man standing on the platform. This is BENJAMIN FRANKLIN FISCHER, 35. Behind him we can see the road that crosses the rail lines, and stretches into the distance.

14. CLOSE UP - FISCHER.

As he looks around, expectantly.

15. ANGLE ON BLACK LIMOUSINE. DAY.

As it pulls up alongside him. BARRETT and ANN are in the back seat; HANLEY seated next to the CHAUFFEUR in front.

CONTINUED

15. CONTINUED:

BARRETT
(calling)
Fischer!

As FISCHER joins them, BARRETT extends his hand and introductions commence.

16. HIGH ANGLE SHOT OF LIMOUSINE

as it proceeds along the long stretch of road.

17. EXT. DESOLATE WAY STATION. CLOSE-UP. FLORENCE TANNER

as she stands waiting to be picked up. In the b.g. we see the outline of a church steeple. FLORENCE looks down at her wristwatch to check the time, then up.

18. LONG SHOT - THE LIMOUSINE

as it proceeds across the skyline. In silhouette, FLORENCE is included in this shot along with the dark outline of the church. The car reaches her and pulls to a stop.

19. INT. CAR. THE THREE

Watching her approach, struck by her appearance which is very much like a spectre as she wears an all white outfit with a small, white cape over her shoulders.

20. POV SHOT - FLORENCE

Coming closer.

21. INT. CAR - ANGLE PAST FISCHER - TOWARD THE BARRETTs

FISCHER opens the door and BARRETT and ANN shift over to make room for FLORENCE as she sits on the back seat, CAMERA MOVING IN ON her face until it fills the screen, her expression one of curious serenity despite her youthful appearance. She smiles at them faintly.

FLORENCE
Good afternoon.

22. EXT. BLEAK COUNTRYSIDE - TRACKING SHOT - LIMOUSINE - LATER

CAMERA FOLLOWING their progress along the winding road.

23. L.S. MISTY OPEN COUNTRY.

The silhouette of the car as it crosses the horizon.

CUT TO:

24. ANOTHER ANGLE.

As the car approaches camera.

CUT TO:

25. INT. CAR.

The two women sit on the back seats, the men on the folded seats of the limousine. There is a moments pause as Florence looks from ANN to BARRETT.

26. L.S. OPEN COUNTRYSIDE.

Another intriguing set up. The mist or fog is thicker here. The car is now moving quite slowly.

CUT TO:

~~27. THE TWO WOMEN peer out of the windows into the fog.~~

ANN

Why would anyone build a house
in a place like this?

FISCHER

This was sunshine to Belasco.

FLORENCE

I never thought that a man like
Deutsch would pay us to make such
an investigation.

*why this line
- shouldn't she ask
why? -*

BARRETT

He's an old man, Miss Tanner.
He's thinking about dying and
wants to believe this isn't the
end.

FLORENCE

It isn't of course.

BARRETT smiles and ANN looks from one to the other.

ANN

Why is it called Hell House?

BARRETT

Because Belasco created a
private Hell there!

ANN

Is he supposed to be the one
who haunts the house?

*This is in direct
contradiction to Barrett's
belief
This gives shames*

FLORENCE

Among many. The phenomena are
too complex to be the work of
one surviving spirit. It's
obviously a case of multiple
haunting.

*Do we need this
line
use 1st page 27*

BARRETT

Let's just say something's there.

28. EXT. HELL HOUSE

The fog is now very thick, the car appears from out of the fog and comes to a halt in the overgrown drive of Hell House. The driver gets out of the car, opens the back door.

HANLEY

(smoothly - he holds up
a ring of keys)

These are the keys of the house.
Your luggage and equipment has
already been installed. The
electricity is on and your rooms
are ready and there is a full
larder.

HANLEY turns away, walks round the other side of the car and opens the near-side door.

FISCHER dismounts, pulls up his collar and helps FLORENCE out of the car.

He slams the car door.

BARRETT & ANN have now come round the other side of the car as the driver opens his door to get in.

HANLEY

I will call for you at 5 o'clock
on the 27th..

He gets in and slams his door.

CUT TO:

29. L.S. THE CAR drives off and four lonely figures turn to peer into the fog.

30. MOVING SHOT - FLORENCE.

Looking ahead with tense expectation.

31. MOVING SHOT - ANGLE PAST FISCHER - TOWARD THE OTHER THREE.

BARRETT, ANN and FLORENCE seen indistinctly in the b.g. FISCHER starts along a gravel path, his shoes crunching on the stones. It is an extended walk before he stops. The others come up beside him and look in the same direction. CAMERA HOLDS.

32. POV SHOT - HELL HOUSE.

A massive, looming spectre of a house.

33. ANGLE PAST FLORENCE - TOWARD THE OTHER THREE.

Staring at the house. ANN narrows her eyes.

ANN

It has no windows.

- FISCHER

He had them bricked up so no one could see in.

FLORENCE

Or out.

34. SHE WALKS OUT OF FRAME and the others follow, CAMERA PANNING TO FOLLOW their movement toward the house. They start up the wide porch steps.

35. ANGLE ON STEPS.

Cracked with fungus and frosted glass sprouting from the fissures. The feet of the four move IN and OUT OF FRAME.

36. ANGLE ON DOOR.

Massive and dark. The four ENTER FRAME and stop in front of it.

ANN
If it opens by itself, I'm
going home.

*line is cutie -
idea good?*

BARRETT, smiling, removes a key from his pocket and slides it into the lock, wiggling it back and forth to loosen the bolt. Abruptly, the key turns and the heavy door begins to swing in.

ANN glances aside as FLORENCE catches her breath.

FLORENCE
(she almost hisses)
Hideous!

BARRETT
We're not even inside yet,
Miss Tanner.

FLORENCE
(quietly)
I don't have to be.

Fischer's attitude

FISCHER shudders, FLORENCE reaches out and puts her hand in his. FISCHER grips it so hard it makes her wince.

*reaction of
attitude*

37. ANN is looking at FLORENCE and FISCHER with concern. BARRETT takes in the situation. Touches ANN'S arm and, as she looks at him, gives her a reassuring look. The mood is broken. FISCHER moves through doorway.

38. ANGLE PAST FLORENCE.

She is staring into the house, oblivious to the other three. FISCHER has been feeling inside for the light switch. He finds it now and flicks it up and down without result.

FISCHER

So much for the restored electricity.

BARRETT

Obviously, the generator hasn't been properly restored.

ANN

Generator? Isn't there electrical service up here?

BARRETT

There aren't enough houses in the valley to make it worth the expense.

39. ANOTHER ANGLE.

ANN

So what are we going to do?

BARRETT takes a flashlight from his pocket and holds it up, grinning at her. He moves inside.

40. INT. ENTRY HALL - ANGLE ON DOORWAY.

Stopping, BARRETT looks around, then extends his hand through the doorway. ANN comes in, grimacing, and making a sickened noise.

ANN

That smell.

BARRETT

Bricking up the windows wasn't the brightest idea Belasco ever had.

FLORENCE, then FISCHER COME IN with the guarded looks of fighters entering a ring. They follow the flashlight beam as BARRETT plays it around. ANN makes an involuntary sound of awe.

41. POV SHOT - FLASHLIGHT BEAM.

Moving around the dark immensity of the entry hall, the narrow cone jumping from place to place, freezing momentarily on the sparse furnishings now in a state of disarray as if the occupants had fled in a hurry; huge, leaden-coloured paintings; giant tapestries filmed with dust, a staircase, broad and curving, leading upward into blackness; a second-storey corridor overlooking the entry hall - and, far above, engulfed by shadows, a vast expanse of panelled ceilings.

*miller?
Ann's reaction*

42. THE FOUR.

FLORENCE hugs herself and takes a deep breath.

FLORENCE
The atmosphere in here....

BARRETT
(dryly)
Of this world, not the next.

FLORENCE looks around her.

FLORENCE
This house - it knows we're here.

BARRETT
(testily)
Miss Tanner!

FLORENCE
Sorry - I'll keep my observations
to myself.

FISCHER switches on his torch.

FISCHER
Stay here, till I get some light
on the scene.

BARRETT as he hands his torch to ANN.

BARRETT
(to Ann)
Take this.
(then to Fischer)
I'll come with you, in case you
need some help.

He follows FISCHER as they make their way into the darkness,
the light from the torch playing on various pieces as they
disappear under the stairs.

43. C.S. ANN and FLORENCE as they watch them go. FLORENCE
places her hand upon ANN'S.

FLORENCE
I'm sorry if I disturbed you.
It's only that I'm concerned
for you - coming into this -
pesthole!

CONTINUED

*Question: at this
point, Fischer almost
seems to participate*

43. CONTINUED

ANN
(she draws her hand away)
I understand.

FLORENCE
I wonder if you do.

At this moment the lights come on and as FLORENCE and ANN look about them.

44. L.S. INT. GREAT HALL.

As from the ceiling. Enormous, its walls two storeys high. Across the way is an immense fireplace. The furnishings are antique except for scattered chairs and sofas in the fashion of the twenties. In the centre of the hall stands a circular table with highbacked chairs around it and a large electrolier suspended over it. Even as we watch the two small figures of FLORENCE and ANN they are joined by BARRETT and FISCHER.

45. C.S. THE FOUR.

ANN
Just how wealthy was Belasco?

BARRETT
I believe he left in excess of
five million pounds when he died.

FISCHER
Died?

They begin to move on.

BARRETT
If there's anything you care to
tell us?

FISCHER
What's to tell? The house
tried to kill me. It almost
succeeded.

*what is this reading
what is fischer
trying to
tell us?*

*CUT TO:
Do we need
a line?*

46. ANGLE PAST METAL BUST - TOWARD ARCHWAY.

The face of a strange-looking man with a disturbing smile on his lips. In the b.g., the four move into the entry hall, the man's head in silhouette as the candlelight fades.

47. INT. CORRIDOR - ANGLE TOWARD ENTRY HALL.

The four move beneath the overhanging staircase and down the corridor. CAMERA PANS as they turn into another corridor and start along it. BARRETT points toward a staircase leading down.

BARRETT

That leads to the cellar, doesn't
it, Mr. Fischer?

FISCHER nods and BARRETT looks at the door ahead.

DELETE PAGE 20 - SCENE NO'S 48, 49, 50,
51, 52, 53.

54. CONTINUED:

BARRETT
What have we here?

FISCHER
The chapel.

BARRETT
(appalled)
Chapel?

As they near the door, FLORENCE starts to make sounds of apprehension. ANN looks at her uneasily. BARRETT, opening the door, looks around. The closer FLORENCE gets to the door, the more disturbed she gets. Finally, with a sickened noise, she turns away.

FLORENCE
I'm sorry, I can't right now.

BARRETT
We understand.

He takes ANN's arm and leads her into the chapel. FISCHER watches FLORENCE for a second as she leans back against the chapel door, then turns and follows the BARRETTs in. CAMERA MOVES IN on FLORENCE, her eyes are closed and she is breathing heavily. Suddenly her eyes, as she reacts to a sound o.s.

55. INT. CHAPEL - ANGLE TOWARD DOORWAY

The walls are covered with murals in flagrant colours depicting mass orgies; the faces distorted by lust. BARRETT and ANN move slowly down the middle aisle, ANN looking around warily. In the b.g., FISCHER comes in and looks around. ANN looks confused.

ANN
Why couldn't she come in?

BARRETT
Her system is attuned to psychic energy. Obviously, it's very strong here.

ANN
Why here?

BARRETT
Contrast perhaps. A church in hell; that sort of thing.

55. CONTINUED:

ANN

Why doesn't it bother him?

BARRETT

Perhaps he knows how to protect himself better than she does.

56. POV SHOT - THE ALTAR

It is dominated by a giant crucifix in an upside-down position as prescribed by devil worship. The figure of a near-nude man is draped on the cross. CAMERA MOVES IN QUICKLY on the face of the figure. It is a face of infinite evil, twisted and malignant features of some demon incarnate - possibly Satan himself.

ANN

(shocked)

He was sick.

BARRETT

Yes, he was.

He takes ANN's arm and escorts her along the aisle toward the door. FISCHER has already departed.

57. INT. CORRIDOR.

FISCHER is waiting for them.

FISCHER

She's gone.

ANN

(staring at him)

How can she - ?

She breaks off suddenly, looking around.

BARRETT

I'm sure it's nothing.

FISCHER

(a bit angry)

Are you?

BARRETT

(calling)

Miss Tanner! Miss Tanner!

ANN and FISCHER follow as he moves down the corridor.

57. CONTINUED:

BARRETT
(calling)
Miss Tanner! Can you hear me?

FLORENCE'S VOICE
Yes! Here I am - in here.

BARRETT smiles at ANN, then glances over at FISCHER, whose expression has not relaxed.

58. INT. GREAT HALL.

FLORENCE is standing on the far side of the hall as the BARRETTs and FISCHER enter.

BARRETT
You shouldn't have done that,
Miss Tanner. You caused us
undue alarm.

FLORENCE
I'm sorry. I heard a voice in
here.

FLORENCE gestures toward the piece of furniture she is standing beside, a phonograph inside a walnut Spanish cabinet. She reaches down and places the arm of the needle on the record.

FLORENCE
Belasco.

BARRETT
His voice?

There is a crackling sound through the speaker, then a voice. It is soft and mellow, yet terrifying.

BELASCO'S VOICE
Welcome to my house. I'm delighted
you could come. I am certain you
will find your stay here most illuminating.
Think of me as your unseen host and
believe that, during your stay here, I
shall be with you in spirit. All your
needs have been provided for, nothing
has been overlooked. Each to his own
devices shall be the only standard here.
May you find the answer that you seek.
It is here I promise you.
(pause)
And now....auf Wiedersehen.

CONTINUED

58. CONTINUED:

The needle sticks and the voice repeats "auf Wiedersehen..
..auf Wiedersehen...auf Wiedersehen..." until FLORENCE
removes it. The Great Hall is now immensely still as
the group react to what they have just heard.

FLORENCE

Auf Wiedersehen...until we meet again.

BARRETT

The record wasn't meant for us.

ANN

What made the record go on by itself?

BARRETT

Did it play by itself in 1940?

FISCHER

It's a game he played. He said he
could will the attention of people to
a particular object, then move along
them unobserved.

BARRETT

I doubt that.

FISCHER

Do you?

(he smiles)

We all had our attention on that a
few moments ago. How do you know he
didn't walk right by us while we were
listening?

59. INT. GREAT HALL. TIME ON SCREEN: 2.21p.m.

ANN, BARRETT and FISCHER. The fire has been lit.

BARRETT is sorting his equipment. FISCHER paces nearby.
ANN sits on the arm of a chair.

ANN

Why is it called Hell House?

FISCHER

Because Belasco created a private
Hell here!

ANN

Is he supposed to be the one who
haunts the house?

59. CONTINUED:

BARRETT

Lets just say there's something here.

They all turn toward the Entry Hall at the SOUND of FLORENCE'S approach.

DELETE SCENES 60, 61, 62.

63. MOVING SHOT - FLORENCE.

She smiles at them.

FLORENCE

Hello.

CAMERA STOPS when all of them are INCLUDED in shot. She looks at FISCHER after gazing at the array of instruments.

FLORENCE

Would you walk with me, Mr. Fischer?
I'd like to see some more of the house.

FISCHER

If you like.

FLORENCE

(to BARRETT & ANN)

Will you excuse us?

BARRETT gives her a quick, polite smile and returns to his work. FISCHER and FLORENCE turn away and move toward the archway, walking OUT OF FRAME. ANN returns to what she's doing. The collection of instruments on the table now includes an astatic galvanometer, a Crookes Balance, a camera gauze cage, a manometer, a weighing platform, a tape recorder, etc. Seeing BARRETT remove an envelope from a wooden box, tear it open and lay a list on the table, ANN picks it up and looks at it.

64. INSERT - TOP OF LIST

Headed: Observed Psychic Phenomena at the Belasco House.
 CAMERA PANS DOWN the list which reads: Apparitions,
 Apports, Asports, Automatic Writing, Automatic Painting,
 Automatic Speaking, Automatic Writing, Autoscopy,
 Bilocation, Biological phenomena, Book tests, Breezes,
 Catalepsy, Chemical phenomena, Chemicographs, Clairvoyance,
 Communication, Control, Crystal gazing, Dematerialization,
 Direct drawing, Direct painting, Direct voice, Direct
 writing, Divination, Dreams, Ectoplasm, Eidolons, Electrical
 phenomena, Elongation, Emanations, Exteriorization of
 motricity, Extras, Extra-temporal perception, Ideoplasm,
 Impersonation, Independent voice, Interpenetration of matter
 Knot tying, Levitation, Luminous phenomena, Materialization,
 Matter through matter, Monition, Motor automatism, Obsession
 Paraffin molds, Parakinesis, Percussion, Phantasmata,
 Poltergeist phenomena, Possession, Precognition, Prevision,
 Pseudopods, Psychic rods, Psychokinesis, Psychometry,
 Radiesthesia, Raps, Retrocognition, Sensory automatism,
 Skin writing, Slate writing, Transcendental music, Trans-
 figuration, Typtology, Voices, Water sprinkling, Xenoglossy.

65. CLOSE ON ANN

Gaping at the list.

ANN

All these things happened here?

BARRETT

(repressing a
smile)

That's just the verified list.

He smiles at her expression.

66. INT. CORRIDOR. MOVING SHOT. FLORENCE AND FISCHER.

FLORENCE

What have you been doing since
1950, Mr. Fischer?

FISCHER

Surviving. What have you been
doing?

FLORENCE

(with a slight smile)
Working for God.

FISCHER

That right?
(Beat)

I'm not on His payroll any more.

66. CONTINUED:

FLORENCE

Now you know that ...

She breaks off and the CAMERA STOPS. FLORENCE's breathing quickens, her expression altering to one of suffering.

FLORENCE

Yes ... yes - pain ... sorrow.

(Pause; as the
feeling goes)

Did you feel that?

No answer from FISCHER. After an awkward silence, they move again.

FLORENCE

Have you read Doctor Barrett's
article in which he compares
us to Geiger counters?

FISCHER

Us?

FLORENCE

(ignoring that)

It's not a bad comparison. We
are like Geiger counters in a
way. Expose us to emanations
and we tick. Of course, the
difference is -

CAMERA ZOOMS IN ON her face as she jars to a halt, features set in an expression of savage fury.

FLORENCE

(gutturally)

This-goddam-sewer!

She jolts and shakes away the feeling. CAMERA WITHDRAWS
TO INCLUDE FISCHER.

FLORENCE

Oh, dear. Such fury, such
destructive venom.

(Inhaling deeply)

A very hostile man. Yet who
can blame him?

(Pause)

There seem to be so many spirits
trapped in this house. What
happened here?

66. CONTINUED:

FISCHER

A lot of things.

(Beat)

All of them bad.

67. INT. CELLAR CORRIDOR. UP ANGLE ON STAIRS.

FISCHER and FLORENCE descend the stairs, CAMERA PANNING them to a pair of swinging metal doors. FISCHER holds one of them open for FLORENCE.

FISCHER

Steam room's down the other end.

68. ANOTHER ANGLE. FISCHER AND FLORENCE

As they start to move in the direction of the steam room, CAMERA PANS SLOWLY, the lens GLAZING and the sound of their voices and footsteps altering curiously.

FLORENCE

How unwise to cater only to
the body and neglect the soul.

69. MOVING SHOT. CLOSE ON FISCHER AND FLORENCE.

Her expression growing blank as they walk. Abruptly, she stops.

FLORENCE

(whispering)

If thine eye offend thee ...

FISCHER stops and looks at her. After several moments, she shakes her head, her eyes refocusing.

FLORENCE

Did I say something?

FISCHER

(pause)

No.

She gazes at him, her expression confused.

70. ANGLE ON STEAM ROOM.

FISCHER pulls open the heavy metal door and holds it ajar, directing the flashlight beam inside. The steam room is twelve feet square, its wall, floor, and ceiling tiled in

70. CONTINUED:

white. Wooden benches line the walls, and a length of green hose spirals across the floor leading to a water outlet.

FLORENCE
(a grimace)
Perverted in there.
(Swallowing to
clear her throat)
But what?

FISCHER lets the door swing shut, the closing echoing loudly.

71. INT. GREAT HALL. DOWN ANGLE ON FISCHER AND FLORENCE.

Entering and stopping. FLORENCE shakes her head.

FLORENCE
This house.

CAMERA DRAWS BACK, PASSING one enormous chandelier, then a second as FLORENCE and FISCHER walk across the dance floor.

FLORENCE
Can a great hall like this be
a place of evil?

FISCHER
In this house it can.

CAMERA STOPS as FLORENCE, then FISCHER, stops.

FLORENCE
(determinedly)
Evil has dwelt here long enough.
It's time ...

CAMERA MOVES IN QUICKLY ON the chandelier as several pendants stir, making a tinkling noise.

72. CLOSE DOWN ANGLE ON FISCHER AND FLORENCE

As they jerk up their heads.

FLORENCE
(whispering)
The challenge is met.

73. UP ANGLE PAST FISCHER AND FLORENCE.

The parabola of heavy, hanging crystal motionless overhead, its pendants refracting the candlelight, splaying colours of the spectrum across the ceiling. FISCHER turns to look at FLORENCE, his voice hard.

FISCHER

Don't be so quick to accept it.

She turns to him, their faces in profile against the back-drop of the chandelier.

FLORENCE

You're blocking it.

(beat)

That's why you didn't get the impressions I did!

should be with only first
Why?
development

FISCHER

(interrupting)

I'm not blocking anything. I'm just not sticking my neck out like I did in 53. This time I do it right.

(with contemptuous sound)

I was just like you in those days. No, worse. I really thought I was something. God's gift to psychic research at the age of fifteen.

FLORENCE

You were one of the most powerful physical mediums ever known.

FISCHER

Still am, Florence. Just more careful now, that's all, more with it. I suggest the same approach for you.

She puts her hand on his arm.

FLORENCE

Don't bury your talent in the earth, Mr. Fischer. We both know how to rid this house of evil.

With a disgusted sound, he pulls away from her.

FISCHER

(dubiously)

Do we?

FLORENCE

With love.

73. CONTINUED:

FISCHER

Bullshit, kid. You're walking around this house like an open nerve. When you really do hit something it'll tear your insides out. This place isn't called Hell House for nothing, you know. So you'd damn well better learn to protect yourself or you'll just be another victim on the list!

FLORENCE winces as he stalks OUT OF FRAME. She watches him in distress, CAMERA HOLDING.

74. LONG SHOT. DINING HALL. LATER.

CAMERA SHOOTING TOWARD a giant fireplace with a mantel that reaches the ceiling. In the centre of the hall is a forty-foot table with thirty chairs around it. Spaced at intervals above the table are four hanging sanctuary lamps. The four are seated at the far end of the table, BARRETT at its head. CAMERA MOVES IN ON the table, their voices rising in audibility. FLORENCE is only drinking water.

BARRETT

Well, I must say that the house has scarcely lived up to its reputation so far.

FISCHER

(looking at his
plate)

It hasn't taken our measure yet.

BARRETT glances at him, but does not respond.

FLORENCE

I think we'd be mistaken to consider the house as the haunting force. Quite evidently, the problem is created by multiple surviving personalities.

The look BARRETT gives her makes her smile a little.

FLORENCE

You still don't accept survival, I take it.

BARRETT

It's a charming notion, no more.

74. CONTINUED:

FLORENCE

Have you any alternative to offer?

BARRETT

Oh, yes. An alternative far more complex and demanding. The challenge of ourselves. The undiscovered mysteries of the human body: the infra-red capacities of our system, the ultra-violet capacities of our brains.

FLORENCE

(pause; with a forced smile)

We'll see.

BARRETT

Indeed we shall, Miss Tanner.

ANN speaks to break the tension.

ANN

When was this house built?

BARRETT

I don't know.

(looking at him)
Mr. Fischer?

FISCHER

1919.

BARRETT

I have the impression that you know quite a bit about Belasco.
Would you care to share it with us?

FISCHER is silent. Finally, he starts to talk in a flat voice.

FISCHER

Belasco, Emeric. Born March 23, 1879, the illegitimate son of an American munitions maker.

CONTINUED

74. CONTINUED:

ANN

What did he look like?

For several moments, it appears that FISCHER does not intend to go on. Then he continues.

FISCHER

"His teeth are those of a carnivore. When he bares them in a smile it gives one the impression of a snarling animal. His face is white, for he despises the sun. He has astonishingly green eyes. His forehead is broad, his hair and short-trimmed beard jet black. Despite his handsomeness, his is a frightening visage; the face of some demon who has taken on a human aspect."

FLORENCE

(impressed)

Are you quoting?

FISCHER

His second wife.

(Pause; looking up)

She hanged herself from one of those lamps; in 1927.

His words have a chilling effect on them. BARRETT ends it.

BARRETT

Was he tall or short?

FISCHER

Six foot five. The Roaring Giant, he was called.

BARRETT

Education?

FISCHER

New York. London. Paris. Berlin. Vienna. No specific course of study. Logic, ethics, religion, philosophy, psychology.

BARRETT

Just enough with which to rationalize his actions, I imagine.

74. CONTINUED:

FISCHER
(a cold contradiction)
Wrong. He was a genius.
(pause; with a
humourless smile)
Of sorts.

ANN
(trying to keep
CHRIS and FISCHER
from clashing now)
What did he do to make this place
so bad?

FISCHER
(slowly; with increasing
emphasis)
Drug addiction. Alcoholism.
Sadism. Bestiality. Mutilation.
Murder. Vampirism. Necrophilia.
Cannibalism.

75. FULL SHOT

75. CONTINUED

ANN
(pause; shaken)
How did it end?

FISCHER
(coldly)
If it had ended, would we be
here?

BARRETT
It is about to end, Mr. Fischer.

FISCHER only smiles dubiously. ANN swallows, staring at him.

ANN
(trying to ease the
atmosphere)
What happened to Belasco?

FISCHER
No one knows. When relatives
of some of his guests had the
house broken into in ~~November~~,
1929, everyone inside was dead
from one cause or another.
Twenty-seven of them.
(as they react to this)
Belasco was not among them.

FLORENCE
If no one objects I'd like to
try a sitting tonight.

BARRETT
I have no objection.
(pause)
Would you care to sit in in
the morning, Mr. Fischer?

FISCHER
I'm not ready yet.

76. INT. GREAT HALL.

Top shot all seated round table.
SUPERIMPOSE: 8.46p.m.

~~76A. CLOSE ON METAL BUST.~~

~~The face malignant, grinning. FLORENCE ENTERS FRAME, her
body blocking off the bust. CAMERA PANS TO SHOW her moving
toward the round table at which the other three are waiting.
In addition to the equipment already mentioned, there is,
now, also a contact clock, an electroscope, standard and~~

CONTINUED

76. CONTINUED:

infra-red lights, thermometers, a hygroscope, a sthenometer, a phosphorescent sulfide screen, an electric stove, a box of vessels and tubes, molding equipment and cabinet equipment in a box. There is also a pitcher of water and a glass.

77. ANGLE ON TABLE

FLORENCE

I'm ready now.

BARRETT

(he'd rather do
this some place else)
You're certain this equipment
isn't going to bother you.

FLORENCE

Not at all. For that matter, it
might prove valuable for you to
switch on your tape recorder
when Fleurette starts to speak.

(To ANN)

Your husband has explained to
you that I'm a mental medium?

ANN

(nods)

And Fleurette is your guide?

FLORENCE

My spirit guide, yes.

ANN

A French woman?

FLORENCE

A little girl. They're very
spiritual, you know. Guides
are usually children. Or Red
Indians. Orientals too.

ANN

Oh?

BARRETT smiles at her expression and switches off the lights. There is just enough illumination from the fireplace to see what transpires. FLORENCE sits at the table and clasps her hands on her lap.

77. CONTINUED:

FLORENCE

O, Spirit of Love and Tenderness,
 we gather here tonight to
 communicate with those who walk
 in this house in torment. Help
 us bridge the chasm of death so
 faithfully that pain may be
 transformed into joy, sorrow into
 peace. All this we ask in the
 name of our Infinite Father.
 Amen.

78. FLORENCE

Starts to breathe in deeply, making passes in front of
 her face. Soon, she begins to rub both hands over her
 arms and shoulders, down across her breasts and over her
 stomach and thighs, her lips parted, her eyes half closed,
 her expression almost sensual.

79. ANN AND BARRETT.

ANN's eyes widen, her mouth opening a little as she watches.
 BARRETT, noticing, smiles.

80. FISCHER

Watching FLORENCE, his face stonelike.

81. ANGLE ON FOUR.

FLORENCE has stopped rubbing herself. Her hands lie
 flaccidly in her lap. Her arms and legs twitch slightly.
 Bit by bit, her head leans back until it touches the chair.
 She draws in an extended, quavering breath, then is still.
 Moments pass. Abruptly, CAMERA MOVES IN ON her face as
 she lifts her head, eyes closed, her expression childlike.

FLORENCE

Je m'appelle Fleurette.

They stare at her in silence.

FLORENCE

Je m'appelle Fleurette.

BARRETT

(wearily)
 Good evening.

FLORENCE

Bon soir.

81. CONTINUED

BARRETT

Will you speak in English, please.

FLORENCE

Out.(Haltingly; with a
French accent)

If you wish.

BARRETT

We wish.

82. ANGLE PAST FLORENCE. TOWARD THE THREE.

FLORENCE

(nodding)

I...come from afar. Bring -
greetings to you from the realm
of Eternal Peace. I am happy to
see the living gather in a circle
of belief. We are with you always.
Death is not the end of the road.
Death is but a doorway - to a world
without end.

BARRETT

(frowning)

How old are you?

FLORENCE

There is no age here.

*Florence knows Fleurette
from previous experience
doesn't she.*

Think we should feel the

*When a great woman
dies it was a first
time - would it not be
more interesting if
there were no death
checked up with
an old book of records
or something.*

82. CONTINUED:

BARRETT
(grunts; beat)
Do you think we - ?

ANN lowers her head, pressing her lips together as FLORENCE interrupts again.

FLORENCE
Miss Tanner says put on machine,
get her voice on ribbon. I do
not know what she means.

BARRETT
(beat; surrendering)
Right.

He switches on the tape recorder and pushes the microphone toward FLORENCE. He opens his mouth to speak. Suddenly, the CAMERA MOVES IN CLOSE ON FLORENCE's face as she turns to it, teeth bared, eyebrows pressing down, a sound of disapproval in her throat.

FLORENCE
This is a bad house. A place
of sickness. Evil.
(Pause; tilting her
head up suddenly)
There is a man here.

83. ANN, BARRETT AND FISCHER.

ANN drawing back unconsciously, looking where FLORENCE is looking.

FLORENCE'S VOICE
An ugly man. Long hair. Dirt
on his face. Scratches. Sores.
Yellow teeth.

84. FLORENCE.

As she speaks, CAMERA MOVES UP TO the spot she's looking at.

FLORENCE
Bent over. Twisted. Like an
animal.

85. FISCHER

Staring at the spot.

FLORENCE'S VOICE
Breathing hard. In pain. So sick.

87. FISCHER

Closing his eyes.

88. ANGLE PAST ANN AND BARRETT. TOWARD FLORENCE.

ANN twitching as FLORENCE raises her arm and points toward the entry Hall.

FLORENCE

Leave this house!

(pause; turning
back to the table)

No good. He's been here too long.
He doesn't listen. He doesn't
understand.

89. CLOSE ON FLORENCE.

She touches her temple with an index finger.

FLORENCE

(curiously)

Limits. Nations. Terms. I do
not know what that means.
Extremes and limits. Terminations.
Extremities.

(shaking her head)

Not know.

She jerks around as though someone has grabbed her by the shoulder.

90. ANN AND BARRETT.

ANN starting. As FLORENCE speaks, CAMERA PANS TO her, passing FISCHER.

FLORENCE'S VOICE

No. Go away.

(grunt)

Young man. Says he must talk -
must talk.

CAMERA STOPS ON her. She is silent for several moments. Then, abruptly, she begins to speak with the voice of a young man, "looking" around the table, eyes still closed, expression one of rabid agitation.

continued

90. CONTINUED:

FLORENCE

I don't know you people! Why are you here? It does no good! Nothing ever changes; nothing! Get out of here or I'll hurt you! I can't help myself! God damn you filthy sons of bitches, can't you see I'm helpless!

91. ANGLE PAST FISCHER. TOWARD BARRETT AND ANN.

BARRETT interested in this phenomenon. ANN notices and looks intently at FLORENCE.

FLORENCE'S VOICE

I don't want to hurt you but I must!
I must!

92. CLOSE SHOT. FLORENCE.

CAMERA MOVES IN ON her savage expression, her lips drawn back from clenching teeth.

FLORENCE

Get out of this house before
I kill you all.

CAMERA ZOOMS BACK ON the table as a series of loud, staccato RAPPINGS suddenly begin.

93. ANGLE PAST FISCHER. TOWARD BARRETT AND ANN.

FISCHER looks startled; ANN alarmed; BARRETT suddenly fascinated. ANN'S voice is drowned out by the chain of savage BLOWS. It sounds as though a berserk man is pounding a hammer on the table top as hard and fast as he can.

ANN

What's that?

94. THE FOUR.

ANN stiffens looking down.

ANN
(tightly)
It's getting cold under the
table.

BARRETT
Temperature decline. Strictly
tactile; no instrument reading
yet. Phenomena commenced with
series of severe percussions.
Miss Tanner reacting erratically.
Trance state retained but
variable. Possible confusion at
onset of unexpected physical
phenomena.

The RAPPINGS suddenly stop and FLORENCE starts to groan.
CAMERA MOVES IN ON her. Abruptly, she sits up, opening
her eyes.

FLORENCE
(her own voice)
No.

95. ANGLE ON THE FOUR.

BARRETT
(into the microphone;
disappointedly)
Subject out of trance.

He switches off the tape recorder and turns on a light,
FLORENCE averting her face from it. FISCHER pours her a
glass of water and she drinks it in a single swallow.
BARRETT starts to check his equipment to see if any
damage was done.

FLORENCE
(to FISCHER)
Thank you.
(To BARRETT)
What happened?

CONTINUED

95. CONTINUED

BARRETT

You started manifesting
physical phenomena.

FLORENCE

(startled)

I'm not a physical medium.

BARRETT

You were just now.

(beat)

The embryo of one, at any rate.

FLORENCE

I don't understand.

~~BARRETT~~~~(pause)~~~~We can work together if you like.~~~~FLORENCE~~~~Yes, of course.~~~~BARRETT~~~~I'll arrange for the building of
a cabinet tomorrow morning.~~~~(finishing with his
equipment and looking
at her)~~~~You're sure, now?~~

FLORENCE

~~Yes...yes. It's just that..~~
~~it's difficult for me to compre-~~
~~hend.~~ All these years a mental
medium. Now this.

(Trying to smile)

The Lord certainly does move in
mysterious ways.

FISCHER

(coldly)

So does this house.

Again
Barrett's
Attitude

Does this fit
with line on
SC 106 - screen

They watch him as he strides away. ANN glances at BARRETT but he doesn't notice. She looks at FISCHER again. FLORENCE is obviously disturbed. Forcibly, she shakes herself out of it, CAMERA MOVING IN CLOSE ON her.

95. CONTINUED

FLORENCE

God's will, not mine.

FISCHER

God may not have too much
influence in Hell House.

INT. BARRETT'S ROOM

Near the door is a large, carved bed, next to it a table with a lamp and a French-style telephone on it. ANN lies in the bed. BARRETT comes out of the bathroom and sits beside her, smiling.

BARRETT

Back to normal?

(as she nods)

Those pounding noises are a bit
unnerving the first time you
hear them.

ANN

Why was Florence so concerned?

BARRETT

Because she caused physical
phenomena.

ANN

If she is the mental Medium and
Fischer is the physical Medium,
how can you be so sure that it
was Florence who created the noises
and not Fischer?

BARRETT

I'm not. In fact, I'm not at all
sure about Mr. Fischer.....or Miss
Tanner.

96. CONTINUED

BARRETT
 I'll give you a hint where
 she's from.
 (beat)
 Fleurette translated into English
 is - Voila - Florence.
 ANN
 It's her?
 BARRETT
 As I said - a classic case of
 divided consciousness.

97. INT. FLORENCE'S BATHROOM AND BEDROOM.

Time: 10.21 p.m.

A strange image. We are shooting down as if from the shower jet. FLORENCE'S face is turned into camera. The hot water from the shower jets into her face. She enjoys the moment then turns from camera.

CUT TO:

98. INT. FLORENCE'S BEDROOM.

FLORENCE enters, wrapping large towelled robe around her. She rubs herself dry with it. Lays on the bed and thoughtfully continues drying her body.

There is a sound, she turns and we see the door slowly open, and then quietly close.

Footsteps start towards her.

FLORENCE

Yes.

The footsteps continue - there is a sound of breathing.

FLORENCE

~~Who's there?~~

The breathing continues. FLORENCE closes her eyes. There is a pause - she concentrates - then her tone is even - undismayed.

FLORENCE

Who is it please, — You
~~wish to speak to me?~~

A pause, there is no sound except the breathing.

FLORENCE

Are you the one who warned us to get out?

The sound of breathing quickens. FLORENCE closes her eyes, concentrates.

CONTINUED

NO
 OR ANYTHING
 THAT MAY
 GIVE THAT
 IMPRESSION

98. CONTINUED

FLORENCE

~~Yes~~, It is you, isn't it?

The breathing becomes laboured.

FLORENCE

You must give me some sign!

(a pause)

Let me help you find the peace
you hunger for!

A sob is heard.

FLORENCE casts the bedclothes back and moves to get out
of bed.

FLORENCE

You're not Belasco are you?

(her hand goes to her
eyes)Such pain, ~~would not be in~~ you're not
Belasco - I feel your anguish.
You're Daniel... Daniel Belasco.She gasps as the sheets and blanket are suddenly ripped
from the bed as if by unseen hands. There is a chuckle.

FLORENCE

Feel better now?

(again the chuckle)

If you're all that clever,
why are you a prisoner in
this house?A table lamp flies across the room. The table overturns
footsteps cross the room - the door flies open and slams
shut. It's as if a whirlwind has gone through the place.

FLORENCE smiles and begins to pick up the bed clothes.

CUT TO:

DELETE SCENE NO'S 99-101.

How Does
She Know
this?

102. CLOSE ON FLORENCE

Reacting. Abruptly, the BREATHING sound stops and she reacts again.

103. POV SHOT. FOOT OF BED.

Nothing.

104. FLORENCE.

She waits a while longer, then lies back down. CAMERA MOVES IN ON her face. Abruptly, the answer occurs to her.

105. INT. DINING HALL. CLOSE ON PLATTER OF SCRAMBLED EGGS

As BARRETT spoons some on to his plate. TITLE: December 22. CAMERA WITHDRAWS to SHOW him and ANN at the table, having breakfast. In the b.g. is the archway leading to The Great Hall. They look around as FLORENCE APPEARS, approaching the table.

FLORENCE

Good morning.

ANN AND BARRETT

Good morning.

FLORENCE

(sitting; to ANN)

Did you sleep all right?

ANN

Fine. And you?

FLORENCE

I slept very well.

BARRETT hands over the platter of eggs.

FLORENCE

Thank you.

(As she takes
a small portion)

I think I have a partial answer
to the haunting, Doctor.

BARRETT

(a bit startled)

Do you?

105. CONTINUED:

FLORENCE

Yes. That young man who warned
us during the sitting.

(Beat)

He came to my room last night.

ANN's hand freezes as she is lifting scrambled eggs to
her mouth with her fork.

FLORENCE

He's Belasco's son.

BARRETT

(eating toast;
casually)

Didn't know he had one.

FLORENCE

Yes. He's here - very young
and very frightened. And,
because he's frightened, very
angry, very hostile. I believe
if I can convince him to move
on, a good portion of the
haunting force will be eliminated.

BARRETT

(casually)

Do it then, by all means. I
suggest another sitting ...
under scientific conditions
this time.

106. INT. CABINET. CLOSE ON FLORENCE. LATER.

Eyes closed, head lolling; deep in trance. CAMERA WITH-
DRAWS revealing the simple, three-sided screen, the front
opening of it covered by mosquito netting with small bells
attached to it. FLORENCE is sitting on an armchair,
wearing a pair of black tights and a black smock, gloves
on both hands held palms down on metal plates attached to
the chair arms. She has on special shoes which rest on a
pair of floor plates. In front of the cabinet is a small
table on top of which are a tambourine, a tea bell and a
bowl. WITHDRAWING CAMERA reveals the rack of red and
yellow lights illuminating the cabinet dimly, two cameras
on tripods pointing at the table and melted paraffin wax
in a pot on the electric stove. Finally, CAMERA REVEALS
BARRETT with the tape recorder microphone in his hand. His
speech commences almost at the beginning of the shot.

106. CONTINUED:

BARRETT

Two-thirty-eight p.m. Miss Tanner in apparent trance. Pulse rate 85. Respiration 15. Four electric contacts maintained. No change in temperature, steady at 73.2 degrees. Dynamometer reading 1,870.

107. ANGLE PAST ANN. TOWARD FISCHER.

Both of them staring at the o.s. medium.

BARRETT'S VOICE

Dynamometer reading decreased to 1,823 now. Temperature lowering - now at 69.6 degrees. Pulse rate 94.5 and rising.

CAMERA PANS to FLORENCE lying back against the chair, eyes shut, breathing faster and faster. Moments pass.

BARRETT'S VOICE

Temperature drop now 12.3 degrees.. Dynamometer tension reduced to 1,779. Pressurometer negative. Electric contacts still maintained.

108. ANGLE ON THREE

Watching FLORENCE; BARRETT checking his instruments.

BARRETT

Rate of breath increasing - fifty ... fifty-seven ... sixty - rising steadily.

ANN starts as the CAMERA SHUTTERS CLICK o.s. CAMERA PANS QUICKLY TO them.

BARRETT

Infra-red rays broken, cameras activated.

The film winds itself automatically.

109. CLOSE ON BARRETT

BARRETT

(an undercurrent of excitement in his voice)

Evidence of EMR commencing.

110. FISCHER

Turning toward BARRETT, curious.

BARRETT'S VOICE

Medium's respiration now 210.
Dynamometer 1,460. Temperature -

ANN'S VOICE

What's that smell?

111. ANGLE PAST ANN. TOWARD BARRETT AND FISCHER.

BARRETT

(sniffs)

Evidence of ozone in the air.

ANN looks back at FLORENCE. Soon, she starts to lean forward as if uncertain what she's seeing.

112. POV SHOT. FLORENCE.

CAMERA MOVES IN ON her right hand. Threads of pale white viscous matter are oozing from the fingertips.

113. ANGLE PAST FISCHER - TOWARD ANN AND BARRETT.

FISCHER looks sickened, ANN awed.

BARRETT

Teleplasm forming.

114. CLOSE ON FLORENCE'S RIGHT HAND.

The threads getting longer and thicker, drifting out into the air. CAMERA PANS TO her left hand. The same thing is happening to it. CAMERA DRAWS BACK TO SHOW the separate threads from each finger beginning to join, the two strands moving toward each other.

BARRETT'S VOICE

Separate filaments exuding from
fingertips of both hands -
uniting into two single strands.

(Pause)

Two strands moving toward each
other.

The two strands join and become one greyish, filmy tentacle which gets longer, rippling in the air.

115. ANGLE PAST BARRETT AND ANN.

BARRETT

Bypassing bell and tambourine
in favour of specimen retrieval.

FISCHER and ANN glance at him.

BARRETT

Leave a specimen in the bowl,
please.

ANN stares at him, amazed by the calmness of his tone.
Then she looks back at the teleplasm, winces.

116. ANGLE ON TENTACLE

Starting to rear up slowly like an eyeless serpent.
Moments pass.

BARRETT'S VOICE

Leave a specimen in the bowl,
please.

The tentacle undulates in the air, then begins to glide
toward CAMERA until it fills the screen.

117. ANGLE PAST ANN - TOWARD FISCHER AND BARRETT.

She stares at the tentacle with unblinking eyes. Her
throat moves.

118. MOVING SHOT. TENTACLE.

CAMERA WITHDRAWING FROM it as it glides through the air,
through the net and toward the table. It inches its way
across the table like a giant worm.

BARRETT'S VOICE

Teleplasmic stalk through net
and moving toward table. Dynamo-
meter reading 1,340, dropping
steadily. Respiration 240.
Electric contacts still
maintained.

119. FISCHER

staring at the tentacle, repulsed by it.

120. SUBLIMINAL SHOT. THE BOY FISCHER.

A similar extrusion from his mouth.

121. FISCHER

Face hardening.

122. TENTACLE

Reaching the bowl and touching it, it recoils, rearing like a serpent again. The moist, filmy member sways back and forth like an undersea plant undulating in the current.

123. ANGLE PAST BARRETT. TOWARD ANN

BARRETT

Leave a specimen in the bowl,
please.

She looks at him, newly impressed by his calmness. He looks at the EMR Recorder and smiles excitedly. CAMERA PANS DOWN TO it. The needle has passed the 300 mark.

124. TENTACLE

Swaying down to the bowl, it slithers across the rim, recoils a little, then begins to coil itself with a languid, spiralling movement until it has filled the bowl. Abruptly, it disappears.

125. ANGLE PAST ANN. TOWARD BARRETT AND FISCHER.

She starts in surprise. BARRETT rises.

126. ANGLE ON FLORENCE

BARRETT ENTERS FRAME and lifts the bowl off the table, moves OUT OF FRAME again.

127. ANGLE PAST BARRETT. TOWARD FISCHER AND ANN.

As BARRETT reseats himself and sets the bowl on the table, picks up the microphone again. ANN watches him; FISCHER keeps his eyes on FLORENCE.

BARRETT

Specimen retained in bowl. No
odour. Colourless and slightly
turbid.

FISCHER

Barrett.

BARRETT glances at him, then toward the cabinet. ANN reacts as she sees what's happening.

128. POV SHOT. FLORENCE

CAMERA MOVES IN FAST ON her face. Across the bottom half of it, a cloudy mass is starting to form.

129. ANGLE PAST BARRETT. TOWARD ANN AND FISCHER.

BARRETT

Teleplasmic matter being generated across lower part of medium's face issuance from mouth and nostrils.

(Impressed)

Remarkable.

130. CLOSE ON FLORENCE

The formation in front of her face now resembles a torn, grimy handkerchief, the lower part of which hangs down in shreds. The upper part is starting to rise, spreading with a swaying movement, obscuring her nose, moving upward toward her eyes.

131. THE THREE

Watching.

132. CLOSE ON FLORENCE

The teleplasmic formation covering her eyes now, moving upward toward her brow. In a few moments, her face is entirely cloaked, the teleplasm like a ragged veil through which her pale, tight features can be seen. Now the veil starts whitening.

BARRETT'S VOICE

Teleplasmic veil starting to condense.

The texture of the mistlike veil curdles until FLORENCE's face has vanished behind it. Gradually, her head, then upper shoulders are concealed beneath folds of what appears to be a soggy, greyish-white shroud. CAMERA WITHDRAWS TO SHOW the bottom of the dingy fabric descending toward her lap, lengthening into a solid strip several inches wide. As it descends, it begins to take on colouration.

BARRETT'S VOICE

Separate filaments extending downward, reddish hue impinging on greyness.

133. ANGLE PAST FISCHER. TOWARD ANN AND BARRETT

His face like that of a statue as he watches. In the b.g., ANN observes uneasily.

BARRETT

Stretching tissue seems to be
inflamed. Getting brighter -
brighter. The colour of open
flesh now.

134. ANGLE ON FLORENCE

A brief, startling shot of the open-fleshed look of the teleplasm.

135. ANGLE PAST ANN. TOWARD BARRETT AND FISCHER

BARRETT glances over at her, notes her expression, then looks back at FLORENCE. CAMERA MOVES IN ON FISCHER as he stares at FLORENCE, repelled by the sight and the memories it evokes from him.

136. FLORENCE

The shroud becoming more albescent every moment, starting to resemble linen dipped in white paint, transparent in some places, solid in others. Veil-like strips and patches are beginning to appear at other spots on her body - her right arm and leg, her right breast, the centre of her lap. It looks as though a soiled bedsheet has been dipped into some iridescent liquid, then torn apart, the fragments thrown across her indiscriminately, the largest piece settling on her head and shoulders. The teleplasmic sections start to coalesce. Bit by bit they start to assume a shape. The filament, now pale again, looks vaguely like an arm and wrist.

137. ANGLE PAST THE THREE. TOWARD FLORENCE.

BARRETT

Something taking form.

Slowly, a figure forms, white, garbed in a shapeless robe, sexless, incomplete, its hands like rudimentary claws. There is a mouth on the head, two dark spots for nostrils, two elementary eyes.

BARRETT

Teleplasmic figure formed.

(Beat)

Imperfectly.

137. CONTINUED:

He breaks off as the figure CHUCKLES. CAMERA ZOOMS IN ON the unfinished face as it begins to laugh, the mouth unmoving. It is a rolling laugh, deep and resonant.

138. ANGLE ON THREE

Staring at the figure. CAMERA DRAWS BACK SLOWLY UNTIL the figure's head is in f.g. It turns, the figure appearing to look at them one by one. ANN is last. The figure keeps looking at her. She draws back in her chair.

BARRETT

Easy.

Suddenly, the figure shoots toward ANN, CAMERA FOLLOWING. ANN shrieks and she throws both arms across her face. With a noise that sounds like the snapping of a giant rubber band, the figure vanishes. FLORENCE cries out in pain o.s. FISCHER jumps to his feet.

BARRETT

Hold it!

FISCHER stands rigidly as BARRETT rises and moves to the cabinet, CAMERA WITHDRAWING UNTIL FLORENCE's head is IN FRAME. BARRETT shines the red beam of his pencil flashlight into her face, feels the pulse at her neck. He turns away.

BARRETT

Now.

FISCHER pours a glass of water and brings it to FLORENCE as BARRETT returns to ANN, who is sitting frozen in her chair.

BARRETT

You all right?

She nods a little and he pats her shoulder.

BARRETT

That a girl.

As he picks up the microphone and starts talking, CAMERA MOVES IN ON the EMR Recorder.

BARRETT

Miss Tanner coming out of trance,
premature retraction of teleplasm
causing brief systemic shock.
Conclusion of sitting: 2.48 p.m.

The needle on the Recorder points to 403.

139. INT. BARRETTS' BEDROOM. INSERT. MICROSCOPE SHOT.

Motionless groups of shapeless forms and groups of oval and polygonal bodies. CAMERA PANS SLOWLY ACROSS them.

140. CLOSE ON ANN

As she opens her eyes. Turning her head on the pillow, she looks across the room.

141. POV SHOT. BARRETT

Sitting at an octagonal table, bent over a microscope.

142. ANGLE PAST BARRETT. TOWARD BED.

ANN rises and walks to the table. BARRETT looks around with a smile.

ANN

I apologise for what I did before.

BARRETT

No problem.

ANN

I spoiled your sitting, didn't I?

BARRETT

Not at all. I couldn't be more satisfied.

(Gesturing toward
microscope)

Take a look.

She bends over to look into the eyepieces of the microscope.

143. MICROSCOPE SHOT

ANN'S VOICE

What is it?

BARRETT'S VOICE

A specimen of that teleplasm prepared in water.

(Beat)

You're looking at conglomerates of etiolated, lamellar cohesive bodies, also single laminae of varied forms resembling epithelium without nuclei.

144. BACK TO SCENE.

ANN looks at him, straight-faced.

ANN

Would you like to run through
that again?

BARRETT

(chuckling)

Just showing off.

(Beat)

All right, we'll simplify it.
Say the specimen consists of
cell detritus, epithelium cells,
veils, lamellae, filmy aggregates,
isolated fat grains, mucus and
so on.

ANN

That's simplifying it?

(Pause; semi-
humourously)

What does it mean, Chris?

BARRETT

It means that what the spiritual-
ists refer to as ectoplasm is
derived almost entirely from the
medium's body, the remainder being
admixtures from the air and the
medium's costume - fibrous
vegetable remains, bacterial
spores, starch grains, food and
dust particles, etcetera. The
bulk of it, however, is organic,
living matter.

(Beat; excitedly)

Think of it, Ann. An organic
externalization of thought. Mind
reduced to matter.

ANN

(awed)

She made that figure from herself?

BARRETT

Substantially -

ANN

Why?

144. CONTINUED

BARRETT

To make a point, no doubt. We were supposed to think that figure was Belasco's son.

(amused)

A son who never existed outside of Miss Tanner's mind.

145. INT. FLORENCE'S BATHROOM. FLORENCE.

Washing. Something FLAPS in the bedroom and she moves to the doorway, looks in, reacting to the sight.

146. POV SHOT. BED.

The comforter and blankets landing on the floor. CAMERA MOVES IN ON the top sheet. There seems to be a figure lying under it - the nude body of a man.

147. UP ANGLE PAST FACE. TOWARD FLORENCE.

FLORENCE

~~What do you want?~~

Moments pass but nothing happens. FLORENCE starts leaning over to see the face more clearly. She gets closer and closer to it. Suddenly, it makes a loud noise and the top sheet flies up into FLORENCE'S face. She rips it away. The air begins to ring with MOCKING LAUGHTER. THE LAUGHTER rises in pitch, taking on a frenetic quality. THE LAUGHTER cuts off. FLORENCE looks around, knowing something is about to happen. She turns toward the door as angry FOOTSTEPS thud toward it.

148. MOVING SHOT. ANGLE TOWARD FLORENCE.

CAMERA MOVING BACK TOWARD the door with the speed of the FOOTSTEPS. The door is flung open so hard it crashes against the wall. FLORENCE waits, then walks to the door and shuts it quietly. She turns and returns to bed.

149. ANGLE OVER BED.

She looks at the bed, then sits on it. She finds herself stroking the sheet where the man was lying and pulls her hand away, stands.

150. FULL SHOT.

FLORENCE standing by the bed uncomfortably.

151. INT. DINING HALL. DOWN ANGLE SHOT. TABLE.

SUPERIMPOSE: DECEMBER 22ND - 6.21p.m.

The four eating supper in silence.

152. THE FOUR. BARRETT AND FLORENCE FEATURED.

FLORENCE

I was visited by Belasco's son again this afternoon.

BARRETT

(somewhat carelessly)

Were you?

FLORENCE bristles at his tone. BARRETT doesn't notice this but FISCHER does. He watches curiously as anger builds on her face. At last she speaks.

FLORENCE

Will it never end?

BARRETT looks up at her. Seeing her glare, his eyebrows raise.

BARRETT

Were you talking to me?

FLORENCE

I was.

BARRETT

(pause)

Will what never end?

CONTINUED

E52. CONTINUED:

FLORENCE

This attitude of doubt. Distrust.

BARRETT

Distrust?

FLORENCE

Yes. Distrust -

(Beat)

That uncomfortable outfit you made me wear. Those light plates on my palms and underneath the shoes you made me wear. The clear implication that, without your precautions, I'd more than likely commit fraud.

BARRETT

(perplexed)

Miss -

FLORENCE

(cutting in)

Why should mediums be expected to produce phenomena only under conditions which science dictates? We're not machines, we're human beings. These rigid, unyielding demands by science -

BARRETT

(cutting in)

What brought this on? Have I - ?

FLORENCE

(cutting in)

I'm not a medium for the fun of it, you know. It's often painful, often unrewarding.

BARRETT

Don't you think I - ?

FLORENCE

(cutting in)

It just so happens I believe that mediumship is God's manifestation in man. "When I speak with thee, I will open thy mouth and thou shalt say to them: Thus saith the Lord."

152. CONTINUED:

BARRETT
(incredulous)
Miss Tanner -

FLORENCE
(angrily)
There is nothing in the Bible -
not a single recorded phenomenon
which does not occur today
whether it be sights or sounds,
shaking of the house, or coming
through closed doors, rushing
winds, levitations, automatic
writing or the speaking in
tongues.

In the heavy silence, FLORENCE glares at BARRETT. FISCHER and ANN stare at her. BARRETT is nonplussed. To cover his embarrassment for her, he picks up the coffee pot and pours some into his cup. He puts down the pot and picks up his cup. Lifting it to his mouth, he pauses, looking at her.

BARRETT
Miss Tanner, I have no idea at
all what's bothering you but let
me assure you -

CAMERA ZOOMS IN ON his right hand as the cup explodes,
spraying hot coffee on the table.

153. ANN

Jerking back in her chair with a gasp.

154. UP ANGLE ON BARRETT

Gaping at the shard of handle still in his fingers. Blood
is starting to drip from the cut in his thumb.

155. FLORENCE

staring at BARRETT, face taut.

156. FISCHER

Looking around the room tensely.

157. DOWN ANGLE ON TABLE

BARRETT
What in God's name - ?

157. CONTINUED:

He breaks off as the glass beside his plate bursts apart, its fragments scattering across the table. ANN jerks her hand back as her plate leaps from the table, flipping over and dumping food across the floor before it lands and shatters. She recoils as the top part of her glass breaks off with a cracking noise and jumps across the table toward BARRETT. BARRETT, pulling out a handkerchief, twists to the side. The glass top thuds off his arm and tumbles to the floor. FISCHER's glass explodes and he lurches in his chair, flinging an arm in front of his face. FLORENCE's plate somersaults, scattering food over the table. She reaches out to grab it, then jolts back as the plate goes flying across the table toward BARRETT. BARRETT jerks his head aside. The plate scales past his ear and lands on its edge, rolling rapidly across the floor and OUT OF FRAME; it BREAKS o.s. ANN cries out as one of the serving dishes slides across the table toward her husband. BARRETT jumps up, toppling his chair. He almost falls, then leans against the table. The serving dish slides off the table edge and crashes to the floor. Mashed potatoes splatter on his shoes and trouser cuffs. FISCHER is on his feet now. He tries to turn from the table but is slammed against it as his chair lurches hard against his legs. His cup goes leaping across the table, spouting coffee over BARRETT's shirt front as it strikes him in the chest. ANN cries out again as FISCHER's plate is catapulted from the table top, flying closely over her head. The chair slides back from FISCHER and he crumples to his knees, face a mask of startlement. BARRETT, still leaning on the table, tries to twist the handkerchief around his bleeding thumb. The coffee pot falls over and begins to spin across the table toward him, spouting coffee. BARRETT lurches aside to avoid it, slips on the fallen potatoes, flails for balance, then goes on to his right side. CAMERA PULLS AWAY FROM the table to show the floor where he is lying.

The coffee pot falls off the table, bounding off his left calf; he cries out at the burning impact. ANN tries to stand to help him but her chair rocks backward, throwing her off balance. A knife and spoon go hurtling past her cheek. Only FLORENCE hasn't moved, staring at another serving dish skidding across the table, heading for BARRETT. BARRETT sees it coming and scrabbles aside with a gasp. The serving dish crashes down beside him, the edge of its cover striking his shin. ANN has struggled to her feet by now.

FISCHER

(to ANN)

Get under the table!

157. CONTINUED:

ANN turns to BARRETT and helps him under the table as FLORENCE slides from her chair, falling to her knees and ducking under the table. FISCHER flings himself beneath it, CAMERA MOVING DOWN AND IN to observe them closely. They look around in shock at the o.s. NOISE.

158. POV SHOT. MONASTERY TABLE.

A heavy, silver chafing dish arcs across the room toward CAMERA.

159. THE FOUR

Overhead, the chafing dish hits the table with tremendous impact. ANN gasps. BARRETT turns to help her, then returns to wrapping the handkerchief around his thumb. A silver bowl comes hurtling across the hall from the monastery table, strikes a table leg and spins around in a blur of movement. FLORENCE glances at FISCHER. He is on his knees, eyes staring, face a rigid mask. She starts to reach toward him, then looks up at the SOUND of the sanctuary lamps starting to swing back and forth. Two of them COLLIDE noisily.

The table starts to rock back and forth. The silver creamer lands nearby, its contents splattering across the floor. The sugar bowl falls beside it as the table rocks with mounting violence, legs crashing down like pounding horse hooves. Everyone looks in different directions like soldiers under a nightmare siege. ANN cries out as the table slides away from them suddenly, surging across the floor. They twist around to watch it as it shoots OUT OF FRAME.

160. POV SHOT. TABLE.

Rushing across the floor to smash against the fire screen, bending it totally out of shape.

161. DOWN ANGLE ON FOUR

Looking up at the sanctuary lamps. CAMERA PULLS UP TO REVEAL them swinging violently back and forth, bouncing off each other, colliding with gigantic clanging noises. One of them tears loose and hurtles off, creating a shower of sparks as it bounces across the floor and off a wall. Heavy objects are flying all around, sliding past them. A candelabra thuds against BARRETT's side, making him fall with a cry of pain. CAMERA ZOOMS IN ON FLORENCE's agitated face.

161. CONTINUED

FLORENCE

No!

All o.s. movement stops abruptly. They look around.

162. HIGH DOWN ANGLE SHOT

Everything motionless, the four crouched amidst debris.

163. THE FOUR

BARRETT looks at FLORENCE guardedly as he tries to rise, ANN helping him. FLORENCE is looking at FISCHER.

FLORENCE

I think you should leave Mr. Fischer.

FISCHER

(turning to her abruptly)

What the hell are you talking about?

FLORENCE

You know what I'm talking about. You're the physical Medium, you're the one who is being used. You're obviously not in control. You must get out of here.

FLORENCE looks at BARRETT for support.

FLORENCE

Doctor - ?

BARRETT

(interrupting)

Trying to get rid of us both now?

He and ANN start toward the Great Hall. FLORENCE watches him, confused.

FLORENCE

What do you mean?

(pause)

Doctor, what do you mean?

BARRETT

(overlapping; coldly)

I should think that was obvious, Miss Tanner.

CONTINUED

163. CONTINUED

Stunned, FLORENCE watches as the BARRETTs leave. Now she turns to FISCHER, who is wiping off his clothes with a napkin, his movements angry.

FLORENCE

What is he saying?

(beat; incredulously)

That I was responsible for -

FISCHER

(cutting in)

You're the one who'd better leave this house. You're the one who's being used, not me.

Slinging aside the napkin, he turns and strides off angrily. FLORENCE watches him go, her expression one of stricken disbelief.

164. INT. BARRETTs' ROOM. CLOSE ON BARRETT

Sitting on his bed, unwrapping the handkerchief from his thumb. CAMERA WITHDRAWS TO INCLUDE ANN bringing a first-aid kit hurriedly. The sight of the deep, blood-oozing cut on his thumb makes her hiss.

ANN watches as he pours a sulfa powder on the cut, wincing. She begins to bandage the thumb.

ANN

(a long pause)

Do we have to stay?

164. CONTINUED:

BARRETT
(startled)
Are you serious?

She gives him a hard look.

BARRETT
You know how important this is
to me.

ANN
What if you're hurt again?

BARRETT
I won't be.

ANN
How do you know?

BARRETT
I'll see to it.
(Beat)
Surely you noticed how it ended
at a word from her? How I was
the only one hurt?
(As she looks
at him)
I was the one who angered her.

ANN
(aghast)
You're saying that Miss Tanner
did all that?

BARRETT
Not unassisted. There's a lot
of power in this house, Ann.
She's the one who used it though,
directing it at me.
(As she stares at
him)
The bandage?
(As she bandages
again)
I made a mistake. I accepted a
quiet, polite behaviour toward
me at face value. You can't do
that with a medium; you never
know what's underneath.

164. CONTINUED

He breaks off as there is a KNOCK on the b.g. door. Both of them look around. ANN hesitates, then moves across the room and opens the door. FLORENCE stands there. She looks toward BARRETT

FLORENCE
May I speak to you?
(noting his
reluctance)
I'll only be a moment.

ANN looks toward BARRETT to see what he wants. He hesitates; nods. FLORENCE comes in and she and ANN approach the bed.

FLORENCE
Were you badly hurt?

BARRETT
I'll manage.

FLORENCE
I know what happened now. It was Belasco's son.
(as BARRETT reacts badly)
Don't you see? He wants to separate us. We're less of a challenge to him that way.
(pause)
I'll sit for you first thing in the morning.

BARRETT
There'll be no further sittings!

FLORENCE
No further sittings!
(incredulous)
But you can't stop them now.

BARRETT
I am doing so Miss Tanner.

FLORENCE
You really think it was me who - ?

BARRETT
(cutting in)
Not only think it, Miss Tanner, but know it. Now, please. I'm in considerable pain.

CONTINUED

164. CONTINUED

FLORENCE

Doctor, I was not responsible!
It was Belasco's son!

BARRETT

(losing his
temper)

Miss Tanner, there is no such
person!

FLORENCE draws back, stunned by what he is saying and the
vehemence of his tone

164 CONTINUED

BARRETT
(tightly)
Please go, Miss Tanner.
(pause)
Please go.

ANN
Miss Tanner...

FLORENCE looks at her. She wants to convince BARRETT but the look on ANN'S face prevents her. She looks back at BARRETT, starting to lose control.

FLORENCE
(weakly)
You're wrong.

She turns away.

~~165. INT. CORRIDOR. ANGLE ON DOOR TO BARRETT'S ROOM.~~

~~FLORENCE comes out and shuts the door. She moves to the banister rail which overlooks the entry hall. CAMERA WITHDRAWING. Her expression is one of anguish.~~

166. INT. GREAT HALL.

High angle shot - a lonely figure - FISCHER sits in a chair.

Time on screen: 11.23p.m.

166A. INT. BEDROOM.

ANN and BARRETT in bed. BARRETT is sleeping. The embers from the dying fire throw shadows onto the ceiling. A sensuous statue on fireside table gives off a grotesque shadow and ANN stares at it.

C.U. ANN.

C.U. SHADOW. The shadow seems to become larger.

ANN reacts.

The shadow of the statue which is of two couples in a sexual embrace seems to have changed position, and is growing larger until it almost embraces the whole ceiling.

ANN turns to LIONEL.

ANN
(low)
Lionel!

LIONEL does not respond. ANN turns to look at the ceiling. The shadow is back to normal.

CONTINUED

166A. CONTINUED

ANN frowns. Then gets out of bed and walks over to the fire. She moves to the cabinet and opens the door. Taking out a decanter and one of the small silver cups she pours it full of brandy. ANN swallows a sip nervously.

Above her to the right are bookshelves. ANN looks up at the titles.

Insert titles - CONATION : VOLITION.

ANN sits down and opens a few pages. We close into her face. Almost unconsciously she is stroking her thigh. She looks across to LIONEL.

ANN
(urgently)
Lionel!

He does not stir.

ANN'S hand massages her own thigh faster and more sensuously.

ANN
(whispers)
Lionel....

POV - LIONEL still sleeps.

167. INT. GREAT HALL. CLOSE ON BOURBON BOTTLE. LATER.

Clinking on the lip of a glass as FISCHER pours himself a drink. CAMERA WITHDRAWS as he sets the bottle down, runs some water into the glass, then sits on a counter, taking sips and looking into his thoughts. In the b.g., one of the swinging doors opens and FISCHER jerks his head around. FLORENCE ENTERS.

CONTINUED

167. CONTINUED

FISCHER
(coldly)
What are you doing now?

FLORENCE
(tightly)
Looking for something.

FISCHER
Proof that Belasco's son existed?

FLORENCE
You don't believe me either, do you?

FISCHER
Does it really matter to you what
I believe?

FLORENCE
(turning away)
I'm sorry if I insulted you before.

FISCHER starts to speak as she moves toward the dining hall, then decides against it. She pushes through a swinging door into the dining hall and disappears. He sits undecidedly, for a while.

A noise is heard off. He listens - quietly rises from his chair and looks towards top of stairs.

CUT TO:

168. FISCHER'S POV.

A figure is drifting down the staircase.

169. C.S. FISCHER.

He blinks and squints his eyes, trying to see who or what it is. The staircase is in shadow.

170. AS THE FIGURE REACHES THE BOTTOM OF THE STAIRS.

We see that it is ANN. She has a gentle smirk on her face.

171. C.S. FISCHER.

CONTINUED

PLEASE DELETE PAGE 67.

171. CONTINUED

FISCHER

Mrs. Barrett?

(pause)

Mrs. Barrett?

Unexpectedly, she presses against him with a soft moan, sliding her arms around his back.

ANN

(softly, throatily)

You.

(beat)

Me.

(beat)

The girl.

(beat)

Barrett. Lionel.

FISCHER pulls back, looking at her intently. It is obvious that she is under some kind of mental control. As she speaks, her voice becomes more and more coarse until it begins to resemble a different voice entirely. FISCHER stares at her, mesmerized.

ANN

All together.

(beat; a fierce whisper)

Naked.

(beat- speeding up)

Drunk. Sweating. Clutching.Licking. Biting. Eating. Drinking. Blood!

During this she begins to take off her pyjama top. The camera moves into B.C.U. We know she is naked but do not see her nakedness except from the back.

She breaks off with a gasp of shock as FISCHER slaps her suddenly. She spins around with a gasp and almost falls. FISCHER grabs her arm and pulls her to her feet. She stares at him in shock. Suddenly, she looks down at herself, reacts. She pulls back from him, frightenedly.

FISCHER

You were walking in your sleep.

He breaks off as she turns and runs back toward her room, too alarmed to respond to his words. She runs OUT OF FRAME.

FISCHER

Mrs. Barrett!

He stops, watches her go.

DELETE Scene No's: 172, 173, 174, 175, 176, 177, 178, 179, 180.

181. INT. BARRETTS' ROOM. ANGLE ON DOOR.

ANN comes in and shuts the door, leans back against it breathlessly, her expression one of fright. She looks around uneasily, then looks at BARRETT.

INSERT

PAGE 69 Scenes 183-187

A series of shots of FLORENCE as she makes her way through the upstairs corridor to the wine cellar steps. Down the steps and into the cellar. These are shots on FLORENCE, and from her eye line and she begins to feel, experience and sense the atmosphere of the house and all that has happened in the past. Over these shots we hear a building crescendo of sounds from the past - some ugly, some frightening, some sensual.

191. FLORENCE.

CAMERA MOVES WITH her as she crosses to the wine cellar door and opens it.

192. INT. WINE CELLAR. ANGLE ON DOORWAY. PAST CEILING BULB.

Filmed with dust and grime as FLORENCE switches it on. She looks around the room with anticipation.

193. POV SHOT. WINE CELLAR.

CAMERA MOVING AROUND as though it were FLORENCE's eyes. O.s., we hear her quickening BREATH. The wine racks are empty. Across the room from the doorway is a brick wall. CAMERA MOVES PAST IT, THEN WHIP PANS BACK TO a certain area of it.

194. CLOSE ON FLORENCE.

195. MOVING SHOT. CLOSE ON FLORENCE

Moving to the wall, looking at it. She stops.

196. POV SHOT. WALL.

CAMERA close to it.

197. FLORENCE.

Staring at the wall.

198. ANGLE ON FLORENCE.

As she presses herself against the wall in what looks like a crucified position. She sobs with relief. FLORENCE'S hand is guided to the wall, and her fingers run lightly over some brickwork. They come to rest over a small iron switch embedded in the wall. FLORENCE presses the switch. There is a rumbling and a section of the wall hitches slightly to the right.

C.U. FLORENCE as she stares in.

FLORENCE

Daniel!

(pause)

I've found you!

FLORENCE cries out as unseen hands clutch her by the throat. She reaches up and begins to grapple with them, grabbing them away and staggering to the side. Regaining direction, she lunges for the wall once more. Again the hands are on her, clutching her shoulders, hurling her away. *She screams*

FLORENCE

(catching her balance)

Don't! I'm here to help. You
will not deter me!

The unseen hands grab her again, then jerk free as she cries out:

FLORENCE

In the name of the Father, the Son,
and the Holy Ghost!

199. INT. BARRETT'S ROOM.

As they both sit up in bed a distant scream is heard.

BARRETT

Miss Tanner!

Both he and ANN hurriedly move out of the bed.

CUT TO:

200. STAIRS TO WINE CELLAR.

FISCHER is seen running down the wooden stairs, as he clears shot we see BARRETT and ANN'S feet and legs appear behind the grating, disappear and then they appear at the top of the stairs and stop. They look down.

CUT TO:

201. POV.

FISCHER is bending over the body of FLORENCE.

Change of angle as BARRETT and ANN enter picture. FLORENCE is exhausted and is suffering from the aftermath of the attack.

BARRETT
(tenderly)
What is it? What happened?

~~He's~~ FLORENCE
~~It's~~ punishing me.

GENDER?

ANN glances at BARRETT who looks at FLORENCE without expression.

FLORENCE
I've found him - Daniel Belasco.

A moment's silence - FLORENCE manages a smile.

FLORENCE
I am not imagining it.

She pulls her hand away from her breasts.

FLORENCE
Did I imagine this...?

FLORENCE has obviously had a hard struggle, the top of her gown has been ripped, the top of her chest bears the mark of scratches. ANN grimaces in sympathy and FISCHER looks about him nervously.

CONTINUED

201. CONTINUED

FLORENCE
(indicates the door to the
wine cellar)
He's in there - behind the wall.

They stare after FLORENCE'S pointed finger. FISCHER
helps FLORENCE to her feet and they follow the BARRETTS
into the wine cellar.

202. INT. CELLAR.

FISCHER, BARRETT, ANN and FLORENCE enter through the door.
They stop abruptly.

203. THEIR POV.

Shackled to the wall inside the passage is the mummified
remains of a man. Its lips drawn back and frozen in a
soundless scream. Obviously it's been chained to the
wall whilst still alive.

FLORENCE
I told you he was here.

BARRETT
I see the mummified remains of a man.
How do you know it's Daniel Belasco.

FLORENCE
I know.

BARRETT
(sarcastically)
Beyond doubt? Beyond the slightest
doubt.

FLORENCE
Yes.

BARRETT
I'm afraid I'll need a little more
evidence to convince me.

FLORENCE
~~Are you so afraid I might be right,
Doctor?~~

BARRETT looks at her.

FLORENCE
I'm not trying to reverse your
convictions - all I'm asking is
that we work together. Can't
you see that both of us can be
right.

BARRETT shakes his head.

CONTINUED

203. CONTINUED

BARRETT

I'm sorry - no. That I cannot see -
and never will.

As he turns to go, followed by ANN, the CAMERA STAYS
ON FLORENCE'S expression of frustration.

CUT TO:

204. INT. CORRIDOR.

BARRETT and ANN come round a corner.

ANN

(as they move along)

Doesn't that body prove her story?

BARRETT

It would appear to.

ANN

I don't understand then..

BARRETT

Miss Tanner is manipulating her
power and the power of this house
to build a case for herself. She
caused, what she claims to be,
Belasco's attack on me in the
Dining Room. She then becomes
aware of his body and discovers
it this morning.

ANN

What about the way she has now been
attacked?

BARRETT

She was most certainly not attacked
by Daniel Belasco.

ANN

You mean...she did it to herself.

BARRETT

Perhaps not directly - although I
can't discount the possibility.

ANN

What's going to happen then?

BARRETT

What's going to happen is that my
machine arrives this morning and
by tomorrow I'll end the so called
Curse of Hell House by purely
scientific means.

205. INT. FLORENCE'S BEDROOM - TIME 8.31a.m.

FLORENCE is in a restless sleep and the camera moves into her face. She twists and turns. Perspiration dampens her forehead.

FLORENCE'S VOICE OVER

So this broken body has released the spirit which shall never return to it again. This body has served its purpose.

~~We hear the sound track of a coffin being lowered.~~

FLORENCE'S VOICE OVER

(cont'd)

It can serve that purpose no more.

The camera pulls back from Florence, who continues her writhing, and as it does so we reveal that her bedroom door opens and closes and we begin to hear the laboured breathing of Daniel.

FLORENCE'S VOICE OVER

(cont'd)

Ashes to ashes - dust to dust. Amen.

There is the sound of laboured breathing.

FLORENCE moves restlessly - her eyes still closed.

FLORENCE

(eyes closed)

Is that you?

Sound track - earth being filled in over coffin, mixes into a heavy groan.

FLORENCE

(twists and turns)

Why? You should have gone on.
Your body is buried - I prayed
for you.

An indescribable shadow falls across FLORENCE'S face.

FLORENCE

(murmurs)

You have to go - you were given your
release - what is it you want? -
No, I cannot do that.

FLORENCE'S restlessness becomes acute.

FLORENCE

You must go on, I cannot do what you
ask. NO!

A door slams. FLORENCE sits bolt upright. Perspiration pours off her. She looks across the room. She jerks

CONTINUED

205 CONTINUED

her head to the side as the bathroom door is pushed open a little wider.

206 C.U. FLORENCE - tense.

207 FLORENCE'S P.O.V.

A The Cat pads across the floor and onto the bed. FLORENCE relaxes - then looks at the Cat as it purrs towards her.

FLORENCE

(whispering)

In the name of God ...

With a savage yowl, the Cat leaps INTO FRAME, jumping at her.

208. THE CAT ATTACK.

An array of rapid shots to include the following action:

FLORENCE jerks back, both arms flung before her face. The Cat thrashes into her, sharp claws hooking into her arms. She cries out but cannot pull it loose. Its teeth dig deeper, front claws almost buried in her sweater and arms the harsh, demented sound still issuing from its throat. FLORENCE jerks her left arm free and digs her fingers into the fur and skin, trying to pull back its head. The teeth pull loose. Instantly the Cat's head lunges at her throat. FLORENCE blocks its way with her right arm and the Cat's teeth sink into her flesh again. She sobs in pain and tries to jerk its head away, which she succeeds in doing, and it falls to the floor. In the faint light from the bathroom we see the Cat roll over and regain its feet. FLORENCE lunges toward the bathroom. The Cat hurls itself against her legs, digging teeth and claws into her calves. She cries out, almost falling. Struggling to regain her balance, she staggers across the room, toppling against a table, right arm crashing down on the telephone. She snatches up the receiver and swings down at the Cat with it. She begins to hit it again and again, battering at its skull. Abruptly, the teeth jerk out. Kicking the Cat away, FLORENCE spins around and dashes for the bathroom. The Cat darts after her. Lurching through the doorway, she slams the door.

209. INT. BATHROOM. CLOSE ON FLORENCE

Leaning against the door. Outside, the Cat CRASHES AGAINST the door and starts clawing frenziedly at the wood. After a few moments, FLORENCE, panting, slowly sinks to her knees, CAMERA MOVING IN ON her staring eyes. Outside the door, the Cat keeps raking its claws through the wood, making the horrible NOISE in its throat. Suddenly, it stops. FLORENCE starts, listening intently. ~~Then when there are no more sounds, she opens the door cautiously.~~

~~210. INT. BEDROOM. ANGLE ON DOOR~~

~~As FLORENCE opens it and looks into the bedroom. Standing with effort, she limps into the room and looks around.~~

211. EXT. HOUSE

A huge removal van pulls away from the front door.
December 23rd. - 9.14 a.m.

212. L.S. INT. GREAT HALL

BARRETT has just levered off one side of a wooden crate, the side
lays on the floor. ANN and BARRETT stand by admiring the contents.

CUT TO:

212a C.S. ANN & BARRETT AND THE MACHINE

ANN

(thoughtfully)

E.M.R....I thought that meant
Electro Magnetic Recorder.

BARRETT

It does. But in this case
it also means Electro Magnetic
Reversor!

ANN

Reversor?

FISCHER (voice over)

Doctor!

CUT TO:

212b FISCHER ON BALCONY OVERLOOKING HALL.

FISCHER

It's Miss Tanner - she's been hurt
again.

CUT TO:

212c ANN & BARRETT

BARRETT

Where is she?

FISCHER

In her room - she's been scratched -
bitten.

As ANN and BARRETT make for the staircase.

BARRETT

How did it happen?

FISCHER

I don't know - the cat I think.

CONTINUED

212C CONTINUED

FISCHER runs off.

THE CAT
BARRETT

CUT TO:

213 INT. FLORENCE'S ROOM.
C.S. FLORENCE.

FLORENCE
It was possessed by Daniel Belasco.

BARRETT shakes his head in disbelief. ANN winces as she sees the pattern of jagged slashes across FLORENCE's chest - the bites and lacerations on her arms.

BARRETT
Have you treated those wounds?

FLORENCE nods and tries to smile.

BARRETT
Are you sure you wouldn't like me to examine you?

FLORENCE
No - I'm alright.
(pause)
I know you think ...

BARRETT
It doesn't matter what I think
What matters is you're being mauled.

FLORENCE
(deliberately)
I said ... I'll be alright.

BARRETT
I wonder if that's so? Would it not be advisable for you to leave?

FLORENCE
No! I'm not leaving now.

A pause - they sum one another up.

BARRETT
Very well it's up to you of course, but I feel I would not be doing my duty if I did not warn you to leave this house. I do not want you to become yet one more victim to Hell House.

CONTINUED:

213

CONTINUED

He moves towards door.

BARRETT

Come Ann.

ANN moves over to FLORENCE. She touches her arm.

ANN

Are you sure there is nothing I can do?

FLORENCE smiles but shakes her head.

FLORENCE

No thanks.

ANN smiles and follows BARRETT out.

FLORENCE looks at FISCHER who has been standing quietly at the end of the bed. He moves round during his dialogue and sits beside FLORENCE. He smiles gently at FLORENCE.

FISCHER

He's right you know. I think you should leave.

FLORENCE

Ben!

FISCHER

You're being torn to pieces. Can't you see that?

FLORENCE

You don't think I'm doing these things to myself, do you?

FISCHER

No I don't!

He gets off the bed and begins to walk up and down.

FISCHER

But I don't know who is doing them either. You say it's Daniel Belasco. What if you're wrong? What if you're being fooled?

FLORENCE

Foiled? But Daniel Belasco does exist. We found his body.

FISCHER

We also put him to rest. Why isn't he at rest then?

CONTINUED:

213 CONTINUED

FLORENCE
(quietly)
I think I know, Ben.

He looks up at her.

FLORENCE
I think I know the secret of Hell House.

FISCHER
Do you?

FLORENCE
Controlled multiple haunting.
Something absolutely unique in haunted
houses - a surviving will so powerful
that he can use that power to dominate
every other surviving personality in
the house.

FISCHER
You mean - BELASCO?

FLORENCE
Yes, he's the one who's kept me from
the chapel - he's the one who made it
seem that Daniel had possessed the cat.
He caused the poltergeist attack on
Doctor Barrett, he's the one who's
keeping Daniel's soul imprisoned here.
He's like a general with his army -
never entering the battle but always
controlling it.

214 to 222 DELETED.

EXT INT STEAM ROOM

NEW PAGES 80/81

Scenes 224-226

EXT STAIRCASE AND CELLAR TO STEAM ROOM

ANN comes down the cellar steps, the same expression on her face as when she confronted FISCHER. She enters the steam room, CLOSE on BARRETT - he looks up.

ANN has just entered but stands there staring at him.

BARRETT
(he notices something
odd about her)

Ann?

ANN comes over and stares down at him. Then sits down. BARRETT relaxes and closes his eyes. ANN moves to him and kisses him - gently then violently. BARRETT opens his eyes. ANN pulls him to her - we are CLOSE on ANN's face as she whispers in his ear

ANN
You - me - Fischer - Florence -

INSERT She puts his hand inside her jacket onto her breast

INSERT Her hand reaches for his thigh

ANN
(continues)
- naked - together - clutching -

She pulls back to look at him - eyes wild - her voice low

ANN
(continues)
- kissing - biting - hurting!

She grabs his head and pulls his lips onto hers, as BARRETT pulls back violently

BARRETT
Ann! - for Gods sake - what's happened
to you.

ANN pulls back - stands up abruptly and stares down at him - almost snarling. CLOSE-UP BARRETT perplexed

ANN
Damn you!

She storms out.

BARRETT
Ann!

He gets up to follow her to find the door jammed

226. CONTINUED:

BARRETT

Ann, the door is stuck!

There is no reply. BARRETT looks suddenly disturbed. He pushes at the handle again. The door is wedged in its frame. He pushes against it with his left shoulder to no avail. He pounds on the door with the fist of his left hand.

BARRETT

Ann!

227. CLOSE ON ANN

Just outside the door, leaning against the wall, a dazed look on her face. She starts as BARRETT shouts again.

BARRETT'S VOICE

Ann!

She looks around as if awakening.

ANN

What?

228. INT. STEAM ROOM - CLOSE ON BARRETT

Ann!

ANN'S VOICE

What is it?

BARRETT

The door is stuck! Try to open it from your side!

He waits. There is a THUMP on the door. He grabs the handle with his left hand and pushes with all his strength. The door holds.

ANN'S VOICE

What are we going to do?

BARRETT looks around, trying to think.

ANN'S VOICE

Chris?

228 CONTINUED

BARRETT

(Pause; reluctantly)
You'd better get Fischer!

ANN'S VOICE

(Pause)
I'll get him as fast as I can!

BARRETT remains motionless for a while. Then the heat makes him turn, grimacing. There is a SOUND to his right; so subtle that it might not be anything at all. He looks in that direction.

229. P.O.V. SHOT - STEAM

Thick, white and coiling.

230. BARRETT

Staring into the steam with slitted eyes. He hisses, amused at his own credulity, then starts to edge his way across the floor, CAMERA MOVING WITH him. He grunts as his shin bump against the edge of the wooden bench. Kneeling carefully, he reaches underneath the bench for the tap wheel. He can't find it and begins to crawl along the bench, feeling for it. Another SOUND. He freezes, eyes flicking to the side. He is certain that he heard something this time; a kind of slithering sound. He looks into the steam, then makes a scoffing sound and continues crawling. His hand comes in contact with the tap wheel and he smiles with satisfaction. He tries to turn the wheel but it sticks. He grits his teeth at the pain it causes him to take hold of the wheel with both hands and try to turn it. He strains with all his might but the wheel will not budge.

CONTINUED:

230. CONTINUED

He swallows, flinching at the scorch of air in his throat and chest. He starts to cough, then breaks off, jerking around as the SOUND begins again. It lasts a little longer this time; like the stirring of a torpid serpent on the floor. BARRETT's face hardens as the sound stops. He swallows.

231. POV SHOT - STEAM

Nothing visible but the swirling white shapes caused by steam.

232. BARRETT

Suddenly, the SOUND is heard again and he stiffens, looking around the room.

233. POV SHOT - STEAM

Nothing visible. We hear the LIQUID, SLIDING SOUND. It is like the sound of lava moving down an inclined coal chute and splattering like gruel into the bin. It STOPS.

234. BARRETT

He shudders convulsively; fights it off.

Suddenly, he cries out, jerking back his hand. CAMERA MOVES IN ON him and he holds his hand up and looks at his fingers. There seems to be a kind of colorless ooze clinging to his fingers. With a sickened noise, he reaches down and rubs his hand on the floor.

He jerks his head around as the SOUND begins again, louder now. He stares into the roiling steam.

235. POV SHOT - STEAM

The SOUND does not stop now. It seems to be moving toward CAMERA.

236. BARRETT

Drawing back unconsciously, trying to see. He glances upward suddenly, a look of anger on his face. He looks back at the steam.

237. POV SHOT - STEAM

The SOUND getting closer.

238. BARRETT

Getting to his feet, talking to keep up his courage. Keeping his eyes fixed on the steam, he starts to edge toward the door. The SOUND continues - a DRAGGING, SOGGY NOISE. BARRETT keeps edging toward the door, eyes shifting. CAMERA MOVES WITH him. He shudders involuntarily; tightens.

He cries out in shock as his feet come in contact with something on the floor.

239. OMITTED

240. OMITTED

241. WHAT HE SEES

Something on the floor in front of him with size and bulk, colorless and indistinct but definite. Suddenly it surges toward the CAMERA.

242. BARRETT

Crying out in shock as he is shoved on to his back by the jelly-like form. He screams as it flops across his legs; strikes out wildly at it with his left foot. The foot sinks in muculent slime and CAMERA MOVES IN QUICKLY ON his face as he stares at the form.

243 WHAT HE SEES

The slimelike form rearing up before his eyes, bulbous glistening.

244 UP ANGLE ON BARRETT

He kicks at the form dementedly, thrashing back across the floor, CAMERA FOLLOWING. He cries out as his back slams against the door. The ropy form begins to ooze up his legs. He cannot dislodge its glutinous weight. Suddenly, the door is shoved in behind him, pushing him toward CAMERA. His face distorts with a scream of shock. We catch a glimpse of FISCHER in the b.g.

245. POV SHOT - WHAT HE SEES

CAMERA MOVING QUICKLY TOWARD the gelatinous form. It hits the CAMERA and BARRETT'S SCREAM becomes muffled.

246 INT. BARRETT'S BEDROOM - CLOSE ON BARRETT - LATER.

Lying in bed - eyes closed.

Now his eyes open and he looks at ANN. CAMERA WITHDRAWS TO INCLUDE her sitting on the edge of the bed, looking at him uneasily. BARRETT gazes at her for several moments, then, remembering, looks at his hands and arms, his chest. He is lying under bedclothes. He looks at her.

ANN

(her anxiety shows in
her face)

Are you alright?

BARRETT nods.

BARRETT

I was being smothered in slime....
It was only a delusion, but it was
very frightening.

ANN

(she rises)

I'll pack our bags, we'll go today!

BARRETT

Not until I'm finished.

ANN

(slightly hysterical)

Lionel, I've had enough. You would have
been killed - by, I know not what - if
Fischer hadn't come. We have to go
before this house destroys us all.

CONTINUED

BARRETT

I admit that I was shocked. I admit that I have never experienced anything like it in my life. But it was not caused by the Dead, Ann. You hear me, not by the Dead.

ANN stares at him.

ANN

Lionel we can't...

BARRETT takes her hands

BARRETT

Ann, I can't throw away the work of twenty years just because of.... something in the steam room.

They look at one another.

BARRETT

I swear to you I'll end the reign of terror in this house, with my machine, tomorrow.

ANN

God help us if you're wrong.

246a EXT. HELL HOUSE - 3.47p.m. December 23rd.

246b INT. FLORENCE'S ROOM. LATER

FLORENCE puts a pencil point against a pad and closes her eyes.

FLORENCE

How can I help you, Daniel?

CAMERA MOVES DOWN UNTIL the pencil is in f.g. Abruptly, she begins to write. It is a brief message. FLORENCE opens her eyes and looks at what she has written. Immediately, her features tense with revulsion and, with a sickened cry, she crumples up the sheet and flings it to the floor.

She sits staring at the paper, shivering. CAMERA PANS DOWN TO it. All we see are the words You Must Let Me...

247 L.S. FROM ABOVE

ANN & BARRETT in bed.

ANN looks up at us wide-eyed as BARRETT sleeps. CAMERA
creeps in to a BIG C.U. of ANN.

DELETE 248, 249, 250.

FISCHER in foreground is endeavouring to take off the sides of the packing case from around the machine. In background we see ANN appear. As she enters the hall from under the archway - FISCHER hears her, surprised, he turns suddenly, crowbar in hand.

ANN
(glass in hand, she raises
her arms)
"Kamarad".

FISCHER stares at her without a sound. His chest rises and falls, his breath agitated.

ANN
Are you angry?

FISCHER cuts in.

FISCHER
What the hell are you doing here?

ANN
(she begins to walk
towards him)
Nothing!

FISCHER
Have you been drinking?

ANN
I've had a drink, if that's any
of your business.

FISCHER puts down the crowbar and takes her arm.

FISCHER
Come on.

ANN
(she pulls gently away)
Come on yourself.

FISCHER
Mrs. Barrett....

ANN
Ann.

FISCHER again takes her arm.

CONTINUED

251 CONTINUED

FISCHER

You shouldn't leave your husband.

ANN

He's alright - he's sleeping.

She pulls away again and steps over to table and rubs her fingers over the surface. FISCHER rejoins her.

FISCHER

You must go upstairs.

ANN shakes her head and takes FISCHER's hand. FISCHER pulls his hand away and ANN again rubs her fingers over the table.

ANN

This is where it all happened.

FISCHER

Where what happened?

ANN

All the debauchery and vice.

FISCHER takes her arm again but ANN pins it against her breast and looks up at him.

ANN

(quietly)

Here around this table.

FISCHER

You don't know what you're saying.

He again tugs away his hand.

ANN

I know exactly what I'm saying,
Mr. Fischer. Mr. B. F. Fischer.

She slides her arms around him. He tightens.

ANN

Don't you like me at all? ~~I know I'm~~
~~not as beautiful as Florence, but I~~

FISCHER

Ann, it's the house. It's making you....

ANN

The house is doing nothing. I'm doing it.

He tries to disengage but she presses against him.

CONTINUED

251 CONTINUED

ANN

(teasingly)

Are you impotent too?

FISCHER wrenches her arms loose and pushes her away.

FISCHER

Wake up.

ANN stumbles back against the table. Fury bursts inside her.

ANN

Don't tell me to wake up. You
wake up! You sexless bastard.

LANGUAGE

She hugs herself and begins to caress her own arms with her hands. She looks up at FISCHER and jeers.

ANN

What's up little man? Never had
a woman?

"CENSOR"

She begins to walk towards him, her hands leaving her arms, run up and over her breasts, finally as she speaks her breasts are cupped in her hands.

ANN

What's the matter, little man?
Never felt a bit of tit before?
~~Try it. It's delicious.~~

LANGUAGE

NOT CUP

Septan

Gradually her face becomes convulsed in fury.

ANN

Feel them you fairy bastard, or I'll
get someone who will.

FISCHER's head jerks sideways. ANN watches him for a moment and then follows his look.

CUT TO:

BARRETT - he stands on the balcony looking down at them.

CUT TO:

252 C.S. ANN MESMERISED..

CUT TO:

M.S. her legs begin to buckle. FISCHER leaps forward to catch her.

ANN screams

CONTINUED

252 CONTINUED

ANN

No!

But she twists then collapses. CAMERA PULLS BACK to leave us for a moment looking down at the tableau. The house is laughing,

253 INT. FLORENCE'S BEDROOM

She is beside her bed, praying. Suddenly, we hear the sound of the shower coming from the bathroom. FLORENCE reacts, rises and enters bathroom. As she enters we see a shadow showing against the opaque glass of the shower cabinet. Her eyes go down to the water overflowing from the shower sink, we see that the water is flowing red. FLORENCE, wide-eyed, goes to the door of the cabinet. She opens it, there is nothing to see but the cascading shower. Her eyes lower and we see the body of the cat lying across the plug-hole of the shower.

254 INT. GRAND HALL

C.S. Phonograph. The disc as it turns - we hear Belasco's voice.

BELASCO'S VOICE

Do not let my physical absence disturb you, however. Think of me as your unseen host and believe that, during your stay here, I shall be with you in spirit.

During this the CAMERA PULLS BACK to find FISCHER deep in thought. As the sentence ends, he lifts the needle from the disc and turns as he hears -

BARRETT
(sarcastically)

Welcome to my house. I'm delighted you could come.

He grimaces then notices that his machine has been completely unpacked and seems to be ready for operation. He looks at FISCHER - he's slightly embarrassed.

CONTINUED

254 CONTINUED

BARRETT

Did you do that for me?

FISCHER nods.

BARRETT

Thank you.

He turns and begins to limp towards the table.

BARRETT

I haven't thanked you for what you did this afternoon....in the steam room.

FISCHER

~~Doctor?~~~~BARRETT looks at FISCHER.~~

FISCHER

~~What happened in here before....~~

BARRETT

~~(quietly)~~~~I'd rather not discuss it, if you don't mind.~~

FISCHER

~~(firmly)~~

Doctor, something in this house is working on your wife. What happened..

BARRETT

Mr. Fischer.

FISCHER

....was not her doing.

BARRETT

Please Mr. Fischer.

FISCHER

It's life and death we're talking about. What you saw today was not the first occurrence. Did you know that she walked down here last night?

BARRETT

When?

FISCHER

Near midnight - you were asleep - so was she.

CONTINUED

BARRETT
(appalled)
She walked in her sleep?

FISCHER shrugs.

BARRETT
You should have told me.

FISCHER
She should have. The fact that
she didn't is....

He breaks off as he sees the look of offence on BARRETT's face.

FISCHER
Doctor, I don't know what you think
is going on in this house but....

BARRETT
(stiffly)
What I think is going on is
irrelevant to this conversation
Mr. Fischer.

FISCHER
(amazed)
Irrelevant. What the hell do you
mean irrelevant. What ever is going
on is getting to your wife. It's
already got to Florence and to you.
Oh, maybe you haven't noticed?

BARRETT's expression hardens. He regards FISCHER for a moment.

BARRETT
(quietly)
I've noticed a number of things,
Mr. Fischer. One of which is that you're blocking yourself
--- Mr. Deutsch is wasting one third of off completely and
his money. the other is ...

BARRETT turns and leaves. FISCHER shouts after him.

What would you like me to do.
Commit suicide like you and
Miss Tanner are doing?

BARRETT does not reply but moves out of sight, CAMERA MOVES IN ON FISCHER as he sits tensely. Abruptly, he shoves his glass off the table and stands, striding toward the fireplace, CAMERA MOVING WITH him. He leans against the mantel, staring at the flames, expression hard with anger.

He turns from the fireplace suddenly, his stricken face filling the screen as the truth hits him. CAMERA WITHDRAWS FROM him as he begins to stride restlessly around the hall. He stops in CLOSE SHOT, a look of pain on his face; runs a shaking hand through his hair. He starts to pace again, the realization getting stronger. He shakes his head but can't deny it. He stops in f.g. again, face stricken. His expression goes from self-revulsion to resistance to determination.

Moving to the nearest armchair, he sits down hurriedly. Closing his eyes, he begins to draw in deep breaths. After several moments of that, he stops. He waits for sensation to begin but nothing happens. He begins to draw in deep breaths again. After a while, he stops, sits motionless, as if listening. A look of concern begins to mar his face.

He draws in more deep breaths. CAMERA MOVES IN SLOWLY ON his face. His effort starts to work. He makes a sound of satisfaction, keeps inhaling deeply, going further into trance.

SOUNDS begin to rise in volume: the CRACKLING of the fire, the CREAKING of the chair he's sitting in, the sound of his BREATH sighing in and out. He begins to smile, keeps on drawing in deep breaths, then finally stops, waits. Nothing happens. His expression starts to change again, moving towards dread. Wilfully, he forces himself into a deep trance. He is still for several moments. Then, abruptly, he strains forward in the chair, a sound of horror in his throat.

256 LONG SHOT - FISCHER

The shrill sound of unearthly amusement as CAMERA ZOOMS AT FISCHER. He tries to pull himself out of trance but has no time. As CAMERA REACHES him, he cries out hoarsely and his eyes leap open, staring, terror-stricken. Doubling over, he clamps both hands across his solar plexus. Something slams against him, hurling him sideways from the chair. He crashes against a table edge, is flung back with a strangled gasp. He crumples to his knees, arms

CONTINUED

256 CONTINUED

crossed, trying to resist the savage power which tries to rip his arms apart. He fights it, teeth clenched, face a stone-like mask, gurgling noises in his throat. ~~Abruptly, the GLAZED LENS effect ends.~~ FISCHER totters on his knees, across his face the dazed expression of a man who has just been bayoneted in the stomach. He tries to hold himself erect but cannot. With a choking noise, he falls, landing on his side and drawing up his legs, bending forward until he has contracted to the foetal pose, eyes staring, body shivering uncontrollably.

256a INT. BARRETT'S BEDROOM

ANN sits huddled up in a chair. She watches BARRETT who lies in bed staring into space. ANN makes a decision, rises from the chair and walks over to the bed. They look at one another for a moment.

ANN

Do you want me to leave, Lionel?

BARRETT shakes his head.

She seems to hold back, then on impulse sits herself on the bed.

ANN

I know you can't forgive me now - no, please don't speak. I know what I've done. I'd give anything to undo it.

Her head drops forward.

ANN

I don't know why I went downstairs. I was conscious of what I was doing yet at the same time -

She looks up, tears brimming in her eyes.

ANN

I'm not asking forgiveness. Just try not to hate me too much. I need you, I love you. I just don't know what's happening to me

(she can hardly speak now)

I don't know what's happening to me.

BARRETT

(he puts his arms up and around her and pulls her to him)

My dear, it's alright. It will pass after we have left the house.

(he kisses her hair)

I love you too. But then, you've always known that haven't you.

ANN clings to him sobbing as the CAMERA PULLS BACK & UP as though the house is looking down at events.

257 INT. CORRIDOR - MOVING SHOT - FLORENCE

She wears an outfit that completely covers any trace of the encounter with the cat, and a scarf is tied around her throat. She knocks at FISCHER's door - when there is no answer - opens it and enters.

258 DELETED

259 INT. FISCHER'S ROOM

FISCHER is slumped in a wooden armchair, staring into the fire.

260 ANGLE PAST FISCHER - TOWARD FLORENCE

She comes over to him, pulls a chair toward the fireplace and sits on it.

FLORENCE

I've been thinking -

She breaks off as FISCHER turns his head.

FISCHER

Give up.

FLORENCE

(stunned)

Give up? That's happened, Ben?

FISCHER

Nothing.

CONTINUED

FLORENCE

Have I done something wrong? ..

FISCHER draws a breath but says nothing.

FLORENCE

I thought we trusted each other.

FISCHER

I don't trust anyone or anything.
And anyone who does, in this house,
is a fool.

FLORENCE

Something has happened.

FISCHER

A lot of things.

FLORENCE

Nothing we can't handle.

FISCHER

Wrong!

(his eyes are full of
venom and fear)

There's nothing in this house we
can handle.

FLORENCE

That's not true. We've made
wonderful progress.

FISCHER

Towards what? Our graves?

FLORENCE

Daniel for instance and the way
Belasco works.

FISCHER

Daniel! How do you know there is
a Daniel?

FLORENCE

Ben, the Body.

FISCHER

Is that your proof? How do you
know you haven't been deluding
yourself. How do you know Daniel
Belasco isn't a figment of your
imagination. How do you know his

CONTINUED

FISCHER

(cont'd.)

personality isn't exactly what
you made it? How do you know?

FLORENCE

I just know I'm right.

He gets to his feet and paces.

FISCHER

All of us in '53 knew we were
right. Grace Lauter, a successful
Medium for twenty years, who
jumped from the balcony and
shattered her legs. Dr. Graham,
Physicist, who crawled out of the
house to die. Professor Rand, head
of the Chemistry department at
Oxford who was paralysed. Professor
Fenley, psychic investigator who's
crippled and insane to this day.

He comes face to face with FLORENCE. His voice, which
has become more and more angry, now drops to almost a
whisper.

FISCHER

You're right, I'm obstructing -
I'm shut off and I'm going to
stay that way until we get out of
here. I'll collect my hundred
thousand and never come within a
thousand miles of this place again.
(he turns on his heel and
goes)

I suggest you do the same.

FLORENCE

Ben.

He ignores her and hurries out of the room.

CUT TO:

DELETE SCENES 261 to 267

268 INT. ENTRY HALL - CLOSE ON UNCOVERED CIRCUIT ASSEMBLY

TIME

CONTINUED

268 CONTINUED

CAMERA WITHDRAWS FROM THE maze of wires and transistors to REVEAL BARRETT checking it, comparing it with the blueprint he has taped to the side of the machine. CAMERA STOPS ON ANN sitting nearby, watching. BARRETT looks very tired.

ANN

Anything I can do to help?

BARRETT

(pausing to look at her)
I'm afraid not; its just too complicated.

(smiling)

Thanks for asking though.

He returns to his work. ANN watches in silence for a while before speaking again.

CONTINUED

268. CONTINUED:

ANN

What's it going to do, Chris?

BARRETT

Well ... you've heard me talk
about the power in the house.

(Beat)

It's real power, Ann. A field
of measurable energy. Energy
that can be reversed - which is
exactly what I'm going to do.

(Pause)

By this time tomorrow, Hell House
will be drained ... de-energized.
You'll see -They both whirl at the o.s. sound of slow, measured
CLAPPING.

269. FISCHER

Standing in the archway, a bottle underneath his right
arm as he claps.

FISCHER

Bravo.

270. ANGLE PAST BARRETT AND ANN - TOWARD FISCHER

He approaches them unevenly.

FISCHER

(gesturing toward
the machine)That pile of junk you got there
isn't going to do a thing, Barrett.
Belasco's going to spit in your eye.
They're all going to spit in your
eye.

(A sound of contempt)

De-energize, my ass.

(Looking at ANN
almost angrily)Get her out of here. Get yourself
out. You haven't got a chance.

BARRETT

Do you?

270 CONTINUED

FISCHER

Oh yes. I know the score, Barrett.
You don't fight this place. Hell
House doesn't mind a guest or two.
What it doesn't like is people who
attack it. Belasco doesn't like it. All
his people, they don't like it, and
they fight back and they kill you.

(pointedly at BARRETT;
rabitly)

I'm telling you! - Barrett! Leave
that damn machine alone, forget it!
Spend your week here eating, resting,
doing nothing, and when Sunday comes,
tell old Deutsch anything he wants to
hear and bank your money! Hear me,
Barrett? Try anything more and you're
a dead man!

(looking at ANN)

With a dead wife by your side.

(beat)

Oh hell, why bother? No one listens.

(as he stumbles off)

I was the only one to make it out
alive and sane in 1953 and I'll be
the only one to make it out alive and
sane this time.

ANN watches him go fearfully. What he's said has gotten
to her. BARRETT moves to her in concern. Places his hand
round her shoulders.

BARRETT

He's wrong! I told you from the start
that Miss Tanner is wrong in what she
believes. I tell you now that Fischer
is equally wrong. Tomorrow I and my
machine will prove it.

ANN looks worried and dubious.

CUT TO:

271. EXT. CORRIDOR LEADING TO EXT. CHAPEL DOOR.

C.S. FLORENCE - she is in her negligee.

She stands staring at the Chapel Door, she closes her eyes, she grimaces, she fears what lies behind the door. We see the door from her eyeline.

VOICE WHISPERING

Florence.

The voice seems to come from the Chapel.

VOICE (OVER)

Florence.

FLORENCE makes up her mind and forces herself to open the door and enters.

272. INT. CHAPEL.

The door opens and FLORENCE enters. She stands before the gates and looks about her. We see the chapel through her eyes and how it affects her. She begins to feel its influence as a strange rushing noise begins to pervade the air. Gradually, we hear noises building, an eerie sound - half animal, half human. The sound grows louder, pounding footsteps, a mocking laugh and sycophantic answering laughter. FLORENCE can take no more before the noises can reach their peak, she runs from the chapel.

273. EXT. CHAPEL.

FLORENCE slams chapel door behind her and leans, breathing heavily, against it. She tries to pull herself together, we hear a whispered voice.

DANIEL

Florence!

FLORENCE looks about her.

DANIEL

(over)

Florence Tanner.

The voice seems to be coming from round the corner. She makes her way down the corridor. She turns the corner and, as she reaches the cellar steps:

DANIEL

Florence...I need you, Florence....
....please.

FLORENCE runs towards hall.

CUT TO:

274. INT. ENTRANCE HALL.

BARRETT'S MACHINE is in f.g. FLORENCE runs towards us and stairs. She suddenly stops as she gets to machine. She closes her eyes.

DANIEL

(over)

Barrett will, tomorrow, destroy me...destroy me....with that machine he will thrust me from one horror to another. Only you can help me leave this house...only you can help me. Love me, please love me.

CONTINUED

274. CONTINUED

FLORENCE
(her eyes open - she looks
at the machine)

No!

She exits shot toward staircase.

C.S. FLORENCE as she hurries upstairs, over which
DANIEL'S pleading, urgent voice comes with her.
FLORENCE becomes more and more distressed as his
dialogue echoes and overlaps.

DANIEL
(over)
He will drive me into Hell!
Love me. Have pity, have pity.
From one horror to another,
love me. There is only one way,
love me. Please dear God, help
me. Love me Florence, please
love me. From one Hell to another.
Through you I gain my release.
Love me. Love me.

275. INT. CORRIDOR LEADING TO FLORENCE'S BEDROOM.

FLORENCE continues her flight through the corridor and
into her room.

276. INT. FLORENCE'S BEDROOM.

She lowers herself beside the bed as if in prayer,
she gradually controls herself, all noise has stopped.

FLORENCE
(as if in prayer)
Daniel. You have to understand -
what you ask is impossible.
I believe in you. I've opened
my heart to you.

DANIEL
(pleading)
Please. You are my only hope.
I can leave this house tonight
if you will only help me. You
said you could help me with love.

FLORENCE
No. No.

CONTINUED

276. CONTINUED

DANIEL

Love me, please love me. Please.
(his voice sobs)
Please dear God.

As he keeps repeating the word over and over, she begins to sob brokenly, getting weaker and weaker. A violent shudder racking her body. Kneeling beside the bed, she bows her head and clasps her hands together tightly.

FLORENCE

Reach down your hand and give
me your protection. Help me,
this night, to bring to your
care, the tortured soul of
Daniel Belasco.

277. ANOTHER ANGLE.

Standing weakly, she turns off the lamp. Only the bathroom light provides illumination. Slowly, she undoes her robe and takes it off, lays it across a chair back. She draws her nightgown up across her head and puts it on the robe, her body silhouetted against the bathroom doorway. She looks down at herself. Then, drawing aside the bed-clothes, she lies on her back. CAMERA MOVES IN SLOWLY ON her face until it is in CLOSE UP.

FLORENCE

I give you now the love you
never knew - I do this freely
so you will gain the strength
to leave this house.

DANIEL

(whispers)
I love you.

FLORENCE

And I love you....
(pause)
With love.
(pause)
Please with love.

CONTINUED

277. CONTINUED:

Then his voice speaks ABOVE FRAME, cold and alien.

DANIEL'S VOICE

Florence.

She opens her eyes. Her features tighten.

278. FLORENCE

Staring at the form over her. Suddenly, her face contorts with horror.

279. POV SHOT - WHAT SHE SEES

The face of a corpse, features in an advanced state of decomposition. Livid, scaly flesh is crumbling from his bones, his rotted lips are wreathed in a leering smile that shows discoloured, jagged teeth, all of them decayed. Only the slanting yellow eyes are alive, regarding her with demoniacal glee. A leaden bluish light envelops the head.

280. DOWN ANGLE PAST CORPSE - ON FLORENCE

CAMERA MOVES IN FAST ON her face. Jolting suddenly, a scream of mindless shock comes flooding from her throat.

281. INT. FISCHER'S ROOM - ANGLE PAST BOTTLE ON TABLE.

FISCHER jerks up on his elbow, gasping at the o.s. SCREAMING. For several moments, he is frozen by the sound; then, abruptly, flings himself to his feet and lunges OUT OF FRAME.

282. INT. CORRIDOR - ANGLE ON DOOR TO FISCHER'S ROOM.

Flinging open the door, he runs into the corridor and to the door of FLORENCE's room, CAMERA PULLING AHEAD of him. Twisting the knob, he pushes at the door but it is locked. Inside the room FLORENCE is still SCREAMING dementedly. In the b.g., the door to the Barretts' room is opened and ANN peers out, her expression stricken. Grabbing a heavy metal figure, FISCHER starts to crash it against the door. ANN and BARRETT come out of their room, approaching hurriedly. Inside the room, FLORENCE's SCREAMING stops. FISCHER batters at the lock savagely. Suddenly, the jamb is splintered and the door flies open.

283. INT. FLORENCE'S ROOM - ANGLE ON DOORWAY.

FISCHER enters and turns on the light switch. BARRETT and ANN follow him in. They all react to what they see, ANN averting her face with sickened noise. She remains behind, face averted, as they move to the bed, CAMERA WITHDRAWING from them. They stop, looking down at FLORENCE, their expressions stunned.

284. DOWN ANGLE PAST BARRETT AND FISCHER - ON FLORENCE

Her body covered with scratches and bruises. CAMERA ZOOMS IN ON her face. On her lips is a smile of hideous corruption.

285. INT. CHAPEL - ANGLE FROM DOORWAY - ON CRUCIFIX.

CAMERA ZOOMS IN on the lips of the frightening visage. HOLDING ON the smile; it is the same as that on FLORENCE's lips. The SOUND of demented amusement fills the air with a shrill, keening sound.

286. INT. FLORENCE'S ROOM - DOWN ANGLE ON FLORENCE AND FISCHER.

Total silence, FLORENCE asleep in bed, FISCHER slumped in an armchair he has pulled to the side of the bed. TITLE: December 24. CAMERA MOVES DOWN ON them, then IN ON FISCHER. He is staring at FLORENCE, half asleep. Now he shudders, looks around. Standing tiredly, he trudges into the bathroom, CAMERA DRAWING AROUND to observe as he splashes cold water into his face, returning as he dries his face with a towel. As he draws the towel down from his eyes, his movements freeze. He stares at FLORENCE.

287. POV SHOT - FLORENCE

Eyes open, looking up at FISCHER. Her face has no expression. It is as though she has never seen him before.

288. TWO-SHOT

FISCHER sits beside her on the bed. She continues staring at him without recognition.

FISCHER
Florence?

288. CONTINUED:

FLORENCE

(pause; swallow-
ing dryly)

Have you been here all night?

He nods. Her gaze holds on him for several moments,
then shifts to the chair.

FLORENCE

There?

He nods again as she looks back at him. After a few
moments, she makes a noise of cynical amusement.

FLORENCE

Stupid.

(Beat)

You could have slept with me.

He watches her guardedly. She pulls the covers down
from her chest.

FLORENCE

Who put on my nightgown?

FISCHER

Mrs. Barrett.

FLORENCE

(with a wanton
smile)

Why didn't you?

He says nothing, staring at her. After a moment,
something flares in her eyes and her body is convulsed
by a wrenching shudder.

FLORENCE

(whispering)

Oh, my God.

(Sobbing)

He's inside me.

FISCHER takes her hands and holds them tightly.

FISCHER

We'll get rid of him.

(As she shakes
her head)

We will, Florence.

FLORENCE

(brokenly)

He lied to me. He said it was
the only way.

FISCHER

(sickened)

You still believe there's a Daniel -

FLORENCE

I know there is! He's inside me.
Even as I'm speaking to you, I
can feel him in there; waiting to
take over.

She begins to shake so violently that FISCHER pulls her
up and puts his arms around her.

FISCHER

Shhh. It's going to be all
right. I'll take you out of
here this morning.

FLORENCE

He won't let me go.

FISCHER

He can't stop you.

FLORENCE

Yes, he can; he can!

FISCHER

He can't stop me.

She jerks away from him so quickly that she catches
him completely by surprise. Thumping back against the
headboard, she looks at him with furious contempt.

FLORENCE

(snarling)

Who the hell are you, you
bastard?

(beat)

CONTINUED

FLORENCE

(cont'd.)

Maybe you were hot stuff when
you were fifteen but now you're
shit! You hear me? Shit!

Get cover line
LANGUAGE

FISCHER stares at her tensely. She glares at him in silence. Then a flickering in her eyes reveals the change again. Instantly, she is herself again; not as though emerging from amnesia, however, but, instead, with total memory of what had just occurred.

FLORENCE

(barely able to speak)

Oh, God, please help me.

He takes her in his arms again. She clings to him like a frightened child, sobbing piteously.

~~FISCHER~~~~(shaken)~~~~I will. I will.~~~~(beat)~~~~I'll get you out of here.~~289 INT. GREAT HALL - CLOSE ON COFFEE POT

As dark, steaming coffee runs into a cup. CAMERA WITHDRAWS TO REVEAL BARRETT and ANN sitting at the table. She hands BARRETT the cup of coffee.

BARRETT

. Thank you.

Neither of them is eating. After a few moments they look around toward the archway.

290 ANOTHER ANGLE - INCLUDING FISCHER AND FLORENCE

Approaching the table, wearing outdoor clothes, FLORENCE looking dazed, withdrawn.

FISCHER

I'm taking her away.

~~BARRETT~~
Good Barrett (nods)

~~(beat)~~

ANN: How are you, Miss Tamer?

FLORENCE
(remotely)
I'm all right.

BARRETT standing, looks at FISCHER.

BARRETT
You needn't come back if you
don't want to, Mr. Fischer. The
house will be clear by this afternoon.

CAMERA MOVES IN SUDDENLY ON FLORENCE as she reacts.
Her voice and manner are very strange.

FLORENCE
Clear?

291 BACK TO SCENE

FLORENCE
How?

FISCHER
There isn't time for explanations.

FLORENCE
(stiffly)
Yes, there is.
(pause)
I won't leave until I know.

FISCHER
Florence.

FLORENCE
(with an undertone of
impending hysteria)
I won't leave until I know.

FISCHER hesitates, then speaks, keeping his eyes on
FLORENCE.

291. CONTINUED:

FISCHER

Can you make it brief?

BARRETT starts to object, then changes his mind, sits again.

BARRETT

All right; briefly, then.
The human body emits a form
of energy invisible to the eye.
This energy can be expanded far
beyond the borders of the body
where it can create mechanical,
chemical and physical effects -
percussions, odours, movement of
objects and the like, as we've
experienced.

FLORENCE listens intently, her expression becoming,
somehow, ominous.

BARRETT

The emanation I speak of is a
field of electromagnetic radiation.

FLORENCE

(flatly)

EMR.

BARRETT

Exactly. All living organisms
emit this energy, its dynamo the
brain. Such power must impinge
itself on its surroundings,
saturating its environment. Is
it any wonder, then, that Hell
House is the way it is? Consider
the destructive mental and
physical radiations which have
impregnated its interior. In
essence, the house is a giant
battery, the residual energy of
which is inevitably tapped by
those who enter it.

FLORENCE

But can't you see this energy is
what we survive with after death?

291. CONTINUED:

BARRETT

No, Miss Tanner. The residue I speak of has nothing whatever to do with the survival of personality. The spirit of Emeric Belasco does not prowl this house. Neither does that of his son or any of the so-called entities you've believed yourself in contact with. There is one thing in this house and one thing only....
..mindless, directionless power.

FLORENCE

(pause; with contempt)

You're wrong, Doctor Barrett. So wrong - you cannot destroy a spirit. All you will do is to send it from one hell to another.

BARRETT

No, Miss Tanner, I'm right. This afternoon, my Reversor will permeate the house with a massive counter-charge of electromagnetic radiation. Said counter-charge will oppose the polarity of the atmosphere, reverse and dissipate it.

(beat)

And Hell House will be exorcised.

FLORENCE

(strangely)

I see.

(Pause; calmly)

Well, there's nothing else to do, then, is there?

Her movement catches them by surprise. With a fluid turn she rushes toward the Reversor. The THREE are frozen for a moment. Then, simultaneously, FISCHER starts after her and BARRETT lurches up from his chair, knocking it over in his haste.

292. ANGLE FROM REVERSOR

FISCHER is halfway to her when FLORENCE snatches up the crowbar and swings it at the Reversor with all her might. BARRETT, on his feet now, jolts at the ringing SOUND of steel on steel, flinching as though the blow were striking him instead.

BARRETT

No!

FLORENCE swings again, battering at the front of the machine. The glass face of the dial explodes beneath her blow. BARRETT starts after her, a look of horror on his face, moving as fast as his burned leg will allow.

BARRETT

Stop her!

Reaching FLORENCE, FISCHER clutches at her shoulder and yanks her back from the Reversor. She whirls and swings the crowbar at his face, her expression one of manic rage. He throws his arms up, crying out as the crowbar strikes him on the right wrist. He cannot avoid the next blow. The crowbar hits his skull and drives him to his knees. FLORENCE raises the crowbar and hits the Reversor. Then BARRETT is on her, the strength of frenzy in him. With a single, wrenching motion, he jerks the crowbar from her grasp and hurls it aside. FLORENCE whirls and he slaps her violently across the face. She stares at him blankly; then the eyes roll back in her head and she crumples to the floor. CAMERA PULLS UP TO A DOWN ANGLE ON the four. FISCHER lies crumpled on the floor, unconscious, FLORENCE lying motionless a few feet from him. BARRETT leans against the machine, gripping his right wrist with his left hand, his face contorted by pain. ANN starts to hurry toward him.

293

INT. GREAT HALL - CLOSE ON FISCHER - MINUTES LATER

Still unconscious; CAMERA WITHDRAWS TO REVEAL him lying on a sofa, PANS TO FLORENCE lying unconscious on another sofa, PANS TO BARRETT and ANN walking toward the entry hall.

194 INT. ENTRY HALL - ANGLE ON FIELD TELEPHONE - TOWARD
GREAT HALL.

BARRETT and ANN come over to the telephone, he takes the receiver off the telephone and puts it to his head, waits. There is no answer. He jiggles the cradle arm, making a face.

BARRETT
(angrily)

A hell of a time for communication to be broken off.

He jiggles the cradle arm again, waits. He exhales irritably.

BARRETT

Come on

He jiggles the cradle arm again, listens. He is about to hang up when the receiver is lifted on the other end of the line.

BARRETT

This is Barrett. We need a car right away.

(pause)

Did you hear me?

(Listens to VOICE)

Would you have it sent out right away then?

(pause)

Do you understand?

He listens then hangs up.

He takes ANN by the arm and starts to lead her toward the Great Hall, CAMERA MOVING WITH them.

BARRETT leading her toward the Reversor.

BARRETT

I can use your help now.

They reach the Reversor and BARRETT hands her a screw-driver.

ANN

(gesturing toward
FLORENCE and FISCHER)

What about them?

BARRETT

He said he'd send a car as soon
as possible.

(beat)

There's a plate marked A-A-6 on
the back. Would you take it off.

She moves around the machine. BARRETT examines the
damage; looks relieved.

BARRETT

Thank God she didn't know what to
hit.

(starting to work;
with a grim smile)

I should be flattered really.
Her attack on the Reversor was
her ultimate tribute to it.

CAMERA STARTS PANNING TOWARD the sofas.

ANN'S VOICE

I don't understand

295. CONTINUED:

BARRETT

She knows I'm right - and there
was nothing else to do; her very
words if you recall.

(beat)

She had to destroy my beliefs,
before they could destroy hers.

CAMERA MOVES IN CLOSE ON FLORENCE. Abruptly, her eyes
open.

296. ANGLE PAST BARRETT - TOWARD ARCHWAY.

In the b.g. FLORENCE rises without a sound and drifts
across The Great Hall to the archway, disappearing from
sight in the Entry Hall.

297. MOVING SHOT ON FLORENCE

She comes to a halt, eyes closed. She concentrates.

FLORENCE

Daniel, where are you Daniel?

She smiles.

CUT TO:

297A. CORRIDOR LEADING TO CHAPEL.

FLORENCE makes her way to Chapel. As she approaches
the Chapel door she begins to become assaulted with
off screen noises from the past. She has to fight
her revulsion. The noises are interspersed with
Daniel's pleadings.

298. INT. CHAPEL.

FLORENCE enters Chapel and starts down the aisle.
The noises are building. She struggles down the
aisle towards the altar as if battling against a
great wind. Her hand to her mouth, she bites her
fingers, her eyes are strring, fixed. She falls
against the altar and looks up at the cross.

THE CROSS hangs outlined against stained glass windows
which themselves are in the shape of a cross which
form a large section of the wall behind THE CROSS.

She turns and looks off screen as Daniel's voice
seems to reach her.

CONTINUED

298. CONTINUED:

DANIEL

I love you Florence.

FLORENCE

(eyes closed)

Daniel, you must go on before
it is too late. Soon you will
be sent from this hell to another.
Reach out your hand to those that
will help you to join them.

CONTINUED

298. CONTINUED:

Daniel begins to laugh, his laughter changes into another voice and together with another great rushing sound it reaches a crescendo.

FLORENCE begins to become confused and bewildered. Suddenly there is a great silence which is broken by a creaking sound. FLORENCE looks up.

299. POV - CRUCIFIX.

Looming overhead. After a few moments, it starts to move away from the wall, slowly pulling loose.

300. CLOSE ON FLORENCE.

Staring up at the crucifix, no reaction on her face.

301. POV SHOT - CRUCIFIX.

Pulling loose more and more, long nails rasping from the wall. Suddenly, it starts to topple toward CAMERA.

302. DOWN ANGLE ON FLORENCE.

As the massive crucifix lands on her and knocks her to the floor, the crossbar crushing her legs, the upper portion of the upright bar crushing her stomach and lower chest.

CAMERA MOVES IN ON her face as her eyes blink and she regains her mind. Instantly, she groans in mortal agony. She tries to move but cannot. Abruptly, she looks toward the altar, behind which the stained glass window cross stands out, as the eerie SOUND of amusement begins o.s. The voice of Daniel changes to that of someone else and back again repeatedly.

DELETE SCENE 303.

304. CLOSE ON FLORENCE.

Her expression contorting as sudden, horrendous realization is given to her. She looks off screen at the stained glass window cross, there seems to be a light change as if a shadow crosses it. Desperately, she tries to pull free from beneath the crucifix. She cannot. The amused SOUND increases. FLORENCE sobs in pain and frustration. Then once again all is silent and FLORENCE'S expression changes to one as if possessed. Then her eyes catch sight of something on the o.s. crossbar and she reaches out infirmly with her right hand, forced to use every bit of remaining strength and will power. CAMERA PANS TO her hand as it inches across the bar until it reaches a huge nail sticking out of it. Very slowly, she raises her hand and lays her wrist on the nail point.

305. CLOSE UP - FLORENCE.

Eyes widening, gasping with pain as she jerks her wrist across the point. In heavy silence, FLORENCE turns her head with agonizing slowness and comes out of her trance-like state as if her actions had brought her back to normal. She looks at the floor beside herself.

FLORENCE

Help me God! He's tricked me.
He's tricked us all.

306. FLOOR BESIDE HER.

Blood dripping onto it. Very slowly, her finger ENTERS FRAME and starts using the blood to make a figure on the floor; a circle.

307. CLOSE ON FLORENCE.

Eyes fixed, draining the last of her strength to make the o.s. figure. As she does, she sings a spiritualist hymn beneath her breath, softly, brokenly. CAMERA MOVES IN ON her dying face until it fills the screen.

307. CONTINUED:

FLORENCE
The world hath felt a quickening
breath -
from heaven's eternal shore.
And souls triumphant over death
Return to earth once more.

308. INT. GREAT HALL - CLOSE ON FISCHER.

As he jars up to a sitting position, looking around dazedly. He tries to stand, then reels, clutching at his head with both hands, uttering a cry of pain.

309. ANGLE PAST BARRETT - TOWARD FISCHER

BARRETT twists around from his work. ANN joins him.

FISCHER
Where is she?

BARRETT
(confused)
She was lying there just a few
minutes ago.

FISCHER
(lurching up)
Why didn't you watch her?

He has only gone a step when he staggers, clutching at his head again, face distended by a look of agony.

BARRETT
You'd better sit.

He helps FISCHER to a chair and seats him. FISCHER rocks back and forth, hands over his face, groaning with pain.

BARRETT
(to ANN)
We'd better look for her.
She can't have gone far.

Abruptly, FISCHER jerks down his hands, a look of stark realisation on his face.

BARRETT
What is it?

309. CONTINUED:

CAMERA MOVES IN ON FISCHER's face.

FISCHER
The chapel.

310. INT. CHAPEL - ANGLE ON DOORWAY.

As the three of them burst in. ANN cries out in reaction and twists away. BARRETT puts his arms around her as FISCHER walks forward unsteadily, CAMERA DRAWING BACK FROM him. Reaching the altar, he looks down at -

311. FLORENCE

Dead beneath the massive crucifix.

312. ANGLE ON THE THREE

Moving forward, FISCHER crouches down beside the body, wincing at the pain it causes in his head. Recovering, he looks at FLORENCE. After a moment, his eyes shift to the floor; narrow. CAMERA DOWN PANS to the symbol which FLORENCE has made on the floor with her blood: a crude circle with the letter B inside it.

313. INT. GREAT HALL - ANGLE ON MAIN SWITCH OF REVERSOR -
LATER.

As BARRETT throws it. CAMERA WITHDRAWS TO SHOW him hastily setting dials. Inside the machine, a resonant HUM has begun, making the floor vibrate.

314. ANN

Watching. The o.s. HUM rises in pitch and volume, the vibration in the floor increasing. She starts to look alarmed.

315. ANGLE PAST ANN - TOWARD BARRETT

Hurriedly completing the setting of the Reversor. He backs off toward her, turns and takes her by the arm.

BARRETT
Quickly.

316 INT. ENTRY HALL - ANGLE FROM TABLE - TOWARD GREAT HALL

Three coats lying on the table. In the b.g., BARRETT and ANN hurry from the Great Hall. The SOUND of the Reversor is becoming painful to listen to. Reaching the table, BARRETT helps her on with her coat and pulls on his. Opening the door, he ushers her out and follows, shutting it. CAMERA STARTS TO BOOM. The noise and vibration of the Reversor increases steadily. A vase falls from its table, breaking on the floor. A suit of armour crashes over. A corner of a tapestry falls loose. Then, suddenly, the vibration ends, a new SOUND is heard.

Shots of interior house

317 EXT. HOUSE - BARRETT, ANN AND FISCHER

Waiting....BARRETT pacing restlessly. Inside the house, the NOISE of the Reversor can be faintly heard. CAMERA HOLDS.

318 INT. ENTRY HALL - ANGLE ON DOORWAY - LATER

As the three come in and look around. CAMERA WITHDRAWS FROM them to show the damage caused by the Reversor. BARRETT looks at FISCHER questioningly. FISCHER notices and looks at him.

BARRETT

You'll have to open yourself to it, Mr Fischer.

FISCHER moves away from them, looking around distrustingly, CAMERA DRAWING AHEAD of him. He stops. BARRETT and ANN watch from the b.g.

BARRETT

Try, Mr. Fischer. I guarantee there'll be no trouble.

Without responding or looking back, FISCHER starts forward again, CAMERA WITHDRAWING FROM him. BARRETT and ANN trail after him as he moves into the Great Hall, CAMERA DRAWING AROUND as he enters. CAMERA STOPS and he moves several yards more before stopping and looking around. The floor is littered with fallen objects; tapestries hang askew. After several moments, BARRETT and ANN ENTER FRAME, stop.

BARRETT

Well?

319 ANGLE PAST FISCHER - TOWARD BARRETT AND ANN

He waves BARRETT off impatiently; stands immobile, waiting, poised. Abruptly, then, he drops the barrier. Closing his eyes, he spreads his arms, his hands, his fingers. CAMERA MOVES IN ON his face. His eyes jump open, his expression one of bafflement. Then distrust returns. Turning, he moves past BARRETT and ANN into the entry hall. They turn to watch as he moves OUT OF SCENE.

BARRETT

He's startled because there's nothing to pick up.

320- SERIES OF SHOTS.
329

FISCHER striding to the centre of the entry hall, stopping and opening himself to impressions. Nothing. ~~Moving down the corridor to the chapel and shoving in the door. Nothing in the chapel. Descending the steps to the cellar in leaps, straight-arming through the steam room. Nothing. Bursting into the wine cellar. Nothing. Dashing back up the stairs, gasping for breath. The dining hall. Nothing.~~

330 ANGLE PAST ANN AND BARRETT

Standing in the archway to the Great Hall. FISCHER comes running out of the dining hall, ~~recks to a dazed, panting halt in front of them, starts to speak,~~ then breaks into a run for the staircase, lunging OUT OF FRAME.

BARRETT

(exultantly)

Done.

(beat)

It's done, Ann. Done!

ANN can scarcely believe it. She watches FISCHER

331 POV SHOT - FISCHER

Ascending the staircase two steps at a time, movements erratic.

332 SERIES OF SHOTS

339

FISCHER still running despite his increasing dizziness. Into FLORENCE's room. Nothing. Spinning with a gasp to run into the corridor again. Into the BARRETT's

CONTINUED

332- CONTINUED:

339. room. Nothing. Into his room. Nothing. Into the bedrooms which have not been renovated.

340. LONG SHOT - SECOND-STORY CORRIDOR

FISCHER comes around a corner, gasping for breath, perspiration on his face as he runs weavily into f.g., a look of amazement on his face. His pain and dizziness hit him now and he staggers to the nearest chair, dropping down on it, holding his head. CAMERA MOVES IN ON his face. Despite his pain and grogginess, he is still astonished.

FISCHER

The house is clear.

He makes a hoarse sound of amusement.

FISCHER

And I called it a pile of junk.
Jesus God, a pile of junk!

341. INT. GREAT HALL - ANN AND BARRETT.

ANN

How soon will we leave, do you think?

BARRETT

As soon as the car arrives.

ANN

If it arrives.

BARRETT

(smiling)

If it doesn't, we'll walk.

(Beat)

Get some sleep now. I'm going to check my readings. I didn't have a chance before.

ANN

(smiling back)

Now I know the house is clear.
You're leaving me alone.

He smiles and strokes her hair, then stands and moves OUT OF FRAME. ANN goes to stairs.

342. THE GREAT HALL

BARRETT approaches the Reversor. Stopping in front of it, he regards the main dial with awe.

343. INSERT - MAIN DIAL

A reading of 114 on it.

344. BACK TO SCENE

After a few moments, he turns toward the table.

345. ANGLE OVER EQUIPMENT ON TABLE - TOWARD REVERSOR

BARRETT comes over to the table and looks at the array of equipment. He runs a finger over the top of the EMR Recorder.

346. INSERT - EMR RECORDER

Its needle stirs.

347. BARRETT

Frowns a little. He stares at the needle.

348. INSERT - EMR RECORDER

The needle motionless again.

349. BARRETT

After a moment, he twitches, looking at the needle.

350. INSERT - EMR RECORDER

The needle jumping across the dial. It flutters back to zero.

351. UP ANGLE OVER RECORDER - TOWARD BARRETT

After several moments, the CAMERA MOVES IN QUICKLY on his look of startlement.

352. INSERT - EMR RECORDER

The needle is moving slowly. It does not jump or flutter now but inches across the dial.

353. BARRETT

His expression one of aggravation.

354. INSERT - EMR RECORDER

The needle moving past the 100 mark, 150.

355. UP ANGLE PAST RECORDER - TOWARD BARRETT

He hits the top of the Recorder with his left palm.

A SOUND to his left makes him jerk his head in that direction. CAMERA WHIP PANS TO the Dynamometer. Its needle is beginning to turn.

356. CLOSE ON BARRETT

Still more angry than dismayed. His eyes shift quickly.

357. INSERT - THERMOMETER

Starting to record a drop in temperature.

358. CLOSE ON BARRETT

Face becoming a mask of malice. He gasps as the o.s., cameras CLICK, looks at them abruptly.

359. INSERT - CAMERAS

The film inside them is wound, the lenses click again.

360. BARRETT

Starting sharply as his face is illuminated by coloured lights. He looks at them in shock.

361. RACK OF LIGHTS

Burning. Nearby, another rack of lights turns on.

362. UP ANGLE ON BARRETT

Face stiff with resistance.

BARRETT

This is impossible.

CAMERA ZOOMS BACK TO a rack of test tubes as one of them breaks in half and falls to the tabletop. BARRETT starts to back off from the table as the test tubes start to break one by one, the electric stove begins to glow, all the equipment starts to function. BARRETT shakes his head. CAMERA ZOOMS IN ON his face as he gasps at the EMR Recorder.

363. INSERT - EMR RECORDER

Starting to expand as though its sides and top are made of rubber instead of metal. The reading on the dial is almost to the 900 mark.

364. ANGLE PAST BARRETT - TOWARD TABLE

He backs off from it. The EMR Recorder keeps expanding.

BARRETT

(voice shaking)

I do not accept this.

(Pause; cracking)

I DO NOT ACCEPT THIS!!

His voice is cut off by the sudden explosion of the recorder. BARRETT whirls to CAMERA with a cry of agony, metal splinters buried in his face.

One of the cameras shoots up from the table, hits him in the back and knocks him to the floor, CAMERA MOVING DOWN WITH him. More equipment flies from the table and hits him as he struggles to his knees.

365. POV SHOT - BARRETT

The GLAZED LENS effect and the unearthly SOUND of amusement as CAMERA HURTLES toward him. He cries out in shock as the force jerks him from his feet as though he were a toy, propels him through the air and flings him violently against the front of the Reversor. His left leg snaps; he gasps in pain, body crashing to the floor. Instantly, the unseen force grabs hold of him again and starts to drag him across the hall.

366. MOVING SHOT - BARRETT'S POV

A shadow pulling him across the floor. A massive table blocks the way. BARRETT cries out as he hits the table, then is yanked across it.

367. MOVING SHOT - BARRETT

The GLAZED LENS effect again, the SOUND of demoniacal amusement. BARRETT crashes to the floor on the other side of the table, his right leg broken now. He has no power to fight against the brutal force which drags him into the entry hall, beneath the stairs and down the corridor.

368. INT. BARRETT'S ROOM - CLOSE ON ANN.

As she sits up with a gasp; looks around.

ANN

Chris?

No answer. She rises from the bed and moves toward the corridor door.

369. INT. SECOND-STOREY CORRIDOR - ANGLE ON DOOR TO BARRETT'S ROOM.

ANN opens it and moves to the balcony rail, CAMERA WITHDRAWING from her.

ANN

Chris?

No answer. ANN moves to the staircase.

370. INT. GREAT HALL - ANGLE THROUGH ARCHWAY - TOWARD STAIRS

ANN comes down the stairs and into f.g., looking into The Great Hall. She reacts, seeing the damage.

371. POV SHOT - TABLE

Broken equipment on the floor.

372. BACK TO SCENE

Ann looks around.

ANN

(worried)

Chris?

BARRETT'S VOICE

(faintly)

Here!

She looks relieved, abruptly decides that his call came from the corridor by the chapel and moves in that direction.

373. ANGLE FROM SIDE CORRIDOR - TOWARD STAIRS

ANN moves into f.g., stops and looks down the side corridor. No sight of CHRIS.

373. CONTINUED:

ANN
(calling)
Where, Lionel?

BARRETT'S VOICE
Here!

The voice seems to come from the Chapel area.

374. CAMERA WITHDRAWING AHEAD OF HER.

She stops and looks around.

ANN
(calling)
Now where?

BARRETT'S VOICE
Here!

ANN moves towards the doors of the Chapel.

375. CHAPEL - ANGLE ON DOOR.

As she enters and looks around the room.

ANN
Lionel!

BARRETT'S VOICE
(nearby; loudly)
Here!

She whirls and looks down; flings her hands to her head and shrieks with horror.

376. POV SHOT - BARRETT.

He is not a pleasant sight. Apart from what has happened to his face by the explosion, he now lies beneath a CORONA. His body within the frame work, his head and legs cut through, lie outside. The whole tableau in a pool of blood.

377. C.S. ANN.

She back off screaming, then madness takes hold of her. Stumbling into corridor a figure leaps at her and grabs her by the arms. She fights with demented strength, shrieks of frenzy flooding her throat. Something strikes her on the jaw. She falls and the screen blacks out.

DELETE SCENES 378 and 379.

380. INT. GREAT HALL - CLOSE ON ANN - LATER.

Lying on a sofa, eyes shut. After a while, her eyes open; she begins to focus them.

381. POV SHOT - FISCHER.

Sitting next to her. He comes INTO FOCUS, looking at her.

382. FISCHER.

FISCHER

I'm sorry I had to hit you.

ANN

That was you?

FISCHER nods.

ANN

Lionel?

(realisation suddenly floods into her mind, she becomes hysterical and the tears flow)

FISCHER

He's in the chapel.

ANN starts to get up to go.

FISCHER

You don't want to go to him.

She struggles.

FISCHER

Don't!

ANN

(she falls back crying)

Let's get out of here, please.

There is a pause - FISCHER is silent. ANN looks at him.

CONTINUED

382. CONTINUED:

ANN

Please!

FISCHER

I can't. I'm not leaving.
I'm going down to the chapel.

ANN

You can't. You don't know what
it's like. It killed my husband.
It killed Florence Tanner. It
would have killed me if you hadn't
come.

FISCHER regards her - he doesn't argue.

ANN

Aren't two deaths enough? Do you
have to die too?

FISCHER

(as he gets up)
I don't plan to die.

ANN clutches his hand.

ANN

Don't leave me, please.

FISCHER

I have to.

ANN

No you don't. There is no
reason to go back in there.

FISCHER

(he takes her hand)
Ann. Listen.

She shakes her head.

FISCHER

I have to - for Florence - for
your husband. If I leave Hell
House now I might as well crawl
into my grave and die. Whilst
they were doing everything - I
was doing nothing.

ANN

They couldn't solve it. There
isn't any way of solving it.
You're going to die like Lionel -
like Florence.

FISCHER

Then I will.

DELETE SCENES 383-386.

387. INT. CHAPEL - ANGLE ON DOOR.

As FISCHER opens it and he and ANN come inside. He looks around; begins to tense.

FISCHER

It's here.

(beat)

The entire house is clear
except for this one place.

(pause; baffled)

But why?

CAMERA MOVES WITH him as he walks down the centre aisle, looking around. In passing we see that both BARRETT AND FLORENCE'S BODIES have been covered by blankets. ANN keeps as far away from the bodies as possible. ANN remains behind, watching him. He stops by the fallen crucifix and looks at it.

388. CLOSE SHOT - FISCHER.

Eyes shifting to the floor beside the crucifix.

389. POV SHOT - SYMBOL ON FLOOR.

FLORENCE'S body and - the letter B inside the circle.

390. CLOSE UP - FISCHER.

Beginning to understand the symbol.

391. CLOSE SHOT - SYMBOL.

392. TIGHTER CLOSE UP - FISCHER.

Staring at the symbol; almost to its answer now.

ANN

What is it?

(beat)

FISCHER

Belasco.....

(pause; starting to
regain his breath)

That's what the B inside the
circle means.

(beat)

She was trying to tell us that
it's been Belasco all along.

CONTINUED

392. CONTINUED:

FISCHER
(cont'd)

Everyone's been thinking in terms of multiple hauntings, when all the time there was only one. One entity pretending to be Daniel, pretending to be many others. That's where the answer lies. But what's the key?

393. CLOSE SHOT. FLORENCE'S LEGS CRUSHED BY CROSS.

394. BIG CLOSE UP FISCHER.

Staring at FLORENCE'S legs.

FLORENCE'S VOICE OVER
(almost whispered)
Extremes and limits.

395. BIG CLOSE UP FLORENCE'S LEGS.

396. CLOSE UP FISCHER.

As his look shifts to:

396A. C.U. BARRETT'S LEGS.

FLORENCE'S VOICE OVER
Terminations. Extremities. If thine eye offend thee pluck it out.

396B. FISCHER'S FACE filling screen as he suddenly gets the answer.

FISCHER
My God....of course...that's what she meant...limits and extremes....
..LEGS.
(pause)
Grace Lauter...shattering her legs and spine.
(beat; with increasing excitement)
Dr. Graham - crawling. Professor Rand - paralysed. Professor Fenley - crippled.
Florence's legs crushed. Your husbands....

397. CLOSE ON FISCHER.

FLORENCE'S VOICE OVER
(whispering)
If thine eye offend thee.

He runs out of frame.

398 ANN

She hesitates, then runs after him towards the Altar.

399

FISCHER

Belasco!

ANN runs in, stunned by what he is doing.

FISCHER

Here I am again! Destroy me if
you can!

(pause)

Come on! Don't leave the job
half done! I'm here! We're
both here! Kill us!

Heavy silence except for the breathing of FISCHER.
ANN starts to speak to him, then looks toward the
Altar. A faint SOUND is beginning, unidentifiable.

DELETE SCENES 400-408

409 POV SHOT - ALTAR

The SOUND increasing in volume little by little; the
hideous sound of amusement.

410 FISCHER AND ANN

Looking at the Altar. The o.s. sound gets louder,
louder.

FISCHER

That's it; that's it.

ANN glances at him frightenedly, then stares back at
the Altar.

411 POV SHOT - ALTAR

The SOUND getting louder every moment. The floor
begins to shake. CAMERA MOVES IN ON the Altar.

412. FISCHER AND ANN.

ANN starts drawing back. FISCHER grabs her arm and holds her, an expression of maniacal intent on his face. She looks at him again, then back at the stained glass cross. The sound is becoming deafening, the entire chapel shaking. CAMERA WITHDRAWS FROM them. The SOUND gets closer, closer. The chapel shudders. Now the altar is in f.g., trembling violently as the SOUND gets louder, louder. Suddenly CAMERA ZOOMS IN ON FISCHER and ANN as the SOUND stops. ANN recoils but FISCHER holds her. His voice is taut with excitement.

FISCHER
(with tight control)
Tell me something, Belasco.
Why didn't you ever leave this
house when you were alive? Why
did you despise the sunlight?
(cuttingly)
Was it better hiding in the shadows?

ANN draws back, horrified. FISCHER lets go of her and starts approaching stained glass cross.

DELETE SCENES 413 and 414.

415. MOVING SHOT - FISCHER.

ANN watching from the b.g., terrified.

FISCHER
(with cold contempt)
No one could really get a good
look at you then, could they?
No one could find out your
secret.

416. MOVING SHOT FISCHER.

Still advancing and, as he advances, the strange noises and voices build. He begins to have to struggle against an unseen force as if walking against a violent wind. His face distorts, the veins on his forehead and temple swell.

FISCHER

You weren't a genius. You were
a nut; a creep; a deviate, and
a sawn-off little bastard.

An unmistakeable sound seems to come from behind the stained glass cross. The sound gets louder. The approach of pounding footsteps as if a giant approaches.

The noise reaches a peak and FISCHER screams as he is violently driven backwards and flung to the floor.

There is silence. ANN waits as she looks about her.

417. C.S. FISCHER.

He slowly recovers - he breathes heavily and gathers himself to his feet. He looks toward the stained glass cross as the sound gradually begins to build again.

FISCHER

(he goads Belasco)

Belasco, your mother was a whore,
a bitch. You were a bastard.

FISCHER is again flung to the floor as if by a knock-out punch. He gets again to his knees watched by a terrified ANN.

FISCHER

A funny little dried-up bastard.

As FISCHER rises to his feet and begins once again to advance towards the cross.

FISCHER

No, you're no genius - you're
no roaring giant.

He is again battered to his knees. Once more he gets to his feet.

FISCHER

How tall were you? Five foot one?
- two? Or were you even less.

The noise dies like a distant wail. All is silent.

418. C.U. ANN.

419. C.U. FISCHER as he waits, he has opened up completely and is aware of every impression.

FLORENCE
(voice over)
May you find the answer that
you seek. It is here I promise
you...auf wiedersehen.

420. POV THE STAINED GLASS CROSS.

The foot of THE CROSS (that killed Florence) seems to point like an arrow to the stained glass cross. The bottom section of which suddenly shatters, revealing behind it lead covered door.

421. C.S. FISCHER.

FLORENCE
(voice over)
Perfect love casteth out fear.

422. SHATTERED STAINED GLASS CROSS.

FISCHER approaches the door and, as he pushes against it, it opens. As it opens a light gradually grows in brightness from behind the door.

SCENES 423-425 DELETED.

426. FISCHER

He moves inside stopping to adjust his eyes to the light. As he stares ANN appears in the wall opening, as she enters she gasps as she sees something off-screen.

427. INT. CHAMBER/STUDY.

BELASCO IS REVEALED seated in winged back chair. Wearing a brocade smoking jacket from a by-gone age. He stares at them with a malevolent gaze that nevertheless has a hint of mockery in it. His eyes are bright, penetrating - alive! And yet - a slow revelation - he is dead.

A dead hand is clasped around the glass of blood red wine he still holds - between the two fingers of his other hand is a cigar - waiting to be lit - waiting for decades to be lit.

CONTINUED

427 CONTINUED:

His very stillness - the quality of his stare is the unnerving one that one experiences when confronted by a wax-work. We know it is inanimate...and yet...did those eyes move?

BELASCO has kept his lonely vigil in this room for many a year...he might have just stepped out of his dressing room. There is nothing about the fold of his lapel - the sharp crease of his trousers, the startling whiteness of his laundered shirt - to tell us that he has been dead for years.

We are in the presence of a living corpse. We see him - and hold on him - and then FISCHER takes a tentative step forward and actually - finally, with a tentative hand - touches him. And instantly the illusion of life is destroyed - for BELASCO'S dead hand holding wine glass tips a little - it does not drop dramatically - but merely....tips. And the wine spills out onto his immaculate suit - unheeded - and as the red wine stains the cloth of his suit and of his pure white shirt - we are finally convinced that he is indeed dead.

And yet the eyes still remain as they were - penetrating - as though seeing, feeling.

SCENES 428-432 inclusive DELETED.

433. (CONTINUED)

FISCHER

God help your crippled soul,
Belasco.

FISCHER takes large pen knife from his pocket and flicks
it open and suddenly stabs down out of frame.

CUT TO:

434. C.S. BELASCO'S LEGS.

As the knife stabs into the leg and then slices down the
cloth of his trousers to reveal that his legs are
artificial and made of tin.

FISCHER

(over)

If thine eye offend thee - pluck
it out.

(beat)

C.S. FISCHER.

FISCHER

He so despised his shortness
that he had his own legs cut off.
And wore these instead, to give
him height.

FISCHER turns and descends the steps of the dais, starts
to move round the chamber.

FISCHER

(beat)

This time he overextended himself,
though. Because your husband
really did have part of the answer.
And Florence had part of it. And,
with her help, I finally found the
last part of that answer.

(beat)

The part Belasco's giant ego couldn't
face.

CONTINUED

434 CONTINUED

Stopping at a wall he checks it closely.

FISCHER

Maybe he was a genius after all.

ANN

Because a man chooses to preserve his body after death doesn't make him a genius.

FISCHER

It is not of his body I'm speaking; this is why your husband's machine didn't destroy his power. The walls are sheathed in lead.

(pause: looks toward Belasco)

He built himself a fortress to protect his spirit. He knew what was coming years before it came.

CAMERA PANS to BELASCO's face and holds as it suddenly cracks and begins to crumble.

CUT TO:

435A INT. HALL

C.S. Reversor switch.

FISCHER's hand enters frame and starts machine. CAMERA PULLS BACK as he and ANN pick up their bags and begin to make their way to the front door.

FISCHER

Your husband and Florence have made it possible for us to rid this house of Belasco. Please God that they may now help him to everlasting peace.

CUT TO:

436A INT. CHAMBER

C.S. BELASCO

We hear the machine vibrating through the house and a slight breeze begins to blow the crumbling dust from his face into the air.

We retain this image as the titles begin to roll and the skeleton begins to show through.

THE END.