

HELLRAISER

A Screenplay
by
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1 TITLE SEQUENCE

In darkness, a blood-curdling cacophony: the squeal of unoiled winches, the rasp of hooks and razors being sharpened; and worse, the howl of tormented souls. Above this din one particular victim yells for mercy - a mixture of tears and roars of rage.

By degrees his incoherent pleas are drowned out by the surrounding tumult, until without warning his voice pierces the confusion afresh - this time reduced to naked scream.

And with the sound, an image.

A house: NUMBER 55, LODOVICO STREET, an old, three storey, late Victorian house, with gaunt trees lining its overgrown garden. Its curtains are drawn, there is newspaper over its top window. The titles begin to run, as we approach the house down the driveway.

We move inside, to the hallway. The cries are louder now.

Room by room, we explore the empty house, while the titles continue to run. It has been left empty for many years, though much of its furniture remains, covered in dust-sheets. On the mantelpiece of one room, a plaster saint. In the kitchen, evidence of life here. Opened tins; bread; bottles of spirits; a glass.

We move upstairs, gliding along the corridor of the lower landing. The din is furious now. On the floor of one room, a makeshift bed: blankets strewn;

an open suitcase; more liquor.

We move up a flight and approach a room off the upper landing, the door of which is ajar. The light within swings backwards and forwards, spilling into the passageway.

As we reach the door, the screams from within halt abruptly.

We can hear a bell now, which has been pealing steadily throughout this opening sequence.

As we move through the door, the titles end.

2 INT. TORTURE ROOM NIGHT

The bare bulbs in the room we've entered swing violently, disorienting us. There are chains - dozens of them - disappearing with the darkness of the ceiling: all are swinging back and forth. Some end in hooks, with pieces of skin and sinew adhering; some are serrated, others simply drip blood.

The bell tolls on.

On the blood-spattered floor, a box, some six inches square, which resembles an elaborate Chinese puzzle box. Later, we'll learn its name and function. It's called the Lament Configuration, and it's a way to raise Hell. LITERALLY. For now, it remains an enigma.

A hand, its flesh systematically pierced with needles, reaches down and picks the box up.

In close up we see just what an elaborate construction it is, made up of sliding panels and mysterious chambers. It is open at present, its polished innards exposed. Out of it, a banal melody, played on a hidden mechanism. The hands, which belong to one of the demons - a CENOBITE - move over the box.

CENOBITE

(unseen)

It's over ...

Delicately, the hands begin to reconstruct the box, sliding the well-oiled parts back into place, the tune simplifying with each manoeuvre.

The room is getting darker. The chains are disappearing into the gloom.

We see tantalizing glimpses of other figures, turning from the light and fading into the darkness. We catch sight of monstrous faces, but only for the briefest of moments. Then they're gone.

The box is almost returned to its unopened condition.

The last sounds to fade are the tune from the box, and the bell.

It tolls on as the final panel of the box is slid into place.

The light stops swinging. The panel clicks. The tune stops.

At last, a long shot of the room. At the far end the window is covered with yellowed newspapers. There is dust settling through the air.

Otherwise it is empty.

The bell fades.

It's as if nothing ever happened here.

Except ...

Somewhere, very quietly, a creaking that could be the sound of floorboards, or the low, agonized gasp of a thing barely alive.

3 INT. HALLWAY DAY

The wind is blaring as we watch the door of Number 55. From the doorstep, voices. One is that of LARRY COTTON, the other his wife JULIA. Clearly LARRY is attempting to get inside. We hear the sound of keys tried in the lock.

LARRY

It's one of these.

JULIA

We're going to freeze to death.

LARRY

O.K. O.K.

The sound of another key tried in the lock.

JULIA

Maybe somebody changed the lock.

LARRY

(slightly irritated)

Like who?

JULIA

Just a thought -

LARRY

Ah!

The key is turned.

LARRY

Success.

The door swings open.

Voila!

We see the pair on the doorstep. LARRY is an American in his early forties, an attractive man who has lost his edge in recent years. He looks harassed; he smirks too much. A little, but significant, corner of him is utterly defeated. JULIA, his wife, is English: and looks perhaps ten years his junior. She is beautiful, but her face betrays a barely buried unhappiness. Life has disappointed her too, of late: and LARRY has been a major part of their disappointment.

LARRY

Well. This is it.

They step over the threshold.

4 INT. UPPER LANDING DAY

The door of the Torture Room creaks, as the wind blows it opens an inch. From downstairs, we hear JULIA's voice.

JULIA

It smells damp.

LARRY

It's just been empty a while.

5 INT. HALLWAY DAY

LARRY slams the front door.

6 INT. UPPER LANDING DAY

The Torture Room door creaks closed again.

LARRY

(from below)

Besides, it's an old house.

7 INT. HALLWAY DAY

He stands in the hallway, not certain which way to go from here.

JULIA

How long since you were here?

LARRY

The best part of ten years.

LARRY picks up some mail - circulars mostly - from behind the door, then leads JULIA through from the hallway to explore the ground floor.

LARRY

I wanted to sell it off at one point, after the old Lady died, but I couldn't get Frank to agree.

He opens one of the doors, and looks inside.

LARRY

(with pleasure)

Christ. It's not been touched.

He continues along the passageway. He opens another door, and steps into a large room. He opens one of the curtains. Light pours in, dust-laden shafts falling on the sheeted furniture.

LARRY

Look at this.

JULIA lingers in the doorway.

JULIA

Why didn't he want to sell it?

LARRY

(dismissively)

I don't know. Probably wanted
a hideaway.

He pulls a sheet off a chair.

Look at this stuff.

The chair is ugly; old fashioned. JULIA is unimpressed.

JULIA

Not exactly modern.

LARRY

(shrugs)

We'll sell it. Sell everything.

JULIA

I thought half of it was your
brother's?

LARRY

He won't complain. He can pay
off some of his creditors.

LARRY is getting more enthusiastic about the place by
the moment. He leaves the room, moving past JULIA
to explore further.

LARRY

You know we have to let Kirsty
see this place, before we do
anything to it. She'll love it.

JULIA

You mean we're moving in?

LARRY pauses. Looks at her.

LARRY

You don't like it?

JULIA shrugs.

JULIA
It's better than Brooklyn.

She turns back down the hallway. He watches her, then follows.

LARRY
You're still blaming me.

JULIA
No. I'm not.

LARRY
You wanted to come back to
London. We came back.

We are hearing the tip of a debate they've had dozens of times, which immediately annoys them both.

JULIA
All right.

LARRY
So what's the argument?

JULIA
(cold)
No argument.

LARRY
Oh Christ. Julia ...

JULIA wanders back to the bottom of the stairs. Then starts to climb.

LARRY
(exasperated, to
himself)
Shit.

8 INT. LANDING DAY

JULIA climbs the stairs, her face charged with suppressed feeling. She's sick of LARRY; his enthusiasm depresses her, his compromises anger her. What's between them is stale, like this house.

9 INT. TORTURE ROOM DAY

The door opens a fraction.

10 INT. KITCHEN DAY

LARRY has stepped into the kitchen, to find the remains of the food we briefly glimpsed in the titles sequence, now rotted and fungal. It smells, to judge the expression on his face. It also puzzles him. Then, from above:

JULIA

Larry!

He leaves the kitchen and retraces his steps to the bottom of the stairs.

Larry!

LARRY

I hear you.

He starts up the stairs.

11 INT. LOWER LANDING DAY

LARRY reaches the top of the stairs.

LARRY

Where are you?

JULIA

(out of sight)

In here.

LARRY follows JULIA's voice to the end of the corridor. JULIA is standing in a doorway. Beyond, the 'bedroom' we saw in the titles sequence, untouched since then.

JULIA

Squatters?

LARRY steps past her, and throws back the blankets. Wood-lice scurry away. He goes to the suitcase, and starts looking through it. Besides clothes there's a lot else that speaks of its owner: bric-a-brac picked up in a lifetime of adventuring; handful of bullets;

Fragments of an erotic statue; coins and notes from a dozen countries. Amongst the stuff, some photographs. LARRY peers at them. One pictures a good-looking intense man in his mid to late thirties, in bed with a naked Chinese girl.

LARRY

Frank.

At the door, we see JULIA almost flinch at the name.

JULIA

He's here?

LARRY

He's been here. There's stuff in the kitchen. He must have made a hasty exit.

The 'phone rings downstairs. JULIA jumps.

That'll be Kirsty.

LARRY stands up and leaves the room, moving past JULIA in the doorway, who is left to stare down at the bed FRANK has slept in, and the suitcase of belongings. As we hear LARRY clatter downstairs it seems JULIA's face is close to tears.

12 INT. DOWNSTAIRS ROOM DAY

The 'phone continues to ring. LARRY steps through and picks up the receiver.

LARRY

Hello ...?

There's no answer.

Hello ...?

13 INT. FRANK'S 'BEDROOM' DAY

JULIA goes to the open suitcase, and looks at the photographs.

14 INT. DOWNSTAIRS ROOM DAY

LARRY
(on'phone)
Is there anybody there?

He puts down the 'phone. He goes back out into the hall.

15 INT. FRANK'S 'BEDROOM' DAY

Nervous that LARRY will return and see what she's doing, JULIA is going through the photographs.

LARRY
(from below)
There's nobody there -

The sound of his foot on the stairs. Hurriedly, she selects a photograph of Frank without the girl, and pockets it.

16 INT. STAIRS DAY

LARRY is climbing the stairs.

LARRY
I'm surprised it's even connected ...

The 'phone rings again.

Shit.

17 INT. FRANK'S BEDROOM DAY

Mission accomplished, JULIA leaves the bedroom, taking one last glance at the sweat-stained sheet and the indented pillar where Frank lay. A lone wood-lice crawls over the sheet, navigating the folds. She closes the door on the sight. Downstairs, the 'phone stops ringing.

18 INT. DOWNSTAIRS ROOM DAY

LARRY has picked up the 'phone.

LARRY
Who's there?

KIRSTY
(barely audible)
Daddy?

CUT TO

19 INT. KIRSTY'S ROOM DAY

KIRSTY, the daughter of Larry's first marriage, and his only child, on the 'phone. She is barely twenty, beautiful in an unpretentious way: a dream of a girl-next-door. We can't see much of the room she's in at the moment, the shot is too tight.

LARRY (V.O.)
Kirsty?

KIRSTY
I got through.

LARRY (V.O.)
Where are you?

KIRSTY
I found a room.

20 INT. DOWNSTAIRS ROOM DAY

LARRY
(on 'phone)
What did you say?

21 INT. KIRSTY'S ROOM DAY

KIRSTY
I said: I found a room.

We begin to draw back from KIRSTY now, as she continues to speak to her father. She's sitting on a battered chair by the door. The room she's in is cramped and dirty. From outside, the sound of trains going by.

LARRY (V.O.)
I thought you were going to
stay with us for awhile?

KIRSTY
(pained)

No Dad.

LARRY (V.0.)
You'd like the house.

KIRSTY
YOU'D like my room.

LARRY (V.0.)
Do you want me to come over?

KIRSTY
(hastily)
No, no. Not just yet. It
needs ... er ... some work.

That it does. The place, now we've got a good view
of it, is a total dump.

LARRY (V.0.)
Well I want you to see the
house.

KIRSTY
I'm not going to change my
mind, Dad.

As she speaks she reaches forward to pull a picture,
tacked to the wall, of a ourangoutang, with breasts
collaged onto it, down. She succeeds. Beneath there's
a large hole in the wall, which the picture was there
to conceal. Plaster falls from it.

KIRSTY
(mouths the word)
Great.

LARRY (V.0.)
Well come over, will you?
See the place?

KIRSTY
Maybe tomorrow. I got to go
look for a job.

LARRY (V.0.)
O.K. Honey. Well you take care.
I love you.

KIRSTY
I love you too.

She puts the receiver down. As she does so the small table on which the 'phone is sitting collapses. She covers her face with her hand.

22 INT. HALLWAY OF LODOVICO STREET DAY

JULIA is three steps from the bottom of the stairs.

LARRY

Well?

JULIA

(resigned)

Why not?

LARRY

(smiles; he's pleased)

We'll move in Sunday.

23 INT. DOWNSTAIRS ROOM DAY

A church bell rings. Off-screen, we hear voices: two men are attempting to move a bed into the house with LARRY masterminding the manoeuvres. We HEAR their efforts, but we don't yet see them. Our interest is in JULIA, who is unpacking a tea-chest in a room which is still full of draped furniture.

1ST MAN (O.S.)

We're not going to get it in.

2ND MAN (O.S.)

Tip it! Tip it!

LARRY (O.S.)

Wait! Wait! Watch the fucking paint work.

1ST MAN (O.S.)

Look, do you want the bed in or not?

LARRY (O.S.)

Just take it slowly.

1ST MAN (O.S.)

Oh, sod you.

2ND MAN (O.S.)
Eh, Chas, slow it down like
the man says.

LARRY (O.S.)
It'll go in.

1ST MAN
Famous last fucking words.

JULIA's face through this has been almost devoid of expression. She's holding so many feelings inside; deep inside. Now she moves from one box to another, and opens it to find it full of bathroom bric-a-brac. She picks it up and goes through into the hallway.

The bell continues to ring.

24 INT. HALLWAY DAY

The three sweating men have the bed wedged in the door.

LARRY
(not seeing Julia)
Alright, let's give it another
try.

2ND MAN
(sees Julia)
Do you really need this bed, lady?

LARRY turns. Sees JULIA.

LARRY
How are you doing through
there?

JULIA
It looks like a bomb's dropped.

2ND MAN
Got any beer?

JULIA
There's some in the 'fridge.

Nobody moves to get it. Certainly JULIA has no intention of being waitress. She goes to the bottom of the stairs.

LARRY

I'll get it.

LARRY disappears through into the kitchen. JULIA starts up the stairs, watched appreciatively by the two men in the doorway. One leans over and whispers to the other, who laughs. JULIA glances back at them. The whisperer licks his lips; the meaning of the gesture perfectly apparent. JULIA heads upstairs.

25 EXT. NUMBER 55 DAY

KIRSTY arrives at the head of the drive. The two men are drinking beers. The bed has not been moved.

She wanders down the drive towards the house.

26 EXT. DOORSTEP DAY

2ND MAN

(seeing Kirsty)

It's my lucky day.

KIRSTY

Hi.

2ND MAN

Want to buy a bed?

KIRSTY

Not much.

She moves past them, attempting to insinuate herself between the bed and the door-jamb. They watch, enjoying her efforts.

27 INT. HALLWAY DAY

KIRSTY

Dad?

LARRY emerges from one of the rooms, looking harassed. His face lightens as he sees his daughter.

LARRY

Honey!

They hug each other.

KIRSTY

Big house.

LARRY

You like?

KIRSTY

Me like.

Another hug.

LARRY

I'll show you around when we've got this damn bed moved.

KIRSTY

Is Julia here?

LARRY

Upstairs.

(his voice lowers)

Treat her gently, huh? She hates moving.

KIRSTY

(dryly)

Suprise.

LARRY

(a gently chiding voice)

Kirsty.

KIRSTY

O.K. I'll be nice. You get on with the muscle work. I'll make myself some coffee.

LARRY

Kitchen's through on your left

KIRSTY kisses LARRY, and goes through to the kitchen. LARRY turns back to the door. The men have been watching KIRSTY. LARRY clearly dislikes the scrutiny. 1ST MAN, out-stared by LARRY, looks away. The 2ND MAN is unperturbed.

2ND MAN

That your daughter?

LARRY

Uh-huh.

2ND MAN

(grins oafishly)

Got her mother's looks.

LARRY

Her mother's dead.

2ND MAN's grin fades.

2ND MAN

Oh.

LARRY

Julia's my second wife.

2ND MAN

(weakly)

Lucky man.

LARRY

Damn right. Now are we going
to move the bed or not?

28 INT. KITCHEN DAY

The kitchen is chaotic. Cutlery, crockery, utensils, pans and foodstuffs have been heaped on every available surface. KIRSTY has found the kettle, but is having difficulty turning on the tap. She struggles with it. No joy. Just a rattling sound in the pipes as the system lurches into action.

29 INT. LOWER LANDING DAY

The pipes rattle and chug behind the plaster. The CAMERA moves along the corridor, hugging the wall. At the end of the corridor stands JULIA, in a patch of sunlight. She has the photograph of FRANK in her hands.

She looks intently at it.

A CLOSE-UP of the photograph. Then FRANK's voice.

FRANK

Can I come in?

JULIA looks up from the photograph.

30 INT. JULIA'S FLASHBACK DAY

A front door opens. On the step of another house stands FRANK, with two suitcases. It's raining outside; HARD. The rain has plastered his hair to his scalp, which only emphasizes his raw good looks. He's unshaven; his eyes are dark, and intense. Again, the line she remembers:

FRANK

Can I come in?

The splash of rain on the step becomes a spurt of water, as we

CUT BACK TO

the present day.

31 INT. KITCHEN DAY

The tap has come on suddenly, spraying KIRSTY with water. She jumps back, soaked.

KIRSTY

Shit! Shit!

She reaches to turn the pressure down.

32 INT. HALLWAY DAY

The men are struggling with the bed again.

LARRY

(calls through)

Are you O.K.?

KIRSTY

(from kitchen)

Sure.

33 INT. LOWER LANDING DAY

Again, JULIA returns her gaze to the photograph.

34 INT. JULIA'S FLASHBACK DAY

The same scene: FRANK in the doorstep. Now we

CUT TO

the person who opened the door. It's JULIA; a younger JULIA, her hair arranged differently, her clothes brighter. It is two weeks before her marriage to LARRY. She looks at the man on the doorstep without a trace of recognition on her face.

FRANK

You're Julia, right?

JULIA

That's right. Who are you?

FRANK

(a dazzling smile)

I'm brother Frank.

JULIA

(smiles)

Oh.

FRANK

I came for the wedding.

He looks at her, eyes glittering. His hold on her is almost mesmeric.

There is going to BE a wedding?

JULIA

Oh. Oh yes.

FRANK

Well can I come in or not?

JULIA

I'm sorry. Of course. You're very welcome.

He steps inside. Now he is close to her, rain running down his face. We can hear his breath; sense the almost intimidating intimacy of his presence.

FRANK
That's nice to know.
(pause)
Have you got a towel?

35 INT. LOWER LANDING DAY

JULIA stares down at the photograph. Off screen,
KIRSTY's voice:

KIRSTY (O.S.)
Have you got a towel?

JULIA looks up. At the top of the stairs, KIRSTY
soaked from the tap. JULIA looks up, and hurriedly
pockets the photograph.

JULIA
Kirsty.

KIRSTY
Hi. I got soaked.

JULIA
There's a towel in the bath-
room.

KIRSTY
Which is where?

JULIA
Just to your left.

KIRSTY ducks into the bathroom. We

CUT BACK TO

JULIA. It's clear the memory of her first meeting
with FRANK has affected her deeply. The tears that
threatened earlier are close.

36 INT. BATHROOM DAY

KIRSTY has unbuttoned her blouse and is drying herself.

KIRSTY
Did Dad tell you I got a room,
by the way? Waterloo. Centre

of the known universe.

Silence from outside.

Julia?

(she puts her head
out of the bathroom)

37 INT. LOWER LANDING DAY

JULIA has gone.

38 INT. UPPER LANDING DAY

The door of the Torture Room is pushed open. JULIA steps inside.

39 INT. LOWER LANDING DAY

KIRSTY hears the creak of footsteps on the boards above. JULIA's behaviour puzzles her, but she's not about to waste time thinking too hard about it. She starts downstairs again.

40 INT. TORTURE ROOM DAY

We have an odd, hovering point of view of JULIA, as she steps inside the room. Something about the atmosphere distresses her.

There is a scratching sound. She looks down. A wood-lice, recalling Frank's foresaken bed, crawls along the edge of the skirting board. She crosses to the window, and tears away a little spy-hole in the aged newspaper.

From downstairs, the voices of the bed-movers.

1ST MAN

Have you got it?

2ND MAN

I've got it. I told you -

LARRY

Wait! Wait!

The light through the window falls on her eye.
The screen becomes a white-out, from which emerges:

41 INT. JULIA'S FLASHBACK DAY

A bedroom, with afternoon sunlight pouring between the slats of bamboo blinds. Outside we can hear children playing summer games. Inside, a fly buzzes.

JULIA, the younger self, is holding her wedding dress in front of her, displaying it.

JULIA

Well?

FRANK (O.S.)

I don't want to see the dress.

JULIA

But you said -

FRANK

I don't want to see the dress.

JULIA lets the dress drop a few inches in front of her. She stares at FRANK.

FRANK

You know what I want.

Still she doesn't let the 'defence' that the dress offers - a reminder of her imminent marriage - fall. She stares though, and there's an invitation in her eyes.

FRANK

I want you.

Now we

CUT TO

FRANK. He is not so beragglled as in the first scene, but the heat of the day has brought a sheen of sweat to his face. Standing half in shadow he looks almost dangerous.

Now JULIA lets the dress drop, putting it on the bed behind her.

FRANK

That's better

FRANK steps towards her.

JULIA

What about Larry -

FRANK

Forget him.

FRANK takes hold of her. She doesn't resist him, though there is barely disguised fear on her face. He puts his hand inside her blouse.

42 INT. TORTURE ROOM DAY

In extreme CLOSE UP, JULIA blinks into the light through the window, as LARRY's voice from downstairs calls her from her reverie.

LARRY

Slowly, will you? Slowly!

Again, a white-CUT, from which emerges:

43 INT. JULIA'S FLASHBACK DAY

The two are naked on the bed, both sweating now. Beneath them, the wedding dress, crushed under their weight.

Their love-making is not straight-forward: there is an element of erotic perversity in the way FRANK licks at her face, almost like an animal, his hold on her too tight to be loving. The sequence escalates into a series of strange details from their locked bodies. Nails digging into palms; sweat rivulets running down their torsoes. And once in a while we see their faces. JULIA watching FRANK, mesmerized and amused by his intensity; FRANK almost pained by his desire to push the experience TO THE LIMIT. Their passion is rendered stranger still by the way the light through the window falls on their bodies, making striped creatures of them.

At last, as their urgency increases, we move up until we're looking directly down on the bed.

From here it is JULIA's face we can see, and the ecstasy of the moment has seized her. Her arms are flung up over her head; her eyes are closed as she murmurs:

JULIA
Oh my God. Oh my God. Oh
my God.

The scene whites out.

44 INT. TORTURE ROOM DAY

JULIA is still staring into the light. She sobs, very quietly.

JULIA
(a whisper)
Oh Frank ...

45 INT. HALLWAY DAY

Downstairs, LARRY and the men have moved the bed across the hall to the bottom of the stairs.

All three are weary now, and getting careless.

As they start up the stairs we see trouble ahead for LARRY, whose hand is moving closer and closer to a nail protruding from the woodwork of the bannister.

LARRY
(to Movers)
Will you take the weight while
I take a step up?

He backs towards the stairs - and the nail.

Damn it, will you take the -

The side of his hand is impaled by the nail. He cries out. The weight of the bed, which he cannot relinquish, drives the nail deeper, and gouges a long cut from the ball of his thumb to his wrist. Blood pours out.

LARRY
Christ!

1ST MAN
What's the problem?

LARRY
My fucking hand!

He drops his edge of the bed, and disengages his hand from the nail upon which he's injured himself. He lifts his hand, from which blood is pouring.

LARRY
You fucking ass-holes.

1ST MAN
Who are you calling a fucking
ass-hole? It's this bastard
bed that's your fucking problem!

LARRY isn't listening. He's looking at the wound in his hand. He hates the sight of his own blood. Any moment, he may faint.

LARRY
... Oh Christ ...

But not in front of these bastards. He turns and starts up the stairs, groggier by the moment.

LARRY
... oh ... Christ ...

46 INT. TORTURE ROOM DAY

JULIA is standing in the middle of the room. A single dart of light, through the hole she tore in the newspaper, strikes her face. Softly on the soundtrack, the scrabbling noise of the woodlice.

47 INT. HALLWAY DAY

The bed has been put down. 1ST MAN and 2ND MAN are putting on their coats. KIRSTY comes through from the kitchen.

KIRSTY
What's happening?

2ND MAN
We're leaving.

KIRSTY
Where's my father?

1ST MAN
He's fucked off.

2ND MAN
(mock chiding)
Eh ... LANGUAGE.

1ST MAN
Sorry. He's gone upstairs. So
we're fucking off too.

2ND MAN takes a sheet of paper from his jacket.

2ND MAN
Will you sign for the bed?

KIRSTY
Sure.

48 INT. STAIRS DAY

LARRY, his hand running with blood, climbs the last flight of stairs.

LARRY
(weakly)
... Julia ...

49 INT. TORTURE ROOM DAY

JULIA hears him, and turns from her silent communing with the room. She crosses towards the door. Too late. It opens. LARRY steps inside, blood pouring from his right hand, which he attempts to staunch with his left hand.

JULIA
What have you done?

LARRY
I cut myself.

Blood has started to drip, unnoticed by either of them, onto the bare boards. Heavy splashes.

LARRY looks sick; his face clammy with sweat. She stares at him without a trace of feeling for him on her face.

JULIA

Is it deep?

LARRY

I don't know, I haven't looked.
You know me and blood.

JULIA

You're NOT going to faint.

LARRY

(he leans against
the wall)

Shit.

JULIA

Let me see.

She goes to him. He looks away as she unglues one hand from the other, and looks at the wound. Blood comes faster, hitting the floor between them.

JULIA

It's probably going to need
stitches.

LARRY

I'm going to throw up.

JULIA

No, you're not.

The blood keeps hitting the floor. Slap; slap; slap.

We'll get you out into the
fresh air.

He is again clamping his hand over the wound, as JULIA helps him to the door. They leave the Torture Room. We hear their voices receding down the passageway, as we again assume that hovering view point. The floor, is heavily spattered with blood.

JULIA

Take it slowly.

LARRY

So damn stupid.

JULIA
You're done worse.

LARRY
I'll be scarred for life.

JULIA
No you won't.

50 INT. HALLWAY DAY

KIRSTY is half way up the stairs, as JULIA and LARRY head down.

KIRSTY
What happened?

JULIA
Just an accident. He's all right. Will you drive? He needs stitches.

KIRSTY
Sure.

JULIA
The keys are in the kitchen.

KIRSTY heads back to the kitchen. JULIA helps LARRY towards the front door.

The CAMERA swings away from them, upstairs, and begins to track ...

LAP-DISSOLVE TO:

INT. UPPER LANDING DAY

... we continue to track, towards the Torture Room.

Downstairs, the front door slams.

LAP-DISSOLVE TO:

INT. TORTURE ROOM DAY

From outside, the sound of a car door slamming. An engine starts. The car drives away.

We move towards the blood on the floor. As we watch, it begins to disappear, as if being absorbed by the room. We pan up to the wall. The plaster is not quite smooth; indeed, it now begins to grow restless, and cracks. Something begins to move in the wall ...

51 INT. DINING ROOM NIGHT

An explosion of laughter. We

CUT TO

the remains of a rack of lamb, its gravy now congealed, scraps of meat adhering to the bone here and there. This is the centre-piece of a table reduced to a battlefield by the guests who are laughing off-screen. We pass along the table, taking in dirty plates and cutlery, napkins, glasses and emptied wine bottles. Finally, we reach JULIA, who is still sitting at the table, while the others have retired to more comfortable seats. She looks utterly miserable, and a little drunk.

The room has been spruced up for the party. Candles are burning on tables and mantelpiece, there are pictures on the walls. But this is essentially cosmetic. The place has not been refurnished or re-decorated.

We move to the party guests. Two, we recognize: KIRSTY, and LARRY - who is presently entertaining the gathering with an account of his accident. The others are new faces. An American couple: BILL UNDERWOOD and his wife EVELYN, who are of an age with LARRY, and a younger, bespectacled man - a work colleague of LARRY's - STEVE O'DONNELL. All are drunk. A brandy bottle sits on the table between them, and half a dozen other liquer bottles besides. STEVE, it soon becomes apparent, has his eyes on KIRSTY.

LARRY is half-way through his hospital story, gesticulating wildly as he goes through the tale, much to the pleasure of the rest. His hand and lower arm are heavily bandaged.

LARRY

- always hated the sight of my own blood. I go out like a light. Anybody else's? no problem. But mine ... you know ... goes straight

to my head. Anyhow, this damn doctor's poking around and I'm saying: I'm going to pass out, and he's saying, no you're not, no you're not. Next thing I know -

We

CUT BACK TO

JULIA, who watches her husband, unamused.

LARRY

- I wake up On the floor.

Gales of laughter at this.

And it was HIM who was looking sick.

BILL

Probably thought you'd sue.

LARRY

I should do it!

EVELYN

Doctors -

LARRY

I know. And he's saying: I'm sorry. I'm sorry.

BILL

HE'S sorry.

LARRY

Right ...

(he has picked up
the brandy bottle)

Anyone for more?

EVELYN

(protests)

No ... no ... I ...

LARRY

Come on, you're only young once -

LARRY fills up her glass.

LARRY
(to Kirsty)
What are you drinking, love?

KIRSTY
(giggles)
I've forgotten.

LARRY
Steve?

STEVE
We're on the Cointreau.

KIRSTY
That's right. Cointreau.

STEVE picks up the bottle.

STEVE
I'll do it.

He fills up KIRSTY's glass.

KIRSTY
I won't be able to stand.

STEVE
So lie down.

She casts him a sly glance. He smiles. She smiles.

JULIA now stands up.

JULIA
Would you excuse me? I think
I'm going to go to bed.

LARRY
Are you O.K.?

JULIA nods.

BILL
(looks at his watch)
Christ. I think it's time we
were away -

He stands.

LARRY

Bill? Absolutely not. Sit
down. We've got celebrating
to do.

JULIA looks frosty, but LARRY does not catch the look.
KIRSTY does however. BILL sits down.

STEVE
(to Julia)
It was a wonderful meal.

EVELYN
(gushing)
Oh it was. It was wonderful.

There's a chorus of approval. JULIA puts a smile on.

JULIA
I'm glad you enjoyed it.

EVELYN
See you again soon.

BILL
You must come round.

EVELYN
Yes. You must. We're so happy
you're back.

JULIA
(at the door)
That's nice. Well ... goodnight.

She exits, to a chorus of goodnights. KIRSTY in
particular watches her as she makes her exit. JULIA's
behaviour confounds her. Meanwhile, the conversation
has returned to LARRY's 'wound'.

EVELYN
Does it still hurt?

LARRY
Only when I laugh.

This wins another round of laughter.

52 INT. LOWER LANDING NIGHT

JULIA walks along the landing, while the laughter - muted

by distance - wafts up from below.

From the floor above, she hears something more. She stops, puzzled, then starts up the second flight of stairs towards the Torture Room.

53 INT. UPPER LANDING NIGHT

She approaches the Torture Room, and steps inside.

54 INT. TORTURE ROOM NIGHT

The sound of laughter is considerably dimmed in here; it's barely audible. But there is another sound, a shifting sound in the corner of the room.

She reaches for the light switch, and turns it on. The bulb's been broken however. She stares around the room, trying to make sense of the shadows.

Nervously, she approaches the wall, on which four streaks of light from the window fall. Now she looks towards the window and realizes that the newspaper has been torn, as if by four fingers. Her breath catches. Suddenly, she's afraid.

She stands absolutely still, eyes wide in the gloom.

JULIA

Who's there?

On the far side of the room, a movement in the shadows.

JULIA almost retreats, but something keeps her staring into the murk, as SOMETHING - the remnants of a human form made of twisted, blistered strands of flesh, raises its head. It's squatting against the wall, unable to lift itself into a standing position. Its eyes, however, have life in them: and hunger. This, though he's unrecognizable, is FRANK.

FRANK

(a pained whisper)

Julia.

JULIA

Oh my God.

FRANK

Don't look at me.

JULIA
Who are you?

FRANK
I said: don't look.

She looks away.

Help me.

JULIA
Tell me who you are.

FRANK
Frank.

JULIA's face registers horror and disbelief.

JULIA
No. God no.

FRANK
Believe me. It's me. It's
really me.

JULIA
What happened to you?

FRANK
His blood ... on the floor ...
It brought me back.

JULIA
Back from where?

FRANK
Just help, will you? Please God,
help me -

From downstairs, dimly, laughter.

55 INT. DINING ROOM NIGHT

LARRY has just told another story. General drunken
laughter. KIRSTY stands up.

STEVE
You're not going?

KIRSTY

Just upstairs.

She staggers a little bit.

STEVE

Need any help?

KIRSTY

I AM house-trained.

Further hysteria.

STEVE

(covered in embarrass-
ment)

No ... I meant ...

LARRY

It's round on the left -

KIRSTY

I know.

She steps out into the hallway.

56 INT. HALLWAY NIGHT

She starts up the stairs. She smiles to herself,
thinking of STEVE.

57 INT. TORTURE ROOM NIGHT

FRANK, in the corner of the room, watches JULIA, who is
still at the door.

FRANK

... somebody ...

JULIA

Ssh!

The sound of KIRSTY downstairs, closing the bathroom
door.

FRANK

You can't let me stay like this.
Please. You can't.

JULIA

What do you want me to do.

FRANK

The blood brought me this far.
I need more of the same. Or
I'll slip back ...

CUT BACK TO

JULIA's face as she stares at FRANK once more. She is appalled at the choice before her.

FRANK

(a plea)

You have to heal me.

58 INT. BATHROOM NIGHT

KIRSTY smiles at herself in the bathroom mirror, turns off the tap, opens the door and steps out onto the landing.

59 INT. LOWER LANDING NIGHT

She takes a step along the landing, then realizes that there's somebody ahead of her, in the darkness. She stops. From the floor above, a soft sigh.

KIRSTY

Hello?

JULIA moves out of shadow into a patch of patterned light splashing up the stair well. The effect recalls her memory of her lovemaking with FRANK. The light makes her look strange; ominous.

KIRSTY

Oh, it's you.

JULIA doesn't smile

Are you all right?

Do we read murder in JULIA's eyes? KIRSTY is uneasy.

Suddenly, a voice from the floor below.

STEVE

Kirsty?

KIRSTY is relieved at the interruption.

KIRSTY

(calls down)

I'm here.

STEVE

I thought we'd lost you.

KIRSTY

(calls down)

I'm coming!

(to Julia)

Sleep well.

JULIA is left on the landing, as KIRSTY heads downstairs.

60 EXT. TUBE STATION NIGHT

The station is deserted, but for KIRSTY and STEVE, who are sitting, waiting for the last train.

KIRSTY

You know I do know the way home.

STEVE

It's late.

KIRSTY

Not that late.

STEVE

Please. I want to see you home. All right?

KIRSTY

(lightly)

All right.

(smiles)

No. That's nice.

STEVE

If there's a train.

KIRSTY

What do we do if there isn't?

STEVE

We walk.

61 EXT. A PEDESTRIAN TUNNEL, NEAR WATERLOO NIGHT

KIRSTY and STEVE are walking.

STEVE

Why don't you stay at Larry's house? There's plenty of room.

KIRSTY

Yeah, there's room. And there's Julia.

STEVE

I see.

KIRSTY

She's so damn ... English.

STEVE

Meaning what?

KIRSTY

Oh, I don't know. Up-tight. Frigid.

STEVE stops walking.

STEVE

I beg your pardon?

KIRSTY

(lightly)

There ya go.

(imitates his tone)

I beg your pardon?

STEVE

We're not all frigid.

KIRSTY has turned to look at him. Both of them are aware where the banter is leading; smiles play on their faces as they speak.

KIRSTY

Oh no?

STEVE

Oh no.

KIRSTY
It's not what I heard.

STEVE
(moves closer to
her)
Well you've just been talking
to the wrong people.

He kisses her, with considerable feeling.

62 INT. BEDROOM NIGHT

LARRY snores loudly. JULIA lies beside him, wide awake, staring at the ceiling.

LARRY turns over, muttering to himself.

63 INT. TORTURE ROOM NIGHT

The door opens. JULIA is standing there, in her night-gown.

FRANK raises his wretched head.

FRANK
Well?

JULIA stares at the thing moving in the shadow.

JULIA
Yes.

64 EXT. NUMBER 55 DAY

The door opens. JULIA steps out of the house, and starts towards the street. As she does so, she glances round.

65 EXT. WINDOW OF TORTURE ROOM DAY

We approach the window, knowing that FRANK watches behind it.

66 EXT. NUMBER 55 DAY

JULIA heads off down the street.

67 INT. PIZZA RESTAURANT DAY

The din of a lunchtime restaurant, with all the tables full, and everyone hungry. In the middle of the melee, KIRSTY is valiantly trying to do six things at once. Somebody wants their order taken; somebody else wants more lager; somebody else is complaining. She's doing her best, but losing the battle. She serves a table with their food, and then starts back to pick up another order. As she does so she's harangued from every side.

1ST CUSTOMER

Excuse me, Miss -

2ND CUSTOMER

I'd like some more lager.

1ST CUSTOMER

Miss!

KIRSTY

In a moment.

2ND CUSTOMER

Did you hear me?

KIRSTY starts back to the counter. As she does so somebody else's voice cuts through the din.

STEVE

Hey, sex-bomb -

She wheels round.

KIRSTY

You keep your -

(sees Steve)

Oh.

(smiles)

Hi.

STEVE

I just called in. How about tonight?

KIRSTY

I don't finish till twelve.

STEVE

I'm a late riser.

He grins. She grins.

2ND CUSTOMER

What do you have to do to get
some service around here?

STEVE

Catch you later.

68 INT. BAR DAY

By contrast, a quiet bar. Discreet music; a well-dressed clientele. Several couples occupy booths. Other solitary drinkers are at the bar.

Amongst them: JULIA.

Now we see her more closely, we realize she's gone to some considerable effort to make herself ravishing. There's nothing crude about the change; it's a subtle transformation which shows off her considerable beauty. She drinks soda water.

She has an admirer. Sitting alone at one of the tables is a middle-aged man by the name of PRUDHOE, a nervous, slightly paunchy individual. She glances over at him. His eyes don't leave her for a moment. He's trying his best to get the courage to approach her.

She looks away, and concentrates on her drink. Now she takes out a cigarette, fumbling for it. Her hands are trembling slightly. She lights the cigarette, draws on it, and as she does so she seems to make up her mind that she's not the equal of it. She stubs the cigarette out, puts cash on the bar for her drinks, and gets up to leave.

Suddenly, PRUDHOE's at her side.

PRUDHOE

Not much fun, is it?

JULIA

What?

PRUDHOE

Drinking alone.

JULIA

Not much.

PRUDHOE

I wonder, maybe ...

He's so nervous he can barely speak.

... as we're both on our own ...
we could have one drink together?

JULIA looks at him. He seems to almost be offering himself to her. There's a long pause, while she tries to make up her mind. Then:

JULIA

Why not?

She smiles. The smile works wonders. PRUDHOE's nerves diminish somewhat. JULIA's simply increase, now that she's committed herself. Again, she opens the pack of cigarettes, as PRUDHOE calls the BARMAN over.

PRUDHOE

(to Julia)

What are you drinking?

JULIA

Just soda.

PRUDHOE

Plain soda?

JULIA

Please.

PRUDHOE

I try not to drink at lunch-time. Makes me sleepy in the afternoon. You like to keep a clear head, eh?

(to Barman)

One soda, one whisky.

(to Julia)

I do it anyway. No will-power. Got a busy afternoon?

JULIA

(looking straight
at him)
That depends.

PRUDHOE

Oh?

He stares at her, not certain he interprets her correctly. She stares back. Then: the tiniest of smiles, which he - scarcely believing his luck - returns.

69 INT. TORTURE ROOM DAY

The CAMERA moves across the room. We can hear FRANK's ragged breathing, and as we move in we see, on the floor beside him, the box - the Lament Configuration - its sides gleaming. FRANK, still squatting on the floor, taps a tattoo on the bare boards with his skeletal fingers.

Then, voices outside: JULIA laughs.

He raises his head.

70 EXT. DOORSTEP DAY

JULIA opens the front door. She is still very nervous, fumbling with the keys. PRUDHOE stands a pace behind her.

71 INT. HALLWAY DAY

They step inside. JULIA closes the door

PRUDHOE

You know it's not often I ...
you know ...

JULIA

There's a first time for every-
thing.

PRUDHOE

I suppose that's right.

JULIA

You want something to drink?

PRUDHOE

I'm already way over my usual

limit. You know, it's funny.
I feel like I've known you for
years.

He approaches her: his gestures made slightly clumsy by
the alcohol he's drunk. He kisses her. She presses him off
her.

PRUDHOE

Oh, come on.
(he takes hold of
her breast)
It's what you brought me here
for, isn't it?

JULIA

Yes. I just think we'd be
better off upstairs.

PRUDHOE

Oh. Oh fine.

72 INT. TORTUPE ROOM DAY

FRANK's view, from the corner of the room. We hear the
sound of JULIA and PRUDHOE's approach up the stairs.

PRUDHOE

This your place?

JULIA

Let's not talk about it.

PRUDHOE

No personal details, right?

JULIA

Right.

PRUDHOE

You know, you're incredible -

JULIA opens the door.

JULIA

Come on in. Make yourself at
home.

She steps inside. PRUDHOE does as he's instructed. He
stares at the bare floor, as JULIA closes the door behind

him.

PRUDHOE

There's no bed.

JULIA

That's right.

PRUDHOE

Huh?

JULIA

I prefer the floor.

PRUDHOE

First time for everything, right?

JULIA

Right.

JULIA moves towards him

JULIA

Why don't you take off your jacket?
You're warm.

PRUDHOE

Yeah, why don't I?

She slips the knot of his tie. We can hear her pulse on the soundtrack. She glances over PRUDHOE's shoulder. He follows her gaze, but she diverts him with a peck on the cheek.

PRUDHOE

(takes over his
undressing)

Why don't you do the same?

JULIA

Maybe I will.

PRUDHOE, now starts to shed his jacket and trousers, trying not to take his eyes off JULIA for an instant.

We watch from FRANK'S P.O.V. as he drops his underwear. He still wears his shirt, which he starts to unbutton. We move back into a tighter shot.

PRUDHOE

(voice slightly slurred)

You know, you're very beautiful.

JULIA

Am I?

PRUDHOE

You know you are. Loveliest
woman I ever set eyes on.

JULIA smiles.

PRUDHOE stops unbuttoning his shirt.

PRUDHOE

Oh Christ.

JULIA

What's wrong?

PRUDHOE

Too much drink. Better empty
my bladder.

She steps out of the way so that he can cross to the door.

PRUDHOE

I'll be a moment.

As he moves to the door, she throws a piece of cloth off
a hammer, which lies beside the wall. PRUDHOE takes
hold of the door handle. Turns it: it's stuck.

PRUDHOE

The door's stuck.

Before he can turn she hits him on the back of the head.
He doesn't fall, but the blow sends blood down the back
of his shirt. To avoid the following blow he stumbles
blindly towards the wall but JULIA's not going to be
stopped now. He holds the back of his head - dazed,
apologetic, pitiful - while she moves towards him.

PRUDHOE

Don't ... I ... please ...
I'm sorry ...

She eclipses him.

... I'm so sorry ...

She raises the hammer.

... I don't understand ...

She strikes him. He slides down the wall, his jaw broken, blood pouring from his face. He twitches. Then the twitches stop.

She drops the hammer, and stares down at the corpse.

JULIA

Enough?

The room sighs. In the corner, FRANK's shadowy form leans forward.

FRANK

Don't look at me.

JULIA backs towards the door, as the broken, skeletal form crawls out of darkness to claim its sustenance.

73 INT. UPPER LANDING DAY

JULIA steps out onto the landing and leans against the wall, waves of sheer relief breaking over her.

In the room behind her, terrible sounds of feeding.

74 INT. BATHROOM DAY

JULIA steps into the bathroom, and looks at herself in the mirror. Blood is spattered on her face; her hands are similarly stained. She is trembling from head to foot.

Stripping off her blouse, and flinging it over the side of the bath, she douses her face, neck and breasts with cold water. Then she stares up at her face again, examining it. She can scarcely believe what she's done.

75 INT. LOWER LANDING DAY

She crosses the landing and climbs the stairs to the Torture Room.

76 INT. TORTURE ROOM DAY

She opens the door.

As she does so FRANK retreats into the shadows. We are granted a fleeting glimpse of him, his body fuller than before, but still horribly vulnerable.

JULIA looks at PRUDHOE's corpse. A trail of blood leads away from it into the darkness. The body itself is a grotesquely misshapen husk now, the muscle and fat withered, the eyes sunk into the skull, the lips drawn back to expose the gums. A ghostly sight.

JULIA

Jesus Christ.

JULIA looks across at FRANK, who is no longer sitting, but standing in the shadows.

FRANK

(his voice stronger)

Do I disgust you?

She doesn't reply.

He stretches his arm into a passage of light. His flesh glistens and pulses.

FRANK

See? It's making me whole again.

He turns his arm over for her appreciation.

Every drop of blood you spill
puts more flesh on my bones.
And we both want that don't
we?

She nods.

Good. Come here.

She stares, unable to move.

Come here, damn you. I want
to touch you ...

Still she doesn't move.

FRANK

(more softly)

Come to Daddy. I only want to
touch ...

She takes a step towards his outstretched arm. His
fingers touch her face. She steels herself against them.
Now, he starts to trace the line of her jaw, stroking
her. Now her lips, caressingly.

Suddenly, a sound from downstairs. The front door is
opened.

LARRY
(from below)
Sweetheart?

JULIA withdraws from his touch

LARRY
(from below)
Where are you?

77 INT. HALLWAY DAY

Shot from the stairs of LARRY. He looks up the flight.
He takes a step towards the stairs.

78 INT. TORTURE ROOM DAY

JULIA takes a step backwards, her foot hitting PRUDHOE's
corpse.

79 INT. HALLWAY DAY

LARRY is still at the bottom of the stairs.

LARRY
Are you there?

For a moment it looks as though he's going to climb the
stairs, then he thinks better of it, and goes through
to the back of the house.

80 INT. TORTURE ROOM DAY

JULIA has wrapped the corpse of PRUDHOE up in its clothes
and is now lifting it. The body is lighter now, having
been drained of nourishment. Its head lolls back and its

dentures drop out, hitting the floor loudly. She freezes. No sound from below. She backs out of the room with her burden.

FRANK's arm reaches for the fallen dentures and peers at them.

FRANK

Who's a pretty boy then?

Soft laughter from the darkness.

81 INT. JUNK ROOM DAY

JULIA pushes the door of the Junk Room, which is on the upper landing, open. Inside, a chaos of tea-chests and bric-a-brac. She lays the body down.

82 INT. KITCHEN DAY

LARRY has come through to look for JULIA. He hears a noise above. He looks up.

LARRY

(quietly)

Julia?

He leaves the kitchen.

83 INT. HALLWAY DAY

Again, LARRY Steps into the hallway, and gazes up the stairs.

LARRY

Are you there?

He starts up.

84 INT. LOWER LANDING DAY

JULIA steps into the bathroom, and then locks the door behind her.

LARRY ascends to the top of the stairs.

LARRY

Julia?

JULIA
(from bathroom)
I'm here.

LARRY
(at the door)
Sweetheart ... I've been
calling you.

He tries the door. It's locked.

Are you all right?

JULIA
Just feeling a bit sick.

LARRY
Oh, babe ...

85 INT. BATHROOM DAY

JULIA, still trembling, sits on the edge of the bath.

JULIA
I'll be O.K. Just leave me
be a while.

LARRY
Can I get you anything?

JULIA
Maybe a brandy.

LARRY
Sure.

JULIA
I'll be down in a minute

LARRY
O.K.

She listens as his footsteps recede down the landing and stairs. Then she crosses to the mirror and tries to erase the signs of panic. She puts a comb through her hair, and adjusts her blouse. That done, she unbolts the door and steps out into the landing. She doesn't go down however, but UP, back to the Torture Room.

She opens the door.

JULIA
(very softly)
Frank?

A crunching sound in the shadows. FRANK's hand opens, dropping the pieces of PRUDHOE's dentures, which he has crushed, onto the floor, in a rain of plastic teeth.

FRANK
I'm hurting

JULIA
Hurting.

FRANK
My nerves ... are beginning
to work again.

JULIA
Good.

FRANK
One more. Maybe two -

JULIA's face registers no horror at this.

- to heal me completely. Then
we can be away from here, before
they come looking.

JULIA
Who?

FRANK
The Cenobites. It's only a matter
of time before they find I've
slipped them. I have to get away
from here.

From downstairs, LARRY.

LARRY
Julia? Are you all right?

JULIA crosses to the door and calls down.

JULIA

Just a moment. Put on some music will you babe?

LARRY

O.K.

She returns to her conversation with FRANK.

FRANK

Poor Larry. Obedient as ever.

JULIA

Keep your voice down.

She crosses to close the door. When she turns round, he's in front of her, silhouetted against the window, his half-formed face terrifying in the gloom. Suddenly he reaches out and catches hold of her arm. She gasps in pain.

FRANK

Ssh. Don't want babe to hear.

JULIA

You're hurting.

FRANK

You won't cheat me will you?
You'll stay with me. Help me.
Then we can be together, the way we were before. We belong to each other now, for better or worse ...

He lets go of her.

... like love. Only real.

She goes to the door, and leaves him, locking it behind her.

We move close to FRANK's face. He licks his skinned lips with a bloody tongue. Thunder rolls.

87 KIRSTY'S DREAM

The thunder carries over to a dream.

We are in the Dining Room of Number 55, except that everything is once more shrouded in sheets.

We CUT to KIRSTY, moving through the room, her face pale, her hair glued to her forehead with sweat.

Somewhere, a bell is ringing. Flies buzz. On the dinner table, a form is covered in a sheet. It's clear that the shape is human. She reaches the table, and looks at the body.

Suddenly, blood begins to seep through the shroud, beginning at the head - eyes and mouth - then spreading across the body. There are sobs beneath the shroud.

She reaches for it, to snatch it off the body.

The blood has almost turned the sheet scarlet.

She pulls.

We glimpse only a moment of what's beneath: a naked body, scarlet and shining with blood from head to foot.

She screams.

Her scream becomes louder, as we

CUT TO

88 INT. KIRSTY'S ROOM NIGHT

STEVE sits bolt upright in bed, while KIRSTY yells.

The sheet is snatched off him. He looks across the room to see KIRSTY at the end of the bed, with the sheet in her hand.

STEVE

What are you doing?

KIRSTY's eyes are still closed.

Kirsty!

Her eyes open. She looks down at the sheet she's snatched from the bed, and drops it in horror.

STEVE

Christ. What was that about?

KIRSTY, weak with fear, just shakes her head.

89 INT. HALLWAY, NUMBER 55 NIGHT

A phone is ringing.

LARRY crosses the hallway, bleary-eyed, and disappears from sight. The phone is picked up.

LARRY'S VOICE

Hello?

90 INT. BEDROOM NIGHT

JULIA lies in bed, the pillow empty beside her. She's wide awake, staring at the ceiling. Downstairs, the murmur of LARRY's voice.

91 INT. TORTURE ROOM NIGHT

FRANK stands in the corner of the room, breathing softly in the shadows.

92 INT. TELEPHONE ROOM NIGHT

LARRY is on the phone.

LARRY

I'm O.K., honey. It's all right ...

93 INT. KIRSTY'S ROOM NIGHT

KIRSTY is on the phone. STEVE sits up in bed, having reclaimed the sheet.

KIRSTY

I just wanted to be sure you were O.K.

94 INT. TELEPHONE ROOM NIGHT

LARRY

Never better. You sleep well.

KIRSTY (on phone)

Yeah.

LARRY

I love you, honey.

KIRSTY (on phone)

I love you too.

LARRY puts down the phone.

95 INT. LOWER LANDING DAY

LARRY returns to the bedroom.

JULIA (O.S.)

Who was it?

LARRY

Kirsty.

He goes into the bedroom.

We PAN up the second flight of stairs.

FRANK is sitting at the top, in the shadows.

FRANK

(soft as a breath)

Kirsty.

96 INT. HALLWAY DAY

The front door is closed by JULIA. A man stands in the hallway: another VICTIM. He is as nervous as PRUDHOE.

VICTIM

You're sure we're not going to be interrupted -

JULIA

Quite sure.

VICTIM

Only I like to be careful.

97 INT. TORTURE ROOM DAY

A shock CUT to the naked VICTIM, thrown back against the wall from JULIA's hammer blow. Before he can even slide down the wall, FRANK is upon him.

We don't linger, but CUT away to:

98 INT. LANDING DAY

As JULIA closes the door, her face devoid of emotion, we see the VICTIM's body on the floor, with FRANK's hands on its head, draining out its energies.

99 INT. DINING ROOM DAY

JULIA sits, sipping a drink, her face still unreadable.

100 INT. TORTURE ROOM DAY

FRANK is standing in the shadows. The VICTIM's body is in the middle of the room.

JULIA enters.

JULIA

Well?

FRANK

Better. Much better. I'd like some clothes. And maybe a cigarette.

JULIA

Then you tell me ... you explain what happened to you?

FRANK

Of course.

101 INT. TORTURE ROOM DAY

We pan across the walls as FRANK speaks.

FRANK (O.S.)

I wanted access to experiences ... pleasures ... that only they could offer ...

JULIA (O.S.)

The Cenobites.

FRANK

That's what they call themselves.
They're not human. Maybe they
were once, but they're not now.
They rearrange their own flesh
for pleasure.

We've moved across to FRANK now. He is dressed,
in loose fitting jacket and trousers, through which
his blood is seeping. He smokes, taking great
pleasure in the experience.

JULIA

And the box?

FRANK picks up the box. Vague, tantalizing forms
move over the surface, like ghosts.

FRANK

It cost me a fortune. All I
had. It's a puzzle you see.
You solve it, and the Cenobites
come through ...

JULIA

Where from?

FRANK

God knows. Sometimes I think
they're just behind the walls ...

He turns the box over. The lacquer catches the light.

JULIA

So they cheated you

In the lacquer we see oiled bodies moving. It's
difficult to be sure what the forms signify. Is
this torture, or some elaborate pleasure?

FRANK

Oh no. They kept to their
bargain. They gave me
experiences I'd never forget ...

The images in the lacquer are becoming clearer, and
they are APPALLING. Flesh torn open; blood running

across sweating flesh; hooks, and terrible machines.

FRANK

But their pleasure was my pain.

His voice has begun to tremble. The images in the box are more horrific by the moment. And flowing between them, highly distorted, the CENOBITE's faces, and that of FRANK, screaming and screaming.

FRANK

Terrible pain. Appalling ...

He can't speak for a moment. After a pause, he goes on, his voice heavy.

My body was forfeit. But my spirit ... they left that here. In the boards. In the walls. Watching the world, but never able to touch it ...

JULIA

And the blood let you out?

FRANK

There are ways to resurrection. Blood's one of them. I won't let them take me back, Julia.

JULIA looks at the horrors in the box, and understands his desire.

FRANK

I want to be whole, and then get out -

He lifts the box up.

I won't let them take me.

JULIA

You won't have to. We'll be gone. Somewhere they'll never find us.

There's a rumble of thunder.

Not in the whole wide world.

102 INT. DINING ROOM NIGHT

More thunder, and the sound of heavy rain against the windows.

The television is on. LARRY and JULIA are sitting on the couch. LARRY is watching a boxing match. He has consumed several beers: the cans are beside his feet; and there's another in his hand.

JULIA reads a magazine, glancing up at the screen to see the match getting more heated. Blood is starting to flow.

LARRY
Is this upsetting you?

JULIA
I've seen worse.

LARRY looks at her.

LARRY
Are you all right?

JULIA
Fine.

LARRY
Only I'll turn it off -

There's a sudden raising of shouts from the screen, as one of the boxers hits the canvas. LARRY turns his attention back to the match.

COMMENTATOR
And he's down! He's down!

The thunder rolls on.

103 INT. TORTURE ROOM NIGHT

The lightning finds its way through the holes in the newspaper. FRANK is watching through the window, his face occasionally washed with light. His hand, on the window frame, taps out the same tattoo he's tapped out before. He turns away from the window, and his foot catches the box. It rolls across the floor.

104 INT. DINING ROOM NIGHT

The boxing match is heating up again.

COMMENTATOR
- and now he's in trouble,
he's really in trouble -

LARRY
What was that?

JULIA looks up from her magazine.

JULIA
Thunder.

The violence on the screen is horrific, as swollen
faces burst beneath punches.

LARRY
No. Something else.

LARRY stands up.

JULIA
Maybe I left a window open -

She gets up and crosses to the door.

- I'll go see.

LARRY
No. I'll do it.

He opens the door, and steps out into the hallway.

105 INT. UPPER LANDING NIGHT

In such tight close up we can't see that FRANK has
in fact left the Torture Room, we see his features
register that somebody is coming.

106 INT. STAIRWAY NIGHT

LARRY is climbing the stairs. JULIA follows.

JULIA
It was nothing.

LARRY has reached the top of the stairs. He looks up the next flight.

Larry ...

LARRY

What's wrong with you?

She's desperate to stop him climbing to the Torture Room.

JULIA

I just hate the thunder.

He crosses to her.

LARRY

I'm here.

He puts his arms around her. She responds.

You're shaking.

He hugs her tight, kissing her lightly. The thunder shakes the house.

There's nothing to be afraid of.

He kisses her neck, his hands restless on her.

I'll just go check upstairs ...

He kisses her again. She, in order to distract him, kisses him back. Her passion is artificial, but he doesn't register that.

LARRY

Oh baby.

JULIA

Don't go upstairs.

LARRY

Come with me then.

He starts up the stairs.

JULIA

Please ...

107 INT. UPPER LANDING NIGHT

He reaches the top of the stairs. First he throws open the Junk Room. Lightning flashes on boxes inside. Then he moves towards the Torture Room. The thunder rolls more loudly.

She follows him along the landing, desperate to stop him.

Too late. He throws open the door.

JULIA

Don't.

Lightning floods the room. It's empty. She stands beside him at the door.

LARRY

We must have rats.

She looks back down the stairs. Where's FRANK gone? LARRY turns to her, holding her again, on the threshold of the Torture Room.

LARRY

See? Quite safe.

He kisses her, much harder this time; a sexual kiss.

Let's go down. I'll make it better.

He kisses her again.

108 INT. BEDROOM NIGHT

A shadow moves across the screen as the door opens, and LARRY puts on the light. He has hold of JULIA's hand. He leads her inside. She sits on the bed, illuminated by the light from the landing, and the occasional flicker from the window. LARRY kneels between her legs, and kisses her breasts, his eyes closed.

JULIA glances into the shadows of the room. She senses FRANK's presence.

LARRY

... oh babe ...

He starts to unbutton her dress. She's distracted by her suspicions; he has his hands against her almost before she realizes what's happening.

We have her P.O.V. as she looks around the room. The dressing table; the wardrobe; the curtains at the window. Does something move in the shadows?

A flash of lightning. No. There's nothing.

LARRY gets onto the bed and draws her against him, kissing her. This is not the intense, slightly dangerous love-making she experienced with FRANK, but a fumbling, slightly foolish exchange. LARRY is so wrapped in attempting to make the right moves he doesn't register the fact that JULIA's attention is elsewhere.

Now we have a P.O.V. from the far side of the room, of the two figures on the bed, the only sound the thunder and LARRY's murmured words of seduction, which we can barely make out.

LARRY

...I love you, honey ... let
me ... oh God ... I love you ...

Neither of them have undressed fully; there's just a tangle of clothes around them which removes any trace of eroticism from the scene.

A CLOSE UP of JULIA's head, laid on the pillow, shows just how uninvolved she is - while LARRY works, eyes closed. JULIA looks down the length of her husband's body. The door of the wardrobe swings open. FRANK is watching. She registers horror. LARRY is oblivious to all of this, of course.

We have a CLOSE UP of FRANK watching the love-making. Now he steps out of the wardrobe. JULIA makes a moan of horror, which LARRY takes as enthusiasm.

LARRY

Oh baby ... I love you ...

From JULIA'S P.O.V., we see the form of FRANK shambling towards the lovers.

From FRANK'S P.O.V. we see the lovers on the bed, LARRY's back vulnerable. JULIA seems to realize what he intends.

JULIA

... no ...

LARRY barely hears her.

FRANK is at the very end of the bed now, and JULIA becomes highly agitated.

JULIA

No. No, you mustn't. PLEASE.
No.

LARRY stops his love-making.

LARRY

(looks at her)

Huh?

JULIA

Please ...

LARRY

What's wrong with you?

JULIA

(almost sobbing)

Please. I can't bear it ...

LARRY is angered and utterly perplexed at this. He disengages his arms from around her.

JULIA'S P.O.V., as FRANK retreats.

LARRY rolls off JULIA.

The wardrobe door closes. Click.

LARRY

I don't understand you. One moment you're all over me, the next it's: Don't touch me.

He sits on the edge of the bed.

I just don't understand.

He gets up and leaves the bedroom. JULIA remains where

she is. We have a shot of the bed, and her upon it, from FRANK's end of the room. She stares at the wardrobe. Through the crack of the open door, FRANK stares back. A flicker of lightning illuminates his face; his skeletal grin.

Softly, beneath the assault of the rain on the roof, we hear laughter.

109 INT. A SMALL RESTAURANT EVENING

KIRSTY and LARRY are sitting eating a meal together, in an intimate restaurant. LARRY has little appetite, to judge by his plate. He looks as if he hasn't slept for several nights. KIRSTY, by contrast, is sparkling

LARRY

... maybe we should never
have come back.

KIRSTY

Maybe you should give it some
time.

LARRY

I guess.

KIRSTY

(skirting her real
feelings)

She's not like Mom. She's ...
I don't know ... moody. I thought
that was what you liked about her.

LARRY

You don't like her at all do you?

The straight-forward question silences KIRSTY for a moment. She wants to be delicate with her father's feelings, but honest at the same time.

KIRSTY

I don't know her. She's so ...
sealed up.

LARRY's face is full of the desire for reassurance. KIRSTY tries to offer it.

If YOU love her she must be
worth loving. Just give me

some time.

LARRY nods, a weak smile on his face

LARRY

She doesn't even want to leave
the house.

KIRSTY

Really?

LARRY

It's like she's waiting for
something.

KIRSTY

What?

LARRY

I don't know. I don't know.
It's beyond me.

A silence.

LARRY

(hesitant)

Would you ... maybe call round
sometime? Try to make friends.

KIRSTY

Sure.

LARRY

Maybe all she needs is some
company.

110 INT. STAIRCASE DAY

FRANK is standing at the top of the stairs, dressed in
his stained suit. JULIA is a few steps down, staring
up at him.

FRANK

You can't love him.

JULIA

I don't.

FRANK

So where's the harm?

JULIA

I said no.

FRANK

Then find me somebody else,
before they come looking.

JULIA nods.

Tomorrow?

She looks at him.

111 EXT. LODOVICO STREET - DAY

A wind blows, carrying autumn leaves before it. And on the wind, the distant pealing of bells.

112 EXT. DOORSTEP OF NUMBER 55 DAY

JULIA is at the door, turning the key in the lock. Beside her, a third sacrificial lamb, balding and excitable. His name is SYKES.

JULIA opens the door.

113 EXT. LODOVICO STREET DAY

At the corner of the street now: KIRSTY. She watches, puzzled.

114 EXT. DOORSTEP OF NUMBER 55 DAY

A long shot of the house, from KIRSTY'S P.O.V. The man on the step seems to having second thoughts. JULIA speaks with him. We can hear none of this exchange, but JULIA manages to coax him inside. She closes the door behind them.

115 EXT. LODOVICO STREET DAY

KIRSTY stands, bewildered by what she's seen.

116 INT. LOWER LANDING DAY

From the top of the stairs we watch JULIA lead SYKES upstairs.

SYKES
I get lonely sometimes.

JULIA
Everybody does.

117 EXT. STREET DAY

KIRSTY starts towards the house.

118 INT. TORTURE ROOM DAY

In the corner of the room FRANK stands, tapping out the rhythm with his fingers. It's 'Colonel Bogey', and now he hums it too. Outside the door, a footfall.

JULIA
Come in.

The humming stops.

JULIA opens the door.

119 EXT. FRONT OF HOUSE DAY

KIRSTY starts down the path.

120 INT. TORTURE ROOM DAY

SYKES is looking at JULIA.

SYKES
What is this? A game?

FRANK moves in the corner. SYKES catches the motion from the corner of his eye. He turns.

What ?

FRANK steps from the shadows.

Jesus Christ.

JULIA hits him with the hammer.

121 EXT. DOORSTEP DAY

KIRSTY hears SYKES scream. She freezes. Then steps back from the doorstep and looks up at the house.

122 INT. TORTURE ROOM DAY

In the Room, pandemonium. SYKES, blood pouring down his face, flails out at JULIA. The hammer flies from her hand. He lunges for the door, but she manages to kick it closed.

SYKES
Christ help me!

123 EXT. HOUSE DAY

KIRSTY makes her way around the back of the house.

124 INT. TORTURE ROOM DAY

SYKES has taken hold of JULIA, and is using her as a shield against FRANK, whos is bearing down upon him. For the first time we see FRANK's true colours where JULIA's concerned -

SYKES
(to Frank)
Don't!

Casually, FRANK throws JULIA aside. She falls, sobbing.

FRANK descends on SYKES.

SYKES
No!

125 INT. KITCHEN DAY

SYKES' scream covers the sound of KIRSTY forcing the back door open. She steps inside.

126 INT. TORTURE ROOM DAY

FRANK has SYKES face to the wall. SYKES is sobbing now.
The room is covered in blood.

FRANK
(to Julia)
Get out of here.

She picks herself up.

SYKES
(to Julia)
Please ... don't let him kill
me ... please ...

JULIA leaves, closing the door.

FRANK seizes hold of SYKE's neck, his fingers entering
the flesh either side of his neck vertebrae. SYKES screams.

127 INT. KITCHEN/DINGING ROOM/HALLWAY DAY

KIRSTY moves through the house, and starts to climb the
stairs.

128 INT. LOWER LANDING DAY

Half way up the stairs, the scream stops. She climbs
the rest of the way surrounded by a graveyard hush.

129 INT. TORTURE ROOM DAY

A soundless, slowed shot, as SYKES, his face wasted
by FRANK's feeding, breaks from FRANK's hold and
lunges for the door.

130 INT. LOWER LANDING DAY

KIRSTY starts up the second flight of stairs.

131 INT. TORTURE ROOM DAY

The same slowed, soundless horror, as SYKES reaches
the door. FRANK is a pace behind him.

132 INT. UPPER LANDING DAY

KIRSTY reaches the top as -

133 INT. TORTURE ROOM DAY

The door from inside the room. SYKES pulls it open -

134 INT. TORTURE ROOM FROM LANDING DAY

In real time, and accompanied by the most horrific shriek, SYKES flings himself from the Torture Room. The flesh is hanging off his face; his eyes bulge in terror.

Seeing KIRSTY he starts towards her. Behind him, FRANK, his body glistening. He catches hold of SYKES by the neck. SYKES' shrieks stop. The eyes glaze over. The body judders as death claims it. Then FRANK drops the corpse, and looks up at KIRSTY.

KIRSTY

Oh my God.

She starts to back away down the stairs.

KIRSTY

(shouts)

Julia!

FRANK

Kirsty?

He takes a step towards her.

KIRSTY

Keep your fucking distance.
Julia! Where's Julia? Christ,
what have you done with her.

She's still backing away. He's still advancing.

FRANK

Kirsty. It's Frank. It's
Uncle Frank.

KIRSTY

No.

FRANK

You remember.

KIRSTY

No.

FRANK

Come to Daddy.

Her puzzlement, however, has slowed her retreat, and now FRANK reaches for her. At the last moment she backs away again, but he's after her in a beat, and seizes hold of her.

KIRSTY

No. Get the fuck off me.

He drags her back up the stairs.

135 INT. TORTURE ROOM DAY

He pushes her ahead of him, into the Torture Room. He closes the door.

FRANK

You've grown. You're beautiful.

She has retreated as far from him as she can get. He advances on her.

KIRSTY

Don't touch me. Or so help
me -

FRANK

What? What will you do? What
can you do?

(pause)

There's nothing to be frightened
of.

FRANK has closed in on her by now. He takes hold of her face.

FRANK

I bet you make your Daddy proud,
don't you? Beautiful.

KIRSTY

This isn't happening.

FRANK

I used to tell myself that.
Used to try and pretend I was
dreaming all the pain. But why
kid yourself? Some things have
to be endured. Take it from me.
And that makes the pleasures so
much sweeter ...

As he leans in to kiss her she snatches hold of the
pus and bloodstained shirt that's glued to his
abdomen, and PULLS. There's a flow of fluids.
FRANK's head is thrown back, and he screams.
She slips from beneath his grasp. But he's after
her in a moment, his hand catching her blouse. It
tears. His fingers rake her bare skin.

She stumbles, reaches out for the wall, which is
slick with SYKES' blood. Her hand slides over
it. She falls, heavily.

Roaring, FRANK comes in pursuit of her.

On the floor in front of KIRSTY: the box. It's a
poor weapon, but it's all she's got. As he comes
after her again, she stands up and delivers a blow
to his head with the box. He howls. She races for
the door. But he's after her. He strikes her.
She's thrown against the wall. He's FURIOUS now.
Strikes her again. She cannot survive much more.

She raises the box to retaliate. FRANK sees what
she's holding. His attack stops.

FRANK

Give that to me.

She dimly realizes that she has a bargaining tool.

KIRSTY

(breathless)

No.

FRANK

One last time. Give me the
box.

KIRSTY

You want it?

The monster's eyes glitter.

Fucking have it!

She throws the box. It sails past FRANK and smashes through the window.

FRANK

NO!

He goes to the window. She takes her chance. She's out of the door in a moment.

NO!

136 INT. UPPER LANDING DAY

KIRSTY propels herself out of the Room, and down the stairs, while FRANK vents his anger above her.

137 INT. HALLWAY DAY

She flings open the front door, and pitches herself - bleeding and bruised - into the daylight beyond.

138 EXT. NUMBER 55 DAY

As she stumbles away down the path, she sees the box at her feet, in a litter of broken glass. She picks it up, and continues to run.

139 EXT. LODOVICO STREET DAY

A series of shots from KIRSTY'S P.O.V., as she staggers along the street. The sound-track whines; the image threatens to be eclipsed by darkness. People stare at her as she runs. A child points.

Finally, the CAMERA slows. She stands still.

A voice, off camera:

VOICE (O.S.)

Are you all right?

The CAMERA swings giddily around in the direction of the speaker. A WOMAN comes into view.

WOMAN

Do you need any help?

As she speaks, the picture fades to white.

140 KIRSTY'S DREAM (PART TWO)

The whiteness continues to fill the screen. Distant, incoherent voices are heard, and the thump of blood in the inner ear.

Then darkness seeps into the whiteness, patterns like Rorschach inkblots: ambiguous, yet interpretable as sexual or horrific imagery. With the darkness, soaking over the scene like blood through the sheet in her first dream, fragments of FRANK's previous dialogue.

FRANK

Come to Daddy.

KIRSTY

This isn't happening.

FRANK

Some things have to be endured ...

The darkness is filling the screen

... take it from me ...

Now, total darkness.

... Come to Daddy ...

And suddenly, she wakes.

141 INT. HOSPITAL ROOM NIGHT

KIRSTY is lying in a bed in a private room. A NURSE is at her bedside, monitoring her condition.

NURSE

You're awake.

She goes to the door.

I'll get the doctor.

She exits.

KIRSTY tries to sit up. Her head hurts, badly. As she achieves a sitting position, the door opens. The NURSE returns, with a DOCTOR.

DOCTOR
(approaching the bed)
So ... you're back with us.

KIRSTY
I think so.

DOCTOR
How are you feeling?

KIRSTY
Tender.

DOCTOR
You took quite a beating. Do
you remember what happened?

She looks at him, uncertain of where to start.

KIRSTY
I want to speak to my father ...

DOCTOR
(nods)
Of course. We'll bring you a
telephone.

The NURSE exits. The DOCTOR brings the box from his pocket.

Maybe this'll jog your memory.

He lays it on the bed. She stares at it, her expression betraying nothing.

I had the Devil's own job
getting it out of your hand.
Does it ring any bells?

She shakes her head.

Do you want it left?

KIRSTY

Why not?

He offers her a reassuring smile.

DOCTOR

Chin up. There's no serious damage. And you're safe here.

KIRSTY

Um.

He leaves the room.

KIRSTY picks up the box, tentatively. She turns it over in her hand, examining it.

142 INT. UPPER LANDING NIGHT

FRANK is standing in the shadows. He is wearing a fresh shirt. He smirks. JULIA watches him.

Downstairs, the telephone rings. JULIA is very nervous now; desperate even.

JULIA

She'll tell them everything ...

FRANK

I don't think so. She'll want Larry first.

JULIA

That's probably her now. Or the police.

FRANK

Maybe.

JULIA

Don't you care?

FRANK

There's very little I can do about it.

JULIA

Maybe we should just leave -

FRANK

Like this? Look at me! LIKE

THIS?

JULIA

Well we can't just stay here -

FRANK

I need a skin. Then we leave -

143 INT. HOSPITAL ROOM NIGHT

KIRSTY is sitting up in bed. On the bedside table, a telephone. She is now thoroughly engrossed in the problems of the box. Her fingers speed over the surfaces, looking for some way in, testing its strength.

Suddenly, a click. Her face lights up with pleasure, as she slides a part of the box open, revealing new intricacies. And to accompany the revelation, a tinkling tune.

She smiles. It's a musical box.

The light beside the bed flickers, but she doesn't notice.

The door opens. It's the NURSE.

NURSE

Comfortable?

KIRSTY

(smiles)

Sure.

NURSE

Any luck with your father?

KIRSTY

(shakes her head)

He's probably got a meeting.

I called a friend of mine. He's coming; is that O.K.?

NURSE

Of course.

The NURSE exits. As she does go the light flickers again. The box clicks. A new facet is revealed ...

KIRSTY smiles.

144 EXT. NUMBER 55 NIGHT

The front door closes.

LARRY
(inside)
Julia?

145 INT. HALLWAY NIGHT

LARRY stands in the hall. JULIA comes down the stairs.
She looks pale; even ill.

LARRY
What's wrong?

JULIA
I don't know where to begin ...

LARRY
What are you talking about?

JULIA
It's better you see for your-
self -

She turns and starts up the stairs. He follows.

146 INT. HOSPITAL ROOM NIGHT

KIRSTY has opened more of the box. The tune is more complex now.

Somewhere a bell has started to ring. Now, she works the final mechanism of the box. The bedside light flickers and goes out.

The bell rings. Light pours out of the box. She drops it, shocked.

The bedside light comes on again.

She looks up.

In the wall opposite the end of her bed, a very narrow doorway has simply opened in the wall.

Leaving the box on the bed, she gets up and goes to the gap. As she approaches she hears the distant, rhythmical sob of a baby. She stands at the doorway.

147 INT. CORRIDOR TO HELL NIGHT

We look back at her, a diminutive figure framed against a shot of light, from way, way down the corridor.

148 INT. HOSPITAL ROOM NIGHT

The sobbing goes on. KIRSTY stares down the corridor - which is lit brightly in some places, and is absolutely dark in others - not certain of whether to venture down it or not.

She glances towards the door of her room, from the other side of which comes the reassuring sound of the hospital going about its business. What's to fear?

149 INT. CORRIDOR TO HELL NIGHT

She steps into the corridor. The walls rise into darkness on either side of her, their surfaces like the interior of a pyramid, pitted with age, and rotting away.

She starts towards the sobbing child, bare feet on the impacted earth of the passageway.

The sobbing gets louder as she advances, her form disappearing entirely as she passes through the intermittent darkness.

Once, she glances back towards the Hospital Room, to reassure herself that it's still there. It is, though it's no more than a sliver of light at the far end of the passageway.

She advances a few more paces. The atmosphere is growing denser; smoke thickens the air.

Then, a light glows at the other end of the corridor.

The sound of the sobbing child ceases.

She stops walking.

Ahead, the smoke clears and the light brightens, and we see a creature - THE ENGINEER - hanging in the space between the walls. It is in silhouette against the light, but we can see enough to know that it resembles no earthly animal. Its vast black limbs hold it suspended above the corridor, clinging to the stone. Its front limbs, vestigial by comparison, hang down from beneath its vast head. Its tail is curled over its back.

KIRSTY's expression registers this horror. THE ENGINEER moves into the light. Its irises narrow to slits. From the tail a vast sting, oozing pus - like venom, glides into view.

And then -

- it comes at her, advancing along the corridor by bracing its legs against the walls. Its breath is a growl in its belly, until it moves into darkness, when all sound from it ceases, only to erupt again as it finds the light.

KIRSTY turns, and starts to run.

It comes after her at speed. Darkness, light, darkness, light; roars and silence -

Its jaws spill its thick saliva; its eyes gleam.

KIRSTY runs blindly down the corridor, back towards the safety of the Hospital Room. But it's very close on her heels, lingering -

As she comes within a few yards of the Room it closes on her.

150 INT. HOSPITAL ROOM NIGHT

She flings herself through the door with THE ENGINEER's breath on her back, and turns -

The doorway has gone. The wall is sealed. She approaches the wall. THE ENGINEER scratches on the other side ...

Then, she realises that the bell is still ringing. And there's a foul smell in the air.

She looks around.

She's not alone.

Standing across the room from her, lit by a strange phosphorescence that has no visible source, are four extraordinary figures.

They are CENOBITES. Each of them is horribly mutilated by systems of hooks and pins. The garments they wear are elaborately constructed to marry with their flesh, laced through skin in places, hooked into bone.

The leader of this quartet has pins driven into his head at inch intervals. At his side, a woman whose neck is pinned open like a vivisection specimen. Accompanying them is a creature whose mouth is wired into a gaping rectangle - the exposed teeth sharpened to points, and a fat sweating monster whose eyes are covered by dark glasses.

When the lead CENOBITE speaks, we recognise the voice as that of the creature from the beginning of the film.

KIRSTY stares in amazement.

KIRSTY

Where the hell did you come from?

The CENOBITE gestures. The box is lying on the bed.

CENOBITE

The box ... you opened it.
We came.

KIRSTY

It's just a puzzle box.

CENOBITE

It's a means to summon us -
it's called the Lament Con-
figuration.

KIRSTY

Who are you?

CENOBITE

Cenobites. Explorers in the
further regions of experience.
Demons to some. Angels to
others.

KIRSTY

Well, I didn't mean to open that thing. You can go back wherever you came from.

FEMALE CENOBIITE

We can't. Not alone.

At this, the creature with the wired open jaw chatters like a mad monkey.

KIRSTY

This isn't for real.

CENOBIITE

You solved the box. We came. Now you must come with us. Taste our pleasures.

The chattering CENOBIITE steps towards her.

KIRSTY

Don't touch me!

The door opens. It's STEVE.

KIRSTY's face floods with relief. STEVE does not register the CENOBITES' presence however.

KIRSTY

Steve. Thank God you came.

STEVE

What happened to you?

He steps between the CENOBITES.

KIRSTY

These THINGS ... they want to take me -

STEVE

What things?

CENOBIITE

(to Kirsty)

He doesn't see us, or hear us. We belong to you, Kirsty. And you to us.

KIRSTY

No!

STEVE

What's wrong?

KIRSTY

Don't let them take me, Steve -

STEVE

I won't let anybody take you.

He starts to walk towards her, but the creature in the dark glasses takes a hooked rod from its back and puts the hook to STEVE's neck. STEVE's hand moves to the place; he makes a small sound of pain. The CENOBITE takes off its glasses, to see its trick better. The eyes beneath are sewn shut. It pulls a little more on the hook. STEVE winces.

FEMALE CENOBITE

If he takes another step, we open his throat.

KIRSTY

(to Steve)

Please go, Steve.

STEVE

What?

KIRSTY

Just go. PLEASE. I'll be O.K. I'm going to go see Dad. He'll look after me -

STEVE

(protesting)

What did I say?

KIRSTY

Will you GO, damn you?

Mystified, STEVE retreats a step.

STEVE

I'll come back later, huh?

KIRSTY

Sure. Why not?

Still puzzled, STEVE crosses to the door.

STEVE

'Bye.

KIRSTY

'Bye.

FEMALE CENOBITE

Good.

CENOBITE

It's time we were away.

KIRSTY

(almost crying)

Let me alone, will you?

CENOBITE

No tears please. It's a waste
of good suffering.

The chatterer comes for her. As it does so desperation
brings a plan to KIRSTY's head.

KIRSTY

Wait!

He stops.

CENOBITE

No time for argument.

KIRSTY

You did this before, right?

CENOBITE

Many times.

KIRSTY

To a man called Frank Cotton?

FEMALE CENOBITE

Oh yes.

KIRSTY

But he escaped you.

CENOBITE

Nobody escapes us.

KIRSTY

HE did. I've seen him. He's
alive.

CENOBITE

Is that so? And what are you
proposing?

KIRSTY

I'll take you to him. Then you
take him instead of me. Back
wherever you come from.

The CENOBITE stares at her unblinking.

CENOBITE

Perhaps ...

FEMALE CENOBITE

But if you cheat us ...

The sound of THE ENGINEER, scratching on the other side
of the wall. The plaster cracks, violently.

CENOBITE

We'll tear your soul apart!

We cut back to the cracking plaster, which cracks further.
We hear STEVE's voice, and pan back into the room.

The door opens. KIRSTY and the CENOBITES have gone.

STEVE is there, with the NURSE.

STEVE

She was trembling all over.

NURSE

I'd better go look for her.

The NURSE heads for the door.

STEVE

Maybe she's gone back to her -

He looks round. The NURSE has gone.

STEVE

- father.

His eyes have alighted on the box, which is lying on
the bed.

He picks it up.

151 EXT. NUMBER 55 NIGHT

Lights burn in the house, upstairs and down.

152 INT. BEDROOM NIGHT

JULIA sits in front of the dressing table mirror. She has a glass of whisky in front of her. She sips from it, studying her face in the mirror. We've seen her in many moods through the story: now we see a mingling of fear and exhilaration on her face. She gets up. Laid out on the bed is, of all things, her wedding gown.

153 INT. STEVE'S CAR NIGHT

STEVE drives towards Lodovico Street, scanning the streets for sign of KIRSTY.

154 EXT. STREET NIGHT

As his car drives past, KIRSTY turns a corner. He does not see her. KIRSTY hurries along the street. The wind is chilly. Sometimes she hears a bell in it.

155 EXT. LODOVICO STREET NIGHT

STEVE drives up to the house. The lights are still burning. He gets out of the car, and hurries down the path.

156 EXT. DOORSTEP NIGHT

He knocks on the door. There's no reply.

157 INT. BEDROOM NIGHT

Two shadowy, naked figures stand face to face in the bedroom. We can see no detail of their features. We move down their bodies. They are standing in a shining pool of blood.

158 EXT. DOORSTEP NIGHT

STEVE starts round the back of the house.

159 INT. BEDROOM NIGHT

The male of the couple pads towards the bedroom door, leaving a trail of blood behind him. We can still see very little of the man.

160 EXT. LODOVICO STREET NIGHT

KIRSTY turns the corner of the street, and starts down it. The wind is strong now. It is full of sibilant whispers, hurrying her along.

161 INT. BEDROOM NIGHT

JULIA dresses.

162 EXT. DOORSTEP NIGHT

KIRSTY reaches the doorstep. As she does so the whispers die away completely. She beats on the door. No reply. She beats again, more urgently.

KIRSTY

Please! Dad! It's me!
It's Kirsty!

163 INT. LANDING NIGHT

JULIA steps onto the landing. We can hear KIRSTY shouting on the step.

JULIA

Damn her.

We hear a voice, off-screen. Is it FRANK or LARRY?
Impossible to be sure.

VOICE

Answer it.

164 EXT. DOORSTEP NIGHT

KIRSTY still beats on the door.

KIRSTY
Please, answer me! Please -

The door is suddenly opened. JULIA is standing there.

JULIA
Kirsty? It's very late.

KIRSTY
Where's Daddy?

JULIA
What's the problem?

KIRSTY
(stepping inside)
I have to see my father.

JULIA
Of course. There's no need to
shout.

165 INT. DINING ROOM NIGHT

We pan across the table. At the end of the table sits LARRY. The light is behind him. His features are shadowy. But we can see that he is badly bruised.

We hear the womens' voices, off-screen.

JULIA
You look terrible. Have you had
an accident?

KIRSTY
I was here this afternoon.

JULIA
This afternoon.

KIRSTY
I saw everything.

JULIA
I'm sorry, I don't follow.

What was there to see?

KIRSTY doesn't answer, but walks through into the Dining Room. KIRSTY sees LARRY at the table.

KIRSTY

Oh God. Thank God.

(she starts to sob)

I thought something might have ...

She glances round at JULIA, who has also entered.

(to Larry)

I have to talk to you.

LARRY

Of course.

LARRY leans forward, and into the pool of light over the table. He looks much the worse for wear. His flesh is raw and bruised. There is blood at his neck and hairline.

LARRY

It's all right, sweetheart.
Julia's told me everything;
and it's all right ...

KIRSTY

No. You don't understand. Your
brother - Frank - he's here in
the house. And he's -

LARRY

Whatever Frank did was his error.
And it's finished with now.

KIRSTY

Finished?

LARRY

(smiles)

He's gone.

KIRSTY

Gone?

JULIA

Dead.

LARRY

He was insane, baby: a mad dog.

I put him out of his misery -

KIRSTY stares at LARRY, while in her head she hears the CENOBITE's voice.

CENOBITE

... we'll tear your soul apart ...

LARRY

I'll go to the police, when I'm feeling stronger. Try and find some way to make them understand, though God knows I don't really understand myself. Did he hurt you?

KIRSTY is dumb with horror at her situation.

LARRY

(leans back)

Poor Frank. He's better off dead.

KIRSTY

I don't believe it.

LARRY

I'm afraid it's true.

KIRSTY

(tears in her eyes)

I want to see.

LARRY

No you don't.

KIRSTY

Yes!

LARRY

(to Julia)

Show her.

KIRSTY turns away from LARRY. JULIA leads her out into the Hallway.

CUT TO

LARRY, still sitting at the table. His fingers drum a familiar tattoo. Beneath his breath, he hums 'Colonel Bogey'.

166 INT. UPPER LANDING NIGHT

JULIA pushes open the door of the Torture Room. It creaks wide. Lying on the floor in the middle of the room is a skinned corpse, in a tangle of torn clothing. It steams. There is blood everywhere. That too, steams.

KIRSTY is revolted. She steps away from the door, back down the landing.

The bell has begun to ring again, distantly, and there is the sound of wings in the air - thousands of birds - beating on the other side of the wall.

KIRSTY starts down the stairs again.

JULIA
Where are you going?

KIRSTY doesn't reply. She merely hurries away.

JULIA
(calling after
her)
You leave this to us, you
hear me? We'll deal with
the police -

167 INT. HALLWAY NIGHT

KIRSTY descends the stairs. LARRY has stepped out of the Dining Room and is moving to intercept her as she makes her way to the front door.

The sound of wings, and bells - and a terrible slow thunder which underpins it all - mounts in volume.

LARRY snatches at her arm.

LARRY
Where are you going?

KIRSTY
I have to get out.

She shrugs off his arm. The thunder is increasing.

LARRY

Stay with me -

JULIA is on the stairs, watching this exchange.

LARRY
- it's all right. Really it
is ...

He touches her face, fondly.

KIRSTY
I can't stay.

She goes to the door.

LARRY
Come to Daddy.

She hesitates at the door, and turns.

168 INT. HALLWAY NIGHT (KIRSTY'S P.O.V.)

The thunder fills KIRSTY's head, as she stares at LARRY, who has opened his arms to her.

LARRY
Come to Daddy.

Her gaze moves up to JULIA, who is on the stairs.

JULIA
No, damn you -

169 INT. HALLWAY NIGHT

KIRSTY
(mouths)
Oh my God.

Everything is slowing down. The bells and the thunder fill the soundtrack.

LARRY smiles, as KIRSTY moves towards him. Tears have begun to fill her eyes. She searches for him. His smile decays as he realizes her objective. Her nails rake his cheek. The flesh puckers, and tears along the brow. Blood flows. The mask of stolen flesh he wears slips a little, and FRANK's twisted features come into view.

JULIA

Frank!

KIRSTY screams, as FRANK lunges for her. The lights in the hallway flicker, and threaten to go out.

KIRSTY avoids FRANK's blow, but in doing so allows him to get between her and the front door. She's trapped. His torn face flapping, he opens his jacket (the interior of which is blood-stained) and pulls a knife from the lining.

Suddenly, JULIA is behind her, gripping hold of her hair.

FRANK advances on KIRSTY, but in the last moment before the fatal stab KIRSTY twists, avoiding the blow. JULIA shrieks and stumbles forward, the knife gleaming as it's buried to the hilt in her side.

KIRSTY slips from between them. JULIA collapses into FRANK's arms. He holds her up.

KIRSTY makes a dive for the front door, but FRANK lets JULIA slip and intercepts KIRSTY. JULIA falls back against the wall, dying. KIRSTY retreats to the bottom of the stairs. FRANK follows.

FRANK

You're not leaving now -

As he follows, JULIA reaches out and takes hold of his sleeve.

KIRSTY flees the only route she can, upstairs. The house is creaking in every board and rafter now.

FRANK turns on JULIA, trapping her against the wall.,

JULIA

Help me, Frank. For God's sake.

He puts his hands around her neck, and leans towards her. At the last moment she seems to understand that he intends not to kiss her but to steal what little life she has left.

JULIA

No, Frank -

From the stairs KIRSTY glimpses him battering upon

her.

Then she looks away, and runs up the stairs.

When we look back JULIA is withering in FRANK's arms.

170 INT. LOWER LANDING NIGHT

The landing is smoky. The lights have taken on a yellowish tinge. The air is full of moans.

KIRSTY is desperate for a hiding place. She tries one of the doors, but it's locked. She opens another, and the din of birds' wings gets louder.

171 INT. BIRD ROOM NIGHT

A P.O.V. shot, lunging towards KIRSTY in the doorway. She slams the door in the face of whatever's coming for her.

172 INT. HALLWAY NIGHT

FRANK hears the door slam. He drops JULIA to the ground. She's dead, her flesh rotting on her face.

FRANK starts to climb the stairs, his eyes burning with hunger.

173 INT. LOWER LANDING NIGHT

KIRSTY is cornered. From below, FRANK's voice.

FRANK

Where are you, beautiful?

KIRSTY starts up the second flight of stairs, as FRANK's shadow is thrown up on the wall below.

174 INT. UPPER LANDING NIGHT

KIRSTY is faced with a choice. The Torture Room door is open, but the skinned body is in there, so instead she heads for the Junk Room, and opens the door.

175 INT. JUNK ROOM NIGHT

Moonlight falls through the window, illuminating a chaos of furniture and boxes. She crosses to the window, and tries to get it open. It won't budge.

FRANK
(somewhere below)
Where are you, honey?

She looks around for a lever to open the window with -

176 INT. LOWER LANDING NIGHT

FRANK reaches the landing and opens the bedroom door, calling for her. Then he starts up the last flight of stairs.

FRANK
Come to Daddy.

177 INT. JUNK ROOM NIGHT

KIRSTY lifts a cloth off one of the boxes.

Staring up from the box is the corpse of PRUDHOE, his eyes and mouth open in a silent shriek.

She reels back from the box, terrified, backing into the shadows.

An arm reaches for her, taking hold of her and dragging her back into darkness as the door opens. FRANK stands on the threshold. His breath is thick. He shambles forward, but he doesn't see her.

We CUT back to the shadows. KIRSTY's eyes are wild with terror.

Back to the door, which clicks closed.

KIRSTY breaks cover, and so does her saviour. It's STEVE. He is sweating with terror.

KIRSTY
(a whisper)
What are you doing here?

STEVE

Got in downstairs. Looking
for you. What's going on?

She shakes her head. STEVE brings the box from his
jacket.

STEVE
You forgot something -

She doesn't see what he's produced. She's already
moving to the door. She listens.

178 INT. UPPER LANDING NIGHT

The landing is empty. The door of the Junk Room opens.

KIRSTY steps out.

The house is strangely still. The lights swing a little;
but otherwise ... nothing. She advances along the
passageway. STEVE follows. They reach the top of the
stairs in safety.

STEVE
(signalled more than
spoken)
I'll go first -

As he speaks, FRANK steps out of the Torture Room,
knife in hand.

Roaring, he comes at them both. KIRSTY flings herself
out of the path of the knife. FRANK swipes at STEVE,
who falls backwards down the stairs. He cries out,
head hitting the stairs as he descends.

The box falls from his unconscious hand.

FRANK turns on KIRSTY, who avoids one slice of the knife,
and another, but is driven back into the Torture Room.

179 INT. TORTURE ROOM NIGHT

He's after her in a flash.

She falls beside her father's body, her eyes meeting
its skinned face.

KIRSTY

God -

FRANK

Don't cry for him. He's dead.
He always was.

KIRSTY has been pushed to the limits of her endurance. She can be terrorized and pursued no longer. Death looks an easy option by comparison with more of FRANK's horrors.

KIRSTY

Go on. Kill me. I don't care.

FRANK

Poor baby.

KIRSTY

You bastard

FRANK

Hush now. It's all right.
Frank's here.

KIRSTY

Frank.

FRANK

That's right. Are you losing
your mind, baby? This is Frank
you're talking to. FRANK.

As he speaks the bell begins tolling again. FRANK looks puzzled.

FRANK

What's going on?

Light begins to pour through the walls of the room.

No.

He starts towards the door. But he's too late. The CENOBITES are standing in his way. He backs off from them.

CENOBITE

Frank -

KIRSTY

(to Cenobite)

What took you so long?

FEMALE CENOBITE

We had to hear it from his own
lips -

FRANK turns on KIRSTY.

FRANK

You set me up! You bitch.
You set me up!

The pattern of light in the room has become more elaborate,
and the CENOBITES move through it towards FRANK.

CENOBITE

(to Kirsty)

This isn't for your eyes.

KIRSTY crosses towards the door. As she reaches for the
handle she hears FRANK roar behind her. She turns. He
breaks between the CENOBITES, knife in hand, but as he
comes within striking distance the air is full of whining
sounds and he stops dead.

They have their hooks in him, we see. In his arms and
legs; in his back and sides; in his scalp and neck and
temples. Hooks attached to countless chains, which
arrest his progress. They plough through his flesh as
he strives to reach her. But at a gesture from the leader
of the CENOBITES, the chains are hauled in. He flings
back his head, yelling. The knife drops from his hand.

CENOBITE

(to Kirsty)

Out!

She turns back to the door and opens it. FRANK is hauled
back towards the centre of the room.

FRANK

Bitch!

The house is growling from basement to eaves now, as
KIRSTY steps onto the landing.

180 INT. UPPER LANDING NIGHT

Behind her, FRANK howls.

She looks back.

They have him IN EXTREMIS, his body spread-eagled; hooks in a hundred places, pulling at his flesh. He fights like a wild animal, snarling and cursing. They pull the chains tighter.

181 INT. TORTURE ROOM NIGHT

A close up of FRANK's face. He suddenly stops fighting. He raises his head, his eyes staring up at KIRSTY from beneath a bleeding, sweating brow. He flicks his tongue over his bloodied lips.

Then -

- he comes apart.

182 INT. UPPER LANDING NIGHT

The door slams as FRANK's body is torn apart in a welter of blood and flesh fragments.

Something heavy thuds against the door.

KIRSTY turns and starts down the stairs.

183 INT. STAIRS NIGHT

As she reaches the place where STEVE is half-sitting, half-lying, the house starts to growl as though its foundations are about to give way. STEVE's nose is bleeding, and his face is bruised, but he's conscious.

KIRSTY

We have to get out of here.
They'll kill us for the fun of
it.

STEVE staggers to his feet. KIRSTY picks up the box, which is on the lower landing. As she picks it up, the FEMALE CENOBIITE steps from the shadows.

FEMALE CENOBIITE

Don't leave us yet -

KIRSTY starts to try and manipulate the box in her hands.

FEMALE CENOBITE

We've got such sights to show
you -

KIRSTY manages to slot one of the pieces of the box back
into place.

FEMALE CENOBITE

... don't ...

Her voice becomes a howl, and she's sucked away into
darkness.

STEVE

(behind Kirsty)

Jesus Christ.

They start down to the half-landing. There stands the
CENOBITE in the dark-glasses, carrying the hooked rod
he threatened STEVE with in the hospital. Again,
KIRSTY manipulates the box. Again, the CENOBITE howls
and is claimed by the darkness.

184 INT. HALLWAY NIGHT

They hurry down to the hallway, half expecting another
creature to step into their path. Dust is falling from
the ceiling, and there are cracks opening up in the
walls. Any moment, surely, the whole place will be
destroyed.

JULIA's body has gone from the hallway; a trail of blood
leads into the dining room.

As KIRSTY and STEVE stumble across the hallway, they hear
JULIA's voice, off-screen, an eerie, ghostly voice.

JULIA

Kirsty ...

KIRSTY hesitates, and looks towards the door of the
dining room.

There stands the bride, her white dress soaked in blood,
her veil covering her face.

KIRSTY

Julia?

KIRSTY takes a step towards her, but as she does so the

veil rises of its own accord, and the chattering CENOBITE is beneath.

KIRSTY slams the box closed.

The CENOBITE howls, and disappears.

STEVE heads for the door. Turns the handle.

As he does so, KIRSTY realizes there's one piece of the box unfinished.

KIRSTY

Don't!

Too late. He turns the handle. The door is flung open, and THE ENGINEER, clinging to the sides of the door, swings down into the hallway.

STEVE is flung backwards against KIRSTY. The box falls from KIRSTY's hand. The beast moves to bite at STEVE, who scrambles out of the way, leaving KIRSTY in the front line.

The box lies between KIRSTY and THE ENGINEER, which now uses its forelegs to crawl over the hallway towards her, its legs still bracing it in the door.

She snatches for the box. THE ENGINEER, its mouth oozing fluids, almost catches her arm.

Again, she tries. This time one of its arms seizes hold of KIRSTY and drags her towards its jaws.

Behind KIRSTY, STEVE snatches up a piece of plaster and flings it in THE ENGINEER's face. It momentarily relaxes its grip on KIRSTY, who slides her hand from its hold and claims the box. She now has slime on her fingers. The box defies her manipulations.

STEVE

Come on! Come on!

THE ENGINEER crawls towards them. Up above, the din of the roof collapsing. Timbers and dust hurtle down the stairs.

KIRSTY

Shit. Shit. Shit.

THE ENGINEER is almost upon her. It rears up, its saliva

dropping on her.

And then, miraculously, the last piece of the box slots into place.

The same vortex that seized the other CENOBITE seizes THE ENGINEER. Howling its complaint, it is drawn out into the darkness beyond the door, and disappears.

Its voice grows thin, and fades.

Finally, silence.

The house is still.

KIRSTY gets to her feet. STEVE does the same.

Together, they move to the door, and out onto the step.

185 EXT. DOORSTEP NIGHT

The door slams behind them, of its own accord.

KIRSTY turns the sealed box over in her hand.

There is a slit in it which has not quite closed. Light suddenly pours from it, up into KIRSTY's face. Her features are momentarily distorted, as if sucked towards the box. From within: shrieks, bells, music.

Between the screams, FRANK's voice.

FRANK

Come to Daddy!

She slams the panel shut. The distortions cease. So does the din.

KIRSTY

(quietly)

Not tonight.

A smile crosses her face, and she leaves the doorstep, making her way towards the street. STEVE gazes at her, then follows.

Their figures are erased by the darkness.

Somewhere, a bell rings as ...

THE CREDITS ROLL