

TB

## HOME ALONE

JANUARY 17, 1990

REVISED FEBRUARY 2, 1990 - Blue  
REVISED FEBRUARY 9, 1990 - Pink  
REVISED FEBRUARY 12, 1990 - Green  
REVISED FEBRUARY 21, 1990 - Yellow  
REVISED MARCH 8, 1990 - Goldenrod  
REVISED MARCH 13, 1990 - Salmon

HOME ALONE

1 EXT. HOUSE - EVENING

1

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

2 OMITTED

2

3 INT. HOUSE - FOYER - NIGHT

3

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

POLICE OFFICER

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

4 OMITTED

4

4A INT. MASTER BEDROOM - NIGHT

4A

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

KATE

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

KEVIN McCALLISTER enters. He's seven.

KEVIN

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

KATE

Kevin. I'm on the phone.  
(to the phone)

The dog's at the kennel. I gave them the office number in case something happens.

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# TB

\*REVISED 2/21/90\* - Yellow

1A.

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

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

Kevin flops down on the bed.

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

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

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

PETER  
Kate? Where's the voltage adaptor  
thing?

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

PETER  
How am I going to shave in France?

KEVIN  
Dad. Nobody'll let me do anything.

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

KATE  
(covering the phone)  
And he was in the basement fooling  
around with the furnace.

PETER  
What have I told you about that?

KEVIN  
I thought it went off. I was just  
turning it back on.

PETER  
Never, ever play around with the  
furnace.

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# TB

\*REVISED 2/21/90\* - Yellow

2A.

KEVIN

The heating guy showed me how to do  
it. Did I burn down the joint? I  
don't think so.

\*  
\*  
\*  
\*

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

LESLIE

There's a policeman downstairs.

PETER

What's he want?

KEVIN

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

LESLIE

In a minute, Kevin.

(to Peter)

I have no idea.

KEVIN

I'm sick of everybody saying...

(mocks her)

... "in a minute."

PETER

Kevin! Out!

(to Leslie)

Do you have a voltage adaptor?

LESLIE

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

5 INT. FOYER - NIGHT

5

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

POLICE OFFICER

Pardon me? Are your parents home?

TRACEY

Yeah. But they don't live here.

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

KEVIN

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

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

LESLIE

There's a policeman downstairs.

PETER

What's he want?

KEVIN

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

LESLIE

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

KEVIN

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

PETER

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

LESLIE

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

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POLICE OFFICER

Pardon me? Are your parents home?

TRACEY

Yeah. But they don't live here.

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

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

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

HEATHER  
You need a voltage adaptor.

TRACEY  
What's that?

HEATHER  
Ask your mom.

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

POLICE OFFICER  
Excuse me. Are your parents here?

HEATHER  
My parents live in Paris. Sorry.

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

SONDRA  
(to Heather)  
Bon jour.

HEATHER  
Wrong. That's good day.

POLICE OFFICER  
Hi. Are your parents home?

SONDRA  
Yeah.

POLICE OFFICER  
Do they live here?

SONDRA  
No.



13 EXT. HOUSE - NIGHT

13

A LITTLE NERO'S PIZZA delivery car -- a Red Ford Geo -- with a cartoon rendering of a Roman holding a pizza and the slogan NO FIDDLIN' AROUND PIZZA IN THIRTY MINUTES OR LESS painted on the side and on the lighted roof sign bangs into the lawn jockey, knocks it over and skids to a stop. The PIZZA BOY jumps out of the car and quickly rights the toppled lawn jockey.

\*  
\*  
\*

13A INT. HOUSE - UPSTAIRS HALLWAY - NIGHT

13A

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

KEVIN

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

JEFF

Tough.

KEVIN

That's what Megan said.

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

MEGAN

What did I say?

JEFF

You told Kevin, "tough".

MEGAN

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

KEVIN

I'm not an idiot!

MEGAN

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

JEFF

She's right, Kev.

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

KEVIN

Excuse em, puke breath, I'm a lot  
smaller than you. I never packed  
a suitcase.

\*

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

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

JEFF  
Shut-up, Linnie.

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

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

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

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

Linnie turns on her heels and goes into room.

LINNIE  
P.S. You have to sleep on the  
hide-a-bed with Fuller and if he has  
a Pepsi he wets the bed.

KEVIN  
What happened to my room?

LINNIE  
Heather, Tracey, and Sondra took it.

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

He stomps away. Linnie laughs.

13B INT. HALLWAY-STAIRS / FOYER

13B

Jeff slings the duffel down the stairs.

JEFF  
BOMBS AWAY!

CLOSE-UP POLICE OFFICER

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

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# TB

\*REVISED 2/9/90\* - Pink

6A.

MEGAN (OS)  
SOMEBODY GET THE DOOR!

The Police Officer looks up the stairs wondering if they mean him.

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\*  
\*

14 INT. BUZZ'S BEDROOM - NIGHT

14

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

ROD

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

BUZZ

He just ate a shitload of mice guts. He's good for a couple weeks.

(pause)

Is it true that French babes don't shave their pits?

ROD

Some don't.

BUZZ

And they got nude beaches?

ROD

Not in the winter.

Kevin opens the door and walks in.

KEVIN

Buzz?

Buzz turns angrily to him.

BUZZ

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

KEVIN

Can I sleep in your room? I don't wanna sleep in the family room with Fuller. If he has a Pepsi, he wets the bed.

\*  
\*  
\*

BUZZ

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

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

BUZZ

Check it out. Old man Marley.

CLOSE-UP KEVIN

The mention of Marley's name gives Kevin pause.

ROOM WINDOW

Buzz and Rod peer through the window.

15 BUZZ'S POV - MARLEY - NIGHT

15

A grizzled old fellow with a mangy Howard Hughes white hair and beard, shuffles down the sidewalk. He's carrying a snow shovel.

\*  
\*

16 BACK TO SCENE - NIGHT

16

ROD

Who's he?

BUZZ

Ever heard of the South Bend Shovel  
Slayer?

ROD

No ...

BUZZ

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

Buzz and Rod cross to the window facing the street.

\*

ROD

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

BUZZ

Not enough evidence to conflict. They  
never found the bodies. But everybody  
around here knows he did it. And it's  
just a matter of time before he does  
it again.

\*  
\*  
\*  
\*  
\*

He sneaks a look back at Kevin who is terrified by the story.

\*

ROD

What's he doing now?

\*  
\*

Buzz turns back to the window.

\*

BUZZ'S POV OF MARLEY

\*

Marley is standing at the curb in front of his house. He's  
using the shovel handle to clear a clog in the sewer grate.

\*  
\*

BACK TO SCENE

BUZZ

Hard to say. It's possible he's  
psyching himself for another killing  
spree.

ROD

Maybe that's where he dumps his  
bodies. In the sewer.

BUZZ

Nah. He's just doing that to distract  
everybody. He stores the bodies in  
people's basements.

(sneaks a look at Kevin)

You know all those mannequins in our  
basement? From my Mom's work? It's  
like that. Body pieces laying around.

ROD

Wow...

BUZZ

As soon as I get something on the old  
maniac, I'm calling the FBI and  
turning his ass in for the reward  
money.

He turns to Kevin and stalks him to the door.

BUZZ

(mean)

And if you don't get outta my room...  
I'm gonna nail you to his front door  
and ring the doorbell until he comes  
out.

\*  
\*  
\*  
\*  
\*

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

BUZZ

The microweenie has the balls of a  
butterfly.

17 INT. FOYER - NIGHT

17

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

PIZZA BOY

(to the Officer)

\$122.50. Sir.

POLICE OFFICER

I don't live here.

PIZZA BOY

Just here for the holidays?

17A INT. HALLWAY - NIGHT

17A

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

FRANK

Parlez vous Francais yet, squirt?

Kevin gives him a chilly look.

KEVIN

My name's Kevin.

FRANK

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

KEVIN

What?

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

FRANK

YANK!

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

17B INT. FOYER - NIGHT

17B

CLOSE-UP POLICE OFFICER AND PIZZA BOY

They're staring down.

THEIR POV

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

The Pizza Boy leans over to Brooke and Fuller.

PIZZA BOY

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

Frank comes down the stairs.

FRANK

Pizza's here!

He takes the pizzas from the Boy.

PIZZA BOY

\$122.50.

FRANK

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

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

POLICE OFFICER

Are you Mrs. McCallister?

AUNT LESLIE

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

She exits into the dining room.

AUNT LESLIE

(calls)

Use paper plates, Frank! And don't give Fuller any Pepsi!

Peter comes down. The cop points.

\*



POLICE OFFICER

Are you the Mr. McCallister who lives here?

PETER

Yes.

PIZZA BOY

Good. 'Cause somebody owes me \$122.50.

POLICE OFFICER

I need a word with you, sir.

PETER

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

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

18 INT. KITCHEN - NIGHT

18

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

AUNT LESLIE

Take napkins and get your own drinks.

FULLER

What time do we have to go to bed?

UNCLE FRANK

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

Kate comes down the back stairs into the kitchen.

KATE

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

BROOKE

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

PETER

(to Kate)

Honey? The pizza kid needs \$122.50.

KATE

For pizza?

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

UNCLE FRANK  
Ten pizzas times twelve bucks.

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

FRANK  
Travellers checks.

He pops a Pepsi and pours it for Fuller.

KATE  
We have cash. Forget it, Frank.

Kevin sifts through the pizza boxes.

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

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

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

CLOSE-UP KEVIN

He glares at Buzz.

CLOSE-UP FULLER

He gulps the Pepsi.

CLOSE-UP KEVIN

His eyes bulge at the sight of Fuller drinking Pepsi.

CLOSE-UP BUZZ

He smiles sadistically.

BUZZ  
Kev? Get a plate.

He makes a grotesque face and feigns a barf.

Kevin CHARGES Buzz knocking the loaded plate of pizza from his  
hands and ramming him into the counter, knocking over a half  
gallon carton of milk.

CLOSE-UP PASSPORTS

A stack of fifteen passports. Dosed with milk.

# TB

\*REVISED 2/21/90\* - Yellow

12A.

BACK TO SCENE

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

PETER  
THE PASSPORTS!

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

FRANK  
LOOK OUT!

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

FULLER  
DAD!

AUNT LESLIE  
(noticing Fuller)  
FRANK!

FRANK  
GET A NAPKIN!

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

KATE  
What's the matter with you?

She gives him a violent shake.

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

UNCLE FRANK  
(to Kevin)  
Look what you did, you little jerk!

\*  
\*  
\*

KATE  
You get upstairs! Right this instant!

KEVIN  
Why?!?

TRACEY  
Kevin. You're such a disease.

KEVIN  
Shut up.

PETER  
Get upstairs!

KATE  
Say good night, Kevin.

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

19 INT. FOYER - NIGHT

19

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

KEVIN  
Why do I always get treated like  
scum!?

POLICE OFFICER  
Ma'am?

She hands the Pizza Boy his money.

KATE  
(to the cop as she pays  
the boy)

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

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

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

KATE  
You, too.

He exits. Kate continues explaining to the cop.

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

POLICE OFFICER  
Fine.

She marches Kevin up the stairs.

CLOSE-UP KEVIN

He looks back at the police officer.

20 KEVIN'S POV - NIGHT

20

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

21 INT. HOUSE - UPSTAIRS HALLWAY - NIGHT

21

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

KATE

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

KEVIN

I'm the only one getting dumped on.

KATE

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

KEVIN

I am upstairs, dummy.

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

KEVIN

The third floor?

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

KATE

Go.

KEVIN

It's scary up there.

\*

KATE

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

KEVIN

I'm sorry.

KATE

It's too late. Go.

Kevin realizes the softer approach won't work.

KEVIN

Everybody in this family hates me!

\*

KATE

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

He steps onto the first stair.

KEVIN

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

KATE

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

KEVIN

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

KATE

(after a pause)

I hope you don't mean that. You'd feel pretty sad if you woke up tomorrow and we were all gone.

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

KEVIN

No, I wouldn't.

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

KATE

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

She closes the door.

22 INT. STAIRWELL - NIGHT

22

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

KEVIN

I hope I never see any of you jerks again!

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

23 INT. UPSTAIRS HALLWAY/FOYER - NIGHT

23

\*

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

HER POV

The Police Officer is gone.

## CLOSE-UP KATE

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

24  
thru  
25

OMITTED

24  
thru  
25

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

26

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

27 EXT. HOUSE - NIGHT

27

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

28 CLOSEUP - ALARM CLOCK - NIGHT

28

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

29 EXT. HOUSE - MORNING

29

Two blue and yellow airport minivans are parked in the driveway. A uniformed drivers is on the porch, banging on the door. Another uniformed driver is righting the lawn jockey that he hit pulling into the drive. A Power Company truck is parked in the street. A LINEMAN is repairing the wire.

\*  
\*  
\*

30 INT. MCCALLISTER HOUSE - MASTER BEDROOM - MORNING

30

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

KATE

Peter!



## 31 INT. HOUSE - FOYER - MORNING

31

Kids come down the stairs, parents run up. It's madness.  
Kate grabs Heather, who passes.

\*  
\*

KATE  
Heather. You do a head count. Make  
sure everybody's in the vans.

\*  
\*  
\*

Heather nods, heading back downstairs. Kate turns to Peter.

\*

KATE  
Where're the passports?

PETER  
You have 'em!

AUNT LESLIE  
I have 'em.

KATE  
Ours!

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

## 32 EXT. HOUSE - MORNING

32

The two drivers, who load a suitcase and duffel bags into the  
two minivans. A neighbor boy, MITCH MURPHY, is watching them.  
He's Kevin's age. He chatters without a break as the drivers  
load the vans. They ignore him in their haste. He's in the  
way and adding to the confusion.

MITCH  
Hi. I'm Mitch Murphy. I live across  
the street. YUou guys going out of  
town? We're going to Orlando,  
Florida. Actually, first we're going  
to pick up my Grandma in Missouri.  
Did you know the McCallisters are  
going to France. Do you know if it's  
cold there? Do these vans get good  
gas mileage?

He climbs into the van.

MITCH  
This is nice. You could put a whole  
baseball team in here.

33 INT. FOYER - MORNING

33

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

KATE

Peter, you have the tickets.

PETER

Yes.

KATE

Count 'em.

Peter counts.

AUNT LESLIE

Frank? You have the money?

UNCLE FRANK

Son of a bitch.

AUNT LESLIE

You left it upstairs?

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

34 EXT. HOUSE - MORNING

34

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

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

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

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

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

CLOSE-UP MITTCH MURPHY

He wishes the kids a good trip.

MITCH  
Have a good trip. Bring me something  
French.

34A EXT. FRONT PORCH - MORNING

34A

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

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

PETER  
Think positive.

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

They move toward the vans.

# TB

\*REVISED 2/9/90\* - Pink

20.

35  
thru OMITTED  
36

35  
thru  
36

37 EXT. PORCH - MORNING

37

The electric company LINEMAN approaches them.

LINEMAN

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

KATE

(not listening, passes  
by)

Excuse me. I've got to catch a plane.

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

38 INT. VAN - MORNING

38

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

KATE

Heather? You counted heads?

HEATHER

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

39 EXT. HOUSE - STREET - MORNING

39

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

40 INT. O'HARE AIRPORT - CONCOURSE - MORNING

40

The two frenzied families run down the corridor.

41 INT. DEPARTURE AREA - MORNING

41

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

\*

KATE

Did the plane leave?

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

COUNTER PERSON  
No. You just made it.

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

COUNTER PERSON  
Four in First class. Eleven in coach.

KATE  
Right.

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

The family storm into the tunnel as a group.

42 OMITTED

42

42A INT. PLANE - FIRST CLASS - MORNING

42A

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

PETER  
We made it.

KATE  
I hope we didn't forget anything.

43 OMITTED

43

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

44

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

45 EXT. AIRPORT - MORNING

45

An American Airlines 747 takes off. In a thundering ROAR.

\*

46 INT. HALLWAY - MORNING

46

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

47 INT. FOYER - MORNING

47

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

48 INT. KITCHEN - MORNING

48

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

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

49 KEVIN'S POV - MORNING

49

Sink. Stove. Counter. No people.

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

50 KEVIN'S POV - MORNING

50

The dining room table and chairs. But no people.

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

KEVIN

Mom?

51 OMITTED

51

51A INT. 747 FIRST CLASS - MORNING

51A

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

PETER

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

UNCLE FRANK

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

KATE

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

23.

52 INT. MASTER BEDROOM - MORNING 52

The bed is unmade. Kevin enters the room.

KEVIN

Dad?

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

KEVIN

Where are you guys?!

53  
thru  
54

 OMITTED

53  
thru  
54

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

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

KEVIN

Buzz?

HIS POV

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

55A INT. BASEMENT - MORNING

55A

He opens the door and looks into the basement.

KEVIN

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

HIS POV

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

\*  
\*  
\*

CLOSEUP KEVIN

He gulps at the mass of potentially scary material.

55B INT. HOUSE - BASEMENT STAIRS - MORNING

55B

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

56  
thru  
59

OMITTED

56  
thru  
59

60 EXT. HOUSE - PORCH - MORNING

60

Kevin unlocks the door and peeks out into the yard.

HIS POV

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

CLOSEUP KEVIN

A look of deep concern.

KEVIN

The cars are still here. They didn't go to the airport!

(worried)

Oh, no. What did I do?

He goes back inside.

61 INT. KITCHEN - MORNING

61

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

KEVIN

I made my family disappear!

FLASHBACKS --

-- MEGAN - Congratulations, you're an idiot. -- LINNIE - You're what the French call Les Incompetent. -- BUZZ - Feigning the pizza barf. -- TRACY - Kevin, you're such a disease! -- KATE - There's fifteen people in this house and you're the

only one who has to make trouble.

-- UNCLE FRANK - Look what you did, you little jerk!

CLOSE-UP KEVIN

A little grin.

KEVIN

I made my family disappear.



# TB

\*REVISED 2/9/90\* - Pink

24A.

62 EXT. SKY - DAY

62

The American Airlines 747 drifts AWAY FROM CAMERA.

\*

62A OMITTED

62A

63 EXT. STREET - DAY

63

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

64 INT. VAN - DAY

64

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

HARRY

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

MARV

It's almost too easy.

HARRY

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

MARV

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

HARRY

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

MARV

Yeah...

(long pause)

So which house you wanna' hit first?

65 INT. MCCALLISTER HOUSE - FOYER - DAY

65

Kevin yells at the top of his voice.

KEVIN

Somebody? Anybody? I'm starving!

66 EXT. STREET - DAY

66

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

TB

\*REVISED 2/12/90\* - Green

26.

67 INT. KITCHEN - DAY

67

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

KEVIN

I don't remember the food groups!

68 INT. NEIGHBOR'S HOUSE - BASEMENT - DAY

68

A cellar door bursts open. Harry and Marv enter.

69  
thru OMITTED  
74

69  
thru  
74

74A OMITTED

74A \*

74B OMITTED

74B

PAGE 27 HAS BEEN OMITTED

\*

# TB

\*REVISED 2/12/90\* - Green

28.

74C OMITTED

74C \*

75 CLOSEUP - KEVIN - DAY

75

He bounces IN and OUT OF FRAME.

76 INT. MASTER BEDROOM - DAY

76

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

77 CLOSEUP - PLAYBOY MAGAZINE - DAY

77

A stack of Playboys.

77A INT. BUZZ'S BEDROOM - DAY

77A

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

KEVIN

No clothes on anybody. Sickening.

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

KEVIN

Cool.

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

CLOSE-UP KEVIN

He points the remote at the TV.

CLOSE-UP TV

The tape rewinds, stops and starts.

KEVIN  
Fine.

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

The FRAME FREEZES.

CLOSE-UP KEVIN

A little grin sneaks across his lips.

75 CLOSEUP - KEVIN - DAY

75

He bounces IN and OUT OF FRAME.

76 INT. MASTER BEDROOM - DAY

76

\*

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

77 CLOSEUP - PLAYBOY MAGAZINE - DAY

77

A stack of Playboys.

77A INT. BUZZ'S BEDROOM - DAY

77A

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

KEVIN  
No clothes on anybody. Sickening.

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

KEVIN  
Cool.

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

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

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

KEVIN  
Buzz! Your girlfriend? Woof!

INSERRT: PHOTO

A cute but tough teenage girl. She looks like a female Buzz.

CLOSE-UP KEVIN

He's looking up, grinning.

HIS POV

A BB gun hung above Buzz's bed.

77B OMITTED

77B

78 INT. HALLWAY - DAY

78

Kevin comes out of Buzz's room with a handful of sports figurines. He crosses to the laundry chute and opens the door. He sets the figurines on the edge of the chute. He turns and walks to the opposi wall. We HEAR A DRUM ROLL IN SCORE.

KEVIN  
For the crime of belonging to my rashy  
brother and allowing yourself to be  
displayed in the pigsty he calls his  
room I sentence you to death by BB  
wounds and falling all the down the  
laundry chute to the basement where  
you'll get massive head injuries and  
die instantly or on arrival.

He shoulders the BB gun, takes aim and...

CLOSE-UP SPORTS FIGURINE

Plinked with a BB. Topples over into the chute. The others follow.

78A INT. BASEMENT FLOOR - DAY

78A

The sports figurines fall from the chute and land in a laundry basket beneath.

79  
thru  
81 OMITTED

79  
thru  
81

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

81A

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

82 INT. FAMILY ROOM - CLOSE-UP VCR - DAY

82

A movie is playing. We hear the dialogue.

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

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

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

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

83 INT. FAMILY ROOM - CLOSE-UP TV - DAY

83

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

MOBSTER (V.O.)  
What money?

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

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

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

84 INT. FAMILY ROOM - DAY

84

Kevin is sitting in his father's chair, watching the videotape.  
He's eating cereal. He's drinking a Pepsi.

KEVIN  
YOU GUYS? I'M WATCHING RUBBISH AND  
EATING JUNK. YOU BETTER STOP ME!

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

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

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

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

85 CLOSEUP - TV - DAY

85

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

\*  
\*  
\*  
\*



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

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

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

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

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

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

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

KEVIN  
Mom!

86 CLOSEUP - KATE - FIRST CLASS SECTION - NIGHT

86

She's sleeping against Peter's shoulder. Suddenly, her eyes  
pop out. She sits up. CAMERA PULLS BACK. The plane's shades  
are drawn. Peter lowers  
his book and looks at Kate. She's in the first stages of a  
full panic. She opens her purse. \*

PETER  
What's the matter?

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

PETER  
Honey?

KATE  
I have a terrible feeling.

PETER  
About what?

KATE  
That we didn't do something?

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

KATE  
I turned off the coffee?

PETER  
I did.

KATE  
You locked up?

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

KATE  
Put the timers on the lights?

PETER  
Yeah...

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

PETER  
I closed the garage?

Kate nods slowly.

KATE  
Did you put the answering machine on?

Peter thinks. That's the one.

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

KATE  
That's not it.

She thinks. Peter thinks.

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

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

KATE  
Kevin!

87 OMITTED

87

88 INT. HOUSE - FOYER - STAIRS - DAY

88 \*

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

89 EXT. PORCH - DAY

89 \*

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

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

90 EXT. HOUSE - DAY - WIDE

90 \*

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

91 INT. 747 - FIRST CLASS - NIGHT

91

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

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

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

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

92 EXT. STREET - NIGHT - LATER

92

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

92A INT. VAN

92A

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

HARRY

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

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

HARRY

Number 1135... Now.

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

HARRY

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

MARV

It's very G.

HARRY

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

MARVIN

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

HARRY

Grab the crowbar.

92B EXT. HOUSE - LATER

92B

The house is dark.

93 INT. MCCALISTER FAMILY ROOM - NIGHT

93

Kevin is asleep. In his clothes. It's dark. And silent except for the sound of the wind. The sounds grow stronger. Kevin wakes up. He sits up, confused for the moment. He looks around the room. It's cold.

\*  
\*  
\*  
\*

CLOSE-UP KEVIN

He's frightened. He rises.

93A INT. LIVING ROOM/FOYER - NIGHT

Kevin slowly crosses the living room to the Foyer.

CLOSE-UP THERMOSTAT

The furnace is off.

93B INT. KITCHEN - NIGHT

Kevin looks in the kitchen. Dark and cold.

93C INT. BASEMENT LANDING - NIGHT

Kevin steps down into the Basement.

93D INT. BASEMENT - NIGHT

Kevin walks slowly and apprehensively down the stairs. He stops at the bottom and looks to the furnace

HIS POV

The furnace is off, cold, dead.

CLOSE-UP KEVIN

He starts the furnace.

HIS POV

The furnace suddenly turns itself on.

CLOSE-UP KEVIN

He stops dead in his tracks.

HIS POV

The furnace anthropomorphizes, rips the heat pipes from the ceiling, ignites itself and hurtles toward Kevin.

CLOSE-UP KEVIN

CAMERA crashes in on his face.

# TB

\*REVISED 2/12/90\* - Green

35A.

93E INT. BASEMENT - KEVIN AND THE FURNACE - NIGHT

93E \*

The furnace door -- it's "mouth" -- is inches from Kevin's face. He SCREAMS.

\*  
\*

# TB

\*REVISED 2/12/90\* - Green

36.

93F INT. MCCALLISTER FAMILY ROOM - NIGHT

93F \*

Kevin wakes up with a scream, sitting into EXTREME CLOSE-UP.

\*

# TB

\*REVISED 2/12/90\* - Green

37.

93G  
thru OMITTED  
93K

93G  
thru \*  
93K

93L EXT. ORLY INTERNATIONAL AIRPORT - MORNING

93L

The 747 touches down.

93M EXT. MCCALLISTER HOUSE - NIGHT

93M

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

93N INT. VAN - NIGHT

93N

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

93O INT. FAMILY ROOM - NIGHT

93O

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



93P EXT. HOUSE - BACK YARD - NIGHT

93P \*

Harry and Marv walk down the cellar stairs

\*

93Q INT. BASEMENT - NIGHT

93Q \*

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

\*

93R EXT. HOUSE - CELLAR STAIRS - NIGHT

93R \*

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

\*

\*

93S INT. KITCHEN - NIGHT

93S \*

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

\*

\*

CLOSE--UP SWITCH

\*

He turns on the basement lights.

\*

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

93T \*

Through the glass, looks of shock.

\*

93U INT. KITCHEN - NIGHT

93U \*

Kevin turns on the kitchen TV and the radio.

\*

93V EXT. HOUSE - CELLAR STAIRS - NIGHT

93V \*

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

\*

HARRY

\*

Shit.

\*

MARV

I thought you said they were gone?!?

HARRY

They were supposed to leave this morning!

MARV

We gotta get outta here!

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

94  
thru OMITTED  
133

94  
thru \*  
133

134 INT. AIRPORT - ARRIVAL AREA - MORNING

134 \*

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

ROB  
Okay, kids. Try the sign.

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

ROB  
There they are!

Rob puts his arm around Georgette and grins.

ROB  
Look how excited they are to see us!

135 ROB'S POV - MORNING

135

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

ROB  
(wave)  
Pete! Kate!

136 INT. AIRPORT - MORNING

136

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

137 OMITTED

137

138 CLOSEUP -PAY PHONE AREA - MORNING

138

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

KATE

I'm gonna try our house. Peter, you call the Bensons. If they're home, they can run over and get Kev.

(to the kids)

Kids. Get some change. Start calling people you know.

(to Leslie)

Leslie. Frank. Take my address book. Call anybody who lives on our street. Maybe somebody will still be home.

139 OMITTED

139

139A INT. MCCALLISTER HOUSE - KEVIN'S BEDROOM - NIGHT

139A

CLOSEUP KEVIN

Kevin is huddled under the covers in his bed. He's terrified and breathing heavily.

\*  
\*

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

140

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

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

KATE

The phone's still out of order.

Kate hurriedly dials another number.

141 INT. POLICE STATION - NIGHT

141

A switchboard OPERATOR answers a call.

OPERATOR

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

142 INT. AIRPORT - DAY/NIGHT

142

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

KATE

He's not missing.

Peter reacts instinctively to the strength of the word.

PETER  
Missing?

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

OPERATOR  
The child is not missing?

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

She looks to Peter.

PETER  
We're coming home for him.

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

OPERATOR  
Let me connect you with family crisis  
intervention.

KATE  
It's not a family crisis.

OPERATOR  
(making the transfer)  
Hold on.

Kate curses silently, and silently turns to Peter.

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

PETER  
For all of us?

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

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

KATE

Hello?

143 INT. POLICE STATION - OFFICE - NIGHT/DAY

143

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

OFFICER BALZAK

Family crisis intervention. Sergeant Balzak.

KATE

(begins to explain)

Hi... Look... I'm calling from Paris... I have a little boy who's home alone...

OFFICER BALZAK

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

KATE

No...

OFFICER BALZAK

Has the child been involved in a household accident?

KATE

I don't think so...

OFFICER

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

KATE

(hysterical)

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

OFFICER

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

KATE

(breathless)

YES!

OFFICER

Let me transfer you to the police department.

KATE  
But they just transferred me to you...

OFFICER  
(making the transfer)  
Hold on.

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

KATE  
Any luck?

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

AUNT LESLIE  
Nothing but a bunch of answering machines.

144  
thru OMITTED  
146

144  
thru  
146

146A INT. HOUSE - KEVIN'S BEDROOM - NIGHT

146A

Kevin comes out from under his covers and stands up. The sadness is gone. He's finding his courage.

\*

147 INT. ORLY AIRPORT - AMERICAN AIRLINES TICKET COUNTER - DAY

147

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

PETER  
Tonight's flights are all booked.

KATE  
To Chicago.

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

KATE  
What about a private plane?

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

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

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

PETER

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

KATE

(strong-willed)

No. I have a child at home alone. I'm not leaving here unless it's on an airplane.

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

TICKET AGENT

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

\*  
\*  
\*  
\*

Kate nods. It's her only hope.

148 EXT. MCCALLISTER HOUSE - FRONT DOOR - NIGHT

148

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

KEVIN

I'm not afraid anymore!

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

149 OMITTED

149

149A INT. FOYER - NIGHT

149A

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

149B INT. KITCHEN - NIGHT

149B

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

149C INT. KEVIN'S BEDROOM - NIGHT

149C

Kevin jumps into his bed and scrambles under the covers.

149D EXT. KEVIN'S HOUSE - NIGHT

149D

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

149E INT. KEVIN'S BEDROOM - NIGHT

149E

CLOSEUP KEVIN

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

149F EXT. FRONT PORCH - NIGHT

149F

The Officer bangs on the door.

149G INT. KEVIN'S BEDROOM -NIGHT

149G

CLOSEUP KEVIN

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

149H EXT. HOUSE - NIGHT

149H

The Police Officer steps back and looks up at the house. It looks okay to him. He speaks into his radio.

POLICE OFFICER

There's nobody home. The place looks secure. Tell them to count their kids again.

He rights the lawn jockey that he rammed and gets into the squad car.

150 INT. ORLY AIRPORT - DAY

150

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



# TB

\*REVISED 2/21/90\* - Yellow

45A.

Kate watches for a moment. Saddened. She takes a seat. Alone  
in the crowded airport.

151 OMITTED

151

152	EXT. MCCALLISTER HOUSE - NEXT MORNING	152	
	A dark, grey day.		*
153 thru 156	OMITTED	153 thru 156	*
157	INT. BATHROOM - DAY	157	
	He's taken a shower. His hair is wet and he has a towel wrapped around his waist. He's being very adult and very conscientious about his brushing.		*
			*
	KEVIN		*
	I took a shower, washing every body part with actual soap including all my major crevices including between my toes and my belly button which I never did before but sort of enjoyed. I washed my hair with adult-formula shampoo and I used cream rinse for the just-washed shine. I can't find my toothbrush so I'll pick one up when I go out today. Other than that I'm in good shape.		*
			*
	He opens a bottle of after-shave, splashes a quantity on his hands, as his father does, and slaps it on his cheeks. He smiles at himself. Then screams!		*
			*
157A	EXT. MCCALISTER HOUSE - DAY	157A	*
	We hear Kevin scream inside.		*
158 thru 160	OMITTED	158 thru 160	
161	INT. BUZZ'S ROOM - DAY	161	
	Kevin pulls a chair over to a shelving unit attached to the wall. He stands on the chair and tries to reach to the top of the unit and a tin baseball card box. Kevin reaches up, woefully short-armed. He tests the strength of the shelf with his foot. He begins to climb the shelf unit. He gingerly steps up on the next shelf, then the next. He makes it to the top. His little fingers barely touch the box.		
	The box slides forward into his hand as the shelving unit pulls away from the wall. The shelf unit topples, throwing Kevin and everything on the shelves to the floor. CRASH!		
	The tin box hits the floor and splits open, spilling coins and crumpled bills.		

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

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

162 EXT. HOUSE - BACK DOOR - LATER - DAY

162

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

163 EXT. HOUSE - FRONT YARD - DAY

163

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

163A  
thru  
163B

OMITTED

163A  
thru  
163B

164 HIS POV - DAY

164

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

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

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

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

165 OMITTED

165

165A EXT. PARIS - NIGHT

165A

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

166 INT. ROB MCCALLISTER'S APARTMENT - NIGHT

166

Uncle Frank, Rod, Megan, Fuller and Linnie are watching TV. It's a French version of IT'S A WONDERFUL LIFE.

\*  
\*

The voices are completely inappropriate -- Jimmy Stewart's voice is deep and gruff. The kids sound like Smurfs. Donna Reed's voice is sultry and sexy. Buzz is slumped in a chair trying to make sense of a French newspaper. Peter's on the telephone.

UNCLE FRANK

Kids? Listen up. In honor of our first lunch in France, I'm going to do a snail burp.

Uncle Frank lets out a tiny, high pitched belch. Megan gives him a cold look and gets up. She crosses to Buzz.

Megan sits down across from Buzz.

MEGAN

This is so pointless.

BUZZ

What?

MEGAN

We're here rotting in an apartment, Kevin's home, Mom's at the airport.

BUZZ

So?

MEGAN

You don't think it's weird.

BUZZ

No.

MEGAN  
And you're not at all worried about  
Kevin?

BUZZ  
Why should I be?

MEGAN  
He's home alone.

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

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

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

MEGAN  
You're really cruel.

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

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

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

167 OMITTED

167

167A INT. MURPHY'S HOUSE - LIVING ROOM/DINING ROOM - DAY

167A

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

MALE VOICE (V.O.)

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

BEEP.

PETER (V.O.)

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

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

MARV

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

HARRY (O.S.)

Yeah.

MARV

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

168 INT. DRUGSTORE - DAY

168 \*

CLOSE-UP PHARMACY CLERK

\*

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

\*

\*

CLERK

\*

How may I help you?

\*

DRUG STORE

\*

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

\*

\*

\*

KEVIN

\*

Is this toothbrush approved by the  
American Dental Association?

\*

\*

\*

DOOR - CLOSE-UP FEET

\*

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

\*

## PHARMACY CUONTER

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

CLERK

It doesn't say, hon.

## STORE - CLOSE-UP GALOSHES

Shuffling down an aisle.

## CLOSE-UP CLERK

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

CLERK

Herb? I have a question about a toothbrush.

## CLOSE-UP KEVIN

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

## CLOSE-UP COUNTER

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

## CLOSE-UP KEVIN

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

## HIS POV - CLOSE-UP HAND

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

## CLOSE-UP MARLEY

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

## CLOSE-UP KEVIN

TERROR! He backs away from the counter.

## CLOSE-UP CLERK

She turns back to the counter.

## CLOSE-UP MARLEY

He turns back from looking at Kevin and holds up his hand.

MARLEY

Cut my hand on the snow shovel...

\*  
\*  
\*  
\*

# TB

\*REVISED 2/21/90\* - Yellow

50A.

CLOSE-UP CLERK

\*

She looks beyond Marley...

\*

HER POV

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



CLOSE-UP CLERK

She calls to Kevin.

CLERK

Hon? you pay for that here.

CLOSE-UP KEVIN

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

HIS POV

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

CLERK

Son? Come back! Hey!

STORE-WIDER

Kevin keeps moving, not taking his eyes off Marley.

CLOSE-UP CLERK

She yells.

CLERK

Stop that boy!

CLOSE-UP STOCKBOY

He looks up from the shelf he's stocking.

CLOSE-UP KEVIN

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

168A  
thru  
169

OMITTED

168A  
thru  
169

170 EXT. TOWN SQUARE - DAY

170

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

STOCKBOY

Shoplifter!

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

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

170A KEVIN'S MOVING POV

170A

Ice skaters leaping out of his path.

170B EXT. TOWN SQUARE

170B

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

KEVIN'S POV

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

Kevin turns and continues running, DISAPPEARING into the suburbs.

170C  
thru OMITTED  
176

170C  
thru  
176

176A INT. DRUGSTORE - PHARMACY COUNTER - DAY

176A

Marley is paying for a purchase.

INSERT - A BANDAID BOX

BACK TO SCENE

Marley holds up his hand.

\*

MARLEY

Cut my hand on the show shovel...

\*

\*

177 EXT. NEIGHBORHOOD STREET - LATER - DAY

177

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

KEVIN

I'm a criminal.

# TB

\*REVISED 2/12/90\* - Green

52A.

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

178

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

He exits toward the back of the house.

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

179 EXT. HOUSE - DAY

179

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

180 INT. VAN - DAY

180

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

HARRY

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

Marv continues to smile deviously, saying nothing.

HARRY

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

MARV

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

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

HARRY

Sick bastard.

181 EXT. HOUSE - DRIVEWAY - DAY

181

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

182 EXT. HOUSE -DAY

182

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

183 KEVIN'S POV - DAY

183

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

184 HARRY'S POV - DAY

184

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

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

HARRY

Keep an eye out for traffic, son.

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

MARV

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

HARRY

Step back.

Kevin takes a step back away from the van.

Harry smiles and winks, revealing his gold tooth.

HARRY

Merry Christmas!

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

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

185 INT. VAN - DAY

185

Harry looks back out the window.

MARV

What's the matter?

HARRY

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

MARV

You ever seen him?

HARRY

I seen a hundred kids this week.

MARV

See what house he's goin' to.

186 CLOSEUP - KEVIN - DAY

186

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

KEVIN  
You're not afraid...

187 KEVIN'S POV - DAY

187

The van, waiting in the middle of the street.

CLOSEE-UP KEVIN

\*

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

188 INT. VAN - DAY

188

Harry watches the mirror.

189 OMITTED

189

190 EXT. STREET - DAY

190

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

190A INT. VAN - DAY

190A

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

HARRY AND MARV'S POV

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

191  
thru  
192

OMITTED

191  
thru  
192

193 INT. VAN -DAY

193

Harry and Marv squint. Baffled.

HARRY  
Shit! Where'd he go?

193A EXT. STREET - CHURCH - DUSK

193A \*

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

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

193B \*

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

193C EXT. NATIVITY SCENE - DUSK

193C \*

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

193D INT. VAN - DUSK

193D \*

Harry is still baffled.

HARRY

How could he just disappear like that?

MARV

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

HARRY

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

MARV

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

Harry grins. Marv laughs. Harry hits the gas.

193E EXT. NATIVITY SCENE - DUSK

193E

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

57.

194 EXT. STREET - NIGHT

194

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

194A  
thru  
205

OMITTED

194A  
thru  
205

206 INT. HOUSE - NIGHT

206

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

KEVIN

This is my house. I have to defend  
it.

He runs up the stairs.

207 EXT. HOUSE - LATER - NIGHT

207

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

207A MONTAGE

207A

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

END OF MONTAGE.

208  
thru  
222

OMITTED

208  
thru  
222

223 EXT. HOUSE - LATER - NIGHT

223

A Little Nero's Pizza delivery car pulls into the driveway and hits the lawn jockey.

INSERT: FRONT DOOR. NOTE

Attached to the front door. In Kevin's hand, it reads:-- "BACK  
DOOR, PLEASE."

\*  
\*  
\*  
\*  
\*



BACK TO SCENE - PIZZA BOY.

He's squinting as he reads the note. He hops down off the porch and walks around to the back door.

\*

\*

\*

224 INT. FAMILY ROOM - NIGHT

224

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

225 EXT. PORCH - NIGHT

225

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

MAN (V.O.)

Who is it?

PIZZA BOY

Little

Nero's Pizza, sir! I have your pizza.

226 INT. KITCHEN - CLOSE-UP TV - NIGHT

226

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

MOBSTER (V.O.)

Leave it on the doorstep and get the hell outta here.

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

227 EXT. PORCH - NIGHT

227

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

PIZZA BOY

(timidly)

Okay. But what about the money?

228 INT. KITCHEN - NIGHT

228

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

MOBSTER (V.O.)

What money?

Kevin hits pause, mute and stop.

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

229 CLOSEUP - TELEVISION - NIGHT

229

The picture unfreezes.

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

230 EXT. PORCH - NIGHT

230

The Pizza Boy looks at the ticket.

PIZZA BOY  
\$11.80, sir.

231 INT. KITCHEN - NIGHT

231

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

232 EXT. PORCH - NIGHT

232

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

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

PIZZA BOY  
(under his breath)  
Cheapskate.

233 INT. KITCHEN - NIGHT

233

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

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

234 EXT. PORCH - NIGHT

234

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

MOBSTER (V.O.)

One! Two!... Ten!

The kid jumps the porch railing, crashes into the trash cans and  
falls on his face.

234A

thru

234B

OMITTED

234A

thru

234B

235 CLOSEUP - PIZZA CAR - NIGHT - REAR TIRES

235

They SPIN and the car zips OUT OF FRAME.

236 INT. KITCHEN - NIGHT

236

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

KEVIN

A lovely pizza just for me.

237 OMITTED

237 )

237A INT. ORLY AIRPORT -NIGHT

237A

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

KATE

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

WOMAN

Is that a real Rolex?

KATE

Do you think it is?

KATE

But who can tell? And I have a ring.

She displays a modest sapphire ring.

WOMAN

It's lovely.

A MIDDLE-AGED MAN joins them.

MAN

Come on, Irene. They're boarding.

WOMAN

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

KATE

The Samsonite luggage.

MAN

(thinks)

What do we do about our Christmas plans?

KATE

You forgot the bracelet.

WOMAN

I didn't care for the bracelet.

Kate holds out her wrist.

MAN

I don't like it either.

(shakes his head)

Thanks anyway.

KATE

You liked the necklace, ma'am.

MAN

She's got a necklace.

(to the wife)

Let's go.

KATE

(almost breaking down)

My little boy's home all by himself.  
I'm desperate. I beg you. From A  
mother to a mother. Please.

WOMAN

Ed?

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

He takes her arm and leads her away.

MAN  
Say what?

He sneaks a look back at Kate.

CLOSE-UP KATE

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

238 EXT. NEIGHBORHOOD - NIGHT

238

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

239 INT. VAN - NIGHT

239

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

240 THEIR POV - NIGHT

240

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

241 INT. VAN - NIGHT

241

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

242 EXT. HOUSE - NIGHT

242

A shirtless sports hero bobs past the dining room window.

243 INT. VAN - NIGHT

243

Harry looks around Marv. They're both confused.

MARV  
Did they come home?

HARRY  
From Paris?

They shrug and continue to watch.

244 INT. HOUSE - LIVING/FAMILY ROOM - NIGHT

244 \*

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

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

245

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

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

246 INT. VAN - NIGHT

246

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

MARV  
Somebody's in there.

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

247 EXT. HOUSE - NIGHT

247

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

248 INT. MASTER BEDROOM - LATER - NIGHT

248

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

KEVIN  
Heeeeeeeere's Johnny.

\*

249 OMITTED

249

\*

250 EXT. PARIS - NIGHT

250

A cold sun is a moment away from rising.

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

251

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

252 CLOSEUP - MEGAN - NIGHT

252

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

253 CLOSEUP - JEFF - NIGHT

253

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

254 CLOSEUP - BUZZ - NIGHT

254

He's snoring like a bear.

254A INT. MASTER BEDROOM - LATER - NIGHT

254A

\*

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

\*

\*

\*

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

\*

\*

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

\*

\*

\*

\*

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

\*

\*

KEVIN  
Good night.

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

CLOSE-UP TELEVISION

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

255 OMITTED 255

256 INT. ORLY AIRPORT - DAWN 256 \*

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

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

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

257 thru 262 OMITTED 257 thru 262

263 INT. GROCERY STORE - NEXT DAY - DAY 263

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

264 INT. STORE - BREAD AISLE - DAY 264

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

WOMAN  
Pushing the cart for Mommy?

KEVIN  
Yes, ma'am.



WOMAN

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

KEVIN

You never know.

The woman smiles as she passes him.

KEVIN

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

The Woman is puzzled by the request.

KEVIN

It's for... Mommy.

WOMAN

Fabric softener. Two aisles over.

KEVIN

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

He turns his cart around and heads up the aisle.

265 INT. STORE - CHECKOUT COUNTER - DAY

265

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

KEVIN

(refering to the  
dinner)

Are those any good?

CHECKOUT GIRL

I don't know.

KEVIN

I'll give 'em a whirl.

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

KEVIN

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

He shows her the magazine.

KEVIN

They look good, don't they?

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

KEVIN

For the kids.

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

KEVIN

Hold on.

He hands her a coupon.

KEVIN

It was in the paper this morning.

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

CHECKOUT GIRL

\$19.83.

KEVIN

Okay.

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

266 OMITTED

266

266A EXT. ALLEY -DAY

266A

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

267  
thru  
280

OMITTED

267  
thru  
280

281 INT. MCCALLISTER HOUSE - BASEMENT - LATER - DAY

281

Kevin is doing laundry. The laundry cycle is over. He lifts  
the basket and heads up the stairs.

\*  
\*

281A OMITTED

281A

282 EXT. HOUSE - VAN - DAY

282

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

283 INT. VAN - DAY

283

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

HARRY

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

CLOSE-UP HARRY AND MARV

Looking out of the van. Harry opens the door.

MARV

What're you doing?

HARRY

I'm not convinced.

283A EXT. BACKYARDS- DAY

283A

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

283B INT. KITCHEN - DAY

283B

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

HIS POV

Harry sneaks across the yards.

CLOSE-UP KEVIN

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

\*  
\*

283C OMITTED

283C \*

283D EXT. HOUSE - BACK PORCH - DAY

283D

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

283E INT. KITCHEN - DAY

283E

Kevin nervously watches the door.

HIS POV

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

CLOSE-UP KEVIN

He hits the remote. The movie starts.

MAN'S VOICE

Awright, Johnny. But what about my money?

MOBSTER'S VOICE

What money?

283F EXT. HOUSE - BACK PORCH - DAY

283F

Harry puts his ear to the door.

MAN'S VOICE

Acey said you'd have some dough for me.

MOBSTER'S VOICE

That a fact? How much do I owe you?

283G INT. KITCHEN - DAY

283G

Eyes locked on the door, holding the firecrackers.

MAN'S VOICE

Acey said ten percent.

MOBSTER'S VOICE

Too bad Acey ain't in charge no more.

MAN'S VOICE

What do you mean?

283H EXT. HOUSE - BACK PORCH - DAY 283H \*

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

MOBSTER'S VOICE \*

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

Harry steps back on the porch and looks up to the second floor. \*

283I INT. KITCHEN - CLOSE-UP TV - DAY 283I \*

The mobster threatens the flunky. \*

MOBSTER'S VOICE \*

I'll tell you what I'm gonna give you,  
Snakes. \*

283J EXT. HOUSE - BACK PORCH - CLOSE-UP HARRY - DAY 283J \*

He mouths, "Snakes?" \*

283K INT. KITCHEN - CLOSE-UP KEVIN - DAY 283K \*

He gets ready. \*

MOBSTER'S VOICE \*

I'm gonna give you to the count of  
ten to get your ugly, yella, no-good  
ass off my property before I pump your  
guts fulla lead. \*

283L EXT. HOUSE - BACK PORCH - CLOSE-UP HARRY - DAY 283L \*

He backs away from the door. \*

MAN'S VOICE \*

Awright, Johnny. I'm sorry. I'm goin'.

283M INT. KITCHEN - CLOSE-UP FIRECRACKERS - DAY 283M \*

Kevin holds the strand of firecrackers to the flame. It  
ignites. He drops it into the wastebasket. \*

MOBSTER'S VOICE \*

One! Two!...Ten! \*

CLOSE-UP KEVIN \*

He remotes the sound off as the firecrackers go. \*

283N EXT. HOUSE - BACK PORCH - DAY

283N

Harry leaps off the porch. He lands on the garbage cans, picks himself up and takes off for the van.

\*  
\*

2830 INT. KITCHEN - DAY

2830

Kevin covers his ears and winces as the strand of firecrackers blows.

283P INT. VAN - DAY

283P

Harry jumps into the van and slams the door.

MARV

What happened?

HARRY

I don't know who's in there but somebody just got blown away.

MARV

Huh?

HARRY

Somebody beat us to the job. They're in there. Two of 'em was arguing. One blew the other one away.

MARV

Like who?

HARRY

I don't know. I thought I recognized one of the voices. And I know I heard the name "Snakes" before.

MARV

"Snakes"? I don't know no "Snakes".

HARRY

I know I heard that name before.

He shrugs it off and starts the engine. Marv stops him.

MARV

Hold it. Let's wait and see who it is. We're working this neighborhood, too. Say we get fingered and the cops start asking about a murder in the area. Wouldn't hurt to have a face to go with the question.

HARRY

Good idea.

283Q INT. CONNECTING AIRPORT - CONCOURSE - KATE

283Q \*

Kate rushes down the tunnel towards her connecting flight.

\*

283R INT. PARIS APARTMENT - LIVING ROOM - NIGHT

283R \*

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

LINNIE

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

LINNIE

Dad?

CLOSE-UP PETER

He turns to her.

PETER

What're you doing up, sweetheart?

CLOSE-UP LINNIE

She's troubled.

LINNIE

Where's Mom?

WIDER

Peter waves her over to him.

PETER

She stayed at the airport. She's just got on a flight for Dayton.

\*

Linnie sits down next to Peter.

LINNIE

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

PETER

We're just gonna delay it a little bit.

LINNIE

I think it's a bad idea.

PETER

We don't have much choice, sweetheart.

# TB

\*REVISED 2/9/90\* - Pink

70.

283Q INT. 747 - DAY - KATE

283Q \*

She's sleeping on the plane.

\*

283R INT. PARIS APARTMENT - LIVING ROOM - DAY

283R \*

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

\*

\*

LINNIE

\*

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

\*

LINNIE

\*

Dad?

\*

CLOSE-UP PETER

\*

He turns to her.

\*

PETER

\*

What're you doing up, sweetheart?

\*

CLOSE-UP LINNIE

\*

She's troubled.

\*

LINNIE

\*

Where's Mom?

\*

WIDER

\*

Peter waves her over to him.

\*

PETER

\*

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

\*

\*

Linnie sits down next to Peter.

\*

LINNIE

\*

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

\*

\*

\*

PETER

\*

We're just gonna delay it a little bit.

\*

\*

LINNIE

\*

I think it's a bad idea.

\*

PETER

\*

We don't have much choice, sweetheart.

\*



## LINNIE

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

## CLOSE-UP PETER

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

283S EXT. DRIVEWAY - VAN - DAY

283S

The van's still parked in the drive.

283T INT. VAN - DAY

283T

Harry and Marv are sleeping, snoring bark strippers.

283U EXT. MCCALLISTER HOUSE - BACK PORCH - DAY

283U

Kevin comes outside. He slams the door.

283V INT. VAN - DAY

283V

## CLOSE-UP HARRY

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

284  
thru OMITTED  
307

284  
thru  
307

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

308

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

309  
thru OMITTED  
310

309  
thru  
310

311 INT. VAN -DAY

311

Harry smacks Marv. He wakes with a start.

MARV

What?!

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

MARV  
Huh?

312 EXT. HOUSE - BACK YARD - DAY 312

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

313 INT. LIVING ROOM - LATER - DAY 313

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

314 EXT. HOUSE - BACK YARD - DAY 314

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

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

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

316 KEVIN'S POV - DAY 316

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

CLOSEE-UP KEVIN

Kevin yells at the top of his voice.

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

317 EXT. HOUSE - BACK YARD - DAY 317

Marv has joined Harry. Harry smiles.

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

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

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

Marv grins.

318 OMITTED

318 \*

319 EXT. HOUSE - CLOSEST WINDOW TO BACKYARD - DAY

319

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

320 KEVIN'S POV - DAY

320

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

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

HARRY  
MmmHmmm.

MARV  
Even with the kid here?

HARRY  
MmmHmmm.

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

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

MARV  
That long?

HARRY  
That long.

MARV

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

HARRY

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

MARV

(smiles)

Yeah. Kids are ascares of the dark.

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

321 BACK TO SCENE - DAY

321

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

KEVIN

Mom. Where are you?

321A INT. DETROIT METROPOLITAN AIRPORT - DAY

321A

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

KATE

Everything's full?

TICKET AGENT

(nods)

I'm very sorry, but it is Christmas  
Eve.

\*  
\*

KATE

What about another airline?

TICKET AGENT

(taps computer)

Nothing available. May I help you  
get a hotel room in the city.  
Tomorrow afternoon... We can get you  
a flight to Chicago...

\*

KATE

I can't wait that long.

TICKET AGENT

I'm terribly sorry, M'am. We're  
doing all we possibly can.

\*  
\*

KATE

(freaks, snaps)

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

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

GUS

Maybe I can help.

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

GUS

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

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

GUS

You a polka fan?

KATE

A little ...

GUS

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

KATE

Sounds familiar...

KEVIN

It's really important that I see him.

The Elf glances over his shoulder.

ELF

He's gettin' in his car. If you hurry  
you can catch him.

Kevin takes off.

321G EXT. STREET - NIGHT

321G

Santa unlocks his Olds parked on the street. He's wearing a  
topcoat over his Santa suit. He's smoking. He notices a  
parking ticket on his windshield. He yanks it off and examines  
it.

SANTA

Son of a bitch. How low can you get  
givin' Kris Kringle a parking ticket  
on Christmas Eve? What's next?  
Rabies shots for the Easter Bunny?

He stuffs the ticket in his pocket and gets in the car. He  
starts the engine.

321H EXT. PARK/STREET - NIGHT

321H

Kevin runs from the hut to Santa's car.

KEVIN

SANTA! HOLD ON!

321I EXT. STREET/OLDS

321I

Santa turns to the window with the cigarette in his mouth. He  
sees Kevin and quickly removes the smoke. He rolls his window  
down. Kevin runs up to the car.

KEVIN

Excuse me. Can I talk to you for a  
minute?

He blows smoke out of the side of his mouth and clears his  
throat.

SANTA

If you make it quick. Santa's got  
a little get together he's late for.

KEVIN

Okay. I know you're not the real  
Santa Claus.

\*  
\*  
\*  
\*

\*  
\*

\*  
\*

\*  
\*  
\*

\*  
\*

\*\*\*

Santa shakes his head, no.

KEVIN

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

Santa doesn't understand.

KEVIN

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

SANTA

I'll see what I can do.

KEVIN

Thanks.

He starts to walk away.

SANTA

Hold on a second.

Santa digs through the pocket of his topcoat

SANTA

My elf took the last of the candy  
canes home for her step children.

KEVIN

That's okay.

SANTA

Don't be silly. Everybody that sees  
Santa's gotta get...something....

He finds what he's looking for.

SANTA

Here you go.

INSERT - TIC TACS

Santa has a Tic Tac box with two little white peppermints in  
it.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*



# TB

\*REVISED 2/21/90\* - Yellow

77A.

BACK TO SCENE

Santa hands the Tic Tacs to Kevin.

SANTA  
Don't spoil your dinner.

KEVIN  
Thanks.

SANTA  
Merry Christmas.

KEVIN  
Merry Christmas.

Kevin steps back from the car. Santa guns the engine, puts the smoke back in his mouth and pulls away.

\*  
\*  
\*  
\*  
\*  
\*

322  
thru OMITTED  
324

322  
thru  
324

325 EXT. STREET - LATER - NIGHT

325

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

326 HIS POV - MOVING - NIGHT

326

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

CLOSEE-UP KEVIN

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

HIS POV

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

326A EXT. HOUSE - NIGHT

326A

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

CLOSE-UP: KEVIN

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

326B INT. HOUSE - NIGHT

326B

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

327  
thru OMITTED  
328

327  
thru  
328

329 EXT. CHURCH - NIGHT

329

Kevin approaches the church slowly, apprehensively. He looks up at the steeple, listens to the sweet voices inside mixing with the bells ringing. He gathers his courage and walks in.

\*  
\*  
\*

330 INT. CHURCH - NIGHT

330

Kevin walks in. He peels off his hat and holds it tight to his belly.

\*  
\*

331 HIS POV - MOVING - NIGHT

331

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

332 INT. CHURCH - NIGHT

332

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

\*

HIS POV

,)\*

The children sing.

\*

Silhouetted man. Hidden in the shadows.

\*

CLOSE-UP KEVIN

\*

Listening to the choir, feeling sad and lonely. An eerie feeling possesses him. He turns slowly to see...

\*  
\*

HIS POV

\*

The silhouetted man leans forward, out of the shadows and into the light. It's MARLEY. The VOICES SOAR, the ORGAN THUNDERS.

\*  
\*

CLOSE-UP KEVIN

\*

He's terrified.

\*

KEVIN'S POV

\*

Marley gets up from his seat and shuffles across the aisle to Kevin.

\*  
\*

CLOSE-UP KEVIN

\*

He slides into the pew, shrinking in horror.

\*

BACK TO SCENE

Marley sits next to Kevin. The MUSIC REACHES A CRESCENDO and  
FADES. Marley looks down at Kevin. He's warm and friendly.

MARLEY  
Merry Christmas.

CLOSE-UP KEVIN

He slowly looks up at Marley.

CLOSE-UP MARLEY

He's smiling.

CLOSE-UP KEVIN

He is incredulous that Marley's smiling. That he's so passive  
and calm. That his eyes are so warm and friendly.

BACK TO SCENE

Kevin relaxes. Marley looks ahead, to the choir.

MARLEY  
My granddaughter's up there. The  
little red-haired girl.  
(looking at Kevin)  
She's about your age. You know her?

Kevin sneaks a look to the choir, then looks back to Marley.  
He shakes his head, no.

MARLEY  
You live next to me, don't you?

Kevin nods.

MARLEY  
You can say hello to me when you see  
me. You don't have to be afraid.  
There's a lot of things going around  
about me but none of it's true.  
Alright?

Kevin nods.

MARLEY  
You been a good boy this year?

KEVIN  
I think so.

MARLEY  
You swear to it?

KEVIN  
(after a pause)  
No.

MARLEY  
I had a feeling. This is the place  
to be when you're feeling bad about  
yourself.

KEVIN  
It is?

MARLEY  
I think so.

KEVIN  
Are you feeling bad about yourself?

MARLEY  
No.  
(pause)  
I came to watch my granddaughter sing.

There's a pause in the conversation. Marley and Kevin are both  
feeling guilty.

KEVIN  
I've been kind of a pain lately.  
Marley nods with understanding.

KEVIN  
I said some things I shouldn't have.  
Marley nods again.

KEVIN  
I really haven't been too good this  
year.

MARLEY

Yeah.

KEVIN

I'm kind of upset about it because I really like my family even though sometimes I say I don't and sometimes I even think I don't. Do you get that?

MARLEY

I think so. How you feel about your family is a complicated thing.

KEVIN

Especially with an older brother.

MARLEY

Deep down you always love them. But you can forget that you love them and you can hurt them and they can hurt you. And that's not just because you're young.

Kevin nods. There's a pause in the conversation.

MARLEY

You want to know the real reason why I'm here right now?

KEVIN

Sure.

MARLEY

I'm here because I want to hear my granddaughter sing. And I can't come hear her tonight

KEVIN

Do you have plans?

MARLEY

(with a smile)  
No. I'm not welcome.

KEVIN

At church?

MARLEY

You're always welcome at church. I'm not welcome with my son. A few years back, before you and your family moved on the block, I had an argument with my son.

KEVIN

How old is he?

MARLEY

He's grown-up. We disagreed on something and we lost our tempers and I told him I didn't care to see him any more. He said the same and since that time we haven't spoken a word to each other.

Kevin and Marley both consider their situations. Moments of private reflection on the same subject.

KEVIN

If you miss him, why don't you call him?

MARLEY

(after a pause)  
I'm afraid if I call him, he won't talk to me.

KEVIN

How do you know?

MARLEY

I don't. I'm just afraid he won't.

KEVIN

No offense but aren't you a little old to be afraid?

Marley considers Kevin's remarks.

MARLEY

You can be a little old for a lot of things but you're never too old to be afraid.

KEVIN

That's true. I was always afraid of our basement. It's dark, there's weird stuff down there. It smells funny. That sort of thing. It's bothered me for years.

MARLEY

Basements are like that.

KEVIN

But then I made myself go down there to do some laundry. And I found out it's not so bad. All this time, I've been worrying about it. But if you turn on the lights, it's no big deal.

MARLEY

What's your point?

KEVIN

My point is, you should call your son.

MARLEY

And if he won't talk to me?

KEVIN

At least you'll know. Then you can  
stop worrying about it and you won't  
have to be afraid anymore.

Marley pauses, considering this. Kevin shrugs.

KEVIN

I don't care how mad I was, I'd talk  
to my Dad. Especially around the  
holidays.

MARLEY

I don't know.

KEVIN

You should give it a shot for your  
granddaughter anyway. I'm sure she  
misses you. And the presents.

MARLEY

I send her a check.

KEVIN

I wish my grandparents did that. They  
always send me clothes. Last year  
I got a sweater with a Big Bird  
knitted on it.



MARLEY

That's nice.

KEVIN

Not for a male in the second grade.  
You can get beat-up for wearing  
something like that.

MARLEY

Oh?

KEVIN

Yeah. I have a friend who got nailed  
because there was a rumor he wore  
dinosaur pajamas.

Marley cracks a smile.

MARLEY

You better get on home where you  
belong. You think about what I said.  
Alright?

KEVIN

Okay.

Marley holds out his hand.

MARLEY

Nice talking to you.

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

KEVIN

What about you?

MARLEY

Me?

KEVIN

You and your son.

MARLEY

We'll see what happens. Merry  
Christmas.

KEVIN

Merry Christmas.

Kevin smiles. He turns and walks up the aisle.

CLOSE-UP KEVIN

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

# TB

\*REVISED - 3/15/90\* SALMON

83A.

333  
thru OMITTED  
334

333  
thru \*  
334

335 EXT. CHURCH - NIGHT

335

Kevin blasts out of the church and tears off down the street.  
The CHURCH BELLS RING ON THE HOUR...

\*

335A INT. CHURCH - NIGHT

335A \*

Marley looks to the choir. He sneaks a look around behind him.  
He slowly kneels and bows his head.

\*

\*

336  
thru OMITTED  
356

336  
thru  
356

356A MONTAGE BEGINS

356A

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

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

”

MONTAGE ENDS.

357 CLOSEUP - CHRISTMAS TREE - NIGHT

357

The lights go on.

358 EXT. HOUSE - NIGHT

358

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

359 CLOSEUP - MICROWAVE - NIGHT

359

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

360 INT. KITCHEN -.NIGHT

360

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

KEVIN

Bless this highly nutritious  
microwaveable macaroni and cheese  
dinner people who sold it on sale.  
Amen.

\*  
\*  
\*  
\*  
\*  
\*

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

361 EXT. HOUSE - NIGHT

361

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

362 INT. KITCHEN - NIGHT

362

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

KEVIN

This is it. Don't get scared now.

Kevin turns off the light.

363 EXT. HOUSE - NIGHT

363

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

MARV

How do you want to go in?

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

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

HARRY  
You still are.

MARV  
Yeah, but I was a lot worse.

A SIXTH BELL CHIMES.

364 INT. KITCHEN - NIGHT

364

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

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

\*

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

\*

A SEVENTH BELL CHIMES.

365 EXT. HOUSE - CLOSEUP - DOGGIE DOOR - NIGHT

365

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

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

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

An EIGHTH BELL CHIMES.

366 CLOSEUP - HARRY'S CROTCH - NIGHT

366

SEEN DOWN the BARREL of the BB gun.

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

367 CLOSEUP - TRIGGER - NIGHT

367

Kevin's little finger squeezes the trigger.

368 EXT. PORCH - NIGHT

368

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

HARRY

Yeeuuutz!

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

369 INT. KITCHEN - DOGGIE DOOR - NIGHT

369

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

370 MARV'S POV - NIGHT

370

The muzzle of the BB GUN. POP!

371 EXT. PORCH - NIGHT

371

Marv jumps back, clutching his forehead.

MARV

Eeeeeeeeeeeeeeehhhh!

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

MARV

The little bastard's armed!

HARRY

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

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

372 EXT. FRONT PORCH - NIGHT

372

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

373 EXT. BASEMENT STAIRS - NIGHT 373  
Marv starts down the stairs. Ice again. One step and Marv's legs go out from under him.

374 INT. BASEMENT DOOR - NIGHT 374  
THROUGH the window, we see Marv fly down the iced stairs. He hits the basement door with a wham! The CROWBAR CLANGS! He pulls himself up. A beat and he falls again.

375 EXT. FRONT PORCH - NIGHT 375  
Harry grabs a porch pillar and climbs back onto the porch. He straddles the pillar and the door as he tries to reach the knob.

376 EXT. BASEMENT STAIRWELL - NIGHT 376  
Marv jams the crowbar in the door and cracks it open.

377 EXT. PORCH - NIGHT 377  
Harry pushes off the pillar, slides toward the door, doesn't quite make it, starts to slide back, steps forward and falls on his face.

378 INT. BASEMENT - NIGHT 378  
Marv steps into the basement. He feels for a light switch. It doesn't go on. He feels his way through the dark to a hanging bulb. \*

378A INT. HOUSE - SECOND FLOOR HALLWAY - LAUNDRY CHUTE - NIGHT 378A \*  
A steam iron with a string attached to the handle is resting on the edge of the open chute. The string runs down the chute. \*

379 OMITTED 379 \*

380 INT. BASEMENT -MARV 380 \*  
He grabs the chain and yanks on it. The chain, socket, bulb, and cord come loose in his hand. He looks at it as OS we HEAR THE HORRIBLE CLATTER OF THE IRON FALLING DOWN THE CHUTE. Marv looks up. \*

HIS POV

Into the chute. The iron FALLS INTO CAMERA.

BACK TO SCENE

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

381 EXT. HOUSE - FRONT PORCH - NIGHT 381

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

382 CLOSEUP - DOORKNOB - NIGHT 382

It's glowing red with heat.

383 BACK TO SCENE - NIGHT 383

A big grin is on Harry's face. He reaches for the door knob, grabs it and shrieks. He rips his hand away and looks at it.

INSERT: HARRY'S HAND

The letter "M" is branded on his palm.

384 INT. FOYER - NIGHT 384

Kevin shakes his fist victoriously.

385 EXT. PORCH - NIGHT 385

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

386 OMITTED 386

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

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

## CLOSE-UP LANDING

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

## CLOSE-UP MARV

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

## BASEMENT STAIRS

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

## 387 EXT. HOUSE - BACK PORCH - NIGHT

387

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

## 388 INT. KITCHEN - NIGHT

388

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

## 389 EXT. HOUSE - SNOWBANK - NIGHT

389

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

## 390 CLOSEUP - KEVIN'S BATTLE PLAN - NIGHT

390

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

391  
thru OMITTED  
392

391  
thru  
392

## 393 CLOSEUP - HARRY - NIGHT

393

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



394 EXT. HOUSE - BACK PORCH - NIGHT

394

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

HARRY

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

395  
thru OMITTED  
396

395  
thru  
396

396A EXT. HOUSE

396A 396A \*

Marv pulls himself up from the basement stairs, using the handrail. He looks around in a rage.

\*  
\*

HIS POV

\*

The open living room window.

\*

BACK TO SCENE

\*

Marv walks gingerly on barefeet to the open living room window.

\*

MARV

Harry! I'm comin' in!

\*  
\*

396B INT. KITCHEN - NIGHT

396B

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

HARRY

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

KEVIN (O.S.)

Okay.

Harry grins.

397 INT. DINING ROOM - NIGHT

397

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

CLOSE-UP FAN

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

# TB

\*REVISED 2/21/90\* - Yellow

91A.

405A INT. LIVING ROOM

405A \*

Marv screams as he steps on the ornaments. He shifts his weight to the other foot and steps on more ornaments.

\*  
\*

MARV

\*  
\*

YA!

405B INT. HOUSE - UPSTAIRS HALLWAY - KEVIN

405B \*

He yells down the stairs.

\*

KEVIN

\*  
\*

I'm upstairs, you morons!

405C INT. DINING ROOM

405C \*

Marv's spitting feathers out of his mouth, wiping the glue from his face. He looks to the foyer.

\*  
\*

405D INT. LIVING ROOM

405D \*

Marv hears Kevin. He snarls and takes off.

\*

KEVIN  
Come and get me.

399 INT. KITCHEN - NIGHT

399

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

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

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

HARRY  
Shit!

400 OMITTED

400 \*

401  
thru OMITTED  
402

401  
thru  
402

403 INT. FOYER - STAIRS - NIGHT

403

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

KEVIN  
Do you guys give up!?

404 CLOSEUP - HARRY - NIGHT

404

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

405 INT. LIVING ROOM - WINDOW - CU MARV

405 \*

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

MARV  
I'm gonna murder that kid!

He pulls open the window and climbs in.

CLOSE-UP FLOOR

Little ornaments on the floor. Marv's bloody, battered foot steps down from the window onto the ornaments.

# TB

\*REVISED 2/21/90\* - Yellow

90A.

397A OMITTED

397A

398 INT. FOYER - TOP OF STAIRS - NIGHT

398

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

406 INT. FOYER - NIGHT

406

Harry and Marv charge into the foyer. Marv's walking on his heels to spare his punctured soles of his feet. From opposite sides of the foyer, Harry and Marv look at each other. Both are surprised at each other's degraded condition.

\*  
\*  
\*  
\*

HARRY

Why the hell did you take your shoes off?

MARV

Why the hell did you set your head on fire?

Kevin is standing at the top of stairs. He pumps the BB gun.

\*

CLOSE-UP MARV

\*

Responding to the sound of the BB gun, he looks to the stairs.

\*

CLOSE-UP HARRY

\*

He looks to the stairs.

\*

BACK TO SCENE

\*

Harry and Marv charge into the foyer. They hit the Micromachines and hit the deck.

\*  
\*

Kevin takes aim with his BB GUN and PUMPS a SUCCESSION of BB's at the crooks before running up the stairs.

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

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

MARV

HEAD'S UP!

407 MARV'S POV - NIGHT

407

The paint can swings INTO CAMERA.

408 BACK TO SCENE -NIGHT

408

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

# TB

\*REVISED 2/21/90\* - Yellow

92A.

MARV

I'll get him for ya, Harry.

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

409 HARRY'S POV -NIGHT

409

Marv is sailing down on him.

410 BACK TO SCENE - NIGHT

410

And it's a burglar sandwich.

411 INT. HALLWAY - NIGHT

411

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

412 INT. FOYER - NIGHT

412

Marv helps Harry to his feet.

MARV

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

HARRY

Shut up.

MARV

You're missing some teeth.

Harry shoves Marv away and heads up the stairs. Harry's gold tooth remains on the floor.

\*  
\*

413 INT. MASTER BEDROOM - NIGHT

413

Kevin is on the telephone.

KEVIN

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

414 INT. FOYER - STAIRS - NIGHT

414

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

HARRY

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

# TB

93.

409 HARRY'S POV -NIGHT

409

Marv is sailing down on him.

410 BACK TO SCENE - NIGHT

410

And it's a burglar sandwich.

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HARRY

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

\*  
\*



415 INT. HALLWAY - NIGHT

415

Kevin crawls out of the master bedroom.

416 INT. UPSTAIRS HALLWAY - NIGHT

416

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

HARRY  
There he is!

Kevin scampers down the hallway to the third floor stairs.

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

417 CLOSEUP - DOORKNOB - NIGHT

417

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

418 BACK TO SCENE - NIGHT

418

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

MARV  
Harry! Get up! Grab him!

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

419 HARRY'S POV - NIGHT

419

The tarantula runs INTO CAMERA.

420 BACK TO SCENE - NIGHT

420

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

MARV  
Har...!

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

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

421 SEVERE UP-ANGLE - NIGHT 421

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

422 INT. BUZZ'S ROOM - NIGHT 422

The tarantula scoots back inside the room.

423 INT. HALLWAY - NIGHT 423

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

MARV

Harry! I'm...

Harry belts Marv in the face.

424 INT. ATTIC STAIRWELL - NIGHT 424

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

425 KEVIN'S POV - NIGHT 425

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

HARRY

Now where you gonna go?

MARV

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

426 BACK TO SCENE - NIGHT 426

Kevin yells down to Harry and Marv.

KEVIN

Go kiss a dog on the lips!

Kevin dashes OFFSCREEN.

426A INT. STAIRWELL - NIGHT

426A

Harry and Marv hobble up the stairs

MARV  
Can I shoot him?

HARRY  
Right after I strangle him.

426B  
thru OMITTED  
430

426B  
thru  
430

431 EXT. ATTIC WINDOW - NIGHT

431

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

432 KEVIN'S POV - NIGHT

432

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

433 BACK TO SCENE - NIGHT

433

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

434 EXT. BACK YARD - NIGHT

434

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

435 KEVIN'S POV - NIGHT

435

MOVING DOWN the rope.

436 INT. TREE HOUSE - NIGHT

436

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

437 EXT. TREE HOUSE - NIGHT

437

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

438 OMITTED

438

439 EXT. TREE HOUSE - NIGHT

439

Kevin brushes himself off and shakes off the hurt.

440 INT. ATTIC BEDROOM - NIGHT

440

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

MARV

Maybe he committed suicide.

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

441 EXT. ATTIC WINDOW - NIGHT

441

Harry scans the yard.

442 HIS POV - NIGHT

442

Kevin waves to him from the tree house.

KEVIN

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

443 INT. ATTIC BEDROOM - NIGHT

443

Marv calls up to Harry.

MARV

Come on!

He starts for the stairs.

HARRY

(looking back from the  
window)

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

MARV

You gonna let him call the cops?!

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

MARV

Not out the window, Harry.

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

444 EXT. BACK YARD - NIGHT 444

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

445 INT. TREE HOUSE - KEVIN - NIGHT 445

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

446 CLOSEUP - HARRY - NIGHT 446

He stops cold, his eyes locked open.

HARRY  
Oh, no ...

447 BACK TO SCENE - NIGHT 447

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

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

Kevin runs across the street, to the Murphy house.

448 thru 450 OMITTED 448 thru 450

451 EXT. MURPHY HOUSE - NIGHT 451

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

452 KEVIN'S POV - NIGHT 452

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

453 BACK TO SCENE - NIGHT

453

Kevin waves to the two crooks.

KEVIN  
I'm calling the cops!

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

454 EXT. MURPHY HOUSE - BACK YARD - NIGHT

454

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

455 INT. MURPHY HOUSE - BASEMENT- NIGHT

455

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

CLOSE-UP KEVIN

He recoils in fear.

HIS POV

Harry and Marv are standing in the door.

HARRY  
Evening, little nipper.

Kevin steps down off the top stair.

STAIRS - HARRY AND MARV

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

MARV  
Huh?

MARV'S POV

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

HARRY'S POV

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

CLOSE-UP KEVIN

He looks up

HIS POV

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

He winks.

\*

456 EXT. MURPHY HOUSE - NIGHT - LATER

456

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

457 OMITTED

457

458 INT. SQUAD CAR - NIGHT

458

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

458A EXT. HOUSE - SQUAD CAR - NIGHT

458A

Harry looks out the window.

459 HARRY'S POV - NIGHT

459

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

460 HARRY - NIGHT

460

curls his lip in anger.

461 EXT. STREET - NIGHT

461

The two squad cars drive off into the night.

462 INT. MCCALLISTER LIVING ROOM - LATER - NIGHT

462

Kevin places the gifts under his tree.

463 INT. LIVING ROOM - NIGHT

463

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

464 EXT. HOUSE - MORNING

464

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

465 INT. MASTER BEDROOM - DAY

465

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

466 KEVIN'S POV - DAY

466

The glass is frosty and the rooftops are white.

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

KEVIN

Mom!

467 INT. FOYER - DAY

467

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

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

468 KEVIN AND HIS POV - DAY

468

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

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

KEVIN

Dammit!

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



469 INT. FOYER - DAY

469

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

470 EXT. HOUSE - DAY

470

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

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

471 INT. FOYER - DAY

471

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

472 INT. LIVING ROOM - DAY

472

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

473 HER POV - DAY

473

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

474 KATE

474

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

475 INT. MASTER BEDROOM - DAY

475

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

476 CLOSEUP - KEVIN'S TREE - DAY

476

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

477 CLOSEUP - KEVIN - DAY

477

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

478 INT. UPSTAIRS HALLWAY - DAY

478

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

479 INT. HOUSE - FOYER - DAY

479

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

480 CLOSEUP - KATE - DAY

480

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

481 CLOSEUP - KEVIN - DAY

481

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

482 CLOSEUP - KATE - DAY

482

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

483 HER POV

483

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

484 HIS POV

484

Kate rings the bell.

KATE  
Merry Christmas, sweetheart.

485 CLOSEUP - KEVIN

485

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

486 CLOSEUP - KATE

486

She thinks his hesitation is anger.

KATE

I'm sorry.

487 CLOSEUP - KEVIN

487

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

488 INT. FOYER - DAY

488

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

KEVIN

Where's everybody else?

KATE

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

489 INT. FOYER - FRONT DOOR - DAY

489

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

BUZZ

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

MEGAN

I don't drool.

LINNIE

Will you guys please shut up?

PETER

Come on, you jerks, it's Christmas!

They notice Kate and Kevin.

PETER

Kev!

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

PETER  
You're okay!

Buzz walks up to Kevin and grins.

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

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

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

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

\*  
\*

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

KATE  
Who wants breakfast?

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

JEFF  
I haven't even said 'hello' to my  
brother.  
(to Kevin)  
Hi. You didn't miss anything. The  
T.V. shows are all in French.

LINNIE  
(to Kevin)  
I'll be the only decent person in the  
family and say that I really, really  
missed you and was worried about you.  
But you can't use that against me.  
Okay?

Kevin nods. Megan turns to Linnie.

MEGAN  
So you're saying I didn't miss him?  
I cried several times and often it  
was for real.

PETER  
Go get the presents.

KATE

Somebody has to run out and find a  
store open. We don't even have milk.

KEVIN

I went shopping yesterday.

Everybody looks at him.

KEVIN

We have milk. And eggs. And fabric  
softener.

PETER

What else did you do while we were  
gone?

490 OMITTED

490

491 CLOSEUP - KEVIN - DAY

491

He thinks for a moment.

KEVIN

Just hung around.

Everybody pauses. Kevin smiles.

KATE

Everybody take their stuff up. I'll  
start breakfast.

Kevin walks into the living room. The kids lug their bags  
upstairs.

491A OMITTED

491A

491B INT. LIVING ROOM/FAMILY ROOM - DAY

491B

Kevin crosses from the living room to the family room window.

491C INT. FOYER - DAY

491C

Peter reaches down to pick up his bag. He spots something and  
picks it up. It's Harry's gold tooth. He looks at it curiously.

PETER

Honey? What's this?

He exits into the kitchen.

# TB

\*REVISED 2/9/90\* - Pink

106A.

491D EXT. FAMILY ROOM WINDOW - DAY  
Kevin's looking out the window.

491D \*

\*

491E KEVIN'S POV

491E \*

Marley stands at the curb of his house, being greeted by a family of five, emerging from a station wagon. Marley embraces his son. As Marley hugs his Granddaughter, he opens his eyes and sees Kevin, watching him from the family room window. He gives Kevin a warm and knowing smile.

\*

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\*

\*

491F EXT. FAMILY ROOM WINDOW - DAY

491F \*

Kevin returns the smile.

\*

FADE TO BLACK.

THE END.

492  
thru OMITTED  
493

492  
thru  
493

# TB

\*REVISED 2/9/90\* - Pink

107.

TITLES ROLLOUT AND...

493A INT. LOCK-UP - CLOSE-UP TV - DAY

493A

The gangster movie's showing.

MOBSTER

Too bad Acey ain't in charge no more.

MAN

What do you mean?

MOBSTER

He's upstairs taking a bath. He'll call you when he gets out.

MOBSTER

I'll tell you what i'm gonna give you, Snakes. I'm gonna give you...

WIDER - HARRY AND MARV

They're in the day room watching TV with the rest of the offenders. They're dressed in blues. They look at each other.

END