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Final Draft
April 1, 1991
Rev. 4/5/91 (blue)
Rev. 4/10/91 (pink)
Rev. 4/11/91 (yellow)
Rev. 4/15/91 (green)
Rev. 4/19/91 (gold)
Rev. 5/1/91 (buff - voiceovers)
Rev. 5/7/91 (salmon - voiceovers)

EERIE, INDIANA

"ForeverWare"

(PILOT)

written by

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&
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directed by

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#646

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VOICE OVER NOTES/7 May 1991

PROLOGUE:

| | | | |
|----------|--|-------|-----|
| 01:01:57 | Opening V.O. - "To whom it may concern..." | 02:05 | :08 |
| 01:02:06 | "My name is..." | 02:30 | :26 |
| 02:29 | "Unfortunately, nothing could be..." | 02:36 | :07 |
| 02:38 | "What's wrong with this picture?" | 02:44 | :06 |
| 02:45 | "Nobody believes me, but..." | 02:49 | :04 |
| 02:50 | "Eerie Indiana... you will" | 03:03 | :13 |

ACT ONE:

| | | | |
|-------|--|-------|-----|
| 03:49 | "Ever since... ForeverWare Lady" | 04:00 | :13 |
| 04:02 | "That's my family... statistics lie" | 04:38 | :47 |
| 05:32 | Marshall w/peanut butter | 05:37 | :05 |
| 08:05 | "I thought that... cry for help" | 08:27 | :22 |
| 08:47 | "That's Simon..." | 08:59 | :12 |
| 10:46 | "..tool not a toy" offscreen lines | 10:50 | :04 |
| 10:50 | "The way mom..." | 10:54 | :04 |
| 11:02 | Simon & I sneaked out | 11:10 | :08 |
| 11:02 | "I had to find out...risks on my part" | 11:23 | :21 |
| 11:30 | Marshall VO instead of "I knew something..." | 11:32 | :02 |
| 11:55 | "I'd seen some strange things..." | 12:01 | :06 |
| 12:33 | I was scared to death... | 12:42 | :09 |

ACT TWO:

| | | | |
|-------|---|-------|-----|
| 12:55 | "Normally, I wouldn't be afraid of pancakes..." | 13:03 | :09 |
| 13:19 | "It was almost time for the party...he'd know what to do" | 14:47 | :28 |
| 13:59 | Establishing shot Betty's house | 14:04 | :05 |
| 19:53 | Crow flying - transition | 20:00 | :07 |
| 21:13 | "Somebody had to help the twins..." | 21:23 | :10 |
| 22:07 | "My mission accomplished..." | 22:09 | :02 |
| 23:49 | Knocking on Betty's door | 25:58 | :09 |
| 25:43 | "Simon and I... closing VO | 25:58 | :15 |

CAST

MARSHALL TELLER

SIMON HOLMES

MARILYN TELLER

EDGAR TELLER

SYNDI TELLER

BETTY WILSON

BERTRAM WILSON

ERNEST WILSON

BEATRICE PILLSBURY

WINIFRED SWANSON

PHYLLIS STOUFFER

OLD LADY

MAILMAN

HIGH SCHOOL BASKETBALL TEAM

KINDERGARTNERS

A YOUNG MOM

A WIFE

A HUSBAND

SETS

INTERIORS

MARSHALL'S KITCHEN

MARSHALL'S LIVING ROOM

SECRET SPOT - BASEMENT

WILSON KITCHEN

WILSON LIVING ROOM

THE TWINS BEDROOM

BETTY'S BEDROOM

EXTERIORS

MARSHALL'S HOUSE

WILSON HOUSE

MAPLE STREET

EDGE OF TOWN

TRELLIS - WILSON HOUSE

PROLOGUE

1:01:57 - SCENE 1

MARSHALL

To whom it may concern, if you're reading this document, it means I'm either dead or have disappeared under mysterious circumstances.

1:02:06 - SCENE 2

MARSHALL

My name is Marshall Teller. Not long ago I was living in New Jersey, just across the river from New York City. It was crowded, polluted and full of crime... I loved it.

But my parents wanted a better life for my sister and me. So we moved to a place so wholesome, so squeaky clean, you could only find it on TV.

*
*
*
*

1:02:26 - SCENE 4E

MARSHALL

Unfortunately, nothing could be further from the truth.

*
*

1:02:31

MARSHALL

Sure, my new hometown looks normal enough, but look again...

*
*

1:02:38

MARSHALL

What's wrong with this picture? The American dream come true, right? Wrong!

*
*
*

1:02:45

MARSHALL

Nobody believes me, but this is the center of weirdness for the entire planet.

*
*
*

01:02:50 - SCENE 5

MARSHALL

Eerie, Indiana. My home sweet home. Still don't believe me? You will.

ACT ONE

01:03:49 - SCENE 7

MARSHALL

Ever since moving here, I've been convinced something is very wrong with Eerie, Indiana. I tried telling myself there was a logical explanation for everything... but logic doesn't apply here.

01:05:32 - SCENE 9

MARSHALL

That's when I first saw the FOREVERWARE LADY, and her weird twins.

01:10:50 - SCENE 15/16/17

MARSHALL

The way mom was talking about ForeverWare, I knew it was time to spring into action.

01:11:02 - SCENE 17

MARSHALL

That night, Simon and I agreed to sneak out and spy on the ForeverWare Lady and her twins. I had to find out what was going on before mom went to that party.

01:11:20 - SCENE 17

MARSHALL

Unfortunately, this would require some stupid risks on our part.

01:11:30 - SCENE 18A

MARSHALL (O.S.)

I knew something was wrong with her.

(CONTINUED)

CONTINUED:

01:12:33 - SCENE 28

MARSHALL

I wanted to keep running all the way home to New Jersey - but if I didn't do something quick, my whole family was going to wind up human leftovers.

*
*
*
*
*

ALTERNATE:

MARSHALL

If I didn't do something quick, my whole family was going to wind up human leftovers.

ACT TWO

01:13:19 - SCENE 30

MARSHALL

There was nothing I could do to stop her - so Simon and I decided to crash the ForeverJunk Party. Somebody had to save mom.

01:19:53 - SCENE 60A

MARSHALL

As I watched Mom sign on the dotted line, I knew I had no choice but to go along with the twins' plan. So later that night...

01:21:13 - SCENE 64

MARSHALL

Somebody had to help the twins graduate from seventh grade, and that somebody was me.

*
*
*

01:22:08 - SCENE 69

MARSHALL

My mission accomplished, I didn't hang around to see what happened next.

*
*
*

01:23:49 - SCENE 74

MARSHALL

I couldn't help but wonder what happened to the twins without their ForeverWare. Did Bert and Ernie turn into rotten blobs of goo?

*
*
*
*

1:25:43 - SCENE 76

MARSHALL

Simon and I added one petrified baloney sandwich to our Eerie Museum of Horror. That's where I've hidden all the evidence you'll need to find out what I already know. A kid's got to grow up fast in Eerie, or he might not grow up at all.

EERIE, INDIANA

"ForeverWare"

= PROLOGUE =

1 INT. MARSHALL'S SECRET SPOT

1

In the dim light of an attic hideout, the silhouette of a young * boy looks around suspiciously, making sure he's alone. He takes a key from around his neck and unlocks a cupboard, removing a spiral notebook from its hiding place. Turning on an old tensor lamp, he sits down at a makeshift desk and begins writing.

MARSHALL (V.O.)

To whom it may concern, if you're reading this document, it means I'm either dead or have disappeared under mysterious circumstances.

2 EXT. MAPLE STREET, EERIE, INDIANA - DAY

2

It's early morning on a small town street in Indiana so perfect it looks like a Norman Rockwell painting. Birds sing. Clouds fluff. BRIGHT CHEERFUL SLIGHTLY WARPED WHISTLING wafts from nowhere as our hero MARSHALL TELLER rides his bike up Maple Street -- his basket loaded with morning newspapers.

Marshall is 13 years old, a sweet innocent-looking kid, bright and shy. Marshall wears a New York Giants cap and sweatshirt. As he tosses his papers left and right, his voiceover continues:

MARSHALL (V.O.)

My name is Marshall Teller. Not long ago, I was living in New Jersey, just across the river from New York City. It was crowded, polluted, and crime-ridden. You know, normal. I loved it.

3 THE CAMERA FLOATS IN FRONT OF MARSHALL

3

TIGHT on his face -- his eyes darting back and forth -- as if expecting some huge monster to attack him at any moment...

MARSHALL (V.O. CONT'D)

But my parents wanted to live where you didn't have to lock your doors at night. Where the tap water had a little less asbestos.

(more)

(CONTINUED)

3 CONTINUED:

3

MARSHALL (Cont'd)
Where people still say things like
"okidokie." They wanted a better
life for my sister and me, so we
moved to a place so normal, so
squeaky-clean, you could only find
it on TV... or here in my new
hometown.

4 OMITTED

4

4A EXT. EERIE - MARSHALL'S POV - SERIES OF SHOTS

4A

of HYPER-NORMAL scenes from life in Eerie as seen from his bike
-- THE MUSIC STARTS TO TURN DARKER -- as does Marshall's tone,
his VOICE OVER CONTINUING under montage:

A MAILMAN, delivering letters, whistling "Yankee Doodle Dandy,"
some kind of furry little animal in his mail sack.

4B EXT. EERIE - SIDEWALK

4B

A HIGH SCHOOL BASKETBALL TEAM, walking down the sidewalk, all
five of them bouncing their basketballs in unison.

4C EXT. EERIE - INTERSECTION

4C

A CROSSING GUARD helping KINDERGARTNERS across the street. One *
of the children drops a skull and goes back to pick it up. *

4D EXT. EERIE - BACKYARD

4D

A YOUNG MOM hanging wash on a line. a straitjacket hanging
nonchalantly among the shirts and P.J.'s.

4E EXT. EERIE - STREET

4E

OLD ELVIS picking up a newspaper and waving at Marshall

OLD ELVIS
Thank ya paper bo-a.

Each tableau is too perfect, too idyllic, it all drips with an
underlying creepiness that you can't put your finger on. ?

(CONTINUED)

4E CONTINUED:

4E

MARSHALL (V.O. CONT'D)
Unfortunately, nothing could be
further from the truth. Nobody
believes me, but this is the center
of weirdness for the entire planet.

4F EXT. EERIE - FRONT YARDS

4F

Behind Marshall, every neighbor down the block is mowing their lawn, riding their mini-tractor mowers in circles, like some kind of mowing ballet.

5 EXT. EDGE OF TOWN - DAY - END MONTAGE

5

Marshall comes to a sudden SCREECHING, skidding, 180 degree stop on his bicycle, until he is facing the camera. Behind Marshall -- at the very edge of town -- is a sign saying: "EERIE, INDIANA. Pop. 16,661." Suddenly it seems gloomy and dark, as if a cloud just passed overhead, the sign crookedly looming behind Marshall.

*
*

MARSHALL (V.O.)
Eerie, Indiana. My home sweet
home.

(CONTINUED)

5 CONTINUED:

5

A scary looking RAVEN sitting on the sign squawks. There's something round and hard in its beak. A closer look reveals it to be a glass eye.

MARSHALL (V.O.)

Still don't believe me? You will.

Marshall looks back over his shoulder as if someone is following him, then hightails it out of frame. Suddenly the EERIE sign comes to life, the letters jumping off the sign as we:

6 BEGIN ANIMATED TITLE SEQUENCE

6

A visual montage including: INDIANA STOCK FOOTAGE, CROWS, HORROR FILM IMAGES, ITEMS FROM MARSHALL'S EVIDENCE LOCKER, CORN, ELVIS, UFO'S, BIGFOOT, ETC.

= END TITLE SEQUENCE =

= ACT ONE =

7 EXT. MARSHALL'S HOUSE - DAY

7

A beauty shot of the Teller residence. Everything seems perfect, except for that crow pecking at the mail in the open mailbox.

MARSHALL (V.O.)

Ever since moving here, I've been convinced that something was wrong with Eerie, Indiana. I tried telling myself there was a logical explanation for everything. But then I met the FOREVERWARE LADY...

8 INT. MARSHALL'S KITCHEN - DAY

8

The Teller family kitchen is friendly but cluttered. Marilyn's housekeeping secret seems to be leaving stuff out where you can find it at a glance. Marshall shuffles into the kitchen looking like he slept in his jeans and NY Giants sweatshirt. MARILYN and EDGAR sit at the kitchen table. Mom is reading the newspaper, while Dad pours over stacks of questionnaires. Syndi sits at the table, studying her driver's exam, practicing her arm signals.

MARSHALL (V.O.)

That's my family. They're all too busy to see what's going on. Mom just started her own party planning service down at the Eerie Mall. My sister Cindy is practicing for her driver's test. Personally, I don't think anybody who spells Cindy S-Y-N-D-I should be allowed to operate a motor vehicle. Dad works for Things, Incorporated, a product testing company. Dad's job is one of the reasons we moved here, because, statistically speaking, Eerie's the most normal place in the entire country.

(beat)

Statistics lie.

MARSHALL AT THE FRIDGE

Marshall opens the fridge revealing a working mom's nightmare: an entire week's worth of leftovers.

MARSHALL

Hey, Mom, what's to eat?

(CONTINUED)

8 CONTINUED:

8

Everything Marshall picks up is either empty, spoiled, or unidentifiable... you know, like YOUR refrigerator.

MARILYN
(reading newspaper)
There's plenty of leftovers.

MARSHALL
Left over from what?

Dad chuckles at Marshall's comeback. Mom gives Dad a benign "don't encourage him" look, then gets up from her newspaper and joins Marshall at the fridge. Marshall holds up a baggie with something unidentifiable inside.

MARSHALL
Think we oughtta send this to the
lab for carbon testing?

Marilyn looks in the fridge, and makes the same face Marshall did.

MARILYN
OK, so it's not an ad for Good
Housekeeping. But your dad and I
work all week, so until I go
shopping this afternoon, it's every
teenager for himself.

She goes back to her reading. Marshall looks into the chaotic fridge.

MARSHALL
Where's Donna Reed when ya need
her?

DING DONG. Their doorbell rings. As Marshall fishes around in the back of the fridge and comes up with a near empty peanut butter jar, Syndi goes to answer the door.

9 INT. LIVING ROOM - CONTINUOUS

9

SYNDI opens the door, revealing BETTY WILSON and her two 12 year old TWINS, BERTRAM AND ERNEST. The twins are identical, pale and hollow eyed, like something from a Charles Addams cartoon. The boys are in their Sunday best, skinny ties and lapels, circa 1960, and each one carries a heavy sample case. Betty is so damn perky, kinda Donna Reed meets Village of the Damned.

But to Syndi, the Wilsons seem no more dangerous than your average Amway Representative.

(CONTINUED)

9 CONTINUED:

9

BETTY
(nails on a blackboard)
Welcome neighbors!

SYNDI
Hello.

Sucking peanut butter off his teeth, Marshall saunters into the living room to see what's up. He looks past the weird lady, reacting to the sight of the twins.

Betty invites herself in.

BETTY
I'm Betty Wilson, from up the street, just thought I'd stop by and welcome you folks to our little corner of the universe.

SYNDI
Hello. Won't you...
(she already is)
...come in? I'm Syndi, that's my brother Marshall.

Marshall smiles and tries to straighten his hair, to no avail.

BETTY
(dripping)
These are my boys, Bertram and Ernest.

Marshall isn't sure what to make of these guys, but he steps forward to shake anyways.

MARSHALL
Hey guys, how's it going?

The twins just stare at Marshall without responding, leaving his handshake hanging. They look to their mom, then avert their eyes to the floor.

BETTY
They're such good boys.

Something about the way she says that and the way the boys cling to her side makes us afraid for the twins. Betty cuts to the chase, signalling the twins with a look to unsnap their sample cases.

BETTY
Is the lady of the house home?

(CONTINUED)

9 CONTINUED: (2)

9

SYNDI

Sure.
(then loud)
Mom!...

MARSHALL

Are you selling something?

BETTY

Please, that sounds so undignified.
Think of me as a housekeeping
consultant.

Betty smiles. Syndi smiles. The twins barely smile. Marshall looks worried.

TIGHT ON THE SAMPLE CASE

Betty directs the twins to whip open the cases dramatically, revealing an incredible array of rubber kitchen items. There's something in her ever expanding case for even the most obscure kitchen chore. Leftover containers in every size and shape, popsicle makers, vegetable baskets, salad spinners, you name it.

MARSHALL, SYNDI, AND MARILYN

Amazed and in just a little awe of the diversity available.

WIDER ON BETTY

With her sample case expanded to cover the whole coffee table. The twins stand symmetrically behind her, perfect gentlemen.

BETTY (V.O.)
(rehearsed)

Mrs. Teller, if you're like me, a homemaker on the go, you know how overwhelming the task of everyday housework can become.

Marilyn is suddenly uncomfortable about her housekeeping skills. She tries to surreptitiously straighten things up.

MARILYN

Well, I wouldn't say
overwhelming...

Betty just smiles as if to say, "it's ok Marilyn, you can level with me," then goes on with her pitch.

BETTY

Well those days are over, thanks to the space-age wonder, FOREVERWARE, every homemaker's answer to every homemaking problem.

(CONTINUED)

9 CONTINUED: (3)

9

Betty stares intensely at Marilyn, unblinking, until Marilyn feels compelled to speak.

MARILYN

(joking)

Well, I guess you've come to the right place.

BETTY

Yes. I'm sure of that now.

Betty sweeps her hand across her samples.

BETTY

From our own secret formula simulated plastic, ForeverWare manufactures a full line of vacuum seal containers to meet any contingency in the home of today.

Marshall fingers one of the samples, while the twins watch, concerned. Betty glares at Marshall, until he gets her meaning.

MARSHALL

Sorry...

Marshall backs away -- a little worried about this lady.

ON BETTY

She's had enough distraction, she begins folding up her sample case.

BETTY

Tell you what. Why don't you come to a little ForeverWare Party I'm throwing tomorrow afternoon? Come as you are, it's just a few gals from the neighborhood, trading gossip and tips about how to organize your life with this wonderful line of products.

Just then, Edgar pokes his head out of the kitchen. He's got a plate of something covered with cellophane.

EDGAR

Honey, is this the leftover stuffing, or something else, I can't tell.

(then noticing)

Oh. Sorry.

Dad reacts to all the ForeverWare samples. Betty signals the twins to snap shut the sample cases.

(CONTINUED)

9 CONTINUED: (4)

9

BETTY

So it's all set then? 4:30 sharp.

MARILYN

(cornered)

You know, I have been looking to meet some of the ladies on the block... oh heck why not.

Marshall cringes. Betty smiles triumphantly and hands Marilyn the thick FOREVERWARE CATALOGUE.

BETTY

Wonderful! I'll just leave you with this complimentary catalog, written by my late husband, Walt, the inventor of ForeverWare.

(getting misty-eyed)

It's full of recipes, household hints, words of wisdom, and information on financing plans.

EDGAR

Financing?

BETTY

Oh and one more thing. I always like to leave a special sample behind as a little thank you.

Betty pulls out a sandwich-sized ForeverWare tub with something sealed up inside.

BETTY

Here's one of our super-sandwich-savers. It's yours to keep, no obligation of course, and if you're hungry, the Baloney sandwich inside is as fresh as the day it was made.... in 1974!

Mom and Syndi are impressed. Marshall picks up the container and checks it out under the watchful eye of Betty.

BETTY

Of course, you've got to always be sure the lids are sealed tight, or the aging process is accelerated.

MARILYN

(being nice)

Of course.

(CONTINUED)

9 CONTINUED: (5)

9

BETTY
Otherwise, ForeverWare is
guaranteed, when used as directed,
to keep anything fresh... forever.

The twins exchange knowing glances at this last remark.
Marshall, watching the ghostly boys like a hawk, doesn't miss
it. Betty smiles and motions to the boys that it's time to go.

AT FRONT DOOR

Marshall, Syndi and Mom exchange "good-byes" and "see you
tomorrows" with Betty as she's about to leave. As they head
out the door, Bert and Ernie suddenly decide to shake
Marshall's hand goodbye.

MARSHALL (V.O.)
I thought that was the last I'd see
of the twins, but then, suddenly,
unexpectedly, one of them slipped
me a note. There was a weird look
in his eye. Something desperate.

Betty and the twins leave, the door closing behind them.
Marilyn and Syndi go off to the kitchen, leaving Marshall
alone, tightly squeezing the secret piece of paper.

TIGHT ON MARSHALL - opening his hand, revealing the slip of
paper.

MARSHALL (V.O.)
(reading)
"Yearbook 1964." What did it mean?
Was it some kind of cry for help?

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*

10 INT. REFRIGERATOR/KITCHEN

10

From inside the fridge, we see Marilyn put away her free
sample. It seems sinister just sitting on the shelf, labeled,
"baloney sandwich 1974."

In the background, we see Edgar and Syndi thumbing through the
thick catalogue.

EDGAR
Listen to this, hon: "ForeverWare
is more than a product. It's a
state of mind..."

(CONTINUED)

10 CONTINUED:

10

SYNDI
(looking over his shoulder)
Wow, they've got conventions,
cassettes, books, t-shirts, even a
theme song...

MARILYN
(intrigued)
Really? I wonder how it goes...

*

Marilyn closes the fridge door - BLACKNESS.

*

11 INT. MARSHALL'S SECRET SPOT - DAY

11

CLOSE UP - an eerie shot of a kid's HUGE EYES as seen through
a glass jar filled with a murky red liquid.

MARSHALL (V.O.)
That's Simon, my next door
neighbor. He's just a kid, but I
let him hang out because his
parents don't seem to want him
around. He's the only friend I've
made since moving here. He's also
the only one who believes me about
Eerie.

WIDER - to reveal that we're back in Marshall's secret spot.
Marshall is at his desk, poring over a stack of junior high
yearbooks. SIMON HOLMES, Marshall's sidekick, is 10 years old,
fearless and loyal. He puts down the murky red jar and looks
over at Marshall.

SIMON
The librarian thought I was weird
checking out all those yearbooks.

MARSHALL
Better weird than dead.

SIMON
What are you looking for anyway?

*

Marshall shows Simon the note as Marshall rips through the
yearbooks. He's not really sure what he's looking for, but he
senses he's on to something very important.

(CONTINUED)

11 CONTINUED:

11

MARSHALL

There's gotta be something in these books. Some kind of clue. I'm looking for something wrong or out of place.

Marshall suddenly stops flipping page, his eyes locking on what he sees.

MARSHALL

Something like these guys!

Marshall spins the book toward Simon.

12 TIGHT ON THE YEARBOOK

12

Bert and Ernie stare out from the photo-layout in the yearbook. They wear aprons and are standing with a group, posed in front of the home-ec class stoves. The caption says, "FUTURE HOMEMAKERS' CLUB."

SIMON (O.S.)

Hey, it's Bert and Ernie!
(laughs)

Those guys must be really dumb. They've been in the seventh grade forever.

13 MARSHALL AND SIMON

13

Marshall can't believe his eyes.

SIMON (CONT'D)

I don't recognize any of these other kids though?

MARSHALL

(scared)

How could you? This yearbook is from 1964.

SIMON

But that's impossible, unless...

MARSHALL & SIMON

Unless the twins are THIRTYSOMETHING!

MARSHALL

We gotta get a closer look at this ForeverWare stuff.

*
*
*

14 INT. REFRIGERATOR - TIGHT ON FOREVERWARE 14

The container sits safely on the shelf, labeled "baloney sandwich, 1974." Marshall's hands come into frame, grabbing the sample.

15 INT. MARSHALL'S KITCHEN - CONTINUOUS 15

Handling it like it was radioactive, Marshall and Simon closely inspect the container, holding it up to the light to reveal the silhouette of the sandwich. Finding nothing unusual, Marshall looks around to make sure they're alone, then gingerly peels up a corner. PPSSSHHHHTTTt, the air seal is broken. Marshall sniffs the vintage 1974 air.

MARSHALL

Smells like a baloney sandwich.

Satisfied with step one, he peels off the lid for a visual inspection.

MARSHALL

Looks like a baloney sandwich.

Marshall eases the sandwich out of the container and contemplates taking a bite.

MARSHALL AND SIMON

Naaaaah.

Just then WE HEAR Marshall's parents heading towards the kitchen. Marshall panics, tossing the sandwich back into the container. He fumbles hopelessly with resealing the lid. Marshall can't get it shut tight, but mom and dad are seconds away, so he quick tosses it back into the fridge. Edgar pokes his head into the kitchen.

EDGAR

Simon - your mom's yelling for you...

Marilyn follows Edgar into the kitchen, absorbed in her ForeverWare catalog.

MARILYN

You boys aren't playing with my ForeverWare sample are you?

MARSHALL

Oh, no, Mom.

MARILYN

(pointing, with catalog,
scolding)

...it's not a toy, it's a tool.

(CONTINUED)

15 CONTINUED:

15

Mom exits, reabsorbed in the catalog. The boys give each other a look that says, "what was that all about."

16 INT. REFRIGERATOR - TIGHT ON THE CONTAINER

16

The lid is obviously ajar as Marshall shuts the fridge.

17 EXT. THE WILSON HOUSE - NIGHT

17

Somehow the night and moonlight has transformed this plain-vanilla tract home into something horrific from Marshall and Simon's POV. The Wilson house is a modest two-story home that looks exactly like it did in 1960, almost like a historical monument to suburbia. A Rambler station wagon is parked in the driveway with a bumper sticker that says, "Ask Me About Self Preservation."

(CONTINUED)

17 CONTINUED:

17

MARSHALL (V.O.)

I had to find out what was going on before my mom went to that party. Simon and I agreed to sneak out that night and spy on the ForeverWare Lady and her twins. Unfortunately, this would require some stupid risks on my part.

Marshall and Simon ditch their bikes in a neighbor's hedge. Marshall watches the house, getting up his courage.

MARSHALL

Ready, Simon?

SIMON

I was born for this.

The boys silently approach the house, cat-burglar style.

18 EXT. WILSON HOUSE - KITCHEN WINDOW

18 *

The boys come to the kitchen window first. Peering inside they see

18A INT. WILSON HOUSE - KITCHEN

18A *

Betty cleaning up in her immaculate kitchen. She finishes sealing up leftovers from an eight course meal, not missing a crumb. As she opens up the refrigerator, both boys let out a gasp.

MARSHALL

I knew something was wrong with her.

19 TIGHT ON THE FRIDGE - WHAT THE BOYS SEE

19

The neatest refrigerator on the planet, everything organized and labeled in its own ForeverWare container.

SIMON (O.S.)

It ain't natural.

Marshall has seen enough, he's already moving for the living room window.

20 MARSHALL'S POV - THROUGH THE LIVING ROOM WINDOW

20

Bert and Ernie are wearing their Pj's, sitting in front of an old black and white TV, flashing stock market quotes across the screen. A closer look reveals that Bert is reading ESQUIRE while Ernie thumbs through the WALL STREET JOURNAL. Suddenly the twins react to hearing their approaching mom, and they scramble to ditch the magazines. They quickly switch the TV to a station showing cartoons.

(CONTINUED)

- 20 CONTINUED: 20
- Betty enters. She points to her watch and turns off the television. Without a word, the boys file upstairs to the bedrooms, Betty shutting off the light behind them. *
- 20A EXT. WILSON HOUSE - AT WINDOW 20A *
- SIMON
They have to go to bed at 9:30?
- MARSHALL
She must be pure evil.
- 21 FOLLOWING MARSHALL AND SIMON 21
- As the lights come on upstairs, Marshall mimes to Simon that he's going to climb the trellis under the window for a better look. Leaving Simon on the ground as a lookout, Marshall shinnies up the trellis.
- 22 UP IN THE TRELLIS 22
- Marshall carefully picks his way upward through the trellis, finally reaching a vantage point that allows him a partially obscured view into the bedroom window.
- 23 INT. WILSON HOUSE - TWINS' ROOM - POV 23 *
- The room seems decorated in vintage MY THREE SONS, with what look like beds on either side. The boys climb into bed just as mom enters to say goodnight.
- 23A EXT. WILSON HOUSE - TWINS' ROOM WINDOW 23A *
- Marshall watches as she checks their alarm clock, then leans over to kiss Bert goodnight, but his view is blocked.
- Marshall climbs further out onto the roof to get a better view. Suddenly, his eyes widen.
- MARSHALL (V.O.)
I'd seen some strange things since coming to Eerie, but nothing prepared me for what I saw next.
- From his new viewpoint, Marshall can see the whole picture. Betty kisses Bert on the head and he leans back as she tucks him in, but she's not tucking him into bed at all. SHE'S TUCKING BERT INTO A TEEN SIZED FOREVERWARE CONTAINER! Marshall squeaks with horror as he watches Betty position the lid over Bert, carefully sealing it all around before burping the excess air out.

- 24 ON MARSHALL 24
He's so shocked he falls off the trellis, crashing through the darkness, SCREAMING all the way down. He lands out of frame with a terrible thud.
- 25 ON BETTY 25
She's just burped the air out of Ernie's container when she reacts to the ruckus outside.
- 26 EXT. WILSON HOUSE - TRELLIS TO GROUND 26 *
Marshall's fall is broken by Simon. Dazed and seeing stars, the boys untangle themselves.
- MARSHALL
No wonder they don't age! Their mom vacuum seals them every night in giant-size ForeverWare!
- SIMON
Marshall look!
- 27 EXT. WILSON HOUSE - ON BETTY 27 *
Betty, looking out the window, glowering. *
- 28 MARSHALL AND SIMON 28
look up and see Betty looking at them.
- MARSHALL
Run away!!!
- The boys crash through the hedge as they run for it, disappearing into the night.
- MARSHALL (V.O.)
I was scared to death, but if I didn't think of something quick, my whole family was going to end up human leftovers.
- = END ACT ONE =

= ACT TWO =

29 INT. KITCHEN - TIGHT ON A STACK OF PANCAKES

29

A mouth watering tower of buckwheat, soaked in maple syrup. A rare sight around Marshall's house.

MARSHALL (V.O.)

Normally, I wouldn't be afraid of pancakes. But back in Jersey, breakfast was always a serve-yourself bowl of cereal. Mom had me worried.

WIDER VIEW - KITCHEN - CONTINUOUS

The entire kitchen seems to have transformed overnight into a layout from HOUSE BEAUTIFUL. Marshall grabs a fork and carefully digs in as if the pancakes might bite him. Across the kitchen table from Marshall is Edgar, on his third cup of coffee, still buried behind his paperwork. Marshall takes a bite of pancakes, trying to hide his fear.

MARILYN

How are the pancakes?

*

MARSHALL

(worse than he thought)

Great...

MARILYN

I got the recipe out of the ForeverWare catalog.

*
*
*

Mom goes back to cleaning out the refrigerator, jettisoning almost everything into a "leaf and lawn" sized garbage bag. Marshall looks worried as he watches his mom.

MARSHALL (V.O.)

It was almost time for the ForeverWare party, and mom was on a housekeeping binge. If she went to that party in her state of mind, who knows what could happen. I decided I had to tell somebody, no matter how crazed it sounded.

ON SYNDI

Sitting at the table, still studying her driver's ed manual. She's practicing her shifting with a fork stuck in her stack of pancakes.

MARSHALL (V.O.)

I'll tell Dad.

(CONTINUED)

29 CONTINUED:

29

MARSHALL AND HIS DAD

Marshall looks expectantly at his dad like he's about to say something, but dad remains unaware.

MARSHALL (V.O.)

Dad was a reasonable guy, a quasi scientist, he'd believe me. He'd believe that mom was being lured into a mind sucking cult of housewife zombies who preserve themselves in giant rubber kitchenware. He'd believe me and he'd know what to do.

Marshall finally speaks.

MARSHALL

Dad?

EDGAR

Yes son?

There's a long pregnant pause. Edgar looks eager to listen.

MARSHALL

Never mind.

Dad goes back to his work, Marshall looks crushed.

AT THE REFRIGERATOR

Marilyn continues to clean out the fridge, surprised at some of the stuff she's finding. One of the few things that didn't get 86'd is the ForeverWare container with the baloney sandwich, its lid still slightly ajar.

MARSHALL

Need help?

MARILYN

Sure. Anything that's out of date or looks questionable gets chucked.

Marilyn steps aside for a breather and lets Marshall at the fridge. The first thing he grabs to chuck is the ForeverWare.

MARILYN

Whoa! Hey, not my free sample!

Marshall was hoping to get rid of it.

MARSHALL

Sorry.... you're not still going to that Foreverjunk party are you?

(CONTINUED)

29 CONTINUED: (2)

29

MARILYN

Hey, you're the one complaining about my housekeeping. And maybe you were right.

. MARSHALL

(desperate)

Mom, I take back everything I ever said about our refrigerator. You don't need to buy a bunch of rubber junk. Really. I'll keep everything organized. It'll be my job. 24 hours a day, this fridge will be clean and stocked. I swear. Who needs ForeverWare when you've got a teenager?

MARILYN

(feeling his forehead)

Are you feeling OK? Why are you so worried about me going to this party?

MARSHALL

(tortured)

All right. I'll tell you... you see... those twins... that ForeverWare lady... the yearbook... and vacuum seal...

(then thinking)

What if I just said those people give me the creeps?

*
*
*
*

Marilyn gives Marshall a look, sensing that there's something on his mind he's not talking about. Edgar looks at Marshall, smiles.

EDGAR

Oh, Mars... you and your imagination.

MARILYN

Honey, I'm only going to the party to be neighborly, I promise I won't get carried away. But thanks for looking out for me.

She gives Marshall a playful hug, but he doesn't look reassured. In fact he looks downright terrified.

30 EXT. THE WILSON HOUSE - DAY 30

The house looks completely normal in the light of day as Marilyn walks up to the porch and rings the bell. Immediately the door swings wide open, revealing a noisy coven of FOUR FOREVERWARE HOUSEWIVES, led by Betty, who gush greetings at the sight of their guest. Betty's party rap has all the spontaneity of a flight attendant performing the safety demonstration. *

BETTY

Welcome! Welcome! Please come in.
Everybody, I want you to meet
Marilyn Teller, soon to be the
newest member of our ForeverWare
family.

31 EXT. MARSHALL'S POV - THROUGH BINOCULARS 31

Marshall spies on his mom from across the street, hearing Betty's greeting.

MARSHALL (O.S.)

...not if I got anything to say
about it.

He watches as Betty's front door swings shut behind his mom, sealing them inside, with a vacuum-seal PSHhht and a burst of dust from the doorjamb.

32 MARSHALL AND SIMON 32

Hiding behind some trashcans. Marshall wraps up his binoculars.

MARSHALL

Let's get going.

The boys dash across the street commando style, diving for cover in the shrubs below the living room window.

33 INT. BETTY'S LIVING ROOM - DAY 33

Dressed casually in jeans, Mom feels out of place as she's invited inside, noticing all of the other women are wearing dresses, their hair over-coiffed, each of them like a museum piece from a different era (depending on when they joined the ForeverWare family).

The Twins sit stoically in a corner, dressed the same as before. Marilyn gives them a tiny wave hello, but they barely smile back.

Everyone finds a seat in the living room, squeaking as they settle into the furniture, all of which is protected by plastic slip covers.

(CONTINUED)

33 CONTINUED:

33

BETTY

Why doesn't everybody introduce themselves?

The VIEW WHIP PANS to each of the partygoers as they introduce themselves, starting with BEATRICE PILLSBURY, who sports a pink pants suit and pillbox hat, like Jackie Kennedy.

PILLSBURY

Beatrice Pillsbury, and I've been a ForeverWare user since 1962.

WHIP PAN TO: WINIFRED SWANSON, mini-skirt, go-go boots, waist length hair.

WINIFRED SWANSON

Winifred Swanson, and I don't know what I would have done without ForeverWare since 1968.

WHIP PAN TO: PHYLLIS STOUFFER, one of Eerie's few black residents, sporting a large Afro, polyester pants suit, and platform shoes. She's so excited she can't wait for show and tell, displaying a casserole-sized ForeverWare container.

PHYLLIS STOUFFER

My name's Phyllis Stouffer. I sealed these Brussels sprouts when Jimmy Carter was president, and they're still fresh.

Phyllis burps the container PSSshhtt. All the ladies sigh heavily at the sound, as if it gave them a sensual sensation. Betty claps her hands to get everyone's attention.

BETTY

All right everyone, it's time for the ForeverWare song.

The ladies all stand, prepared to sing, like they've done this many times before. Marilyn feels a little awkward, but what the heck, she stands too.

THE LADIES

(singing)

...ForeverWare! ForeverWare! We pledge ourselves to freshness...

*

34 OMITTED 34

35 EXT. UP IN THE TRELIS - DAY 35

From high up in the trellis Marshall does a birdcall to Simon, far below, who gives him the all clear sign. Marshall hangs on precariously, reaching for the Twin's open bedroom window.

36 ON SIMON 36

His attention torn between Marshall and the house. He watches in horror as Marshall slips.

SIMON
Marshall!

He slaps his hand over his mouth, silencing himself.

*
*
*
*

37 ON MARSHALL 37

Hanging on the windowsill. He musters all his strength and does a pull up, falling through the window into the bedroom headfirst, making a thud.

38 DOWN AT THE PARTY 38

They must have heard the thud, but no, it was buried under the post-song applause led by Betty. Marilyn is still self-conscious, but she's starting to warm up, clapping along.

BETTY
Thirty years I've been singing that
song and it still gives me goose
bumps.

39 ON THE TWINS 39

Not paying attention to the party, the Twins instead are looking intently at the ceiling; evidently they heard Marshall thud. They look at each other, then back to the ceiling.

40 INT. BEDROOM - WITH MARSHALL 40

As he slowly picks himself up, taking in his surroundings. The Twins live in a time warp bedroom, everything just as it was when they were originally 12 in 1964. Except every inch of shelf space, in fact any flat surface, is covered with MODELS. Model cars. Model planes. Model monsters. Marshall stands in awe of all the models, inspecting them, distracted from his job.

(CONTINUED)

40 CONTINUED: 40

MARSHALL
Somebody had a lot of time on their
hands.

*
*

41 EXT. WILSON HOUSE-- ON SIMON 41

He sneaks a view through the living room window to check on the party, reacting in horror.

42 INT. WILSON HOUSE - LIVING ROOM - SIMON'S POV 42

The Twins are inching away from the party and toward the stairs.

43 INT. WILSON HOUSE - FOLLOWING THE TWINS 43

As they creep silently up the stairs towards their bedroom.

44 EXT. WILSON HOUSE - ON SIMON 44

Panicking at the bottom of the trellis, waving like a madman, hoping Marshall looks out.

45 INT. WILSON HOUSE - TWINS' ROOM - ON MARSHALL 45

He turns his attention to the two matching giant ForeverWare containers with their lids sealed that dominate the room.

Scared out of his wits, Marshall touches the ForeverWare lids, not sure what might wait for him inside. Slowly, like he were diffusing a bomb, he peels back the lid of one of the containers, PPPssssshhht. He pries off the lid revealing... nothing. Only an empty bed nestled inside the container.

Just then, Marshall hears the door open behind him. He whirls around and finds himself confronted by the Twins.

BERT

Hello...

ERNIE

...Marshall.

Marshall is so scared he can't speak, only squeak.

MARSHALL

(tiny squeak)

Mom...

46 ON MARILYN

46

Oblivious to Marshall's plight, she's inspecting a Rube-Goldberg-like kitchen utensil as the party progresses. Betty clucks for attention.

BETTY

Everybody, if you'll just take a moment and look at what Marilyn is demonstrating, it's our model L-99, the pickle lifter. Show us how it works, won't you?

The group claps in support of Marilyn, who suddenly feels on the spot. She looks at the pickle lifter as if she were solving an IQ problem, then correctly demonstrates how the clever handle and basket allow you to "lift" a pickle out of the brine.

MARILYN

(surprised herself)

Look at that.

Ooohs all around.

47 INT. THE TWIN'S BEDROOM

47

Marshall looks worried. The Twins have him backed up between the containers.

MARSHALL

(scared to death)

Hi guys. You're probably wondering what I'm doing here.

The twins move closer.

MARSHALL

I... I checked out the '64 yearbook. That's you guys, isn't it?

Bert and Ernie exchange a knowing look.

BERT & ERNIE

We need your help.

MARSHALL

You do?

48 EXT. WILSON HOUSE - ON SIMON

48 *

Checking the living room, still worried about Marshall.

49 WHAT SIMON SEES

49

The ladies sit around a coffee table stacked high with ForeverWare samples. Everyone's attention is on Winifred, who is dabbing away tears as she recounts a homemaker's nightmare.

WINIFRED

(still choking up)

... and I told Bob, if a silly new car means more to you than vacuum fresh food, then you're not the man I married.

BETTY

(comforting)

I think Winnie needs a little cheer up. C'mon everybody, how bout a "ForeverWare Wave!"

At that, the ladies break into a mini "Wave" like you see at ball games, each one taking turns at jumping to their feet and raising their arms. By now Marilyn is caught up in the moment, "Waving" without hesitation. Winifred stops crying long enough to join in.

Betty notices that the Twins are missing and uses the distraction of the wave to excuse herself and start to go upstairs.

50 ON SIMON

50

Bug-eyed at seeing Betty head upstairs.

51 THE TWIN'S BEDROOM

51

Marshall is still wary as he talks to the Twins. At one point, he backs up and absentmindedly sits down on the edge of the vacuum seal bed. He immediately thinks better of it and jumps back to his feet.

MARSHALL

...Gee, guys, I don't know. It all sounds so crazy...

BERT AND ERNIE

You gotta help us.

BERT

Our mother has been sealing us up every night since our dad died in 1964.

ERNIE

She wants to preserve us so we never grow up and leave her.

52 INT. WILSON STAIRWAY - TIGHT ON BETTY'S FOOT 52 *
Creaking a step.

53 MARSHALL AND THE TWINS 53
As one, the Twins cock their heads, hearing the familiar footfall.

BERT AND ERNIE
Mother...

Marshall starts looking for cover.

54 OUTSIDE THE BEDROOM DOOR TO INT. BEDROOM 54
Betty looms menacingly as she reaches the door and turns the knob. She throws the door open, revealing... just the Twins. Marshall has vanished in an instant.

BETTY
Boys. Why are you up here? You know how much I need my boys at my side.

BERT
Ernie has gas.

Ernie burps to prove it.

BETTY
Yes, well... I suppose you did the right thing.

Bert and Ernie are sweating bullets, praying Mom doesn't notice the lid to one of the beds is slowly rising and falling - as Marshall breathes inside.

55 INT. FOREVERWARE TUB 55
Marshall, scared out of his mind, lies on Bert's bed, his nose nano-inches from the top of the ForeverWare tub, as he listens to their muffled conversation.

BETTY (O.S.)
Try to get better in time to help me with the refreshments.

BERT AND ERNIE (O.S.)
Yes mom.

BETTY (O.S.)
Such good boys.

56 BACK TO BEDROOM

56

The instant Betty leaves, the Twins pop Marshall out of the sealed tub. Marshall looks a little green around the gills, gasping for fresh air. He leaps out of the tub like it was filled with ants.

MARSHALL

Oh man! I thought she was never gonna leave.

ERNIE

Now you see why you've got to help us.

MARSHALL

But what if something goes wrong?

BERT AND ERNIE

What if you're next?

BERT

You don't know what it's like being in seventh grade for thirty years.

BERT AND ERNIE

(in unison)

It's a living hell.

The sound of applause draws the boys to the door.

*
*
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*

*

56A INT. WILSON HOUSE - STAIRWAY TO LIVINGROOM

56A

Bert and Ernie lead Marshall to the top of the staircase where they can see the party.

57 BACK AT THE PARTY - MARSHALL'S POV

57

The group hovers around Marilyn as Betty closes in for the kill, I mean, sale. Everyone is cooing and being supportive, "lovebombing" Marilyn as she looks over the order form, a draconian contract that runs over 50 pages in fine print.

BETTY

Don't forget, ForeverWare will last you a lifetime... maybe even longer.

Marilyn and Betty lock eyes, as the other ladies laugh... a little too much.

MARILYN

(unable to say no)

Yes, I see that now. Let me have this dealer special.

(CONTINUED)

57 CONTINUED:

57

She points to the catalog; everyone claps at her selection.

(CONTINUED)

57 CONTINUED:

57

BETTY
The Family Sized Starter Pack!
(then gloating)
Excellent choice. Excellent.
Welcome to the ForeverWare Family!
(then coldly)
Cash or check?

*

58 ON THE STAIRCASE

58

Still hiding, Marshall and the Twins peek into the living room from the staircase, watching as Marilyn writes out a check. She starts WHISTLING the ForeverWare theme song. Marshall bites his lip. *

MARSHALL
Tell me what you need me to do.

The Twins give each other a knowing look.

59
thru
60

OMITTED

59
thru
60

60A EXT. NIGHT SKY

60A *

AS WHISTLING CONTINUES, reaches a PEAK, and FADES... we see a *
giant stock CLOSE-UP of the moon -- a creepy SLOW MOTION BIRD *
flying across its face. *

61 INT. THE TWIN'S BEDROOM - NIGHT

61

The clock on the wall says 9:30. Betty is going through her ritual of tucking the Twins in. Both boys are already in their ForeverWare, and she kisses each of them on the forehead, before sealing them in.

BETTY

Sleep tight.

She burps the containers goodnight.

62 EXT. BETTY'S HOUSE - NIGHT

62

Marshall and Simon are lurking in the bushes below the twins' window.

SIMON

But I wanna go in with you.

MARSHALL

Sorry Simon. No offense, but you're just a kid, and this could be dangerous. Besides, I need you for an important job.

Marshall takes the key to the secret spot from around his neck and ceremoniously puts in on Simon, as if it were an Olympic medal. Simon is proud.

MARSHALL

Here's the key to the evidence locker. You know what to do if I don't come back.

SIMON

I go straight to the President. And if I can't get through to him, I tell your mom and dad.

MARSHALL

Check.

63 INT. BETTY'S BEDROOM - NIGHT

63

She kisses a picture of her late husband, turns out the light, then lays back into her own queen-sized ForeverWare container. She grabs the lid by a handle on the inside, settles back, and seals herself in, self burping. *

64 INT. THE TWINS ROOM - NIGHT 64

Upon hearing the BURP, Marshall climbs in through the window. He checks the door, then begins unsealing the Twins. BURP, there's Bert. He looks like the most grateful kid on the planet as he shakes off his state of suspended animation. Silently, Marshall moves to Ernie's tub next.

65 INT. BETTY'S TUB 65

At the sound of the second burp, Betty suddenly opens her eyes.

66 EXT. WILSON HOUSE - ON SIMON 66

He sees the light come on in Betty's room, and tries to climb up to the rescue, but he can't reach the first rung of the trellis. In a panic, he checks for his key and rehearses his call to the president.

*
*
*
*
*
*

SIMON
Uh, Mr. President? Hi, you don't
know me but...

67 INT. TWINS' BEDROOM 67

Betty runs into the boys' bedroom and looks around - all is quiet, normal, the boys' tubs sealed tight. Satisfied everything's okay, Betty turns and leaves the room.

As soon as she's gone, Marshall and the twins emerge out of the closet. Silently, the three boys creep towards Betty's room, Marshall following the twins.

68 INT. BETTY'S TUB 68

She's fast asleep, her arms crossed like a mummy.

69 AT BETTY'S DOOR 69

Marshall, Bert, and Ernie peek inside the door, finding Betty safely sealed for the night, the lid rising and falling as she breathes inside.

BERT
Thanks Marshall.

MARSHALL
Now what?

ERNIE
We'll handle it from here.

(CONTINUED)

69 CONTINUED:

69

Marshall starts backing away as the Twins ease silently into their Mom's room.

MARSHALL (V.O.)

I didn't hang around to see what happened next.

70 EXT. BETTY'S HOUSE - NIGHT

70

Marshall lands on the ground next to Simon, who hugs him for joy.

SIMON
What happened?

MARSHALL
The horror. The horror.

Marshall pulls Simon away from the house and as they race away in the dark WE HEAR THE MOTHER OF ALL BURPS, as the Twins apparently open Mom's container.

71 INT. MARSHALL'S KITCHEN - THE NEXT MORNING

71

Bleary eyed, Marshall shuffles into the kitchen to find that everything is back to normal: the place is a mess.

Dad is at the kitchen table, his breakfast spread out amongst his paperwork. Syndi has her Walkman headphones on and is eating cottage cheese out of the carton. Mom is in sweats, making breakfast at the stove; actually, she's just pouring boiling water into a bowl of instant oatmeal.

MARILYN
Good morning. How are you today?

MARSHALL
I don't know yet. How are you?

MARILYN
Well I made your favorite
breakfast, cornflakes.

She sets an empty bowl down in front of Marshall with milk and a box of cereal. Marshall obviously loves it. He eyeballs his mom, looking for signs of strange behavior; seeing none, he makes himself a bowl of cornflakes.

MARSHALL
Thanks mom.

Dad goes to the fridge looking for milk for his coffee. He sniffs the carton and winces.

EDGAR
This milk is bad.

Without a thought, he just puts the carton back into the fridge. Then something catches his eye.

EDGAR
Hey, look at this.

(CONTINUED)

71 CONTINUED:

71

Edgar takes out the ForeverWare sample container, the lid still loose. Edgar peels off the lid, exposing the INCREDIBLY ROTTEN REMAINS OF THE BALONEY SANDWICH. All that's left of the once fresh sandwich is a disgusting blob of decay. Dad sets it down on the table.

EDGAR

Well so much for the "Forever" in
ForeverWare.

(CONTINUED)

*
*
*
*
*
*
*

73

CONTINUED:

73

SYNDI

Whoa, something pecked out Ed
McMahon's eyes.

Marshall takes one last look at the remains of the baloney sandwich, wondering if the same thing happened to Bert and Ernie.

74 EXT. BETTY'S HOUSE - DAY

74

Birds tweet. The sun shines. There's a new world order in the air as Marshall and his Mom head up to the porch. Marshall notices a "FOR SALE" sign stuck in the front lawn.

75 AT THE FRONT DOOR

75

Marilyn rings the doorbell. After a long moment the door swings open revealing TWO TWINS in their late thirties who look suspiciously like BERT AND ERNIE, only happy. Their clothes seem a few sizes too small; other than that, they seem normal.

BERT AND ERNIE

(in unison)

Can we help you?

Marshall is so startled he chokes, gasping for air. Marilyn taps him on the back, but he waves her off, sucking for air as he tries to get over the shock. Bert secretly winks at Marshall while Ernie talks to Marilyn.

MARILYN

Yes, sorry to bother you, but, we were looking for a Mrs. Wilson...?

ADULT ERNIE

I'm sorry but there was an emergency in the family and she had to move away suddenly. Is there anything we can help you with?

Every time Marshall looks at the Twins, he lapses into another coughing fit.

MARILYN

Maybe, you see, I placed an order for some Kitchenware with her and well, I've had a change of heart. I'd like to cancel my order, but if she's not here...

ADULT BERT

She left behind some paperwork, maybe this is what you're looking for.

Bert hands Marilyn the contract and her check.

MARILYN

Yes, that's just what I was looking for.

(then thinking)

Excuse me, but are you related to the twin boys who live here?

(CONTINUED)

75 CONTINUED:

75

BERT

Yes.

ERNIE

Twins run in the family.

Just then, an EIGHTY YEAR OLD WOMAN appears from the kitchen, barely able to walk.

OLD LADY

Who is it? Who's there?

BERT

Nothing Mom.

ERNIE

You just go back and wait in the kitchen mom, we'll be along in a minute.

The old lady obediently turns around and shuffles back into the kitchen. Marshall looks past the Twins, horrified by the sight of an incredibly wrinkled version of Betty, who gives Marshall a hateful stare before shuffling away. Marilyn remains oblivious to what has transpired.

MARILYN

Will you be seeing Mrs. Wilson?

BERT

(throwing Ernie a look)
I think so.

Marshall almost coughs up a lung.

MARILYN

Please tell her I'm sorry about cancelling the order.

ERNIE

We will.

Marilyn helps Marshall straighten up and they start to leave.

MARILYN

Thank you.

BERT AND ERNIE

No, thank you.

Marilyn gives the Twins an odd look, but then shakes it off and leads Marshall away as he looks over his shoulder, getting his last look at Bert and Ernie, who stand in the door waving goodbye. Marshall smiles and looks relieved, but shaken.

76 INT. MARSHALL'S SECRET SPOT - DAY

76

Marshall and Simon are hunched over their work, the cabinet open, revealing Marshall's Eerie Museum of Horror. Simon chews his tongue as he carefully fills out an evidence tag, while Marshall makes notations in his card file. That done, Marshall attaches the tag to the ForeverWare container and petrified baloney sandwich. *

SIMON

Thirty years in the seventh grade... now that's scary.

MARSHALL

I hope Bert and Ernie got what they wanted.

(then looking at sandwich)

I'm never eating leftovers again as long as I live.

Simon nods in agreement. Marshall puts the ForeverWare container up on the shelf with the other evidence.

MARSHALL (V.O.)

Simon and I added one petrified baloney sandwich to our Eerie Museum of Horror. That's where I've hidden all the evidence you'll need to find out what I already know. A kid's got to grow up fast in Eerie, or he might not grow up at all. *

THE VIEW WIDENS to reveal the entire museum is full of bagged and tagged evidence: an odd looking transistor radio; a jar with something murky inside it; weird earrings; a wooden leg; an eight ball. Each one a future episode of EERIE, INDIANA... *

FADE OUT

= THE END =