

## “TREEHOUSE OF HORROR VI”

By

John Swartzwelder  
Steve Tompkins  
David S. Cohen

### OPENING TITLE SEQUENCE

Throughout this sequence, the camera swoops and twists (Steadicam style) through a large haunted house, a la the opening of HBO’s “Tales from the Crypt.”

We open outside, where through flashes of lightning, we see LEATHERFACE (from “The Texas Chainsaw Massacre”) charge into the house, chainsaw ROARING. The CAMERA FOLLOWS him into:

- 1) THE KITCHEN, where Leatherface removes his mask to reveal it’s NED FLANDERS. He sits down at the table with the rest of the Flandereses, dressed like the other “Chainsaw” characters. NELSON, looking nervous with an apple in his mouth, is the main dish. The family begins to say grace reverently as the CAMERA MOVES INTO:
- 2) The PARLOW, where the ghosts of SIDESHOW BOB and BART circle each other, preparing to strike. Each is trying to conceal an axe behind his back, but since they’re both transparent, it doesn’t do much good. We MOVE INTO:
- 3) The BATHROOM, where SMITHERS is cheerily BLOW-DRYING his hair. He doesn’t notice that behind him is MR. BURNS, drowning in a glass shower completely full of water. Burns GASPS and pounds on the glass to no avail. Smithers finishes up and casually tosses his blow dryer into the shower as the CAMERA SWINGS INTO:
- 4) The LABORATORY, where DR. HIBBERT is experimenting on RICHARD NIXON’S severed head, a la “Re-Animator.” With each JOLT of electricity, the head makes Nixon-y SHUDDERING SOUNDS. The CAMERA then MOVES INTO:
- 5) THE BEDROOM, where a SKELETON is trying to decide on an outfit for the day. He peruses the contents of his closet – SKINNER’S empty hide, MOE’S empty hide, APU’S empty hide, and then decides on KRUSTY’S skin. As the skeleton steps into Krusty like a jumpsuit...

The CAMERA MOVES through the rear window, down the hillside, and into the Simpson house for our standard beginning.

## ATTACK OF THE 50 FT. EYESORES

By

John Swartzwelder

### ACT ONE

FADE IN:

INT: HOMER’S CAR – DAY

Homer’s car turns onto Springfield’s garish business strip.

SCENE 1

HOMER

Ah, the Miracle Mile – where value wears a neon sombrero and there’s not a single church or library to offend the eye. It truly is a miracle.

EXT. SPRINGFIELD STRIP – CONTINUOUS

Homer cruises past the Paul Bunyan Vision Center. On top is a forty-foot fibreglass PAUL BUNYAN, wearing glasses. His blue ox BABE is also wearing glasses.

HOMER

Now that’s a great sign! I will try ox meat.

Homer passes “Aladdin’s Magic Carpets & Linoleum”, which features a giant statue of ALADDIN on a flying linoleum floor. Then he passes a giant TAM O’SHANTER on top of “Tam O’Shanter Tax Preparation”.

HOMER (CONT’D)

(IMPRESSED) Oooh, big. (BEAT) Oooh, big.

He suddenly spies a huge BIG BOY-LIKE CHARACTER in checkered overalls, holding up a giant donut. The sign says “Lard Lad Donuts: Home of the ‘COLOSSAL’ Donut,” and there is a banner reading “Grand Opening.” (p.1)

HOMER (CONT’D)

There it is! The chain that put the “fat” in “fat Southern sheriffs!”

INT: LARD LAD DONUTS – A MINUTE LATER

Homer rushes in and slaps a dollar down on the counter.

HOMER

I want a colossal donut. Just like the one on the sign.

The TEENAGE CLERK gives Homer a normal-sized donut. Homer looks at it in dismay.

HOMER (CONT’D)

(ANNOYED GRUNT) Nuts!

Homer points out the window to Lard Lad’s giant donut.

HOMER (CONT’D)

That’s false advertising! Lard Lad lied!

TEENAGE CLERK

Sorry, sir. No refunds.

HOMER

I paid for a colossal donut and I’m gonna get a giant donut.

Homer stalks toward the door. Thunder CRACKS in the distance. Outside, we see dark, Spielberg style thunder clouds rolling in.

EXT. SPRINGFIELD STRIP – 2:30 AM

Lightning flashes in the sky. The empty Miracle Mile is lit up like the Las Vegas Strip. Homer, wearing pantyhose over his head like a bank robber, drives up to Lard Lad Donuts. (p.2)

RADIO ANNOUNCER (V.O)

(DANCE MUSIC, THEN) We interrupt this program for a special bulletin. Astronomers from Tacoma to Vladivostok have just reported an ionic disturbance in the vicinity of the Van Allen Belt. Scientists are recommending that all necessary precautions be taken.

HOMER

(SCOFFING) Eggheads. What do they know?

Homer gets out of his car and throws a tow chain around the giant donut.

RADIO ANNOUNCER (V.O)

We now return you to Swing Serenade, sponsored by Gorman's Ear Guards. (LOUD) Guard your ears (SOFT) with Gorman's.

Homer hits the gas and the giant donut SNAPS off. As he speeds away, the donut BOUNCES off his roof, SHATTERS the rear window, and then DRAGS behind the car, sparking.

HOMER

Hee hee hee. I've got your donut, Lard Lad! And what are you gonna do about it?

There is a flash of LIGHTNING and Lard Lad's smile turns into a grimace of rage. His head slowly rotates to watch Homer, à la the statues in "Jason and the Argonauts". He breaks free from his moorings and lumbers after Homer, but can't catch up. (p.3)

LARD LAD

(UNEARTHLY ROAR)

UP AND DOWN THE STRIP

In quick succession, Paul Bunyan, Aladdin, and the Tam O'Shanter are brought to life by the unearthly roar.

INT. SIMPSON HOUSE – LIVING ROOM – 4:00 AM.

The huge donut takes up the whole living room. Homer, pantyhose rolled up to his forehead, is sitting in the donut, happily drinking a beer. Marge SQUEEZES into the room.

MARGE

Homer! Where did you get that?

HOMER

(GENUINE INNOCENCE) Get what?

MARGE

The giant donut.

HOMER

Well... I acquired it legally, you can be sure of that.

EXT. SPRINGFIELD STRIP – SAME TIME

The giant neon Duff Cowboy comes to life, a la the “After Midnight” beer commercial. He steps down off his perch, proffering his giant beer to a group of excited college students.

COLLEGE STUDENTS

Beer me, dude! / Party on, Tex! / Yeah, let’s party, baby! (AD LIB, ETC.)

The giant cowboy lowers the beer to the college students, then GRINDS them into the ground with the butt of the bottle.

COLLEGE STUDENTS (CONT’D)

(SCREAMS AND CRIES OF DISMAY) (p.4)

FURTHER DOWN THE STRIP

At the Zip Boys Auto Parts Store, the cartoon statues of MAURY, MEL, AND MACK come to life and step down from the sign. After a beat, their oversized caricature heads flop to one side. They DRAG their heads along the ground with their tiny bodies and GRUMBLE. The OWNER of the store runs out.

STORE OWNER

(OLD JEWISH MAN VOICE) Fellas, remember, whatever you do reflects on this store! Hey, don’t scratch up them heads! What are you, crazy? You don’t drag your head in the street.

EXT. ROOFTOP OF CHANNEL 6 – EARLY MORNING

As the monsters rampage in the background, KENT BROCKMAN reports.

KENT BROCKMAN

Good morning, everybody! Panic is gripping Springfield as giant advertising mascots rampage through the city. Perhaps it’s part of some daring new ad campaign. But what new product could justify such carnage? ... A cleanser? A fat-free fudge cake that doesn’t let you down in the flavour department like so many others—

During the above, behind Kent, the Channel 6 billboard featuring his likeness comes to life. The GIANT KENT grabs the real Kent. (p.5)

KENT BROCKMAN (CONT’D)

Stop! Stop! Unhand me, you local Emmy-nominated veteran news anchor!

The giant Kent Brockman climbs down the building carrying the real Kent Brockman like Faye Wray.

EXT. STREET – MORNING

SCENE 2

The school bus SCREECHES to a stop in front of a giant DEVIL whose chest reads: “Red Devil Realty.” BART and LISA grab each other and SCREAM. The devil picks up the school bus and peers through the front window menacingly.

CHILDREN

(SCREAMS)

OTTO

(RUBBING EYES) Whoa! Another acid flashback! Man, I’m sure getting my money’s worth out of that little tab.

EXT. STREET – A LITTLE LATER

SCREAMING people run hysterically down the street. When they get to a red light, they stop and wait, making low WHIMPERING sounds. Then, when the light changes, they panic down the street again, SCREAMING even louder. A giant PROFESSOR PEANUT (wearing pince-nez glasses and mortarboard) CRACKS open a car like a peanut and eats the people inside, discarding the “shell.” We see a trail of car “shells” behind him.

EXT. DOWNTOWN STREET

A huge OCTOPUS MONSTER has slithered off a store and is grabbing citizens with its tentacles and vaporizing them with its laser eyeballs.

ANGRY CITIZEN

Why did you have to name your store “Atomic Octopus Yogurt”?! (p.6)

HIPPIE SHOPKEEPER

(HOSTILE) What would you like, man?! “Suburban Polyester Power Trip Yogurt?!”

The hippie is immediately vaporized by the octopus.

ANGLE ON A FAMILAR FLYING SAUCER

Hovering over the scene. KANG looks out the window.

KANG

Hey Kodos, you’ll like this...

KODOS joins him at the window.

KANG/KODOS

(EVIL LAUGHTER) Foolish Earthli---

They are instantly vaporized as well.

EXT. SPRINGFIELD CITY LIMITS

Furiously HONKING cars try to flee town. We see them speed into a tunnel than WIDEN to see Paul Bunyan has his mouth over the other end of the tunnel.

EXT. KWIK-E-MART

Apu is frantically painting “Monster Owned” on the side of the Kwik-E-MART.

EXT. BIG AND TALL MEN’S SHOP – SIMULTANEOUS

A giant MAN lurches away from the shop. CHIEF WIGGUM FIRES at him and he instantly DROPS to the ground.

CHIEF WIGGUM

Aw, they’re not so tough.

LOU

Ah, Chief, that wasn’t a monster. That was the captain of the high school basketball team. (p.7)

CHIEF WIGGUM

(COVERING) Uh, yeah... Well, he was turning into a monster, though.

EXT. SCHOOLYARD – DAY

Bart is now riding on the shoulder of the huge red devil. He whispers into its ear.

BART

(SLY) What are you waitin’ for? Wreck the school. You know you wanna.

The devil wrestles with his conscience. Impatient, Bart scurries around to the devil’s other shoulder and whispers in that ear.

BART (CONT’D)

(GRUFFLY) I agree. Destroy the school.  
The devil shrugs and begins destroying the school.

INT. SIMPSON HOUSE – LIVING ROOM – DAY

There's no sign of monsters, and all is still. Homer sits in the middle of the donut meditating in the lotus position.

HOMER

(MANTRA) Mmmm...Mmmmm....

The doorbell RINGS. Homer opens the door to reveal LARD LAD bending over and peering in.

HOMER (CONT'D)

Hello? Yes? (REALIZING) Oh! Uh...if you're looking for that big donut of yours...uh... Flanders has it. (POINTING, NONCHALANT) Just smash open his house.

Lard Lad heads for Flanders' house. Homer closes the door. (p.8)

HOMER (CONT'D)

(AFTERTHOUGHT) He came to life. Good for him.

We hear a house being torn apart, then heavy footsteps returning. The doorbell RINGS again.

Homer opens the door, and Lard Lad peers down. In the background, we see a hysterical FLANDERS running down the street, his clothes torn and partially missing.

FLANDERS

Help me! Help me, Lord!

He bumps smack into the towering red devil, who is just rounding the corner.

FLANDERS (CONT'D)

(COVERING) Er...Lord of Darkness, that is. (BEAT) Howdilly-do, Beelze-buddy.

ON THE SIMPSON FRONT PORCH.

Homer is arguing with Lard Lad.

HOMER

I told you: Flanders has it. (IDEA) Or Moe! (PUSHING HIM A LITTLE) Go kill Moe.

Marge SCREECHES up in the station wagon with the kids.

MARGE

Homer! Just give him the donut. Once he has it, that will be the end of all this horror.

HOMER

(RELUCTANT) Well...Okay. If it'll end horror. (p.9.)

MOMENTS LATER

Lard Lad happily holds the donut. The family looks relieved. Suddenly, Lard Lad storms off, destroying cars and houses with his donut, and kicking BARKING dogs over fences.

HOMER

Don't you ever get tired of being wrong all the time?

MARGE

(MEEKLY) Sometimes.

WIDE SHOT OF THE CITY

Amidst the destruction, the monsters are making Godzilla-style SCREAMING noises and lumbering about awkwardly, except for Professor Peanut, who strolls gracefully across town at normal speed, twirling his cane jauntily. A giant top-hatted exterminator with a mallet behind his

back (a la the Western Exterminator logo) FLATTENS a passing trolley. ALADDIN flies past on his linoleum floor, the Tam O'Shanter slithers by like the blob, then the Zip Boys struggle by, pushing their over-sized heads in shopping carts.

EXT. SIMPSON HOUSE – FRONT YARD – A FEW MINUTES LATER

Marge, Bart, and Lisa watch Lard Lad lumber off into the distance.

MARGE

Those monsters are destroying everything and everyone we hold dear! (THEN) And you kids should have jackets on.

Lisa notices one of Lard Lad's footprints and walks over.

LISA

Hey, what's that in his footprint? (p.10)

She sees the imprint of a copyright notice in Lard Lad's footprint. The copyright reads "(c) 1947, VAN BRUNT & CHURCHILL ADVERTISING."

LISA

Hm. Maybe they'll know something.

SCENE 3

EXT. VAN BRUNT & CHURCHILL AD AGENCY – A LITTLE LATER

Lisa's bike is parked outside.

LISA (V.O)

So you created all those giant characters?

INT. AD AGENCY – CONTINUOUS

MR. VAN BRUNT

(MASON ADAMS-TYPE VOICE) Mmm-hmm. All except for the atomic octopus. (BITTER) Sure, it won lots of awards, but it didn't move yogurt.

We see Mr. Van Brunt sitting in a decaying 1950s-style ad agency. The walls are decorated with old ads, including "50 Million Cigarette Smokers Can't Be Wrong", "If You Like Ike, You'll Love Anderson Septic Tanks", and "Join The Army And See The Opposing Army".

LISA

So you must know how to stop those things.

MR. VAN BRUNT

(THOUGHTFULLY) Well, sir, advertising is a funny thing. If people stop paying attention to it, pretty soon it goes away. (p.11)

LISA

Like that old woman who couldn't find the beef?

MR. VAN BRUNT

Exactly. If you stop paying attention to the monsters, they'll lose their powers.

LISA

But people can't help looking at them. They're wrecking the town.

MR. VAN BRUNT.

You know, maybe a jingle will help.

He goes over to a piano and begins noodling around on the keys.

MR. VAN BRUNT (CONT'D)

(HALF SINGING) Don't watch the...(DIFFERENT MELODY) ... don't watch the... (FANCY MOVE)... monstersssss. (BEAT) It'll sound a lot better comin' outta Paul Anka.

EXT. DOWNTOWN STREET – A LITTLE LATER

Lisa stands on the roof of a sound truck with PAUL ANKA as Mr. Van Brunt drives them down the street. The townspeople are watching, agog, as the monsters destroy what's left of their town. (Lenny is leaning forward at an unnatural angle, like Buster Keaton, with the widest eyes imaginable.) (p.12)

LISA

Hey , Springfield! Are you suffering from the heartbreak of (DEEP VOICE) monsteritis?  
(NORMAL VOICE) Then take a tip from Mr. Paul Anka...

PAUL ANKA

(SINGING) To stop those monsters 1-2-3/Here's a fresh new way that's trouble free/It's got Paul Anka's guarantee/

LISA

(SINGING) Guarantee void in Tennessee.

LISA/PAUL ANKA

(SINGING) Just don't look! / Just don't look!

During the above, citizens turn their attention away from the monsters and toward the sound track. They tap their feet and slowly join in.

LISA/PAUL ANKA/TOWNSPEOPLE

(SINGING) Just don't look! / Just don't look!

ON PAUL BUNYAN AND THE GIANT EXTERMINATOR

We see them PUNCHING buildings, then noticing that no one is watching them. They gesture to each other a la "what gives," then start showing off, PUNCHING the buildings with even more ferocity.

LISA/PAUL ANKA/TOWNSPEOPLE

(SINGING) Just don't look! /Just don't look! (p.13)

ANGLE ON ALL THE MONSTERS

With no one watching them, they start to lose their strength. The Red Devil, the Duff Cowboy, and the giant Kent Brockman begin to stagger, GASP, and topple over.

Several of the monsters huddle together and we hear FRANTIC WHISPERING. When they emerge from the huddle, they begin a trendy hip-hop dance routine – with Professor Peanut as the lead, and the Zip Boys as backups. The Atomic Octopus POUNDS out the rhythm on the historic Bongo Building.

BART

What are they doing?

MR. VAN BRUNT

They're trying to get hip to the times. It's what advertisers do when they're desperate. Remember Rap-Master Kenmore?

The monsters weaken a little more when they see their ploy isn't working. The citizens continue to shield their eyes and HUM THE JINGLE.

After a bear, we hear a horrendous GROANING and CREAKING of metal.

BART

(TRYING NOT TO LOOK) What are they doing now?

MR. VAN BRUNT

(MATTER OF FACT) Sex sells. So they're having sex.

MARGE

Children, don't look. (p.14)

BART

(CAJOLING) But Mom, it's just a beautiful act of respect between two consenting monsters... With a GRUNT, Marge twists Bart's head away. Every building in sight is covered with the shadows of monsters having sex.

ON THE MONSTERS – A FEW MOMENTS LATER.

With no one looking, the monsters GASP and topple over one by one. As a last act of defiance, they try to land on valuable buildings, including the orphanage and the hospital. A kamikaze Aladdin nosedives into the Birthplace of Norman Vincent Peale.

LISA

It worked! They're all dead!

BART

Well, except for Chubsy-Ubsy over there.

Bart points. ZIP PAN to the one remaining monster, Lard Lad, who seems to be regaining his strength. He's holding a crudely lettered sign that says "Now with Sprinkles!" as he waggles his giant donut enticingly.

ON HOMER

He is staring at Lard Lad, mesmerized.

HOMER

Mmm... sprinkles.

MARGE

Homer, Stop looking!

LISA

Don't make us poke your eyes out, Dad.

Homer MOANS in frustration and turns away. (p.15.)

ON LARD LAD

He weakens, collapses and dies. The donut slips out of his hand and rolls off down the road past a sign that reads "Birthplace of Paul Anka – 1 Mile."

PAUL ANKA

Oh no! My beloved Ankabello!

He runs off in pursuit of the donut.

EXT. SIMPSON HOUSE – LATER

In the background, the Simpsons pick through the remnants of their house as Kent Brockman does a news report from the street. We PUSH slowly in on him so that, by the end, his face fills the frame a la Criswell in "Plan 9 From Outer Space."

KENT BROCKMAN

Even as I speak, the scourge of advertising could be heading towards your town. (BUILDING) Lock your doors. Bar your windows. Because the next advertisement you see could destroy your house and eat your family.

HOMER

(LEANING IN, SLICK) We'll be right back.

FAKE OUT:

THE END

NIGHTMARE ON EVERGREEN TERRACE

By  
Steve Tompkins

**FADE IN:**

**EXT. SIMPSON HOUSE – FRONT YARD – AFTERNOON**

**SCENE 4**

PAN DOWN from a street sign reading “Evergreen Terrace” to BART and SANTA’S LITTLE HELPER playing in the Simpson yard. In a corner of the yard, we vaguely see someone raking leaves.

SANTA’S LITTLE HELP  
(HAPPY BARKING)

BART

Okay, boy, catch the Frisbee!

He tosses a Frisbee. The dog leaps and catches it in his mouth.

BART (CONT'D)

Good catch, boy.

SANTA’S LITTLE HELPER  
(UPPER-CLASS VOICE) Thanks, Bart.

The dog stands and tosses the Frisbee to Bart. Bart leaps, but the Frisbee BONKS off his head. His eyes **KACHING!** With “No Sale” signs as a cartoon bump encircled by TWEETING birds rises from his head.

SANTA’S LITTLE HELPER

(SYMPATHETIC) Oh, hard luck.

Bart shakes it off with a **FLAPPNG MOUTH “YADDA” SOUND**. As Bart picks up the Frisbee, a menacing shadow shaped like “Freddy Kruger” falls over him. Bart looks up and his eyes bug out Tex Avery-style as he sees GROUNDSKEEPER WILLIE (in a striped sweater and hat) brandishing a rake. Bart holds up a Wile E. Coyote-type sign reading “YIPES!” (p.17.)

GROUNDSKEEPER WILLY

Glad to rake your acquaintance. (EVIL LAUGH)

He swipes at Bart’s chest with his rake.

BART

(SCREAMS)

SMASH CUT TO:

**INT: SIMPSON HOUSE – BART’S BEDROOM – MORNING**

Bart sits up in terror, still SCREAMING. He stops and calms himself.

BART

(SIGHS) It was only a dream.

He sees that his pajamas are torn, and that there are real scratch-marks on his chest.

BART (CONT’D)

(SCREAMS)

HOMER (O.S.)

(VERY CONCERNED) Bart?! Is that you?

BART

Yes.

HOMER (O.S.)

Take out the garbage.

**EXT. SPRINGFIELD ELEMENTARY -- PLAYGROUND – THE NEXT DAY**

Bart confides in Lisa. (p.18.)

BART

...And then he raked me across the chest. And the weirdest thing was, it was that school janitor who mysteriously disappeared- Groundkeeper Willie.

LISA

(GASP) Oh my God! Bart, Groundskeeper Willie was in my nightmare, too! But he got me with hedge-clippers!

In her outstretched hand, he holds two points of yellow hair. We see her hair is missing two points. A group of kids overhears and joins in, including SHERRI and TERRI, who have one continuous scratch across both of them, and Nelson, who is incredibly shiny and polished. He sparkles.

NELSON

He ran his floor-buffer over me!

PRINCIPAL SKINNER appears behind them.

PRINCIPAL SKINNER

(CHUCKLES) I couldn't help monitoring your conversation. There's no mystery about Willie. Why, he simply disappeared... under very non-mysterious circumstances. Now, let's have no more curiosity about this bizarre cover-up.

Off the children's dubious looks, we

DISSOLVE TO (p.19)

**INT. SPRINGFIELD ELEMENTARY – BART'S CLASSROOM – LATER**

MRS. KRABAPPEL walks up and down the rows, handing out blank test forms.

MRS. KRABAPPEL

Class, you have one hour to complete this standardized test. Remember, the worse you do, the more funding we get from the state, so don't knock yourselves out.

MARTIN

(Raising hand) But I'm afraid I've already filled in all the answers correctly.

MRS. KRABAPPEL

(ROLLING EYES) Then put your head down on your desk and sit quietly.

MARTIN

Aah, a duet of pleasures!

Martin puts his head down. His eyes flutter as he falls asleep.

**MARTIN'S DREAM**

Martin is dressed like a wizard in a robe of letters. He swirls his cape with a flourish.

MARTIN

I am the Wondrous Wizard of Latin! I am a dervish of declension and a conjurer of conjugation, with a million hit points and maximum charisma! (p.20)

He walks to a giant chalkboard that extends up into the stars and is covered with Latin conjugat.

MARTIN (CONT'D)

(TRIUMPHANT; POINTING TO BOARD) Ha ha! Moirre: To die. Morit: He, she, or it dies.

Behind him, a Willie-shaped figure made of chalkboard and chalk oozes out of the board (a la T2). Willie drags his rake down the chalkboard with an awful SCREECH. Martin turns in horror.

GROUNDSKEEPER WILLIE

Moris: You die.

MARTIN

(SCREAM)

Martin starts to run away.

GROUNDSKEEPER WILLIE

(CHUCKLES) Ye've mastered a dead tongue, but can ye handle a live one?

His long tongue snakes out and coils around Martin, choking him like a boa constrictor. Martin STRUGGLES FRANTICALLY.

**BACK TO THE CLASSROOM**

MRS. KRABAPPEL

Now, who got the answer to number seven?

Martin, still asleep, convulses violently in his chair and makes CHOKING SOUNDS.

MRS. KRABAPPEL

Someone besides Martin, please.

MARTIN

(SCREAMS IN HORROR) Aagh! Aaaaaaugh! (p.21)

Martin jerks violently and falls over with a THUD, toppling his desk. Then he is still.

NELSON

Haw haw!

**INT. SPRINGFIELD ELEMENTARY – CLASSROOM – LATER**

**SCENE 5**

PRINCIPAL SKINNER, Mrs. Krabappel, and NURSE DORIS confer by Martin's body which lies covered on a gurney.

PRINCIPAL SKINNER

(WHISPERS) Wheel him out quietly. It's best the children don't see him.

As Nurse Doris wheels him out, Skinner unknowingly stands on the sheet, which pulls off, revealing Martin's body frozen in tortured agony.

CLASS

(HORRIFIED SCREAMS)

PRINCIPAL SKINNER

Oh, just get it out of here!

Doris cringes and quickly wheels it out.

PRINCIPAL SKINNER (CONT'D)

Not into the kindergarten!

KINDERGARTEN KIDS (O.S.)

(HIGHER-PITCHED SCREAMS)

**INT. SIMPSON HOUSE – DINING ROOM – THAT EVENING**

LISA

Mom, Dad—Martin died at school today!

MARGE

(SHOCKED MURMUR) I don't see what that has to do with Groundskeeper

Willie. (p.22)

There is a beat of SILENCE.

BART

Um....we didn't mention Groundskeeper Willie, Mom.

Marge and Homer share a guilty look.

MARGE

(GRUNTS) Kids, it's time we told you the true story and put your fears to rest. It's a story of murder and revenge from beyond the grave.

The kids look hopeful.

DISSOLVE TO:

**EXT. SPRINGFIELD ELEMENTARY – NIGHT – THE PREVIOUS WINTER**

It is snowing and the wind BLOWS furiously.

**INT. SPRINGFIELD ELEMENTARY – CLASSROOM – NIGHT**

A sign on the door reads ‘P.T.A MEETING TONIGHT.’

MARGE

(OMINOUS) It all started on the thirteenth hour of the thirteenth day of the thirteenth month. We were there to discuss the misprinted calendars the school had purchased. PARENTS enter the classroom past a calendar open to the month of “SMARCH”. Homer comes in, shaking snow off his coat and shivering.

HOMER

(SHIVERING) Lousy Smarch weather.

He turns to the thermostat, next to which is a handwritten note reading “DO NOT TOUCH – WILLIE.” (p.23.)

HOMER

(READING) “Do not touch Willie.” Good advice.

**CLOSE UP OF THERMOSTAT**

We see that the “Cool”, “Warm”, and “Hot” settings are closely grouped together at the left end of the scale. Homer shoves the lever clear to the other side.

**INT. SPRINGFIELD ELEMENTARY – BOILER ROOM – SIMULTANEOUS**

Willie sits on a bucket playing his BAGPIPES. He turns to see fingers of flames poking out of the furnace.

GROUNDSKEEPER WILLIE

A wee bit o’ tummy trouble, eh, Furnie-Sue?

He approaches the furnace. At that instant, an enormous ball of flame shoots out and sets all of the basement, and Willie, on fire.

GROUNDSKEEPER WILLIE

Ach!

He tries to open the door, but the doorknob falls off.

**INT. SPRINGFIELD ELEMENTARY – CLASSROOM – SIMULTANEOUS**

PRINCIPAL SKINNER

Our next budget item: Twelve dollars for doorknob repair.

ALL PARENTS

NAY!

**INT. SPRINGFIELD ELEMENTARY – BOILER ROOM – SIMULTANEOUS**

Willie, partially ablaze and SCREAMING, tries to put the flames out with a fire extinguisher. A pathetic puff of powder spurts out and does nothing. (p.24)

**INT. SPRINGFIELD ELEMENTARY – CLASSROOM – CONTINUOUS**

PRINCIPAL SKINNER

...Recharge fire extinguishers. This is a free service of the fire department.

ALL PARENTS

NAY!

**INT. SPRINGFIELD ELEMENTARY – BASEMENT – SIMULTANEOUS**





GROUNDSKEEPER WILLIE

How am I supposed to know that?

Bart charges back through the hedge. Willie tries to follow, but in order to turn around, he has to make a laborious eight-point turn. We hear TRUCK BACKING UP BEEPS.

ON THE OTHER SIDE OF THE PLAYGROUND

BART

(FRANTIC NOISES)

Bart spies a bag of grass clippings and gets an idea. He grabs the bag and starts sprinkling the clippings onto something.

**TRACTOR'S POV**

Willie has finished his turn and is looking around for Bart.

**ON BART**

Bart picks up a garden hose, throws it out of frame, and turns on the spigot. (p.29)

BART

Hey Lawn-Boy! You missed a spot!

Bart gestures to an overgrown patch of grass in front of him.

GROUNDSKEEPER WILLIE

That's impossible! I'll grind ye into mulch, 'cause I come with that attachment!

**TRACTOR'S POV**

Willie swerves towards Bart. We see his gearshift slide forward and his accelerator floor itself. He bears down on Bart, sending up a big rooster tail of sod, dirt, sprinkler pipes, etc. When the tractor is almost upon Bart, it blows away his grass clippings, revealing a water-soaked sandbox. Willie can't stop in time and becomes mired in the "quicksand." He begins to sink.

GROUNDSKEEPER WILLIE (CONT'D)

Ach! Sinky-sand! (YELPS OF DISTRESS)

As Willie sinks, he desperately morphs into a succession of different forms, including: a tank, a mastodon, a rocket, and finally, his human form. His arm reaches up from the muck as his head goes under.

GROUNDSKEEPER WILLIE (CONT'D)

(DEATH GURGLES)

Bart sits down by the sandbox.

BART

(RELIEVED SIGH) Willie's gone for good. Now I can get back to my normal dreams: me and Krusty winning the Superbowl.

Krusty trots over in a football uniform. (p.30)

KRUSTY

(PANTING) Bart, there's two seconds left! Go long!

Bart smiles. Behind him, pipe-like tentacles slither up from the sandbox, followed by an enormous spider-like bagpipe monster with Willie's face. Bart turns around, SCREAMS, and is immediately seized by one of the bagpipe tentacles.

KRUSTY

(REVOLTED NOISE) Oh, boy. Don't dream about me no more, kid.

Krusty runs away as the bagpipe tentacles start pulling Bart under.

**SFX: WHEEZY BAG-PIPE "BREATHING"**

BART

Help! Lisa, help!

Lisa runs up to the sandbox.

LISA

Bart, wake up! You've got to get out of this dream!

BART

Wait a minute... If you're here, then you've fallen asleep too!

LISA

I'm not asleep, I'm just resting my eye—uh oh.

A tentacle grabs Lisa, and Willie starts pulling both kids into the quicksand. The WHEEZY BAGPIPE BREATHING gets faster and faster as the kids struggle. The bagpipe's blow-hole opens and closes with each breath. (p.31)

LISA

Good-bye, Bart!

BART

Good-bye Lis. (BITTER) I hope you get reincarnated as someone who can stay awake for fifteen minutes.

From offscreen, we hear a PLUGGING SOUND and the bagpipe's breathing stops abruptly. Willie's eyes bulge out in horror.

BART/LISA

(HOPEFUL GASP)

WIDEN TO REVEAL that Maggie is there, and that she has corked the blow-hole with her pacifier. Willie's eyes dart back and forth in panic as he tries to exhale. He drops the kids and begins flailing frantically for the pacifier, all the while growing larger and larger until the air bag has inflated to the size of a house. After a beat, he EXPLODES, splattering plaid everywhere and blowing the kids sky high.

GROUNDKEEPER WILLIE

(ANGUISHED SCREAM/DISSONANT BAGPIPE CHORD)

**EXT. EARTH – CONTINUOUS**

The kids are blasted into space and fall into orbit around a cratered, sofa-shaped moon. After a few quick orbits, they smack into the surface of the sofa/moon.

MATCH CUT TO:

**INT. SIMPSON TV ROOM – CONTINUOUS (MORNING)**

Bart, Lisa and Maggie wake up on the sofa. Lisa hugs Maggie.

LISA

You saved us, Maggie!

Maggie produces a new pacifier, spins it like a six-gun, and blows on it before sticking it in her mouth. (p.32)

BART

Thanks to you, the nightmare's over forever.

The three get up and head outside to admire the sunrise.

**EXT. SIMPSON HOUSE – FRONT PORCH – CONTINUOUS**

It's a beautiful morning. Birds are CHIRPING, etc.

LISA

I don't know, Bart. Something tells me Willie's still out there, and he could come back any time in any form and kill us in ways we can't even imagine.

A city bus pulls up and stops across the street. The doors open, and Willie gets off. He glares at the Simpson children and makes a variety of mildly scary gestures.



(WAGGING FINGER) Unh, unh, unh. It's not fit to eat without the wholesome kiss of mayonnaise.

With a GLOMP she empties an entire jar of mayonnaise onto the mixture, stirs it in, and samples it.

MARGE (CONT'D)

Mmmm, Waldorf salad. I feel like a millionaire.

She hands the mayonnaise covered spoon to Maggie, who licks it greedily.

MARGE (CONT'D)

(CALLING) Homer? Get ready. Patty and Selma will be here any minute.

**INT. SIMPSON HOUSE – FOYER – CONTINUOUS**

A panicky Homer looks for a hiding place. (p.35)

HOMER

Oh, no. Better ride this one out in the closet.

He OPENS the coat closet. Bart and Lisa are already huddled inside.

LISA

Sorry, dad. This is our spot.

HOMER

Oh yeah? It's my house, so it's my spot.

BART

Nuh-uh, 'cause we called it.

HOMER

(DEFIANT) Did not.

LISA

Well, we're calling it now.

HOMER

(ALARMED) You are?

BART

'Fraid so.

HOMER

(MOANS) They got me with their legal mumbo-jumbo.

**INT. SIMPSON HOUSE – LIVING ROOM – A SECOND LATER**

Homer looks around desperately. He lifts up the rug by SANTA'S LITTLE HELPER and SNOWBALL II are there. They GROWL and HISS at him as he cautiously lowers the rug.

**SFX: DOORBELL.** (p.36)

MARGE (V.O.)

Just a second!

HOMER

(PANICKED SOUND)

Homer sees a tall bookcase, pushes it out from the wall, and ducks behind it.

HOMER (CONT'D)

Huh. I never looked behind this whatchamacallit case before.

Homer CHUCKLES and leans cockily against the wall. Strangely, his arms passes ghost-like through the solid wall.

HOMER (CONT'D)

That's odd.

We hear a SPOOKY SCI-FI STING. Homer stares in disbelief as he slides his arm in and out of the wall. (The wall shimmers slightly and there are occasional blue sparks around his arm.)

**INT. SIMPSON HOUSE – FOYER – CONTINUOUS**

Marge opens the door and PATTY and SELMA barge in.

PATTY

How's it hangin', Marge?

Selma starts to take off her heavy overcoat. (It's raining outside.)

SELMA

Ugh. I'm baking like a meatloaf under this wet wool.

She OPENS the closet door, revealing Bart and Lisa. They attempt to look casual. (p.37)

BART

(COVERING) May I take your coat, Aunt Selma?

LISA

(STILTED) I would also like to take your coat.

**INT. SIMPSON HOUSE – LIVING ROOM – A FEW SECONDS LATER**

The morose-looking kids enter, followed by Marge, Patty and Selma. Patty carries a large RATTLING sack.

SELMA

Have we got a family activity for you!

PATTY

A pillowcase full of seashells from our trip to Sulfur Bay.

SELMA

You're gonna help us clean and organize 'em.

PATTY

And pry out all the dead hermit crabs. Get a screwdriver.

Selma heads toward the bookshelf where Homer is hiding.

**BEHIND THE BOOKSHELF**

Homer's eyes widen in horror as Selma heads right toward him.

HOMER

(STIFLED YELP) I'll take my chances in the mystery wall.

Homer steps through the wall and into... (p.38)

**THE THIRD DIMENSION**

We see a shimmering wall (a la Stargate). Homer gradually emerges from it – first his groping hands, then his stomach, his face, and finally his entire body – all rendered in stunning 3-D COMPUTER GRAPHICS. Homer steps toward camera and looks around in awed disbelief at a wondrous landscape we can't yet see.

HOMER'S BRAIN (V.O.)

(AWED) Oh glory of glories! Oh heavenly testament to the eternal majesty of God's creation!

HOMER'S MOUTH

Holy macaroni!

**INT. SIMPSON HOUSE – LIVING ROOM – SAME TIME**

Newspapers are spread out on the floor and the rest of the family sits glumly prying hermit crabs, etc., out of the shells.

PATTY

(SLURPING SOUND, FOLLOWED BY SPITTING SOUND) Hey! You can just suck 'em out!

HOMER

(ECHOEY) Hello? Can anybody hear me?

Everyone looks around in confusion. (Note: All of Homer's voice-overs have an unearthly quality.)

MARGE

Homer? Where are you?

HOMER (V.O.)

I'm somewhere where I don't know where I am. (*p.39*)

MARGE

Do you see towels? If you see towels, you're probably in the linen closet again.

HOMER (V.O.)

Just a second...No, it's a place I've never been before.

SELMA

Ah, the shower! (LAUGHS)

HOMER (V.O.)

Hey!

### **IN THE THIRD DIMENSION**

Homer stands on an endless grid of glowing green lines. In a sweeping 360 degree tracking shot around Homer we see a sparse landscape of standard 3-D shapes, columns and the like, in various colors and textures. [ANIMATORS NOTE: The following equations appear on background objects:  $1 + 1 = 2$ ,  $e(\text{fi}) = -1$ ,  $P = NP$ ,  $1782(12) + 1841(12) = 1922(12)$ ,  $m_0 > 3H_0(2)/8\pi G$ , 46 72 69 6E 6B 20 72 75 6C 65 73 21] Homer gropes around looking for the entrance he came through.

HOMER

(NOT ECHOEY) I don't want to alarm you, Marge, but I seem to be trapped in here.

### **INT. SIMPSON HOUSE – LIVING ROOM – SIMULTANEOUS**

MARGE

(CONCERNED MURMUR) We better call Ned. He has a ladder.

### **IN THE THIRD DIMENSION**

Homer marvels at his three-dimensional body, running his hands over his bulging stomach and his puffy limbs. (*p.40*)

HOMER

What's going on here? I'm so bulgy.

Homer THUNKS his belly and the fat ripples for a few seconds.

HOMER (CONT'D)

My stomach sticks way out in front and my...

He turns to see his rear end.

HOMER (CONT'D)

(SMALL SCREAM)

### **SCENE 8**

### **INT. SIMPSON HOUSE – LIVING ROOM – A FEW MINUTES LATER**

New stands atop his stepladder in the middle of the living room looking all around at the top of the room.

FLANDERS

Well, as the tree said to the lumberjack – I’m stumped.

SELMA

Hunh. It’s like he just disappeared into fat air.

**IN THE THIRD DIMENSION**

Homer begins exploring this strange new world. He strolls curiously past the marble temple from the game “MYST”, then kneels at a reflecting pool. As New Age MUSIC plays, a school of hauntingly beautiful golden fish swims by and leaps into the air.

HOMER (CONT’D)

Mmm.... Unprocessed fish sticks.

(DROOL SOUND) (p.41)

A gem-like strand of drool falls from his mouth, and we see the entire scene reflected within it. Homer continues on, passing a three-way street sign marking the intersection of X, Y, and Z streets. The chrome sign gleams with the standard 3-D shimmer effect.

HOMER (CONT’D)

Man, this place looks expensive. I feel like I’m wasting a fortune just standing here. (STARTS HUMMING) Better make the most of it. (BEAT, THEN)  
(BELCH)

A cone comes rolling across the ground like a tumbleweed. It bounces and jabs Homer in the butt.

(HOMER (CONT’D)

(RUBBING BUTT) Ow! Watch it, coney.

Homer hurls the cone, sending it spinning towards camera. It flies through the air, falls, and TEARS a small “black hole” in the grid (where the lines bend down into darkness). We hear a faint WHOOSHING SUCTION sound.

HOMER (CONT’D)

Oops. (COVERING) Let that be a lesson to you other shapes.

Homer points accusingly at a cube. It cautiously slides away.

**INT. SIMPSON HOUSE – LIVING ROOM – LATER**

CHIEF WIGGUM, REV. LOVEJOY, DR. HIBBERT, and PROF. FRINK have arrived to help.

REV. LOVEJOY

(CALLING OUT) Do you see a light, Homer?

HOMER (V.O.)

Yes. (p.42)

REV. LOVEJOY

Move into the light, my son.

HOMER (V.O.)

(SIZZLING SOUND) Ow!

REV. LOVEJOY

All right, okay, don’t move into the light. See if I care.

DR. HIBBERT

Homer, this is your physician, Dr. Julius Hibbert. Can you tell us what it’s like in there?

**IN THE THIRD DIMENSION**

Homer looks around at the glittering landscape. The black hole has gotten slightly larger.

HOMER

Um, it's like, ahm... did anyone see the movie "Tron"?

**IN THE LIVING ROOM**

DR. HIBBERT

No.

LISA

No.

CHIEF WIGGUM

No.

MARGE

No.

BART

No. (ip.43)

PATTY

No.

CHIEF WIGGUM

No.

FLANDERS

No.

SELMA

No.

PROF. FRINK

No.

REV. LOVEJOY

No.

CHIEF WIGGUM

Yes. I mean no. No.

**INT. SIMPSON HOUSE – LIVING ROOM – A LITTLE LATER**

The bookcase has been moved aside. Professor Frink has drawn a chalk circle around the dimensional door in the wall. There is a flashing sawhorse in front of it, and a variety of scientific devices are scattered about.

LISA

Well, where's my dad? (p.44)

FRINK

Well, that should be obvious to even the most dimwitted individual – who holds an advanced degree in hyperbolic topology – that Homer Simpson has stumbled into... (DRAMATICALLY) the Third Dimension.

MARGE

(GASP) Are you saying what I think you're saying, Professor Frink?

PROF. FRINK

I doubt it, ma'am. It's highly complicated.

A GRADUATE STUDENT wearing a Springfield Polytech shirt wheels up a chalkboard. Professor Frink draws a square on it.

PROF. FRINK (CONT'D)

Here is an ordinary square...

CHIEF WIGGUM

Whoa, whoa, whoa. Slow down, Egghead!

PROF. FRINK

But suppose we extend the square beyond the two dimensions of our universe, along the hypothetical Z axis there.

Frink extends his chalk square into a cube. The onlookers GASP in astonishment. (p.45)

PROF. FRINK (CONT'D)

This forms a three-dimensional object known as a “cube” or a “Frinkahedron”, in honor of its discoverer. (MODEST FRINK NOISE)

HOMER (V.O.)

(SCARED) Help me! Are you helping me, or are you going on and on?

PROF. FRINK

(AFTERTHOUGHT) Oh, right, and of course, within we find the doomed individual.

He draws a crude picture of Homer trapped within the cube. Homer’s expression is one of unmitigated horror.

CHIEF WIGGUM

(LEAPING UP) Enough of your borax, Poindexter! A man’s life is at stake! We need action!

Wiggum draws his gun and FIRES six shots into the portal.

CHIEF WIGGUM (CONT'D)

Take that, you lousy dimension!

### IN THE THIRD DIMENSION

### SCENE 9

HOMER cowers as the bullets zoom at him. At the last second, however, the bullets are pulled off course by the black hole, which is growing larger by the second. The bullets orbit around a few times, then spiral down into oblivion. Homer peers into the black hole, scared. (p.46).

HOMER

Oh, there’s so much I don’t know about astrophysics. I wish I’d read that book by that wheelchair guy.

Suddenly, Homer’s face starts to stretch and twist down the hole, becoming many meters long.

HOMER (CONT'D)

(DISTORTED SHRIEK)

He quickly yanks his face back. He backs away from the hole as it continues to widen. The WHOOSHING suction increases, pulling in objects, including the MYST Temple and the golden fish. OMINOUS MUSIC BUILDS.

### INT. SIMPSON HOUSE – LIVING ROOM – CONTINUOUS

The spectators mill about in consternation. Grampa enters, wearing an old-fashioned deep-sea diving suit.

GRAMPA

I’ll save Homer. All I needs is four stout men to work the bellows.

JASPER wheels out an old-timey hand-cranked generator, which is hooked up to Grampa.

Grampa closes the porthole on his helmet and heads toward the wall. Frink stops him.

FRINK

No, Pops, it’s too risky. For all we know, there could be cubes in there the size of gorillas and other large...

HOMER (V.O.)

Help! I don't have much time!

BART

That does it. I'm going in.

Bart has tied a rope around his waist. He rushes toward the wall. (p.48)

MARGE

Bart, no!

Before she can stop him, he vanishes into the wall.

### **IN THE THIRD DIMENSION**

We see Bart becoming three-dimensional as he steps through the portal. He looks around in wonder.

BART

Cool, man!

### **BART'S POV**

The **ROAR OF THE WIND** is deafening as the black hole sucks in most of the remaining objects. A la "Monday Night Football", two animated football helmets smash into each other and explode, the pieces being sucked down the hole. After the helmets disappear, Bart sees a terrified Homer on the far side of the vortex.

### **OVERHEAD SHOT**

The black hole now takes up almost the entire universe. Homer stands on a narrow ledge, trying not to fall in.

HOMER

(CRAZED WITH FEAR) (AD-LIB BABBLING ABOUT THE BLACK HOLE)

I'm gonna be sucked into the black hole!...What's gonna become of me on the other side?! I don't know... (ETC)

BART

I'll save you, Dad.

The sign for X, Y and Z streets is bent over the black hole like a palm tree in a hurricane. Bart shimmies out to the end and extends his arm toward Homer.

BART (CONT'D)

Oh, I can't get any closer! You'll have to jump! (p.48)

HOMER

(PHONY CONFIDENCE) Piece of cake

Homer runs straight down the wall of the vortex and disappears (breaking up into his component spheres, cubes, etc. On the way.)

HOMER (CONT'D)

(AS HE DISAPPEARS) Crap crap crap crap crap crap!

The CREAKING street sign reaches its breaking point. It SNAPS off and falls into the black hole.

BART

(SCREAM)

Bart tumbles into the darkness, but is suddenly yanked out of frame by the rope as the entire grid COLLAPSES in on itself.

### **INT. SIMPSON HOUSE – LIVING ROOM – CONTINUOUS**

Wiggum, Hibbert, etc., jerk on the rope, pulling Bart back in through the portal with an electric SPARK. There's a beat of silence as Bart shakily stands up and turns to Marge.

MARGE

Bart, what happened?!

BART

Well, we hit a little snag when the universe sorta collapsed on itself.... but dad seemed cautiously optimistic.

HOMER

(DISTANT) Craaaaaaaaaaaaap!

MARGE

Oh, Homie... (p.49)

REV. LOVEJOY

Be strong, Marge. I'm sure he's gone to a better place.

**EXT. VENTURA BOULEVARD – LIVE ACTION**

There is an electrical CRACKLE, and a live action Homer (Dan Castellaneta in costume) falls from the sky and lands in a dumpster.

HOMER

(FALLING NOISE, PUNCTUATED BY ANNOYED GRUNT)

He dusts himself off, climbs out of the dumpster, and looks around.

HOMER (CONT'D)

Eww. This is the worst place yet.

He cautiously begins making his way down Ventura Boulevard. PEDESTRIANS (including our regular cast members), pass by gawking and pointing at Homer.

HOMER (CONT'D)

Omigod... (TERRIFIED WHISPERS)

Under the closing credits, a frightened Homer lumbers down the street past more wary pedestrians – a stranger in a strange land. As the credits close, Homer looks in a store window.

HOMER (CONT'D)

(HAPPILY) Ooh, erotic cakes!

Homer perks up and confidently strides into the store.

FADE OUT:

**THE END**

**END OF SHOW**