

SCREAM 6

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Based on the films written by
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INT. L.A.P.D. - OFFICE - NIGHT

A ringing office phone. A hand reaches into frame to grab it - lifting it toward their face. The camera follows the phone as it is brought up to the ear of --

DETECTIVE MARK KINCAID.

KINCAID
Hello, Kincaid speaking.

MAN'S VOICE
Hello, Detective.

This cold voice sends shivers down Kincaid's spine.

KINCAID
Who is this?

MAN'S VOICE
A man out for blood. I'm standing
outside a house right now.

KINCAID
Sir, calm down. Don't do anything
you'll regret. If you want me to,
I'll come over there right now and
we can talk--

MAN'S VOICE
No talking. Not when there's the
lives of teenage kids on the line.
They're all so young. They're
having a kid dropped off too for
babysitting...
(beat)
I always wondered what a young
child's insides looked like,
haven't you, Detective?

KINCAID
You bastard--

MAN'S VOICE
You thought abandoning Sidney,
cutting off ties with her, Gale,
and Dewey would end it all, didn't
you? No, Detective. You're a
survivor, and you're very much a
target. If you don't get here, all
these kids will die. The only way
to save them -- is to trade your
life for theirs.

(beat)
(MORE)

Do you know what it's like, to lose
a child?

(pause)

These kids's parents sure will if
you don't bring yourself to me.

KINCAID

(swallows)

Why do you cowards just keep on
killing, huh? Can't you just be a
bit more original? All you do is
copy those stupid movies.

MAN'S VOICE

This isn't a fucking movie,
Detective. I don't play GAMES.
There is no rehearsal. It's all ad-
libbed, you see? If you continue to
piss me off, I'll be sure to slice
all of these kids open and...

KINCAID

(interjecting)

What do you want?

MAN'S VOICE

764 Willow Street. No one except
yourself. If you don't follow that
one -- simple -- RULE... The boy
dies.

KINCAID

Do I have your word? That once you -
- that once you have me, you'll let
them go?

MAN'S VOICE

Every five minutes - *ONE WILL DIE*.
So you better hurry up, Detective.

KINCAID

You're an evil, *SICK*, sonuvabitch.

MAN'S VOICE

I'm not evil, I'm just serving
justice.

The voice HANGS UP. Kincaid, truly shaken, GRABS a gun from
inside his desk and goes to leave the office.

INT. HOUSE - BEDROOM - NIGHT

EMILY BRACKE - survivor, slightly older now but still a cutie
- peeks out her bedroom window.

LAUREN

(O.S.)

Why do you keep looking out the window?

Emily turns to face LAUREN, her sexy, fun friend. Tells it like it is. She sits on Emily's bed, cell phone in hand.

Emily walks over toward Lauren - plops down on the bed beside her.

EMILY

Waiting for Jenny to bring Ian over. Who you texting?

Lauren smirks - teasingly.

LAUREN

Oh... It's *nobody*...

Her phone vibrates in her hand. She checks her latest message. She smacks her lips and rolls her eyes.

LAUREN (CONT'D)

Ugh. This creep.

EMILY

What, who?

LAUREN

Some guy on Twitter, he keeps harassing me.

EMILY

Some people have no lives, just ignore them.

Lauren chuckles.

EMILY (CONT'D)

What is it?

She walks over, looking over Lauren's shoulder to the phone's screen. Emily frowns as Lauren reads the screen's text out loud.

LAUREN

"What's your favorite scary movie?"
(rolls eyes)
Not very original.

Lauren types back furiously - sending in a message in reply that reads

"@takeaSTABatit 'Jaws' I'm STILL afraid to go back in the water"

The girls giggle as the person quickly replies. Focus on their conversation:

"@Lolobabii92 You should be afraid to go downstairs. It's a spooky night outside"

Lauren lifts an eyebrow, always the skeptic, as Emily simply looks a little put off by these messages.

"@takeaSTABatit I'm laying down in my bed, let me go to sleep, plz? Kthnx."

Seconds later, a response:

"@Lolobabii92 You're not in your bed. I see you at Emily's house"

The girls freeze. Lauren tosses her phone aside.

LAUREN (CONT'D)
Uh, okay.

EMILY
That was creepy.

LAUREN
Just some idiot, Emily. Don't get freaked.

Lauren lightens the mood with a bright smile. But the moment is interrupted with a large SMACK at the window, causing both girls to scream.

EMILY
Who's out there?

No response. Then, a face pops up - a boy. Startles Emily.

EMILY (CONT'D)
...Damn it, Kevin.

Emily approaches the window and slides it open, allowing a boy to step into the shadows of her bedroom...

KEVIN, jock, with a touch of dangerous. Gives off definite Billy Loomis vibes.

Emily frowns at him.

EMILY (CONT'D)
Kevin. What the hell are you doing?

KEVIN
Just hear me out, Em...

LAUREN
Hear me out, first. Were you the
one Tweeting me?

KEVIN
Twitter's lame...

LAUREN
(offended)
No, it's not!

The two exchange glances at her. Then, Lauren gets it.
Personal drama. Her eyes get big - an almost condescending
expression - as she disappears down the hall.

LAUREN (CONT'D)
I'll, uh... I'll leave.

KEVIN
This is probably the most random
question ever, but are you free
Saturday night? Wanna see a movie
or something?

EMILY
Have you run out of girls to date?

KEVIN
Sorry?

EMILY
You gotta find a way to win me
back. Dumping me for Britt and now
you want me back?

KEVIN
C'mon, don't be that way. It'll be
fun. I'll take you to a nice Sandra
Bullock movie--

EMILY
I used to live in Woodsboro, Kevin.
America's serial killer capital. I
know all the lines from STAB, and
the last person who promised his
girl he'd see a Sandra Bullock
movie got the two of them
butchered. Not a good start in your
"win me back" attempts, bud.

KEVIN

Damn.

EMILY

Okay, well cite three reasons or more as to why you want to go out with me.

KEVIN

You're -- cute. Really smart. And you remind me of someone.

EMILY

Who?

KEVIN

You don't know her.

EMILY

How would you know? What's her name?

KEVIN

Allie Hamilton.

Emily's eyes go wide.

EMILY

Did you just compare me to Rachel McAdams from THE NOTEBOOK?

KEVIN

(shyly)

You weren't supposed to know.

EMILY

The hell I wasn't. How did you know it?

KEVIN

I've seen it a few times.

EMILY

A few? On dates right? Are you sure you're straight--?

SMILING:

KEVIN

I never said I liked it.

EMILY

You just compared me to Allie Hamilton.

(MORE)

She got to date Ryan Gosling. She's like, my hero. That's the greatest compliment anyone's ever given me...

KEVIN

So, you'll go out with me?

EMILY

You knew it was my favorite movie, didn't you? C'mon, who tipped you off?

(realization overcomes her)

It was Lauren wasn't it?! That bitch--

KEVIN

Eh, kinda. You kept talking about it on Facebook, so I called her up and she filled me in on the whole movie.

Emily is actually considering it. Not sure what to make of Kevin.

EMILY

One movie. Tomorrow night. If I'm not impressed, we can remain -- acquaintances.

KEVIN

See, this is why I was so nerved up. I've never met a girl who is so -- *particular*.

EMILY

Well, you just landed a date with one, so you better learn how to interact with her.

She winks and walks off. Kevin slinks into the closet behind him.

INT. LIVING ROOM - NIGHT

LAUREN moves down the hallway, she heads for the front door as someone continuously pounds on it obnoxiously.

She flings the door open and there stands AIDAN, a gangly kid with straggly long hair and a hipster look to him. He gives a boyish grin to her.

AIDAN
Yo, Lolo.

LAUREN
(giggles)
Hello to you too.

He laughs awkwardly, making his way in.

He leans down to kiss her. They lock lips, Lauren pulls away, smiles.

LAUREN (CONT'D)
We got a kid coming, babysitting...
You gotta hide somewhere.

AIDAN
Uh, okay? Why hide?

LAUREN
The policy with the parents was
that we'd have no friends over.
Boyfriends break that policy
tenfold.

LAUREN (CONT'D)
Kevin's upstairs with Emily, so
just find a place to hide yourself
for a minute. Even just going in
the kitchen's good...

AIDAN
Well I gotta go, so I'll just make
base in the bathroom.

Lauren pushes him away.

LAUREN
Ew, dork.

Aidan strolls down the hall and Lauren looks at herself in a hallway mirror, primping up her hair and fixing it. Moments later, there's a knock at the door.

Lauren opens it - a mother and a child enter. Lauren grins.

LAUREN (CONT'D)
Hello, Misses Bailey...

EMILY makes her way down the stairs.

MRS. BAILEY
It's good to see you girls again.
Ian was so excited to see you two
again, he's missed you.

EMILY
Well we missed him too.

Emily grins and plays with the young boy IAN. He laughs. The house phone starts to ring in the other room. Emily smiles at Mrs. Bailey.

EMILY (CONT'D)
Sorry, let me get that.

Emily walks out of the room.

INT. KITCHEN - NIGHT

EMILY picks up the phone. Smiles.

EMILY
Hello, this is Emily...

MAN'S VOICE
There you are.

EMILY
So what's your name? Sorry, must
have missed it.

MAN'S VOICE
No, it's okay. Never said it.

EMILY
Well, mind telling me now?

MAN'S VOICE
I thought you might like the
mystery.

EMILY
No, not really. If you don't tell
me, I'm hanging up.

MAN'S VOICE
Do you have a boyfriend?

EMILY
Why? Are you my secret admirer or
something?

MAN'S VOICE
You could say that.

EMILY
How cute. But I'm not interested,
sorry...

MAN'S VOICE
That's too bad.

Emily smiles, flirtatiously. As if she's enjoying it.

EMILY
So, "secret admirer", you're really
piquing my curiosity. Do I know
you?

MAN'S VOICE
Maybe. Maybe not.

EMILY
You're very secretive, aren't you?

MAN'S VOICE
Isn't that the point of a secret
admirer?

EMILY
Well, like I said, already taken.
Nice chatting with you though.

Emily hangs up and walks casually out of the kitchen.

INT. CAR - NIGHT

KINCAID sits in his car, parked in the police station parking
lot. He starts it up - moving frantically.

He backs out and SPEEDS off quickly. TIGHT on his face - he's
nervous, definitely scared.

INT. LIVING ROOM - NIGHT

EMILY returns to the living room, LAUREN is playing with IAN
on the floor while his mother, MISSES BAILEY, has already
left.

LAUREN
Who was it?

EMILY
Someone using that stupid iPhone
app again. People need to
understand that I *never* got a call.
I wasn't even a freaking target.
(smirks)
(MORE)

This one was good though, he sounded kinda sexy.

LAUREN
(sarcastic)
Yeah, because hearing that voice as I get stabbed to death is *oh-so dreamy*.

EMILY
I'm gonna get Kevin. Be right back.

Emily walks upstairs.

INT. BEDROOM - NIGHT

EMILY enters her bedroom. She walks toward the closet.

EMILY
Okay, Kev, you can come out now...
She pulls the closet door open and Kevin's gone. Her window is ajar, too.

He left? What a douche... She gives a scowl as she shuts the window and walks out of her bedroom.

INT. LIVING ROOM - NIGHT

EMILY walks downstairs to see LAUREN heading out of the hallway.

LAUREN
I just put Ian down. Is Aidan *still* in the bathroom...?

EMILY
Maybe he snuck out like his douche-y friend.

LAUREN
What? Kevin ditched you?

EMILY
Yep. Pretty much proves the point why I dumped him in the first place...

LAUREN
He loves you, girly.

EMILY

Yeah, I know. He told me he called
you and you told him about THE
NOTEBOOK.

Lauren grins.

LAUREN

He could be your Ryan Gosling.

She giggles.

LAUREN (CONT'D)

(hopeful)

Did he use that line?

EMILY

Nope.

Lauren is disappointed, putting on a pouty face.

LAUREN

(moving on)

I don't get why Kevin would go
through all the trouble of coming
out here just to sneak out and
leave when you finally accept his
invitation.

The phone rings again. Emily sighs and exits the room. Focus
back on Lauren, who walks down the hallway and peeks into the
guest room. IAN is laying in the bed, safe and sound, slowly
falling into a slumber.

A hand rests on Lauren's shoulder. She jumps with a gasp.
Spins around...

...AIDAN.

AIDAN

Sorry, babe. Did I spook ya?

LAUREN

(hoarse whisper)

Jesus.

She pulls Aidan away from the guest room, back into the
living room.

LAUREN (CONT'D)

Don't wake the kid up, if you wanna
actually make this a party.

AIDAN
Hell yeah, where's Kev and Emily?

LAUREN
Oh, forgot to mention that. Your
best buddy ditched her. Snuck out
of her room apparently.

Aidan looks completely confused.

AIDAN
What? That doesn't make sense, this
was all his idea...

LAUREN
I know, that's what I told Emily.

INT. KITCHEN - NIGHT

EMILY answers the ringing phone.

EMILY
Hello?

MAN'S VOICE
Hello?

EMILY
You again? Are you sure you have
the right number?

MAN'S VOICE
Of course. Emily Bracke.

EMILY
So you know my name.
(beat - smiles)
This is Kevin, I know it... You're
busted, honey. Show your face,
you're pretty obvious...

MAN'S VOICE
I'm staring right at you.

She turns to two large glass patio doors. Nothing but
blackness beyond.

EMILY
You're lying.

MAN'S VOICE
Flick on the light then, and see
for yourself...

Emily's confused. But she's not shaken very easily. Hesitantly, she walks to the glass doors. She can hear crickets. There's nothing in sight she can see, but, of course, it IS pitch black...

EMILY

I still don't believe you.

She approaches the patio door slowly... She places her hand on the patio light fixture and flicks it on.

She SCREAMS at what she sees.

KEVIN is tied up outside - onto a patio chair. EYES widened, mouth taped over.

MAN'S VOICE

I'm a man of my word, Emily. *I told*
you I was outside.

Emily has her hand cupped over her mouth - she's panicking now. Attempting to keep her cool and sound tough;

EMILY

Then show your face, coward!

LAUREN and AIDAN stumble in.

AIDAN

You okay, Emily?

LAUREN

Oh, God, what's happening--?

They see Kevin outside on the patio, still trying to wriggle free. Emily shushes them.

EMILY

(mouthing it)

Grab Ian and get out of here--!

Lauren, scared, nods. She takes a shellshocked Aidan by the arm and DRAGS him out of the kitchen.

TIGHT on Emily's face - on all her tears.

EMILY (CONT'D)

Please. Just let him go...

Suddenly MANIAC, no longer cool and sexy, the voice EXPLODES...

MAN'S VOICE

You're on a game show now, Emily.

(beat)

MY game show. Category? Movie trivia. The PRIZE? Kevin's insides, completely in tact. Ready to play?

EMILY

Why are you doing this...?

Ignoring this:

MAN'S VOICE

First question. Who... was the killer in HALLOWEEN?

EMILY

Um... Oh, God.

(beat)

White mask, white mask, white mask...

Emily's running it through her head, closing her eyes to think - tears streaming down her petite face. Then they snap open. She grins.

She's GOT IT!

EMILY (CONT'D)

Michael Myers.

(enthusiastically)

AM-I-RIGHT?!

Excitedly, almost as if he's HAPPY for her victory:

MAN'S VOICE

Yes! *That's it!*

(returning to that SLOW

DRAWL)

Time for question number two...

Emily's got so much damn pressure on her! She shakes her head, eyes watering.

EMILY is still on the phone. She presses her hand on the glass, crying as KEVIN tries to wriggle free through his binds, but is unable to do so.

MAN'S VOICE (CONT'D)

(beat)

...How did the first person in the original Woodsboro murders die, Emily?

EMILY

I...

(beat)

Casey... Casey Becker, right?

Emily smiles - turns her back on the patio door.

EMILY (CONT'D)

She was gutted. Hung from a tree.

MAN'S VOICE

I'm sorry, Emily. That's the wrong answer.

Emily looks SHOCKED. Her face twitches - lips tremble.

EMILY

What? No! People used to tell me the story *all the time* in Woodsboro...

MAN'S VOICE

Then you'd know all about Steven Orth. Poor Steve, always forgotten. He was gutted first, don't you remember? Tied up on the back patio... *Doesn't that sound SO familiar?*

Realization hits Emily like a bolt of lightning. She spins round, to face the patio door.

She SCREAMS as she sees Kevin, his belly obliterated, it's now nothing but a mass of DESTROYED flesh and blood. His insides in a steaming heap on the ground in front of him...

Emily SCREAMS, collapsing to the floor.

EMILY

NOOOO--!

MAN'S VOICE

So sorry, Emily. Kevin's gone the same way as poor old Steve.

(beat)

Do you know how much Casey suffered, Emily? All the *pain* she must have went through?

EMILY

(crying)

No... Please.

MAN'S VOICE
(suddenly threatening)
Well, YOU'RE ABOUT TO FIND OUT!

The line goes DEAD. Emily lies on the floor, paralyzed in fear.

She attempts to call 9-1-1, it begins ringing. But then it's cut off. Nothing.

She stumbles onto her feet and into the living room and sees that the phone wire is FRESHLY CUT.

She's shaking and whimpering now because....

...She knows he's INSIDE THE FUCKING HOUSE.

INT. GARAGE - NIGHT

LAUREN is walking with IAN, holding his hand, in the garage. She pushes the button to let up the garage door. She climbs into the car and puts Ian in the backseat.

AIDAN makes his way inside the garage, stumbling. Still in PANIC MODE. Lauren rolls down the car window and looks back at him, he stands by the door.

LAUREN
What?!

AIDAN
...What about Kevin and Emily?

Her voice faltering, tears welling in her eyes:

LAUREN
I'm scared too, Aidan, but we have to go. Just, please, get in the car.

Lauren grabs for her keys, but can't find them. She looks in the rearview mirror to see--

--THE GHOSTFACE KILLER.

Waving the keychain back and forth on the tips of his fingers, spinning it around.

Lauren SHRIEKS and Aidan backs away slowly --

AIDAN
Shit, shit, shit...

INSIDE THE CAR, SCREAMING:

LAUREN
Don't leave me, Aidan! Please!

BACK IN THE GARAGE:

The Ghost rushes forward and Aidan runs back inside --
SLAMMING the door behind him.

The Ghost turns toward the car instead, but Lauren throws the
door open as he charges...

...The car door SMACKS into the Ghost, knocks him backward,
to the floor of the garage.

LAUREN (CONT'D)
Stay in the car -- you hear me?!
KEEP THE DOORS LOCKED.

Lauren exits the car and SLAMS the door. She grabs a tire
iron from a nearby shelf and turns around --

-- The Ghost is gone.

Lauren sees Ian still in the backseat. She stalks around the
car slowly, tire iron in hand.

She moves along the garage, trying to keep quiet. She stalks
around the car, her eyes looking around carefully...

When she is suddenly JUMPED from behind by a dark figure,
KNOCKED onto her face.

She hits the pavement with an "Oof" as the Ghost lunges at
her with a bloodied knife. She moves out of the way and goes
to swing the tire iron, but the Ghost kicks her in the chest
and gets back on his feet.

Lauren pulls herself on her feet. The Ghost manages to slice
her arm open as she runs, she screams. Making her way to the
other side of the car, Lauren looks freaked out as the Ghost
leaps over the front hood with extreme agility and lands
right in front of her.

She turns backward, the Ghost buries the knife into her
stomach. She gives a cry and the Ghost pushes her against the
wall. She hits the garage door panel with her back and it
starts to go crazy, going up - then down - repeatedly
changing position.

It begins to spark and go out of control as Lauren is tossed
to the ground, underneath the open garage door.

The Ghost begins messing with the panel again, until the
garage door completely falls apart.

It CRUMPLES -- COLLAPSES --

LAUREN lets out a horrified scream as it FALLS toward her--

LAUREN (CONT'D)

Noooo--!

The garage door crumples on top of Lauren's body, covering the lower half of body, smacking onto her back. She gives a pained cry.

TIGHT on Ian's face as he SCREAMS in the backseat.

The Ghost looms over the garage door as Lauren wriggles underneath it --

INT. CAR - NIGHT

KINCAID is still behind the wheel of his car, fighting through traffic.

KINCAID

Shit-- COME ON--!

INT. LIVING ROOM - NIGHT

EMILY is standing there, SHAKEN at the sight of the cut wire... She hears the SMASHING of the garage, and SHRIEKS.

EMILY

Oh, God! Ian--!

She realizes that IAN is still under her care.

She enters...

INT. KITCHEN - CONTINUOUS

...THE KITCHEN, and SNATCHES a butcher knife from the counter. From here, she slowly creeps toward the hall.

INT. LIVING ROOM/HALLWAY - CONTINUOUS

EMILY walks into the living room and moves slowly down the hall... Looking for any sign of life.

EMILY

Lauren? Aidan?

She peeks into the guest room -- where Ian was sleeping. The light's on, no visible sign of anyone inside, but she checks anyway:

EMILY (CONT'D)
Ian, you here?

Emily takes a deep breath... Clutching the knife close to her chest. She stalks down the hallway, she sees the bathroom door closed and the garage door open.

Her eyes focus on the bathroom doorknob... She reaches for it and YANKS it open -- SWINGS the knife inside --

INT. BATHROOM - CONTINUOUS

-- To find a SCREAMING AIDAN on the floor, curled up.

AIDAN
What the *HELL* are you doing?!

Emily lowers her knife.

EMILY
What happened?

AIDAN
I don't know. I panicked, Em, and -- she's probably dead... all because of me... I feel like such a pussy right now, Em--

Ignoring his whiny little rant, Emily looks behind her, backing into the hallway and peeking in the garage door, which is directly across the hall.

Her face is pale... SCARED.

AIDAN (CONT'D)
Did you call the cops? Please tell me they're on their way.

EMILY
Someone cut the phone wire. And my cell's upstairs...

AIDAN
I lost it on the couch. SHIT, we're doomed.

Emily ignores him and approaches the garage door - steps inside.

INT. GARAGE - CONTINUOUS

EMILY enters the garage, walking SLOWLY toward the car.

As she peeks around the other side of the car, she sees the Ghost BRUTALLY STABBING Lauren, the lower half of her body is crushed under the fallen garage door -- blood SPLATTERING everywhere.

Suddenly, as Emily tries to turn and sneak away, IAN pops up from the window of the car, SLAMMING his palms on the window, SHRIEKING.

The Ghost looks up -- mask splashed with blood -- and drops Lauren's body limply to the ground.

His neck turns so swiftly - LOCKED right onto Emily. It's a really creepy shot.

TIGHT on Emily's face as the Ghost looks up at her, and she SCREAMS.

INT. CAR - NIGHT

KINCAID is SPEEDING now... SPYING the STREET SIGNS, but not paying attention to the cars around him as --

ZOOOOM!

A TRUCK speeds passed -- SKIDDING to a halt as Kincaid SPEEDS through a RED LIGHT.

He narrowly misses being NAILED by that truck, he just keeps driving, wiping the sweat off his brow.

INT. BATHROOM - CONTINUOUS

AIDAN peeks in the hallway to see EMILY make her way out of the garage, screaming.

EMILY

(O.S.)

Aidan, run--!

When the Ghost pops up from the darkness of the garage behind Emily, Aidan SLAMS the bathroom door shut. The killer attempts to ram it open, so Aidan presses his whole body against the door.

OUTSIDE the door: The killer fights, Aidan pushes with all his might.

AIDAN

C'mon, give up ya fucker--

He presses his head back on the door, pushing it shut. He grins -- And then there's a nasty sound and he GASPS.

We see blood pouring down the back of his head and neck, and some dribbling down his chin from his agape mouth, as we see the shimmering silver blade stuck out of the door and piercing the back of his skull.

The knife is YANKED from the back of Aidan's head and he SLUMPS to the floor, blood forming in a pool around him.

That surprised expression of defeat still etched in finality on his face.

INT. LIVING ROOM - NIGHT

EMILY is in the living room, BUTCHER KNIFE in hand. She rushes for the front door, but it's deadbolt locked. She tries to undo the locks as the GHOST pops out and rushes at her.

Emily FUMBLES with the locks, finally managing to get it ready. She SWINGS the door open just as the Ghost manages to wrap an arm around her neck.

She GAGS - trying to escape, trying to cry out -- That horrid hunting knife is plunged right below her neck. The Ghost THROWS Emily to the wood of the porch.

EXT. PORCH - CONTINUOUS

EMILY hits the porch with a thud, GAGGING. The butcher knife SLIDES across the wood floor, out of her reach. Blood POURS from her mouth and down her shirt, she's choking. She can't breathe, her face turning purple --

The Ghost looms behind her, watching INTENTLY as she tries to crawl away. Emily sees her neighbors getting groceries from their car. They are plenty of feet away, but Emily thinks she can make it.

Pained, Emily forces herself to move. But then she collapses flat on her face. She tries to scream as the Ghost GRABS her by her feet--

--And DRAGS her back inside. SLAMMING the door SHUT.

EXT. HOUSE - NIGHT

KINCAID's car pulls up. He exits - staring at the ominous looking house. He slips the gun under his pant leg and into his shoe.

INT. UPSTAIRS HALLWAY - CONTINUOUS

The Ghost DRAGS a gasping, dying EMILY up the steps, KICKING her door OPEN and pulling her inside.

EXT. HOUSE - NIGHT

KINCAID walks up the driveway -- SPYING the fallen garage and a PAIR of legs sticking out from what looks like the pet flap. He walks up to get a closer look.

INT. BEDROOM - CONTINUOUS

Emily looks up in horror at the mask of the GHOST as he PUSHES Emily onto her bed, pinning her down. He STABS her again, then YANKS the knife out of her stomach, thrusts it back in, yanks it out.

She can't even scream, he just continues stabbing her as blood SPLATTERS everywhere. Emily puts her arm out in an attempt to stop the stabbing, he just STABS right through her arm, giving her the motivation to FINALLY SCREAM OUT.

The Ghost RIPS the knife out her arm, PUNCHES her across the face to SHUT HER UP, and then THROWS her to the ground violently.

INT. HOUSE - NIGHT

CUT TO Kincaid as he enters the busted garage, LAUREN's mangled body shoved through the pet flap. A lot like TATUM.

INT. BEDROOM - NIGHT

The GHOST kneels down, right beside EMILY's dying figure.

EMILY

Wh-- Who--?

SLOWLY reaching up with her blood-soaked arm, Emily looks similar to CASEY attempting to take the Ghost's mask off. But Emily doesn't succeed.

The Ghost smacks her arm away.

EMILY (CONT'D)

Don't hurt--Don't hurt Ian, please--

The Ghost mask stares down at her. Contemplates. Maybe sympathetic?

Must not have been, because merely seconds later he lifts his knife up and brings it back DOWN, digging it deep into her stomach...

SMASH CUT TO:

INT. HOUSE - CONTINUOUS

Kincaid passes by the bathroom, door completely ripped open, revealing the body of AIDAN, a pool of blood surrounds his head. Eerily familiar, almost as if it were PHIL all over again. Smaller, bloody pointers leading down the hall.

He passes by the kitchen and sees KEVIN, disemboweled in the patio chair outside. So similar to STEVE.

WRITTEN in a massive message of blood on the wall by the staircase leading upstairs:

"YOU'RE GETTING WARMER."

CUT TO:

INT. UPSTAIRS HALLWAY - NIGHT

KINCAID stalks upstairs through the hallway. A bloody X is drawn on EMILY's bedroom door...

CUT TO:

INT. BEDROOM - CONTINUOUS

We focus on KINCAID's face as he enters the room--

KINCAID
Holy hell...

SPIN around to show --

The walls completely SPRAYED with blood - sliced BLOOD VESSELS that were just allowed to spray out like emptying a hose.

And in the middle of the room, hung on the CEILING FAN, completely GUTTED open, her entire body and face drenched in bloody stab wounds...

...EMILY BRACKE.

Her mouth is agape and her INTESTINES are fed inside...

Shaken, Kincaid searches the room, checking under Emily's bed.

NO IAN.

KINCAID (CONT'D)
Ian... Ian, are you in here?

He sees the closet door. Ominously shut. He approaches it slowly -- finally RIPPING IT OPEN to find --

IAN. Gagged and bound. Kincaid gives a soft smile in relief.

KINCAID (CONT'D)
It's gonna be okay. Ian, right?

Ian gives a shy nod, shaken, scared.

IAN
The Ghost. The Ghost got them.

KINCAID
If anything happens -- if you see
the Ghost again, Ian -- you shut
this door. And you close your eyes.
Okay?

Ian swallows, but he nods again. Kincaid gets back up, just as Ian suddenly SCREAMS and shuts the door. Kincaid spins around and sees the Ghost coming out from behind the bedroom door, which was pressed against the wall after Kincaid entered.

The Ghost's knife glimmers, Kincaid ducks. The knife hits the wall. The Ghost lifts his knife, dives it deep into Kincaid's chest. He SCREAMS -- and goes down.

The Ghost goes in for another stab, but Kincaid fights, kicking him into the mirror on the wall. The Ghost slides down to the floor, glass rains all around him.

Slowly reaching for his gun, but it's too hard because of the pain in his back. Kincaid's giving up, his body completely shutting down. He can barely move his arms or legs. But he's trying. He's trying hard...

The Ghost looks down at him for a moment before SLAMMING the knife into Kincaid's chest twice more.

TIGHT on IAN inside the closet, EYES SHUT, not looking -- more tears falling as the shadow of Kincaid's murder is seen from behind his SCREAMING face.

SMASH CUT TO:

CUE -- "ALL AMERICAN NIGHTMARE" by HINDER as this is carved onto a pitch black screen:

SCREAM 6

EXT. ESTABLISHING SHOT

Give us numerous shots of OTIS SCHOOL OF ART AND DESIGN's exterior, and the streets of LOS ANGELES, as "ALL AMERICAN NIGHTMARE"'s chorus can be heard. The song fades away as we jump to--

INT. DORM ROOM - DAY

TIGHT on a phone. A limp hand falls over, trying to grab for it. The hand wraps around the phone finally and brings it toward the person's face --

Revealing KIRBY REED, laying in her bed. The ringing of the phone woke her up.

KIRBY

Hello?

MAN'S VOICE

Hello.

Kirby simply SMIRKS. She's used to this.

KIRBY

Who's this?

MAN'S VOICE

What's your favorite scary movie, Kirby?

KIRBY

(scoffs)

That's the *best* you could do? Come on. If you're gonna be clever and try to do Ghostface, be a little creepier with it. Less cliché. Maybe ask me what I'm wearing, or something.

MAN'S VOICE

I already *know* what you're wearing.

Kirby steps out of her bed, revealing her bare legs - she's just wearing panties and a "THE SOUNDS" t-shirt two sizes too big.

KIRBY

Okay. Take a -- *stab* -- at it.
(smirks to herself at her own little joke)
Get it, Mister Ghostface?

MAN'S VOICE

A THE SOUNDS tee two sizes too big.
You should put your pants on... You
look like a total slut.

Kirby scoffs - she moves slowly toward the hallway.

KIRBY

Okay, who is this--?

A college-aged girl hops out from an open doorway giving a loud cry. Kirby leaps back with a scream. The girl laughs as she puts her iPhone away. Kirby punches the girl lightly on the arm as the music fades away here.

KIRBY (CONT'D)

I should've known it was you,
Peyton.

PEYTON - fun, full of life, loves practical jokes - just cracks up.

PEYTON

You should've seen the look on your
face, girl. This iPod app is a-
fuckin'-mazing.

KIRBY

I thought it was discontinued?

PEYTON

It is, but I haven't bothered
deleting it from my iTunes. I mean,
it's just too much fun.

MARNIE JOHNSON walks in from the other connecting room, laughing. She has an air of confidence about her - well, she always did, but now it's even more obvious.

MARNIE

So -- If the rumor mill is to be
believed, Adam Ferns is regretting
dumping you on your ass. Simply
adorable.

PEYTON

Ah, also according to the rumor
mill, you and Adam got it on.

KIRBY

Okay. This is college and I feel
like I'm in high school again --
who is the goddamn rumor mill of
Otis anyway?

MARNIE

That would be Rhi. I think she hates you.

KIRBY

Got that from the rumor mill too?

MARNIE

No, just by her body language. And the shit she whispers to Quincy all the time. I hear things, you don't.

KIRBY

That's because you actually bother listening.

(beat)

There's a hole in Rhiannon Lang's body, rest assured she wants someone to stick something in it... She's just disappointed Quincy's too good for her.

A nearby door opens. A girl, cute smile, looks like a virgin - most likely isn't one - enters. This is PHOEBE, carrying a stack of mail. Immediately ready to jump into the conversation, she's obviously been listening

PEYTON

Says the girl who "supposedly" banged the *stunning* Adam Ferns.

KIRBY

Emphasis on "supposedly".
Rhiannon's full of shit--

PHOEBE

What's with everyone so dead-set on sticking their body parts in other people's orifices lately?

Frowning, Phoebe tosses the stack of letters to Marnie, who catches some of them. The rest topple to the ground and she scrambles to pick them up.

PHOEBE (CONT'D)

Oh, and I got the mail. Mostly for Marnie.

Phoebe walks passed Marnie, who picks up her dropped mail, casually, passing a pair of letters to Peyton, a couple to Kirby.

PEYTON

No letters for you, Phoebe?

PHOEBE

Nah.

(re: Marnie)

With all that fan mail and the huge
book sales, I'm surprised she
hasn't gotten herself a mansion
yet.

Marnie stands back up, skimming her letters, not looking back
up to Phoebe.

MARNIE

I told y'all I wasn't gonna buy a
mansion.

KIRBY

You wanna live a normal life,
right?

MARNIE

Uh. Hell no. After college is done,
you better bet I'm scooping up the
first secluded mansion I buy. I
like the convenience of living on
campus.

PEYTON

And she just loves our company.

PHOEBE

Who couldn't?

Marnie tosses her letters onto a pile of unopened letters on
the counter top. Phoebe frowns.

PHOEBE (CONT'D)

More stockpile on the kitchen
counter? Marnie, you're killing me.

KIRBY

Guys, it's nearing ten. We gotta
head to film class.

PHOEBE

Ah, the one class we all have
together. Are you guys excited for
this trip?

KIRBY

Hell yeah. Me and Marnie are gonna
make a killer movie--

Peyton looks at Phoebe.

PEYTON
 Ironic, isn't it?

Phoebe laughs. Kirby hits Peyton as she passes by.

KIRBY
 Twice in the course of ten minutes,
 Peyton. You may just beat the world
 record for the most stupid comments
 in the shortest amount of times,
 congrats.

Peyton makes a fist pump into the sky, laughing as she does.

PEYTON
 Thanks hun, hope you're there to
 see me collect the award.

She blows Kirby a kiss and struts back into her room.

EXT. GALE AND DEWEY'S HOUSE - PATIO - DAY

GALE is on her laptop. She's typing furiously - at work on a new book, probably.

There's a rapping noise. Something scratching at the fence. Gale puts her laptop on the table - and slowly moves toward the fence.

She grabs it and rips it open.

JUDY HICKS stands there, grinning.

JUDY HICKS
 Oh, Gale, how are you?!

GALE
 Hicks? What are you doing here--?

JUDY HICKS
 There's something I think you and
 Dewey need to see.

Gale raises an eyebrow.

INT. GALE AND DEWEY'S HOUSE - DINING ROOM - DAY

GALE pours a cup of coffee for JUDY HICKS, who gives a delighted smile and takes a sip of it.

JUDY HICKS
 It tastes great, Gale. What did you
 use--?

GALE

A lump of sugar. Don't play this game, Judy. You don't have to try and flatter me.

Judy shuts up as DEWEY enters the room.

DEWEY

Judy, what's going on?

Gale looks to Dewey, frowning.

GALE

She refused to tell me until you walked in. This better be good--

JUDY HICKS

Sheriff, there's been more murders.

His eyes go wide.

DEWEY

Murders? I don't understand, I'm the Sheriff why didn't I get a call--?

JUDY HICKS

It wasn't in your jurisdiction, Sheriff. Neither of ours.

DEWEY

Then who's was it?

JUDY HICKS

Detective Kincaid's.

GALE

Why would he call you?

JUDY HICKS

He didn't.

(beat)

He was the case. He, Emily Bracke, and three of her friends. All brutally murdered in her home.

Gale and Dewey exchange shocked looks.

GALE

Murdered how?

JUDY HICKS

Apparently the place was a mess.
They were all killed similarly to
past victims. From the STAB movies.
Or, well -- your life. Our lives
now, I guess...

GALE

(interjecting)
So it's another copycat?

JUDY HICKS

It looks that way. But this time he
got two of us.

GALE

Us?

JUDY HICKS

Survivors. We're all in the same
club, Gale.

GALE

I'm in the same club as Judy Hicks?
Jesus, what's this world coming to?

Dewey shoots her a look. He doesn't have to say a word and we
can already tell what he's telling her with that glare: "Cool
it, Gale!"

DEWEY

Emily Bracke and Kincaid out in one
attack. How?

JUDY HICKS

Emily and her friends lived in
Kincaid's district. For some
reason, Kincaid went there alone.
The only survivor was a young kid.
He told the police that it was 'The
Ghost' that killed them.

Beat. Dewey and Gale share looks - then they look back to
Judy. It's an uneasy feeling between all three of them.

DEWEY

So someone's after the previous
survivors?

JUDY HICKS

Looks that way, Sheriff. Do you
think Kirby--?

DEWEY

She's definitely a target. The STAB
starlets always are, aren't they?

JUDY HICKS

That makes me one too.

GALE

And Marnie... And me.

Dewey hesitates when she says this. She rubs her stomach - he sighs.

DEWEY

Judy, do me a favor and notify them
all. Marnie, Garrett, Kirby.

GALE

You're forgetting one, Dewey.

DEWEY

Who?

JUDY HICKS

Ginny.

GALE

Ginny.

They both glare at each other.

DEWEY (CONT'D)

You two should pay her a visit too.
If she's not a suspect, than she's
a target.

INT. FILM CLASS - DAY

KIRBY, MARNIE, PEYTON, PHOEBE are in this class along with a
small cluster of other students. Obviously not the most
popular class.

Up front, on stage - the teacher, a frazzled looking older
fellow, MR. POTTER, speaks.

MR. POTTER

...I surely hope none of you have
forgotten about the big trip.

Everyone grumbles. Peyton rolls her eyes. Looks over to
Phoebe.

PEYTON

Honestly, how could we?

Phoebe smirks. Kirby chimes in.

KIRBY

Right, he's been shoving it at us
for the past few months--

LANCE, a cool kid who looks a bit dim-witted but with a lot of heart, grins. He looks over to his buddy TRAY, a suave and good-looking kid, but his vast movie knowledge and jabbermouth aren't exactly the best qualities for the chick magnet he so desires to be.

They're both in the front row - in Potter's line of vision.

LANCE

Yeah, in Ireland. I have a great
aunt who lives in Ireland, biggest
drunk--

TRAY

--Ah, so *that's* where you get it
from.

Lance rolls his eyes. Mr. Potter eyes them--

MR. POTTER

Ireland is not something to be
shunned, boys. Ireland is a
beautiful country and the area
we're going to is perfect for each
and every one of you to complete
your films...

The door to class suddenly flies open. GARRETT storms in.
Awkwardly late. He chuckles as everyone stares at him.

GARRETT

Uh. Sorry for being late, Mr.
Potter--

MR. POTTER

You're only interrupting my class
further by apologizing. It's all
right, Garrett, just please take a
seat.

Garrett sees Kirby give him a little wave to the empty chair
between her and Marnie. He takes it. Looks at the two.

GARRETT

Did I miss anything?

MARNIE

Just another mention of our trip to
the "beautiful country of Ireland."

GARRETT
Not much, then.

MR. POTTER
So -- time to start a discussion.
Anyone got any topic suggestions?

VIV, a sassy black girl sat right behind Tray and Lance,
raises her hand.

VIV
Horror film cliché's. You know, how
the car never starts. The girls
always fall when they're running...

KIRBY
(chiming in)
How they go upstairs instead of out
the front door?

Viv smiles.

VIV
Yes, exactly! And why do they
always have to die naked?

Tray speaks up.

TRAY
Not true.

VIV
Uh... Every STAB flick after part
four had someone die nude. PIRANHA
3D had half their female cast die
nude.

TRAY
As much as I love ya, monster
movies and horror movies are two
different categories, hun.

VIV
(smirks)
Nerd.

TRAY
And proud of it.

Tray decides to step in.

TRAY (CONT'D)
Skip the horror movie debate.
(smiles)
(MORE)

Let's do hot girl horror trivia
face-off.

Viv eyes Tray.

TRAY (CONT'D)
My vixen employee, Viv...

Viv rolls her eyes, smiling though.

TRAY (CONT'D)
...Versus STAB's new heroine,
Kirby.

Mr. Potter smiles -

MR. POTTER
As long as the girls are fine with
it, I'll allow it.

Kirby sits up straight, rubbing her palms together.

KIRBY
All right. I'm ready for a good ol'
fashioned challenge.

She grins - Viv just sits there, obviously embarrassed by
being put out there like that.

TRAY
Ding ding ding. Let the fight of
the century *BEGIN*...

He suddenly leaps onto his chair. Some students jump back. He
looks around the room.

TRAY (CONT'D)
(mocking Don Pardo's
voice)
Please welcome tonight's host --
Traaay Randall.
(smiles)
First question, ladies...

The ladies both sit at the edge of their seats as Tray enjoys
the tensions.

TRAY (CONT'D)
...Who played Nancy Thompson in A
NIGHTMARE ON ELM STREET?

VIV
Rooney Mara.

KIRBY
Heather Langenkamp.

After hearing Viv's answer, Kirby rolls her eyes.

VIV
Sorry. I... like remakes...?
(noticing the silence)
Please, put away the pitchforks and
torches.

Kirby plays with her, pretending like she's got a pitchfork behind her back, tossing it aside. Viv laughs.

VIV (CONT'D)
I just like the... modern-ness of
it. Is that a word? It gives the
old films a modern age - they feel
so dated. I want CGI, a new, hip
cast.

MR. POTTER
Interesting point Vivian poses...
How modern audiences like reboots
and remakes because of that new
edge it gives to older films.

KIRBY
It's what pisses me off most about
this current generation.

Kirby notices Viv's uncomfortable expression. She gives a soft smile.

KIRBY (CONT'D)
Nothing personal.

Tray leans over to Viv and whispers in her ear.

TRAY
I am SO disappointed in you...

He shakes his head while Viv just leans back in her chair, and pulls her hood over her head as everyone in the class glares at her.

MR. POTTER
Moving on class... Leave the poor
girl alone. Class is dismissed
early today, I bet you all have a
lot of packing left to do.

Mr. Potter winks to the class.

On Tray and Lance- Lance gives a little whoop. Tray answers this with a tiny holler.

Mr. Potter glares at the boys.

MR. POTTER (CONT'D)
Don't test me.

Tray gives a chuckle.

TRAY
Sorry, Mr. Potter...

He and Lance walk out. As Viv stalks out - Kirby grabs her.
Smiles.

KIRBY
Hope I didn't embarrass you in
front of everyone. I didn't mean it
if--

VIV
No, it's okay. Really.
(scoffs)
I'm used to it by now.

She looks on sadly - walks down the steps.

KIRBY
Really? Viv, I'm sorry.

VIV
No, it's just -- I don't even know
why I'm here. I obviously have no
taste in movies.

She just walks off, sulking, exiting the class. Kirby frowns,
she feels bad about it. Marnie and Garrett stand at the door -
wave to her where she stands at the top row of chairs.

MARNIE
C'mon, Kirbs...

KIRBY
Go on without me, I'll be there in
a minute.

Marnie shrugs. She walks off. Garrett stares at Kirby -
almost longingly - before following her out.

Kirby walks down the line of stairs, approaching Mr. Potter,
who is piling up stuff into his briefcase.

KIRBY (CONT'D)
Mr. Potter...?

Potter jumps a bit. He laughs it off.

MR. POTTER

Oh, Kirby! Hello. I didn't see you there... Is there something you need?

KIRBY

I had a question. There's someone I'd like to bring with me...

(beat)

On the trip.

Mr. Potter looks at her, disapprovingly. Kirby sighs, expectantly.

MR. POTTER

I can't allow extra bulk--

KIRBY

I won't feel safe without her.

MR. POTTER

Kirby, you're at college now. You honestly need your mother...?

KIRBY

Not my mother. God, no. She couldn't give two shits about anything that happened to me unless it involved wasting a bottle of Jack.

(beat)

It's Judy Hicks.

MR. POTTER

Judy Hicks?

KIRBY

Have you even followed my story--?

MR. POTTER

Not exactly. Not much of a horror flick fan, especially those *wretched* STAB movies. All I know, from word of mouth, is that you and Marnie are the stars of the more recent ones--

Kirby doesn't want to run through this anymore.

KIRBY

Yeah. Yeah, and -- and Judy helped us survive. She's more of a mom to me than my mom ever has been.

(MORE)

I won't feel safe leaving without her, do you think... you can make her an exception? If you don't, I don't know if I'll even go.

She can see the hesitation in his face. But he nods.

MR. POTTER

I'll make sure there's an extra seat on the plane for her.

Kirby smiles.

KIRBY

Thank you, Mr. Potter...

MR. POTTER

I'd hate to lose you, Kirby. You're one of the best students I've had. I mean that.

He smiles at her. Kinda creepy. She nods back - still smiling, but it softens.

KIRBY

Yeah. Uh. Thanks again.

Kirby, a little put off, walks out of the auditorium.

INT. PRISON - DAY

JUDY and GALE take a seat in a box, where a phone sits. On the other side of the box is PLEXIGLASS. She stares through the glass as GINNY approaches her from the other side, taking a seat in the chair across Judy.

GINNY

They told me I had a visitor. I thought it was mom crying to me again, you have no idea how pleasantly surprised I am to see its you two.

Ginny wears a creepy smile as Judy Hicks simply sits there.

GINNY (CONT'D)

So... what do you want?
(smirks, to Gale)
Did you write a book on me yet?

GALE

Me and Marnie wrote it *together*, actually.

Ginny scoffs.

GINNY
(sarcastic)
Surprise, surprise.

Looking to Judy:

GINNY (CONT'D)
How's Detective work going for you,
Judy? Working solo now? I did a
good job of assuring that, didn't
I?

Judy looks ready to attack, but she controls herself - leans
in.

JUDY HICKS
Five people were killed, Ginny. The
little boy that survived claims
"The Ghost" killed them.

GINNY
I'm not a ghost, if you haven't
noticed - you didn't put one in the
head, Judy, just in the shoulder.

Ginny lowers her shirt, showing off the scar of the bullet
that Judy shot into her shoulder two years prior, with an
evil smirk.

GALE
Ghostface, Judy. It's what the kids
call him--

Judy glares at Gale.

JUDY HICKS
Whatever.

GINNY
And why, Dynamic Duo, did you come
to me?

GALE
One of the victims was Emily
Bracke, another was Mark Kincaid.
They both survived prior attacks...

JUDY HICKS
Suspicious, huh? Especially
considering Emily's the girl that
got you caught, after all...

GINNY

If you haven't noticed, Nancy Drew,
I'm locked up.

JUDY HICKS

That couldn't stop you from...
hiring goons perhaps? Unfinished
business, right?

GINNY

What makes you think I have the
resources to do that?

GALE

And if you're *not* their killer,
you're a target.

(beat)

This killer wants new blood, but he
wants to get rid of who was left
behind. He's already knocked down
two survivors, and then he's
probably going to eventually find
you -- *his inspiration*.

GINNY

He can't kill me. I'm safe here.

JUDY HICKS

If someone could pull off a murder
spree, finding a way to get you
killed in a prison isn't that hard,
Ginny. We'll be keeping our eyes on
you, so if you're as innocent as
you claim you are, you better keep
your eyes on *everyone else*.

GINNY

Why bother killing someone on death
row?

GALE

He'll want to take pleasure in
watching you die.

Judy and Gale get up and leave - TIGHT on Ginny's face as she
slinks away, expressionless, into the darkness behind her.

INT. PRISON CELL - UNKNOWN TIME OF DAY

GINNY sits alone in her cell - staring into the darkness on
the other side of the wall. Deep in thought.

POSTED on the walls are pictures of herself with JILL and TYLER. Happy times. She smiles thoughtfully at them - approaching slowly to stroke them.

Tears well for a moment, but she wipes them away quickly.

She hears a tapping on the prison bars. She looks up slowly - doesn't see anything.

GINNY

Hello?

Ginny slowly stalks toward the bars -- she scans the area around her.

GINNY (CONT'D)

Hel--?

A GLIMMERING silver knife whips through the darkness... She looks down with a GASP to see the knife is now...

...THRUST right into her stomach. She feels for the BLOOD that permeates through her shirt. The knife is yanked out-- Ginny holds onto the bar for support, struggling to see her attacker.

LIGHTNING flashes outside, allowing for Ginny to see the pale face of her attacker -- THE GHOST. Staring back at her. Ironical, considering she was once the one behind that mask.

He STABS at her again. She doesn't cry out, she just stands there -- grumbling. Moaning even.

Another STAB. And another.

Ginny COLLAPSES -- with an epic HOWL before slumping over - lightning flashes again, TIGHT on her pale face.

INT. PRISON HALLWAYS - CONTINUOUS

LENNY, a security guard, whistles as he walks through the hallways. He talks amongst himself as he passes by numerous cells, of folks who mumble at him.

LENNY

(sighs)

I hate the fucking night shift,
Jamie--

He's talking on his radio to his friend, JAMIE.

JAMIE

(V.O.)

Ah, but it feeds the wife and kids,
don't it?

LENNY

Fraid so. Ugh, I'm coming down to
the haunted block. Hot killer
chick. Man, if she wasn't so
batshit INSANE, I'd definitely tap
that--

JAMIE

(V.O.)

(beat)

Ah, shit... I dropped my sandwich.

LENNY

I'll let you enjoy your sandwich...
We'll talk later.

Lenny hooks his radio on his belt and continues walking.
There's gurgling from nearby. He grabs for his flashlight.

LENNY (CONT'D)

Hello?

He turns it on - clicks it - aims it around. He points it
right for Ginny's cell - and finds GINNY herself on the
floor, covered in blood. DEAD.

Lenny backs up - he grabs for his radio just as the GHOST
jumps out from the darkness and SHOVES his blade right into
Lenny's NECK.

Lenny gurgles blood, gasping for breath, as the Ghost PULLS
the knife out and drops Lenny to the floor. He's dead. The
Ghost SLINKS back into the darkness...

EXT. CAMPUS - DAY

CUE -- "YEAH YEAH YEAH" by THE SOUNDS

ESTABLISHING SHOT of the campus outside.

GARRETT walks with MARNIE, PHOEBE, and PEYTON.

MARNIE

What do you think Kirby stayed
behind for?

GARRETT

Not sure.

PEYTON
Think she's fucking Potter?

PHOEBE
That's just sick...

GARRETT
He's definitely not Kirby's type...

PEYTON
...Says Mister I'm-Obviously-In-Love-With-Kirby-But-Don't-Have-The-Balls-To-Tell-Her.

GARRETT
(scoffs)
Whatever, Peyton... Look, you girls go ahead, I'll wait behind for Kirby.

PEYTON
Finally gonna admit it to her? Too late to be the big guy on campus for her - Adam already apparently stuck it in--

The girls chuckle and their conversation fades as they continue walking. Garrett looks around, waiting for Kirby to walk by. He takes a deep breath - pulls a pill out of his pocket. Pops it in.

ADAM
What was that all about?

Garrett turns around.

ADAM. A blonde haired, blue eyed man whore. Definitely one of those dudes most people are intimidated by. He's got sunglasses over his eyes - giving him an ominous, cool presence.

GARRETT
Uh. Hi.

ADAM
You good? I saw you pop a pill.

Garrett looks up at him.

GARRETT
Uh, yeah. Just an aspirin...

ADAM
You seem... jittery. Like
something's off.

GARRETT
Nope. I'm good, Adam. Thanks for
your concern.

He goes to keep walking. But Adam isn't convinced.

ADAM
Hey, can you do me a favor?

Garrett looks back. Hesitant, but he doesn't want to be rude.

GARRETT
What kind of favor?

ADAM
Can you uh, can you talk to Kirby?
Maybe ask her about me?

Garrett's slightly confused.

GARRETT
I can do that. But I'm not sure
she'd like me to bring you up--

ADAM
Just tell her I wanted to know how
she's doing. Maybe the two of us
should talk during this trip, I've
started... thinking about things. I
hope that she's been thinking too.

GARRETT
I don't know, man. She doesn't seem
ready to jump into a relationship.
(beat)
No offense, but especially not with
the guy who broke her heart because
he didn't know how to just --
comfort her and help her through
tough times.

Garrett, having spoke his mind, starts to walk off but Adam
grabs him by the arm. Garrett looks back at him - they
exchange glares.

ADAM
Don't talk to me like that again. I
don't play, okay?

Garrett pulls his arm free of Adam's grasp.

GARRETT

Don't ever *touch* me like that
again. I don't play either.

With a sneer, Garrett storms off. Tight on Adam's smirking expression as he stalks off, and the music FADES here.

Cut to another part of the campus, where a handsome young man with a quiet, sweet demeanor and his sexy, outspoken girlfriend walk outside on campus grounds - meet QUINCY and RHIANNON.

RHIANNON

...So, Kirby Reed.

QUINCY

What about her?

RHIANNON

She's got more blood on her hands.

QUINCY

Another high school?

RHIANNON

Statement said the kid snapped.
Dressed up as Ghostface and ran
down the hallways of his high
school and just -- *slaughtered*
people. It's sad, really.

QUINCY

What is this, the fifth school in
the past two months?

RHIANNON

At least. Girl's probably got a lot
of guilt on her conscience.

QUINCY

She doesn't follow the news, so I
hope you can keep quiet while we're
on our trip.

(beat)

Besides, who even said any of this
was about her?

RHIANNON

I can control myself, Quincy...

They turn a corner and Rhiannon runs right into Kirby - she jumps back, startled.

RHIANNON (CONT'D)

Jesus!

KIRBY

Name's not Jesus.

Kirby smiles softly - Rhiannon doesn't look amused, brushing herself off.

QUINCY

Hey, Kirby...

RHIANNON

Oh... hi.

KIRBY

Hey guys. You okay?

She says this, noticing Rhiannon's uncomfortable expression.

KIRBY (CONT'D)

Rhiannon, specifically?

Rhiannon just gives a small smile.

RHIANNON

Perfect. Never better.

(to Quincy:)

Well, I better get to class. See you later.

She gives Quincy a kiss and walks away. Kirby shoots Quincy a look with a tiny smirk on her face.

KIRBY

Still scared of me?

QUINCY

Scared isn't the right word...

KIRBY

Then what would you use?

Beat.

QUINCY

...Cautious.

KIRBY

You two coming on the trip, right?

QUINCY

Yeah. Not staying in cabins, though.

(MORE)

Rhi doesn't want to live "in huts".
She prefers luxurious hotels.

Kirby smirks.

KIRBY

If you get an extra room, let me know. Hotel sounds a lot nicer than staying in a creepy cabin in the middle of the fucking woods. It's so FRIDAY THE 13th that it's not even funny.

Quincy laughs.

QUINCY

I heard what Rhi was telling people -- I'll talk to her about it, if you want me too. It's just rotten, and I--

Kirby interrupts, stopping him with the shake of her head.

KIRBY

Nah. It's not your fault she wants to act childish. I don't mind it, but I honestly don't understand how you of all people handle her.

There's an awkward silence as Quincy stares at her. Kirby looks on apologetically, but doesn't say it. She doesn't need to, her expression just says it all for her.

KIRBY (CONT'D)

...I gotta get to class. I'll see you later.

QUINCY

Later.

Follow Kirby as she meets up with Garrett nearby.

GARRETT

Hey. I stayed behind, figured I could accompany you to class.

KIRBY

Ah, what a gentlemen.

Garrett grins.

They're about to walk off as Kirby's cell rings to the tune of "WHISPER TO A SCREAM" by SOCIAL CODE.

KIRBY (CONT'D)
Shit. Garrett, I gotta take this.
It's Judy. I'll uh, I'll see you in
class, okay?

Looking rather disappointed, Garrett nods.

GARRETT
Okay.

He stalks off, as Kirby takes the call.

KIRBY
Hey, Judy. You got my message?

INTERCUT between them: JUDY is at her apartment.

JUDY HICKS
There's something I need to ask
you, Kirby. I figured I'd ask you
before I hopped in the car and then
you made me turn back around.

KIRBY
(anxious)
What is it?

JUDY HICKS
Emily Bracke and her friends were
killed last night. Detective
Kincaid was called to the scene and
murdered too. Gale and Dewey think
it's another killer, and they
wanted me to get a hold of you to
warn you.

Kirby's face falls.

KIRBY
Emily's dead? I -- Wow. Um. I don't
know what to say--

JUDY HICKS
I didn't want to drive up there if
you wanted to call off the trip. I
figured you and Marnie and Garrett
could talk this over.

KIRBY
Just come up here. I'll talk to
them, but I'm sure their answer
will be the same as mine.

(beat)
(MORE)

I think I'd have a better chance
hiding out in Ireland anyway.
There's no way a killer will follow
me all the way out there, right?

She tries to manage a chuckle. Judy smiles on the other end.

JUDY HICKS
I guess you're right. I'm on my way
right now, then. See you at like
four a.m...

KIRBY
Bye, Judy.

Kirby hangs up, looking a little shaken.

INT. GALE AND DEWEY'S HOUSE - DINING ROOM - EVENING

GALE and DEWEY are eating dinner together. Dewey just smiles
at her - Gale looks up. She scoffs, half-laughing, half-
creeped.

GALE
What?

DEWEY
Wanna see what I won today? I've
kept it from you because of the --
news. But after some thought, it
only makes *more* sense...

GALE
What does?

Dewey slides a pair of tickets across the table. Gale picks
them up.

GALE (CONT'D)
What's this?

DEWEY
Won 'em this morning from a radio
contest. Some little Irish place on
the beach. It's cute, I Google
Map'd it.

He looks giddy about it -- Gale looks slightly uninterested.

GALE
Ireland. How exciting.

Dewey frowns.

DEWEY

Come on, Gale, let's do this. If we head off to Ireland, we'll probably be much safer.

GALE

If this killer wants us, he'll get us.

DEWEY

Stop being so depressing. I just want to keep you and little Sidney safe--

He smiles as he looks at Gale. Deep into her soul. It's such a warm glance, it causes her to small.

DEWEY (CONT'D)

Our little miracle baby, Sidney Tatum Riley...

He reaches over to rub her stomach, Gale slaps his hand away.

GALE

If you rub me again, little Sidney's gonna pop her foot out of my skin and roundhouse kick you in the face.

Dewey chuckles. Gale smirks.

GALE (CONT'D)

No, seriously, it's like you have to touch my stomach every five seconds.

DEWEY

So what do you say? A nice romantic weekend on the Irish beach...

GALE

Ireland never piqued my interest.

(smiles)

But maybe if you show me that Google Maps image I could change my mind--

Dewey's already at it, pulling out his phone and typing furiously. Gale laughs with the roll of her eyes.

INT. DORM ROOM - LATE NIGHT

KIRBY is awakened by a pillow slapped to her face. She wakes up to see PEYTON.

KIRBY
What...?

PEYTON
Visitor.

KIRBY
For me?

PEYTON
Yes, ma'am. Plus, you would've had
to wake up in a few minutes anyway.
Early morning flight remember?

Kirby groans.

KIRBY
Ugh. I forgot about that...

Kirby slowly inches out of bed, stumbling for the open part
of the dorm. At the counter sits JUDY HICKS, chatting with
MARNIE.

MARNIE
There's the sleepy head...

Judy smiles when she sees Kirby - Kirby walks over and the
two hug.

JUDY HICKS
It's good to see you again. I'm
glad you called - Dewey was
hesitant, he's going on vacation
with the wife so it was hell trying
to get these vacation days too.
But, when I told him it was for
you, he loosened up.

KIRBY
That's good to hear. I'm happy you
came, Judy...

JUDY HICKS
You guys leave on this flight
early.

MARNIE
Yeah, Mr. Potter wants to make sure
we get there during the day so we
don't sleep all night here and then
go immediately to bed once we land.
Pfft, but who ever said anything
about sleeping, am I right?

Kirby smiles at this. Judy and Marnie can both see that something is bothering her.

MARNIE (CONT'D)
You okay, Kirbs?

KIRBY
Yeah. I just need to do a little more packing before we leave. I just remembered that I forgot something.

MARNIE
Yeah, I gotta finish too.

Marnie leaves the room. Kirby stops from moving- turning back to face Judy.

JUDY HICKS
You didn't tell her, did you?

KIRBY
Not yet. I don't want to ruin this trip by having her and Garrett worried the whole time.

JUDY HICKS
Yeah. I guess you're right. But it's okay for you to be nervous?

KIRBY
I'm "the new Sidney", remember?
It's what I'm supposed to do. Sulk and worry.

Kirby walks out, and we close in on Judy's face, concerned.

SMASH CUT TO:

INT. PLANE - LATE NIGHT

TRAY stumbles about - almost tripping on his way into the small private plane. He's wearing PJ's still, and completely falls apart in a chair next to VIV.

VIV
Long night, hun?

Tray just grumbles and rolls over. Viv smirks. QUINCY passes by.

QUINCY
Hey, Viv... Did you keep my brother busy last night?

Now that he mentions it, he and Tray DO look quite alike. Viv rolls her eyes.

VIV
Fuck off, Quince. You two are like
total opposites, I swear I
sometimes forget you're twins.

QUINCY
Everyone says that...

PAN over to show ADAM sitting alone, when suddenly Quincy plopped down next to him. Adam looks up from his magazine.

ADAM
Oh, hey.

QUINCY
I wanted to talk to you.

ADAM
About what?

QUINCY
Kirby.

Adam sighs. Opens back up his magazine, obviously a topic he doesn't want to talk about.

Quincy looks around - spots RHIANNON sleeping a few rows back. He lowers his voice:

QUINCY (CONT'D)
I'm considering dumping Rhiannon.
It'd be a lot more fun to be a
bachelor n this trip, you know what
I mean?

ADAM
And -- what does this have to do
with Kirby, exactly?

QUINCY
I wanted to ask how you broke up
with her.

Adam looks like he isn't going to respond, but then he opens up--

ADAM
She was never comfortable around
me. Never loose. She always seemed
so independent and fun - but with
me, she was so distant.

(MORE)

(beat)
 And then she told me about Charlie.
 She felt like she was betraying
 him, and it didn't sit right with
 her. So I figured I'd dump her. Let
 her work things out.

QUINCY
 I didn't ask why. Honestly couldn't
 care less, bro. HOW.

ADAM
 Text message.

QUINCY
 Oof. Low blow, dude. Gonna add that
 to my list of "Ways not to break up
 with Rhiannon". She would murder
 me...

ADAM
 It was a nice, thoughtful text
 message.

Quincy just shakes his head and leaves, while Adam returns to
 his magazine with a sigh.

MR. POTTER introduces himself to JUDY as she walks KIRBY,
 MARNIE, GARRETT, PHOEBE, and PEYTON into the plane.

MR. POTTER
 ...Ah, you're Judy Hicks?

He holds out a hand. She smiles and takes it.

JUDY HICKS
 Yes. Archie Potter? This is a very
 impressive set-up. A private plane?

MR. POTTER
 Oh, I have flying experience. Being
 old means you've got a lot of
 savings in the bank.

He winks at her, she chuckles nervously. He's admittedly
 creeping her out. Judy stalks off as Potter approaches the
 cockpit.

PAN around to show Marnie, who scans the plane.

MARNIE
 Anyone seen Lance?

Quincy looks up to Ava.

QUINCY
Potter said he's taking off with or
without him.

MARNIE
Then he'd better hurry up.

Marnie looks to Tray, smirking--

MARNIE (CONT'D)
Take it easy with the vaseline next
time, kiddo.

Viv chuckles.

VIV
Girl, I told him before. He just
wouldn't listen.

Marnie laughs as she passes by to take a seat.

Mr. Potter re-enters their area.

MR. POTTER
No sign of Lance yet?

PHOEBE
Not yet.

Mr. Potter frowns.

MR. POTTER
We can't wait any longer. It's time
to--

The door rips open, startling Potter. LANCE makes his way
onboard, panting, dragging his things behind him.

LANCE
Sorry I'm late, sir... So sorry...

Mr. Potter heads back into the cockpit, ignoring his apology,
and everyone buckles up. Ready to go.

EXT. PRIVATE RUNWAY - CONTINUOUS

SHOT of the plane as it slowly starts to take off... As it
flies off into the distance we slowly...

FADE OUT:

FADE IN:

EXT. FOREST - DAY

The rental cars everyone got pull into the dirt driveway leading up to the CABINS. Everyone exits their cars.

Rhiannon looks at the cabins, unimpressed.

RHIANNON

Ugh, disgusting. See, it's a good thing I made hotel reservations, isn't it, Snuggles?

She rubs up against Quincy lovingly, he kisses her on the head.

QUINCY

Yes, baby. Very good.

As he hugs Rhi, Quincy spots Kirby, who rolls her eyes with a smirk. He just scoffs back at her.

MR. POTTER

They're nice, aren't they? Why don't you guys take a look inside--?

RHIANNON

We'll pass, Mr. Potter. We're gonna go check out our luxurious hotel and get some gourmet food from room service. Toodles.

Rhiannon drags Quincy with her to the car, he hops in the driver's seat and they drive off.

MR. POTTER

Thank *God* she's gone.

Everyone looks surprised by this reaction.

MR. POTTER (CONT'D)

(re: Rhiannon)

Honestly, she's just a pain in the ass anyway.

They all go in their separate ways as Peyton exchanges a chuckle with Marnie and Kirby.

Tight on Tray's face as he spots a SEXY blonde girl across the road hanging her clothes on a clothes wire between two trees. He looks for a moment, longingly, before following Lance and Adam into--

INT. LANCE, TRAY, ADAM, AND VIV'S CABIN - DAY

--Lance nearly knocks the whole door in as he bursts inside. He grins.

 LANCE
Ah. Home sweet home. Nice, huh,
guys?

 VIV
And girl. Don't forget I'm here
too...

 LANCE
How could I with your constant...?

She flicks him in the head, as a form of saying "shut up".

Tray looks around the house - scanning it.

 TRAY
Eh. I'm bored already. Figured I'd
go outside.

 LANCE
Later.

Tray walks out.

EXT. PORCH - CONTINUOUS

TRAY sits on the porch swing, staring out at the girl across the road, putting her clothes on a clothes line hanging from trees. LANCE exits the cabin- sees Tray staring at her.

 LANCE
Yo, Perv-In-Training.

Lance claps Tray on the back.

 TRAY
Huh?

 LANCE
(mockingly)
I thought Viv was your "Goddess".

 TRAY
Eh, she won't mind. I can stare at
whomever I please, and vice versa.
(beat)
It's in bold print in our contract.

LANCE

Why don't you just grow a pair and talk to her?

ADAM pops up, putting a hand on Tray's shoulder. He jumps, wasn't expecting Adam to come out of nowhere like that. They both stare to see another girl poke her head out of an open window - brunette, petite, not as sexy, but still cute. Same age range.

ADAM

Ah, look at that. She's got a friend. Wanna double up? I'll take the friend, wouldn't want to come between you two...

He wears an almost mocking smile. Tray's obviously not amused.

TRAY

Uh...

ADAM

C'mon.
(smiles)
Viv won't mind, *trust me*.

Tray thinks for a minute. Ah, what the hell? He nods.

ADAM (CONT'D)

I'll pave the way, buddy. Just watch and learn.

LANCE

Yes, learn how to charm a girl by the dude who dumped *Kirby Reed*--

ADAM

(fiercely)
Fuck off, Lance.

TRAY

He has a point, Adam...
(beat)
I can get a girl on my own.

ADAM

You only got Viv cause she felt bad for you.

TRAY

We aren't even together, it's like... CRIMINAL MINDS. Garcia and Morgan always...

LANCE

Stop talking to *us* and go bite off a chunk of that luscious Irish meat. If you take off more than you can chew, I'd be happy to take her off your hands.

Adam strolls over toward the cabin, Tray following him. Lance just watches, smirking from his place on the porch.

EXT. EDIE'S CABIN - CONTINUOUS

The girl eyes Adam.

ADAM

Is your friend around?

Tray slowly approaches as the girl gestures to the door. Adam enters and Tray steps onto the porch.

TRAY

Hey.

The girl smiles.

TRAY (CONT'D)

I'm Tray.

EDIE

My name's Edie.

She speaks in an IRISH accent. It's faint, but it's there.

TRAY

That's pretty.

EDIE

Tray's... different.

TRAY

American.

EDIE

I was born and raised here...
Camping out in the wilderness with my friend, Maggie. She insisted on coming here.

TRAY

I came on a school trip. Making my own movie.

EDIE

I always wanted to be on TV.

Beat. Tray considers-- Maybe it's too soon? Fuck it. He goes for it.

TRAY
Wanna be in my movie?

There's silence. Edie doesn't say a word.

TRAY (CONT'D)
I mean -- Just for fun.

Tray just sighs, it's hopeless...

TRAY (CONT'D)
I get it, I'm creeping you out.
This was stupid-- stupid, stupid--

Edie smiles. This stops Tray in his tracks.

EDIE
No, it's not. Sounds fun, actually.

Tray looks lovestruck.

TRAY
Would you mind-- having a shower
scene in my movie?

Edie giggles, thinking it's a joke. But knowing Tray -- it isn't. But he chuckles along with her.

PULL OUT to...

EXT. PEYTON AND PHOEBE'S CABIN - PORCH - CONTINUOUS

...Show gossip queens PHOEBE and PEYTON watching. They see TRAY with EDIE. Peyton giggles.

PEYTON
Aw, Tray's finally getting himself
a *real* girlfriend. How cute.

PHOEBE
He's not unattractive. In fact, he
is pretty cute - he just needs to
learn when to *stop talking*
sometimes.

They watch - amused by this. Waiting to see how he does.

PEYTON
I kinda hope he gets her. They look
cute together.

EXT. EDIE'S CABIN - CONTINUOUS

EDIE and TRAY are still talking, as ADAM walks outside with MAGGIE, Edie's friend.

MAGGIE
Hey. You must be Tray. It's GREAT
to meet you!

She's a very giddy, happy girl. Adam looks almost annoyed.

ADAM
I told Maggie about our bonfire
tonight.

TRAY
Oh yeah, the bonfire.

Adam winks at Tray - nudging him on. Tray turns to Edie.

TRAY (CONT'D)
Oh, uh, do you wanna come to the
bonfire with me? It's at the beach
just a few miles from here. It's
just me and all my friends. No more
than ten total, I don't think.

Edie looks at the cabins where PEYTON and PHOEBE sit at the porch. The girls retreat back into their cabin, giggling. Edie smirks.

EDIE
They your friends?

TRAY
Peyton and Phoebe. Otis's gossip
queens.

EDIE
Otis?

TRAY
My school.

EDIE
Oh, okay.

Adam winks at Tray as he walks past, arm-and-arm with Maggie, who's just a big chatterbox, yapping on as they walk off.

MAGGIE
So, Adam, there's this girl I've
hated since I started school.
(MORE)

She threw up all over my new shoes
at her birthday party- Totally
disgusting...

She trails off as she and Adam walk away. Edie giggles.

EDIE
She's pretty chatty, sorry.

TRAY
No problem. Adam's the one who has
to deal with her, you can apologize
to him later...

Edie smirks.

EDIE
What cabin are you staying in?

TRAY
Right across the dirt path.

He points at the porch where LANCE is sitting, talking on the
phone with someone.

EDIE
Oh, that's pretty close.
(beat)
I made some tea inside. If you want
some?

TRAY
That'd be good. I never had tea
before. Us Americans don't drink
much of it. A form of rebellion
against Britain, I think.

Edie chuckles - leads him inside.

INT. HOTEL ROOM - SUNSET

GALE and DEWEY are unpacking. Well, mostly Dewey. Gale's on
the bed, her laptop already on her legs, she's typing away
furiously.

DEWEY
(sarcastic)
Thanks for your help, Gale.

GALE
I'm pregnant remember?

DEWEY

Three months... You barely have a bump.

Gale smiles. She returns to her laptop.

DEWEY (CONT'D)

What are you working on anyway?

He peeks over at the computer screen. He smiles at what he sees.

DEWEY (CONT'D)

Wow. What inspired you to watch this?

It's their WEDDING DAY. A spliced video of big events.

GALE

...I don't even know. This place just reminded me of our honeymoon at that little beach cottage in Hawaii, remember?

ON GALE'S LAPTOP SCREEN: DEWEY and GALE kiss on-screen with their entire bridal party behind them. SIDNEY is a bride's maid and KINCAID one of the grooms' men. Then it fades away to show SIDNEY, stood on a stage, giving a speech. She's dressed in a beautiful gown.

BACK to Gale and Dewey as they watch this video. TIGHT on Dewey -- who smiles brightly.

DEWEY

I can't believe Sid's only been gone for three years. It seems like it's been a lifetime since I last saw her face.

ON GALE'S LAPTOP SCREEN: Sidney beams at the crowd. She gives a small giggle.

SIDNEY

It's so weird standing up here. Isn't this what the best man usually does at these things?

The crowd gives a unanimous laugh. Sid continues;

SIDNEY (CONT'D)

Well, I'm just here because I want to wish this... *amazing* couple congratulations on their wedding day.

(MORE)

It's been a long and wild ride,
that's for sure. I think that maybe
I'm even like, a third wheel in
this marriage. They consider me
family, and we really are family.

Sidney smiles. Tears form in her eyes as the camera zooms in on her.

SIDNEY (CONT'D)
I promised I wouldn't cry, I really
did...

Then it FREEZES.

Gale and Dewey are confused.

DEWEY
You press something?

Gale sees an icon pop up on the bottom of her screen.

GALE
No. I got an email.

She clicks on the icon and the title of the email pops out at this because of its bolded, large lettering.

"THIS ONE'S FOR YOU, GALE!"

She looks puzzled, but notices an attachment in the corner. She clicks on it and a video pops up.

TIGHT on a pair of dead eyes - The camera ZOOMS out...

It's LAUREN, whose mangled body lies on the floor of the Bracke residence's garage. A GLOVE reaches on-screen and SHOVES her head through the doggy door.

THAT chilling voice speaks from off-frame.

MAN'S VOICE
I hope Dewey's with you, Gale. He
should remember this. If I read
correctly, he had to carry his own
sister's body out of that garage
door? How does this make him feel,
huh? Reliving that moment?

Gale looks at Dewey, who's watching, with quivering eyes and lips. ANGER.

MAN'S VOICE (CONT'D)
But this is only the beginning.
Want to see the rest?

The camera is shakily carried through the house - the filmer pushes open the bathroom door, finding AIDAN on the floor.

MAN'S VOICE (CONT'D)
A copycat murder of a copycat
murder. Ironic, wouldn't you say?

Then they move down the hallway - past the kitchen. INTO it.
ZOOMS in on KEVIN's disembowelled form.

Gale and Dewey's reactions are DISGUSTED;

MAN'S VOICE (CONT'D)
Ah. Steven Orth. What a nice boy,
he was. Kevin was a nice kid too.
The perfect replacement.

We see the filmer move outside, reaching toward Kevin's obliterated stomach.

We don't see the rest, we just hear disgusting noises. And we see Gale and Dewey's reactions, looking away.

DEWEY
Turn--Turn this off.

Dewey reaches to close her laptop, Gale pushes him away.

GALE
No. We can't. There's another
killer out there, Dewey, and we
can't ignore this. Now shut up and
listen!

Dewey stares at her, then nods, regaining himself, and returning to the video--

The filmer is now wiping the blood from Kevin's guts that they dunked their hands in, making an arrow in the wall.

MAN'S VOICE
I won't even bother showing you
what's upstairs. It's not worth it,
I can barely even look at it
myself.
(pause)
The reason I made this video, is to
send a message.
(MORE)

This isn't an obsessed STAB fanboy, this isn't someone looking out to copy the original murders. No. This is a message. A message to you two. The last of the original Woodsboro survivors.

(beat)

It's time to end this. It's time to exterminate the survivors, the ones who have outlived everyone else. Who says that you deserved to live, but say, Steve Orth and Casey Becker didn't? What about Cici Cooper? What makes YOU TWO so damn special? NOTHING. And I'm out to prove that. And I WILL prove it.

(sinister laugh)

See you soon.

The video goes blank as the killer finishes up the arrow on the wall.

GALE

Holy shit, Dewey.

She SMILES.

GALE (CONT'D)

Skip the romance book, it's time for another "based on a true story". Let's do it again, Dewey. Team up - just like old times.

Dewey looks at her, staring in near disbelief.

DEWEY

This bastard mocked my sister's death. I'll do anything to catch him- but it isn't to help your career. It's for them.

GALE

I get it, Dewey. We'll catch him. Whoever it is.

(pause)

I'm sorry if I--

DEWEY

I'm not upset at you.

(beat)

I'll try to see if I can track down the source of this email address, find what computer it came from.

Dewey takes over Gale's laptop. She looks over his shoulder, watching intently -- She never thought she'd actually welcome that thrill back in her life, and we can tell she's sort of guilty about it.

EXT. CLIFF LEDGE - DAY

CUE-- "MAKE IT, TAKE IT" by AMANDA BLANK:

TRAY stands on a HIGH CLIFF with QUINCY, they're both dressed in nothing but swim trunks. Tray is looking DOWN at the long fall he has to make for the JUMP as the next JUMPER performs an idiotic somersault in midair...

Noticing his friend's hesitation;

QUINCY

I'll go first... Trust me, it's not as bad as it looks, bro.

Tray gulps, as EDIE taps his shoulder.

TRAY

Jesus, Edie, you get to stand up here and see me literally shit myself too? Thanks for screwing this up, Quincy.
(heavy sarcasm)
Brilliant idea, man.

QUINCY

That's what brothers are for...

EDIE

It's okay.
(smiles)
I'm scared, too. Maybe we can jump together...?

QUINCY

Yeah, jump together. That's cute.

Quincy prepares to jump. Turns back to face Tray with a boyish grin.

QUINCY (CONT'D)

Remember, Tray, clench your butt cheeks before you hit the surface, so your balls don't get sucked inside of your ass.

Quincy elbows Tray lightly and laughs, then charges -- LEAPING off the cliff with a TRIBAL YELL. He falls, falls, falls, CURLS in a ball and SPLASHES into the water.

"MAKE IT, TAKE IT" fades here.

TRAY
Charming, isn't he?

Edie chuckles as she puts her hand in Tray's.

EDIE
C'mon. Let's go.

Tray looks down tentatively, as Quincy surfaces with an obnoxious--

QUINCY
Yeeaaaahhh-boyeeeeeee!!

He begins to swim for the bottom of the cliff to get another jump in. Tray smiles at Edie and the two move for the edge.

Tray and Edie jump simultaneously, hand in hand. They fall for what seems like an eternity.

Edie SHRIEKS, Tray LAUGHS, actually enjoying himself, and they hit the water with a violent SMACK!

Tray SURFACES -- But he CAN'T FIND EDIE.

TRAY
Edie...?

He hears her COUGHING, he spins and sees Edie bobbing with the waves, EYES CLOSED. He SWIMS over to her, GRABS HER, and gets in lifeguard-mode, dragging her to shore.

They get to the sand, Edie coughing. Tray beats on her chest and she brings up water. PHOEBE and PEYTON rush over toward him.

PHOEBE
Everything okay--?!

PEYTON
Nice jump, by the way!

Edie sits up.

EDIE
...Thanks.

PHOEBE
(to Peyton)
Aw. He saved her life.

PEYTON
Very "prince-in-shining-armor"-ish.

Ignoring them, Tray helps Edie on her feet.

TRAY
No problem.

Edie helps him out with the moment, pulling in for a KISS.

Phoebe and Peyton are LOVING this.

More GOSSIP for them to absorb and then spit out to the rest of the group later.

PHOEBE	PEYTON
Awwwwwww!	Awwwwwww!

EXT. BEACH - NIGHT

KIRBY walks onto the sand, approaching a burning campfire.

She's greeted by Quincy, wet and still in his trunks.

QUINCY
Hey, Kirbs.

KIRBY
Hey. Everyone here?

QUINCY
The whole gang. Marnie's not here yet, though.

KIRBY
(smiles)
Cool.

Kirby goes to sit down but Quincy shoots her a look.

QUINCY
I figured I'd warn you.

Kirby turns to look at him again.

KIRBY
Warn me of what?

QUINCY
Rhiannon's drunk. You usually know waht that means, right?

KIRBY

It means she's gonna be an ignorant
ass.

(smiles)

I can handle it.

QUINCY

I figured that much, but I just
wanted to give you a heads-up.

KIRBY

Thanks, Quincy.

Kirby takes a seat next to GARRETT, shooting him a smile. He
smiles back meekly.

QUINCY sits down next to RHIANNON, who snuggles up in his
lap, while LANCE sits nearby, downing a bottle of beer. ADAM
sits a ways away, staring at Kirby, obviously uninterested in
the things MAGGIE is whispering into his ear. PEYTON and
PHOEBE sit together. TRAY sits a long ways away from the
campfire, flirting with EDIE. VIV sits next to Lance, looking
over at Edie and Tray. Is that jealousy? Or concern? Or both?

Kirby eyes them- smiles.

KIRBY (CONT'D)

So who hooked Tray up with the hot
local chick?

LANCE

(cocky grin)

That would be me.

MARNIE and GARRETT make their way onto the beach.

MARNIE

Sorry for being late.

GARRETT

Yeah, since Kirby left before we
did, I had to take a ride with
Marnie here.

KIRBY

Oh, that explains it.

MARNIE

(smirks)

Piss off, Kirby.

Marnie and Garrett take their seats around the campfire. The
fire dances, flickering in the reflection in Lance's eyes and
his lips curl into a smile.

LANCE

So... What's everyone's favorite scary movies?

Marnie scoffs.

MARNIE

Not me. My life is enough of a scary movie for a lifetime.

LANCE

Okay. Then who wants to share a spooky story?

Lance eyes the group - focusing his attention mostly on Garrett and Kirby, probably trying to get them to tell a Ghostface story but they won't budge.

Instead, someone else speaks up.

RHIANNON

I'll share a story.

Everyone eyes RHIANNON, who gives a cocky smile.

RHIANNON (CONT'D)

A few years ago, when I was in high school -- I was fucking my best friend's brother. But then we decided to separate and he got drunk. Died in an accident, toppled his car right into a ravine. Ever since then, I've had pissed off killers come after me because they blame me for his death.

Kirby GLARES at Rhiannon.

RHIANNON (CONT'D)

Spooky, right? One mistake leads to a lifetime of horror's.

KIRBY

Do you have a problem with me or something?

Kirby STANDS up - towering over Rhiannon, who quickly leaps to her feet.

RHIANNON

Yeah, I guess I do, Kirby.

QUINCY steps up.

QUINCY

You're not being funny, baby,
please--

RHIANNON

I never said I was trying to be
funny.

(beat, back to Kirby)

All these people are killed
everyday and you don't think it has
something to do with you? If I were
you, I'd just let one of the
bastards take me to end everyone
else's pain. But no, you've gotta
go and be a selfish bitch--

SLAM! A fist flies, connecting with Rhiannon's face. She
crumples to the floor and we see the puncher was Marnie, who
cracks her knuckles afterward.

MARNIE

You need to learn when to shut your
fucking mouth.

MAGGIE

(giddy smile)

Oof, nice punch!

GARRETT goes to comfort Kirby.

GARRETT

You okay?

KIRBY

I -- I just need to be alone right
now.

Kirby storms off angrily with Marnie and Garrett chasing off
after her.

Rhiannon sits up, holding her face in pain. Quincy gives her
a look, offering her a hand. Rhiannon ignores him, pushing
herself on her feet and storming off.

Lance looks to Quincy.

LANCE

So, uh... Got a scary story?

ON Kirby --

She storms off, tearfully. Garrett and Marnie are behind her.

MARNIE

Kirby, wait--

KIRBY

I can't deal with this. It was hard enough blocking out the idea that all of this shit was happening because of the murders, but now I have that bitch complaining about it to me? I used to be able to keep my cool, but after everything that's happened - I don't think I can anymore.

We've never seen her like this. She's ridden with guilt, tears rolling down her cheeks, BROKEN.

Garrett approaches her and WRAPS her in a hug.

GARRETT

I'm sorry -- for everything. It's not your fault, don't blame yourself--

Kirby accepts his hug, sniffles and wipes her tears away.

KIRBY

I was waiting for you to tell me to stop being such a whiny bitch and slap me across the face.

Garrett pulls himself away from the hug and smiles. He suddenly slaps her - lightly. She looks surprised.

GARRETT

Stop being such a whiny bitch.

Kirby and Marnie laugh.

KIRBY

I think I'll head to the cabins.

MARNIE

Want me to drive you home, hun?

KIRBY

No, I'll just walk. I could use some time just to -- think.

Marnie nods - understanding.

MARNIE

Be safe, okay? I'll call Judy. She wouldn't want you walking off on your own...

KIRBY

Yeah, good idea.

Marnie walks off to dial a number, as Kirby and Garrett lock eyes.

KIRBY (CONT'D)

Thanks, Garrett. You're usually not the cheering-up type, you're kinda depressing half the time.

Garrett chuckles to this.

KIRBY (CONT'D)

But you did pretty good right there.

(flirty)

Pretty charming, if you ask me.

She approaches him - and he looks at her for a moment. Disbelieving.

GARRETT

Are you... serious?

KIRBY

Yeah. Now would be a good time to--

Garrett interrupts her and just does it. They KISS. It's a long one.

MARNIE

(O.S.)

Uh, WOW.

They're interrupted. They stop and look at Marnie, who's grinning ear-to-ear.

MARNIE (CONT'D)

I leave for two seconds and you two are getting it on.

GARRETT

It was a kiss.

KIRBY

Yeah, hardly "getting it on".

Awkward pause.

KIRBY (CONT'D)
So, uh, what did Judy say?

MARNIE
She's on her way here. Give her five minutes. She wants to talk to you and make sure you get home safely.

Kirby nods.

PAN down the beach -- There sits TRAY and EDIE.

EDIE
So, what's going on with you and Viv?

TRAY
Oh, we're just friends. Close friends. She and Lance have been my friends for like, forever.

EDIE
That's cute. So she doesn't mind... You know, me talking to you? She doesn't seem to like me much by the glances she keeps throwing at me.

TRAY
She's always protective over me. I've gotten my heart broken plenty of times, she just wants to make sure it doesn't happen again. Don't take it personally, okay?

EDIE
I won't. Promise.

Edie nods and looks down the beach to see Rhiannon and Quincy leaving.

EDIE (CONT'D)
I'm gonna grab a beer, want one?

TRAY
Yeah. Want me to get it for you?

EDIE
Nah, it's okay. I figured I owed you one. Since you saved my life and all.

She winks at him and Tray grins.

PHOEBE, PEYTON, and VIV watch as Edie walks off. Viv frowns.

VIV
I don't like her.

PHOEBE
She's sweet and making Tray happy.
What's not to like?

PEYTON
She's too good for Tray. Admit it,
Viv. That's what's on your mind.

PHOEBE
Or she's just jealous.

The two giggle. Viv rolls her eyes.

VIV
It's just -- He hasn't had luck
with chicks like her all the years
I've known him and all of a sudden,
in one night he has a blonde
bombshell smitten with him?

PHOEBE
It is weird, but you never know.
(shrugs)
A lot of girls are into guys who
are smarter than they are.

Viv sighs.

VIV
Maybe.

RHIANNON downs a good bottle of liquor while QUINCY sits
beside her.

QUINCY
I just wanted to check on you.

RHIANNON
You're not my mom and I'm not five
fucking years old.
(beat)
Just leave me alone.

QUINCY
Why are you taking this so
personally? Rhi, is there something
you're not telling me...?

RHIANNON

My sister died, okay? In one of those school massacres. I honestly... I don't want to talk about it. I took it out on Kirby, I've held all that in for so long. I just had to let it out, and I know it was... a stupid thing to do. Can you just, please take me home?

Quincy goes quiet as he looks at Rhiannon, realizing she's deeper than she seems. He nods, takes her hand, and brings her to her feet.

TRAY paces back and forth along the beach, waiting for EDIE to return. Quincy spots him.

QUINCY

Where's your lady?

TRAY

Getting a beer. Where you two headed off to?

QUINCY

We've had a long night. We're going back to the hotel.

TRAY

(nods)

Night.

Quincy nods back to his brother, giving him knucks.

QUINCY

She's a nice girl. Don't let her slip away.

He winks to Tray and walks Rhi toward the parking lot.

EXT. PARKING LOT - EARLY MORNING

KIRBY meets up with JUDY HICKS at the parking lot on the edge of the beach. MARNIE and GARRETT stand aside as the two unite. They wave them off and return to the party.

EXT. FOREST - CONTINUOUS

JUDY HICKS

They're not coming along?

KIRBY

No. They wanted to, but... I wanted some time just to think.

JUDY HICKS

You can think with me around?

KIRBY

(smiles)

You're like a mom to me. Have I ever told you that? I can pretty much tell you anything.

JUDY HICKS

I never thought I'd make a good mother. Or wife. Or cop, even.

KIRBY

You're a good cop, Judy. And a damn fine mother.

(beat)

Couldn't tell you about you playing wife though.

Judy laughs. They continue walking - the party starts to disappear into the background.

JUDY HICKS

Was a good cop. I retired after... well...

Kirby looks at Judy.

KIRBY

You never...

JUDY HICKS

Sorry, Kirby. I didn't think I had to. It was too hard after, well, everything. Losing another partner - I couldn't handle anymore. I handed my badge and gun in and stepped down.

KIRBY

How long ago was this?

JUDY HICKS

It's been 348 days.

(pause)

Yes. I've actually counted.

Judy grows emotional. She tries to shake it off with a tiny smirk.

JUDY HICKS (CONT'D)
So, how far off are your cabins?
You still haven't showed me around.

Kirby looks as if she wants to comfort her, but doesn't know exactly what to say.

EXT. HOTEL - EARLY MORNING

QUINCY drops RHIANNON off in the front.

QUINCY
Damn it -- I forgot my phone. I
have to go back. Want me to walk me
up?

RHIANNON
No, I'm a big girl. Can I have the
card to get in?

Quincy hands Rhiannon the room's key card.

QUINCY
I'll be right back. Sorry...

Quincy drives off and Rhiannon moves toward the hotel entrance.

EXT. FOREST - CONTINUOUS

KIRBY's phone suddenly rings to the tune of "WHISPER TO A SCREAM" by SOCIAL CODE.

She checks the ID and sees that it's QUINCY. She answers.

KIRBY
This is Kirby. Speak to me,
Quincy...

MAN'S VOICE
What's your favorite scary movie,
Kirby?

Kirby frowns.

KIRBY
Honestly, Quincy. I thought better
from you.

MAN'S VOICE
You should be careful, Kirby.
Walking through the woods, alone?

KIRBY
How'd you know about that?

MAN'S VOICE
Cause I'm watching you. Not too far
from here.

POV OF SOMEONE ELSE:

Watching KIRBY and JUDY from a distance.

JUDY HICKS
...Kirby, what's going on...?

BACK TO KIRBY:

She scans the area. Looks to Judy.

KIRBY
My friend Quincy called. It's the
Ghostface voice, he says he's
watching--

Judy REACHES for her holster - just because she's off the
force, doesn't mean her trusty gun is too far away.

JUDY HICKS
Want me to do a perimeter check? Or
would you rather me stick with you?

KIRBY
I can hold 'em off on my own. Do
your thing, Judy.

Judy nods - PULLING her GUN out of the holster and rushing
off. Kirby keeps herself on the phone.

KIRBY (CONT'D)
OK, so what was the purpose of this
call?

MAN'S VOICE
I just wanted to talk about old
times. It's been so long since
we've last spoken - you and I. Two
years, right? You can't HONESTLY
say you didn't expect to hear my
voice again.

Kirby looks around - continues walking.

MAN'S VOICE (CONT'D)
I just wanted to warn you that
someone's about to die.
(MORE)

More blood on your hands, Kirby,
and there's nothing you can do--

Kirby realizes that Judy's gone - she shouts.

KIRBY
Judy! Judy!

No response.

Kirby returns to the phone.

KIRBY (CONT'D)
You bastard-- I swear to God...
Where is she?!

The voice lets out a hysterical chuckle.

MAN'S VOICE
We're gonna have some fun with you,
before you die. That's for sure.
Because it's the final installment.
Time for some resolution. You will
go the same way as the heroine
before you-- Dead.

KIRBY
Sidney was a good person! Don't
talk about her like that, she's not
just a victim. Not a stupid
archtypical STAB character...

MAN'S VOICE
No, she's not you Kirby. Sidney had
some depth to her... You're just
the film geek that managed to piss
off a bunch of people and get lucky
a few times.

KIRBY
Fuck you. I have depth. *Layers*...

MAN'S VOICE
(evil chuckle)
Want me to help you peel them
down...?

KIRBY
(to herself)
Damn it Kirby. Stupid choice of
words...

She smacks herself in the forehead.

Kirby quickly hangs up on him and dials Judy's number. CUT to Judy, who's walking around - gun in hand. She answers.

JUDY HICKS

Hello?

KIRBY

Judy, get over here. This is a
genuine killer. He's threatening to
kill you--

Judy hangs up and starts to backtrack. Judy runs now, hearing Kirby's shouts from nearby. She hears a crunch and spins around -- seeing a DARK FIGURE rush past.

Panting, Judy picks up her pace, running -- running -- running --

BAM! She runs right into Kirby, the two both scream and leap back, startled.

JUDY HICKS

You okay?!

KIRBY

Judy, you scared me--

JUDY HICKS

We gotta get out of here. There was
someone in the forest.

KIRBY

I know. He threatened to kill you.

They both scan the forest around them, Judy holding her gun out.

JUDY HICKS

Come on.

Judy grabs Kirby by the arm and walks her.

INT. HOTEL - HALLWAYS - CONTINUOUS

RHIANNON moves through the hallways. She's drunk as hell, staggering toward the elevator.

INT. HOTEL - ELEVATOR - CONTINUOUS

RHIANNON checks the key card for a number - recognizes the giant number "6". She clicks the button. Her phone RINGS.

She answers it.

RHIANNON

Hello?

MAN'S VOICE

Hello.

RHIANNON

Who's this?

MAN'S VOICE

Can't figure it out, huh?

RHIANNON

Why, am I supposed to know? If this is Quincy, honey, whatever you're doing with your voice --

(giggles)

-- Will be *perfect* for our roleplay tonight.

MAN'S VOICE

I'm not sure if you'll like tonight's roleplay, baby.

RHIANNON

Try me.

MAN'S VOICE

A little bit of S&M. I don't know if that's your thing?

RHIANNON

Oo, definitely...

(beat)

I fucking LOVE Rihanna.

The elevator dings and Rhi steps out.

INT. HOTEL HALLWAYS - CONTINUOUS

RHIANNON makes her way down the halls, still on the phone.

MAN'S VOICE

That's not *exactly* what I meant.

RHIANNON

Who is this? I *REALLY* like your voice.

(beat)

My boyfriend just left, he won't be back for a while. I could use some company?

MAN'S VOICE

You should *know* who this is.

RHIANNON

Oh, should I? Damn it, Lance, if this is you, then you better not open your mouth to Quincy--

MAN'S VOICE

Who's Quincy?

RHIANNON

My boyfriend.

MAN'S VOICE

Oh. He must be a douche, if you're more interested in me and we've only been talking for a few minutes.

Rhiannon stops at her room, going through her purse for the key card.

RHIANNON

He's a nice guy, just getting -- stale you know? He's the only guy I've ever had trouble trying to say goodbye to. He's that sweet.

MAN'S VOICE

Let's hope I can keep you entertained for longer.

Rhiannon giggles.

MAN'S VOICE (CONT'D)

What's your room?

RHIANNON

Nah, I don't think -- Inviting a stranger to my room, would be the smartest idea now that I think about it.

MAN'S VOICE

Oh, but we're hardly strangers.

RHIANNON

(rolls eyes)

Good night, Lance.

She hangs up and opens the door.

INT. HOTEL ROOM - CONTINUOUS

RHIANNON makes her way into her hotel room, shutting the door behind her. She dead-bolts the lock and slips off her jacket, throwing it on the bed lazily.

She looks in the mirror at the end of the hallway - scans herself. She plays with her hair, frowning. She moves out of the mirror's view, entering the bathroom.

As she steps away from the mirror, we see THE GHOST standing at the window, a few feet away from her. She enters the bathroom, oblivious, as the Ghost sneaks away into the darkness down the hallway.

INT. BATHROOM - EARLY MORNING

Having finished showering, RHIANNON, soaking wet, steps out from the shower and wraps herself in a towel. She wraps her hair in a separate one. Drying herself off. As she grabs her close, we PAN down to show her phone, left on the counter--

INT. HOTEL ROOM - CONTINUOUS

RHIANNON, fully dressed, but hair still wet, steps out of the bathroom. She hears the sound of a door closing. It makes her jump.

RHIANNON
Quince? Is that you?

No answer.

RHIANNON (CONT'D)
Was that you who called earlier?

She moves toward the bedroom door, opening it.

INT. HOTEL BEDROOM - CONTINUOUS

The bedroom is pitch black. RHIANNON flicks the switch on, she sees a figure lying under the covers. She quickly switches the light off.

RHIANNON
Oh, sorry, honey...

Rhi moves toward the bed, laying down in it. She smiles, rubbing her arm on the unseen figure's shoulder.

RHIANNON (CONT'D)
C'mon, ready for our roleplay?

No answer.

RHIANNON (CONT'D)
Get out from under there, Quincy...
I'll let you pick the genre for
tonight--

MAN'S VOICE
Horror.

Rhi looks confused. Pulls her hand away.

RHIANNON
Quincy--?

MAN'S VOICE
Specifically--

The figure THROWS the covers off of their body, a VOICE
CHANGER held in front of their face -- It's THE GHOST!

MAN'S VOICE (CONT'D)
--SLASHER!

Rhi SCREAMS, just as the Ghost TOSSES the voice changer
aside, PULLING out a KNIFE and burying it in her stomach.

She GASPS, surprised. Then, the Ghost pulls it out and shoves
it back in, repeatedly stabbing her and slashing her. BLOOD
flies everywhere.

Rhi attempts to crawl off the bed, but the Ghost picks her up
and THROWS her right into a glass cabinet. She bounces back
from the blow, GLASS exploding everywhere, FLOPPING to the
ground uselessly.

Limply, Rhiannon manages to gain her footing. The Ghost comes
up behind her, she THROWS a punch at him, knocking the Ghost
backward. She stumbles out of the bedroom.

INT. HOTEL ROOM - CONTINUOUS

RHIANNON stumbles out, bleeding from her stomach and face. As
she stumbles for the bathroom door we get a close-up of the
carpet as she moves on it, she leaves blood drops behind,
creating a CRIMSON TRAIL.

INT. BATHROOM - CONTINUOUS

Throwing the door open, RHIANNON can't support herself
anymore and she falls like a sack of bricks to the floor.
She's slowly trying to reach for her phone, which sits where
she left it - on the counter.

RHIANNON
Come on...

As she does, the GHOST slips into the room. He RAISES his knife and DIGS it into Rhiannon's back.

RHIANNON (CONT'D)
NOOO--! SOMEONE, PLEASE, HELP ME--!

The Ghost quickly pulls the knife out of her back and silences her with a QUICK SLASH right across her face.

TIGHT on the shower curtain as a large amount blood from Rhi's face SPLATTERS all over it.

INT. HOTEL HALLWAYS - NIGHT

GALE and DEWEY move through the hallways.

GALE
Are you sure it's here?

DEWEY
Positive. We're almost there - it's right down the hall.

He makes his way to the room they're talking about. Rhiannon and Quincy's room.

He pounds on the door.

DEWEY (CONT'D)
Hey, open up--

But as he does, he finds that the door wasn't closed. His knocking pushes the loose door open. He and Gale make his way inside--

INT. HOTEL ROOM - CONTINUOUS

--to find the room TRASHED.

A BLOOD TRAIL is SMEARED on the carpet, leading into the bathroom, with splatters all over the walls.

GALE
Jesus Christ--!

They peek around, finding glass particles in the hallway. They follow them into the bedroom, where they find, hung above the BLOOD-STAINED BED--

--RHIANNON, dead, bloody, hung upside-down by her feet, her body tightly wrapped in the shower curtain.

Her face completely obliterated, it's a HORRIBLE sight. RIGHT next to the bed, is a LAPTOP. ON; with GOOGLE as the home page.

As Dewey calls the police, Gale comes to a realization.

GALE (CONT'D)
Damn it, this is NOT gonna look
good for us...

EXT. BEACH - EARLY MORNING

QUINCY walks along the beach. He looks to PEYTON and PHOEBE, who are sat in the sand, chatting with MARNIE.

QUINCY
Either of you seen my phone?

PEYTON
Oh, Adam said he found it.

QUINCY
Where is he?

PHOEBE
Um... He was just over here a
second ago.

Quincy walks off, then he hears ADAM's voice--

ADAM
(O.S.)
Yo, Quincy--!

He turns around and sees Adam, running up to him from the parking lot.

ADAM (CONT'D)
--You left your phone.

He hands Quincy his phone.

QUINCY
Thanks, man...

Three COP CARS zoom by, WAILING. Peyton, Phoebe, and Marnie stand up and join Quincy and Adam. GARRETT walks over, a beer in hand.

GARRETT
What's going on?

PEYTON
Must be something big. Three cop cars, I think.

MARNIE
That's weird. Especially for this little town.

QUINCY
Probably a cat stuck in a tree. Or an old lady fell over. Something stupid, I bet.

They all look on. TIGHT on Quincy's face. Oblivious to the fact that it most definitely WASN'T a "cat stuck in a tree."

INT. HOTEL - HALLWAYS - EARLY MORNING

JUDY HICKS enters with KIRBY.

KIRBY
This is Rhi and Quincy's room...

JUDY HICKS
Stay out here, Kirby, okay?

KIRBY
Are you even allowed in?

JUDY HICKS
Nope.

Judy smirks as she moves into the hotel room.

INT. HOTEL ROOM - CONTINUOUS

DEWEY and GALE are being questioned by police while JUDY walks in to the room.

One of the detectives grabs her. Meet GALLAGHER. A local Irishman, with an accent to boot. He's got calm, piercing eyes, but a demeanor that reads the exact opposite, about him.

Judy tries pulling herself from his grasp with a small pout.

DETECTIVE GALLAGHER
The name's Gallagher. Sorry, ma'am, but you can't be here--

JUDY HICKS
Kirby and I are here to help...

DETECTIVE GALLAGHER
My team is perfectly capable of
helping itself. Come on, let's go--

JUDY HICKS
I've handled this before,
Detective.

DETECTIVE GALLAGHER
Well, Judy Hicks, it took about
twelve people to die before you
finally caught Ginny Kramer two
years ago, isn't that right?

Judy is taken aback.

JUDY HICKS
How did you know about that?

DETECTIVE GALLAGHER
I read Marnie's book. Very
interesting story, Judy, but you're
hardly the most competent
policewoman to be telling me how my
team does its job.

Judy is silenced as Gallagher goes to take her outside.

JUDY HICKS
Look, maybe you're right. But I'm
only here because Dewey called me.

She sees Gale shooting her a look from the other side of the
room, but she simply ignores it.

DETECTIVE GALLAGHER
This isn't your jurisdiction, nor
is it his. And quite frankly, I
might be adding those two hapless
clowns to my list of suspects. You
don't want to be on there too, do
you?

Judy's eyes goes wide.

JUDY HICKS
Suspects? We're survivors, not
killers--

DETECTIVE GALLAGHER
This isn't your investigation.
Don't tell me who my suspects are.

Aggressively, Gallagher walks Judy Hicks out of the room. GALE follows them out, grabbing Judy before she leaves.

GALE
Excuse me Detective, can I have a word with Judy?

DETECTIVE GALLAGHER
Make it quick.

Gallagher walks off as Gale glares at Judy.

GALE
What the hell are you doing here?

JUDY HICKS
Was about to ask you two the same thing.

GALE
You told Gallagher that Dewey called you--

JUDY HICKS
Lied. Learned from the best.

GALE
I don't need your world famous ass-kissing right now, Judy. What the hell are you doing here? First we end up as top suspects because we stumble in on a mutilated body, and then you show up? Good God, worst vacation ever.

JUDY HICKS
Kirby, Marnie, and Garrett had a film class trip here and Kirby asked me to come with. What are you doing here?

GALE
Dewey won tickets here in some contest.

Gale spins round to see Dewey walking over. She frowns.

GALE (CONT'D)
Someone set us up, Dewey. Whoever got you those tickets knew Kirby and her friends would be here.

DEWEY

A guy visited the station and asked me if I wanted them. He asked around, and no one else wanted them. You think he's our guy?

GALE

Who was he?

DEWEY

Um. I never saw him before in my life, but I'm not good with faces, so--

Judy looks at Gale seriously.

JUDY HICKS

You two should get out of here. I'll talk to Kirby...

GALE

We're not going anywhere.

DEWEY

Yeah, we are, Gale.

GALE

Dewey, this is the story of a *lifetime*. I can finally get my groove back. I don't have to rely on Marnie to help me tell the story, I'm hands-on again...

DEWEY

Yeah, but you're pregnant. Last time you went waltzing around looking for a story, we lost our child. Gale, I'm not willing to risk your life, or our daughters. We're getting on a plane home as soon as possible.

GALE

I appreciate you trying to put on the man's pants for once, but it's not gonna work...

She turns to walk off, but Judy stops her.

JUDY HICKS

You should listen to your husband, Gale. I'm getting Kirby, Marnie, and Garrett out of here. We need to keep each other safe.

GALE

I don't know who voted you the club president, Judy, but you don't make decisions for me.

DEWEY

Gale, chill. Judy may not be the "club president", but I'm your husband. I'm telling you that we're leaving.

DETECTIVE GALLAGHER

(O.S.)

No one's leaving.

They turn to face Gallagher.

DETECTIVE GALLAGHER (CONT'D)

You're all suspects, and no one leaves my country when they're still under investigation.

Dewey approaches.

DEWEY

We're not suspects, we tracked down the laptop from a video that was sent from it to my wife's computer...

DETECTIVE GALLAGHER

Show me the video and then we'll discuss letting you off the hook.

Gallagher's not making many friends here. Dewey shakes his head and looks to Gale.

DEWEY

Let's go get him that laptop, then.

Gale glares at him, but doesn't say a word. She follows him out and Gallagher snaps his eyes back to Hicks.

DETECTIVE GALLAGHER

Tell Kirby Reed to come down to the station ASAP.

Hicks grumbles under her breath and follows Dewey and Gale out.

INT. HOTEL HALLWAYS - CONTINUOUS

KIRBY approaches JUDY, watching GALE and DEWEY walk off quickly.

KIRBY
They were in a hurry.
(pause)
They barely even *looked* at me.

JUDY HICKS
Don't take it personal, Kirby,
Dewey's just worried about Gale.
She's pregnant, and he... He just
wants to leave.

KIRBY
(sadly)
I can't blame them. I just feel
like I'm ruining everything.

JUDY HICKS
You're not, Kirby. Stop blaming
yourself.
(beat)
The detective inside asked *us* to
come down to the station
immediately.

Kirby nods. Judy leads her down the hallway.

INT. POLICE STATION - BULL PEN - MORNING

KIRBY and JUDY HICKS enter the police station. Lots of secret
looks and stares as they brush past the crowd, walking
into...

INT. POLICE STATION - CHIEF'S OFFICE - CONTINUOUS

...The police chief's office.

The chief eyes them - DETECTIVE GALLAGHER sits in the chair
across from the chief. He gets up, eyeing Judy.

DETECTIVE GALLAGHER
We called for Kirby.

JUDY HICKS
I came under her request,
Detective.

DETECTIVE GALLAGHER
I'm afraid you're not vital to
the...

CHIEF BRADY
What is vital to my investigation
is under my decision, not yours,
Detective.

Gallagher eyes CHIEF BRADY, who raises an eyebrow. Gallagher gives a smug look back to Judy, who gives a cocky little smirk.

CHIEF BRADY (CONT'D)
Detective, please show the ladies
to the interrogation room.

Detective Gallagher gets up and walks Kirby and Judy out of the room.

INT. POLICE STATION - BULL PEN - CONTINUOUS

GALLAGHER escorts KIRBY and JUDY HICKS through the bull pen, moving toward the interrogation room.

KIRBY
So who's the suspect you've taken
in? Quincy?

DETECTIVE GALLAGHER
The hotel was checked out to him
and he was close to the victim. Not
to mention a video of the previous
victims' murders was traced back to
his laptop. He's an amateur, Kirby,
we've got him before he can kill
anyone else.

Kirby and Judy aren't buying it.

JUDY HICKS
I wouldn't be so sure. It's so
blatant that he was framed, I can't
believe your team doesn't see that,
Detective.

DETECTIVE GALLAGHER
We'll see about that, Deputy Judy.

JUDY HICKS
Detective.
(beat)
I retired as a *Detective*.

Gallagher opens up the door, allowing the ladies in before him, slamming the door shut behind him.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

QUINCY is sat at the table in the middle as DETECTIVE GALLAGHER enters. Gallagher takes a seat across from Quincy, who's red-faced and looking quite angry, mixed with his sadness.

DETECTIVE GALLAGHER
You okay, son?

QUINCY
My girlfriend was found slaughtered
in our hotel room minutes after I
dropped her off, and I'm the only
suspect.
(beat)
Of course I'm not okay.

DETECTIVE GALLAGHER
I'm Detective Gallagher.

QUINCY
And I don't care.

Quincy's obviously shaken, and his gruff personality is
starting to come out. Gallagher looks bothered.

DETECTIVE GALLAGHER
You're showing signs of anger.
Lashing out at me could be a
possible nervousness as a sign of
guilt?

QUINCY
Go to hell, man! I didn't kill her!

His eyes are welling with hot tears.

INT. POLICE STATION - BEHIND THE WALL - CONTINUOUS

KIRBY and JUDY watch from the other side of the wall.

KIRBY
Why is this cop such a dick?

JUDY HICKS
He's trying to get the kid to
confess.

KIRBY
But he didn't do it.

Judy stares on - she has no comment.

INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS

Gallagher tosses a manila folder on the table, unfolding the
contents, allowing pictures of Rhi's crime scene to spill
out.

INT. POLICE STATION - BEHIND THE WALL - CONTINUOUS

KIRBY turns away, sickened by the sight of the photo.

KIRBY
That's definitely some STAB shit
right there...

INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS

QUINCY stares at the pictures, shaken. He then looks away.

DETECTIVE GALLAGHER
Can you think of any reason someone
would want to kill her?

QUINCY
I... I mean, she pisses people off
all the time but not -- not to
deserve *that*...

He sighs.

DETECTIVE GALLAGHER
What about your phone? It was used
to call Kirby during the attack.

QUINCY
Someone took it. I sat down for a
Rockstar and a bean burrito for
lunch, haven't seen it since...

DETECTIVE GALLAGHER
Did she cheat on you, Quincy?

Quincy just decides to ignore Gallagher this time.

DETECTIVE GALLAGHER (CONT'D)
Now now, Quincy. If you don't
answer the question, you look
guilty.

QUINCY
So I answer the question, I'm
guilty. I don't answer the
question, I'm guilty. It's lose-
lose for me either way with you! I
already lost my fucking girlfriend.
I don't need this...!

Quincy gets up and flips the table. He runs his fingers
through his hair and moves to the other side of the room.

Another detective steps inside, named MURPHY.

DETECTIVE MURPHY
Gallagher. Come here for a sec.

Murphy ushers Gallagher into the back room.

INT. POLICE STATION - BEHIND THE WALL - CONTINUOUS

MURPHY and GALLAGHER join JUDY and KIRBY.

DETECTIVE MURPHY
The results came back on the
computer. It's not the kid's. It
was bought from a local store days
before they even arrived here.

Gallagher stares through the window at QUINCY, who's against
the wall, crying.

DETECTIVE MURPHY (CONT'D)
Chief looked at the Riley's
computer too, he said all three of
'em are free to go.

Gallagher shakes his head.

DETECTIVE GALLAGHER
(frustrated)
You do the honors.

Pissed, Gallagher tosses Murphy the keys and storms off.

INT. LOCAL STORE - DAY

GALE is in a local antique shop, looking through items. She's
talking to DEWEY on her bluetooth.

DEWEY
(V.O.)
Our flight's in an hour, Gale, you
almost done?

GALE
I wanted to look around and enjoy
what little is left of my vacation
before we fled the scene... I was
told they have nice antique shops,
but at the moment, I'm not exactly
seeing it.

A local woman passes by with a disgusted expression at Gale's
blunt comment, Gale gives her a face, scaring the woman off.

DEWEY

(V.O.)

I wasn't gonna wait around for you,
so I already packed your stuff.

GALE

Thanks. I'll be there, soon, okay?
Give me ten minutes to drive up
there...

DEWEY

(V.O.)

Okay, love you.

GALE

You too.

Gale hangs up.

INT. DEWEY AND GALE'S BEACH HOUSE - BATHROOM - DAY

DEWEY stands in the bathroom of the beach house, he's shaving
his chin and the sides of his face.

As he shaves, he whistles to the tune of "AXEL F".

From behind Dewey, we see a CLOAKED FIGURE step toward the
bathroom door - slowly sliding his hand from his robe,
revealing that signature HUNTING KNIFE...

In the mirror, Dewey SEES The GHOST coming up behind him. He
drops his razor, reaches for his washcloth that hangs on the
rail next to the sink...

...As the Ghost gets closer, raising the knife above his
head, Dewey SWINGS the washcloth, swatting the Ghost right
across the face, knocking him off balance and into the
bathtub. But as he flies back, the Ghost's knife grazes
Dewey's arm.

DEWEY

Damn it--!

Dewey goes to nail a punch into the Ghost, but the Ghost
kicks Dewey across the face.

Dewey topples to the ground, and the Ghost rises - Dewey
rolls out of the way. The knife stabs the floor.

They roll out of the bathroom--

INT. GALE AND DEWEY'S BEACH HOUSE - HALLWAY - CONTINUOUS

--DEWEY wrestles with the GHOST in the hallway. The Ghost struggles with Dewey, he's overpowering his attacker.

Dewey HEADBUTTS the Ghost, he flies back, looking unconscious. Dewey reaches for the mask--

DEWEY

Who the hell's behind the mask this time--?

He grabs it only to be surprised by the Ghost suddenly giving him a quick SHANK to the chest.

Dewey looks down with a surprised gasp, as the Ghost yanks the knife out and throws him backward. Dewey's head hits the wall, knocking him out.

The Ghost sits up, staring down at his latest prey, before DRAGGING him away by his feet...

INT. LANCE, TRAY, ADAM, AND VIV'S CABIN - DAY

LANCE sits on the couch, sipping a beer while TRAY lounges on a nearby chair, they both flip through the channels.

LANCE

When's the babe coming over?

TRAY

She's not coming in here. It's trashed. And it smells. I don't wanna scare her away, man, I think I've got a good catch.

LANCE

It does NOT smell in here.
(finding a channel he likes)
Oof, nice tits on the weather lady.

TRAY

(not impressed)
Gross. Her makeup makes her face look like a Picasso painting.

LANCE

Harsh.

Lance changes the channel.

LANCE (CONT'D)
Ugh. Irish people don't have shit
on TV!

TRAY
Well, technically they do. We just
don't know what the fuck any of
them are saying.

LANCE
True that.

Lance takes another swig of beer just as the front door opens
and in comes ADAM, arm-and-arm with MAGGIE, his date.

MAGGIE
Ew, it smells in here.

ADAM
Sorry, hun, there's three guys
living in one cabin. Not a good
recipe for the perfect scent...

VIV peeks in from the other room, frowning.

VIV
I'm here too, ass.

ADAM
Oh yeah, sorry, Viv. *Four* guys...

Viv sticks her hand out of the room, flicking Adam the middle
finger. He laughs, and Maggie smirks. She rifles through her
purse.

MAGGIE
I have nice smelling perfume if you
want me to spread that?

ADAM
That might actually be a good idea.

She takes out a bottle of perfume and sprays it around, Adam
coughs, waving it out of his face.

He leads Maggie into the kitchen - sticking behind to stare
at Lance and Tray.

ADAM (CONT'D)
Thanks for that Tray.

TRAY
Any time.

ADAM

...Ass.

Adam, upset, heads off into the other room, while Tray grins at Lance.

LANCE

...What?

TRAY

Dude, I told you. As soon as she walked in. You saw her face, man--?

LANCE

(grumbles)

Piss off...

There's another knock. Tray hops off the couch.

TRAY

And that would be *my* date...

Tray grabs a can of air freshener from a table, spraying it around quickly.

Tray grabs the air freshener and tosses it into the living room to hide it. It clocks Lance right in the head.

LANCE

Ow! What the fuck!?

(under his breath, rubbing
his head)

Dick...

Tray throws open the door. There stands EDIE, smiling brightly.

EDIE

Hi, cutie.

(sniffs the air)

New cologne?

TRAY

Uh, yeah. You like it?

EDIE

Definitely.

Tray leads her into the kitchen, smiling, admittedly embarrassed.

TRAY

Sorry this place is such a disgusting mess.

(MORE)

(quickly)
None of it's mine, by the way.

Edie laughs.

EDIE
It's okay, you should see *my*
cabin...
(quickly)
It was all Maggie, by the way.

She winks at him, he smiles.

TRAY
It's Halloween. I heard Ireland's
big with Halloween--

EDIE
I was just about to bring that up.

TRAY
Halloween?

EDIE
Yeah. There's a party just down the
road from the old abandoned church
not far from here. A big Halloween
bash, they hold it every year.
There's even a cornfield maze.

TRAY
That sounds fun.

EDIE
Yeah, I figured I'd invite you and
the guys to come with me and Mags.
It'd be fun.

Tray looks slightly hesitant.

TRAY
I -- I don't know. I'm not big with
crowds.

Edie bumps him flirtatiously.

EDIE
C'mon, Tray. I thought you were a
big Halloween fan.

TRAY
I am. I even brought my costume,
but--

EDIE

Then you don't have an excuse. Just come to the party, it'll be fun...

ADAM pops up out of nowhere, startling Tray.

ADAM

(mockingly)

Yeah, Tray, it'll be fun.

(pause)

I'll be there, Mags is taking me.

LANCE walks in.

LANCE

Party?

EDIE

Yeah, wanna come? Me, Maggie, Viv, and Adam are going...

TRAY

Don't forget Tray.

(awkward pause)

Cause Tray's coming too.

LANCE

Count me in, my peeps. We gonna ask the ladies and Garrett?

EDIE

Yeah, sounds like a plan.

The other two leave, and Tray scoffs.

TRAY

Sorry my friends are so rude. They have no manners, obviously interrupting our little moment.

EDIE

So I'm not the only one who thought we were having a moment?

She smiles, teasingly. Tray leans in, making his move.

He goes to kiss her, when WHAM! A can of air freshener flies right for him, hitting him in the chest. They spin around to see Lance stood there, cackling like a hyena.

LANCE

Payback for earlier. Could use some more of that "cologne", bud.

He heads back into the living room as Tray picks up the can and hurls it back in there.

INT. GALE'S RENTAL - DAY

GALE is driving, when she gets a call on her bluetooth. She answers it.

GALE
Gale Riley speaking.

MAN'S VOICE
I know who you are, Gale.

BEAT. There's a long pause, Gale finally speaks.

GALE
If only I knew who you are... It'd make this conversation so much easier for me.

MAN'S VOICE
I'm not here to make anything easy for you, Gale, you should know that.

GALE
Just cut to the chase.

MAN'S VOICE
Sidney was a brilliant victim, Gale. But she had nothing to lose. What makes you and Dewey special is that you have *each other*--

GALE
Sidney had us. And we had her. She wasn't alone, and she knew that, damn it!

MAN'S VOICE
Oh, Gale. I know how heartbreaking watching her die must have been. Lying there in pain on the floor, I read all about it in your...

GALE
Fuck, what do you want from me?

MAN'S VOICE
You're losing someone else tonight Gale! Let's play a game. If you win, Dewey lives. If you lose, he dies.

GALE

Damn it... Leave him alone.

MAN'S VOICE

I want to see you SUFFER, Gale. But I play fair with my games... I'm NOT Billy Loomis.

GALE

Okay, then. What kind of game?

MAN'S VOICE

I have your husband in my backseat. If you want to save him, you gotta find him -- But where will I take poor old Dewey? That's for you to find out, Gale. THAT'S the game. If you don't get to him in time, he won't last long enough for your kid to even know her Daddy. Wouldn't that be awful? To grow up without a father--?

GALE

I get the fucking point. I'll play your stupid game, and I'll win.

MAN'S VOICE

We'll see about that...

The killer hangs up. The line goes dead, and Gale's confident face freezes into one of horror and FEAR.

EXT. PEYTON AND PHOEBE'S CABIN - DAY

PHOEBE holds a camera as PEYTON acts out a scene...

PEYTON

I think I'll lose my virginity to him. Maybe in five minutes, maybe tonight, maybe sixth months from now, or maybe on the night of our wedding. Either way, it's really none of your business.

Phoebe clicks off the camera, unimpressed.

PHOEBE

This isn't working for me.

PEYTON

What!?

Phoebe tosses the script at Peyton.

PHOEBE

All you did was print out the script for EASY A and cut it together in a ten-page, choppy, bullshit version of it. Might as well call it "Easy F".

PEYTON

You know old man Potter doesn't watch movies like EASY A... He won't notice. Let's get back to filming, I was in my zone.

PHOEBE

Yes, Peyton, you were channeling your inner Emma Stone...

Lifting the camera to begin filming, Phoebe sees that Peyton is suddenly wandering off. She frowns.

PHOEBE (CONT'D)

Are you *kidding me*...?!

She follows Peyton, joining her, MARNIE, GARRETT, EDIE, and TRAY.

PEYTON

There's a Halloween party tonight.

PHOEBE

Oh yes, let's just get an "Easy F" the classic way - by not even doing the damn project.

PEYTON

Phoebe, lighten up.

PHOEBE

Everyone's already finished except us, I'm not about to flunk out just so we can get drunk and party. We can do that when we get back home, this project is worth like half our grade.

Peyton sighs. She turns to look at Edie, Marnie, Garrett, and Tray.

PEYTON

Sorry, we can't make it. We still have a project to do for class.

Marnie's phone rings. She looks at the caller ID "Gale".

MARNIE
 Something tells me we won't be
 making it either...

She motions to Garrett.

GARRETT
 What...?

Marnie walks off and Garrett follows her back to their cabin.
 Tray shrugs.

TRAY
 I guess we'll just go with our
 current party then.

EDIE
 Yeah, that's cool. Should we start
 leaving now? I don't want to stay
 out too late.

Tray nods and leads her back to the cabin.

EXT. POLICE STATION - DAY

JUDY walks KIRBY and QUINCY out of the police station. Quincy
 smiles to Kirby.

QUINCY
 Thanks for offering me a ride...

KIRBY
 Come to my cabin, Quincy, I'll help
 you pack.

QUINCY
 Did you think I did it?

Kirby looks him straight in the face.

KIRBY
 No, of course not. I'm sorry about
 Rhi.

Quincy nods, he looks sad. Fighting back tears.

QUINCY
 Yeah, I am too.

JUDY HICKS
I'll drive you two to the cabin. I
have to go get my stuff, I'll come
pick you up and take you and
whoever else wants to come, to the
airport.

QUINCY
All right. Thank you, Miss.

JUDY HICKS
(smiles)
Please, call me Judy...

Kirby and Quincy follow Judy to her SUV.

INT. JUDY'S SUV - CONTINUOUS

JUDY climbs in the driver's seat as KIRBY and QUINCY sit in
the back together. Judy's phone rings. She answers.

JUDY HICKS
Hello?

GALE
(V.O.)
Judy...

JUDY HICKS
Gale? Everything okay?

GALE
(V.O.)
No. Dewey's been kidnapped. I
called Marnie up, but I need your
help too, Judy. You're the only one
of us besides Dewey who has a gun,
and the killer took his from our
cabin.

Judy is floored. In complete and utter shock.

JUDY HICKS
I -- I'm supposed to get Kirby and
her friends out of here. I don't
know what to do...

KIRBY
What's going on?

Judy hushes her.

GALE

(V.O.)

Please. Kirby and her friends can drive themselves to the airport. Judy, I need your help... DEWEY needs your help.

Judy hesitates.

JUDY HICKS

Fine. Where do you want us to meet?

GALE

(V.O.)

You know where our beach house is?

JUDY HICKS

Yeah. Got it.

Judy hangs up, Kirby and Quincy both look like their interest has been piqued.

JUDY HICKS (CONT'D)

Change of plans, Kirby. I'm not leaving with you. Dewey's been kidnapped and I'm the only person who has a gun. Gale wants me to help her catch this guy.

KIRBY

We can't leave you behind. I'll get everyone else out of here, and stay here and help you catch the guy, I--

JUDY HICKS

This isn't a movie, Kirby. This isn't about becoming the new Sidney, or doing the brave thing and acting the hero, this is about surviving.

KIRBY

But it's exactly what you're doing. This isn't Quincy's battle, nor Phoebe, or Peyton, or Tray, or Marnie, or Garrett, or anyone else's. It's MINE. And I'm fighting it. It's time to end this bullshit.

Judy glares at her through the mirror. She shuffles uncomfortably in her seat... Obviously not happy. But definitely not arguing.

INT. HOUSE - DOWNSTAIRS - SUNDOWN

It's a pumping party scene. Tons of horror movie themed things hang on the walls.

"LIGHTS OUT" by SANTIGOLD plays on a radio in the background, as teens and young adults dressed up in Halloween costumes pass through.

LANCE is stood by a dummy of CASEY BECKER hanging from the ceiling. He laughs as he takes a stab into it and fake blood comes out. He turns to some dude behind him.

LANCE

Yes! I hit a spot -- Pay up.

Reluctantly, the guy hands him some money. Lance pockets it and grins.

PAN through the crowd to see VIV is drinking, watching ADAM talk to MAGGIE. Lance walks over to her.

LANCE (CONT'D)

Watcha doin'?

VIV

Amusing myself.

LANCE

By watching Adam slowly die as Maggie kills him with her horrible, obnoxiously boring stories?

VIV

(simply)

Yep.

(beat - elaborates)

Makin' a drinking game out of it. Every time Adam rolls his eyes or looks away as she talks, I take a drink.

Pause. They both watch. Adam looks away as Maggie blabbers on.

VIV (CONT'D)

Ah, perfect example.

Viv downs a sip.

LANCE

Stop being boring and dance with someone.

(MORE)

You're black, black chicks always
know how to dance. You're like born
with the rhythm.

VIV

Not me.

LANCE

Wow. How disappointing. With
thunder thighs like yours, you'd be-

-

Viv hits him across the face with the back of her hand. Lance
rubs his face, frowning.

LANCE (CONT'D)

Damn. I was complimenting you.

VIV

Yeah, whatever Lance... You're too
loaded for your own good.

Lance shrugs and walks off.

PAN over to TRAY who dances with EDIE as "LIGHTS OUT" ends
and "I LIKE IT, I LOVE IT" by LYRICS BORN starts up.

Eddie does some sexually suggestive moves, rubbing against
Tray, who looks flabbergasted.

EDIE

(teasingly)

For a nerd, you've got some pretty
good moves.

TRAY

I have good moves? Seriously?

EDIE

(smiles)

Yeah, I think so.

As they turn around and dance some more, Tray takes an
opportunity that Edie's looking away to make a fist pump into
the air.

TRAY

(softly)

Yes!

EDIE

Mind doing me a favor? I'm getting
thirsty. Can you grab me a beer?
I'll be upstairs...

TRAY

Sure, no problem. Make up for the
beer I made you get me.

He winks at her and she smiles, walking toward the stairs.

TRAY is carrying two beers in his hand; one for EDIE, the
other for him.

TRAY (CONT'D)

'Scuse me. Pardon me--

--Running into LANCE--

LANCE

Move the fuck out of my way--

Lance turns to see it's Tray. He gives a goofy grin.

LANCE (CONT'D)

Oh, my bad, bro. Thought you were
another douche that's simply
jealous of how I'm scoopin' up the
ladies tonight.

(looking over his shoulder
to another girl)

Hey, Rita, you gonna call me
tonight?

Tray looks to the direction Lance is staring off at. He
raises an eyebrow as the girl flashes Lance the middle
finger.

TRAY

Ah, the elegant finger. That's a
sign of love at first sight, buddy.
The middle finger's the new box of
chocolates, haven't you heard?

LANCE

You're one to talk. Your whole
boyish-charms look isn't seeming to
grab much of anyone. It just
screams desperate, chronic
masturbator to most chicks.

TRAY

Not exactly. I got Edie, you know.

LANCE

And Adam was unlucky enough to land
it with her friend. Oh, he wanted
me to deliver a message to you by
the way.

TRAY

Oh, what message is that?

LANCE

He said, quote, unquote --
(clears throat)
"Fuck you. I shoulda took the
blonde."

TRAY

That he should have. But alas, this
time -- the nerd gets the girl.

Tray gives a confident smile as he walks away.

LANCE

Enjoy while it lasts, we're only
here for another week.

TRAY

That should give me enough time to
get laid.

Lance lifts a drink as Tray sips his.

LANCE

That's the attitude you need right
now, my friend. This isn't about
finding true love, this is about
having fun and well, finding the
right girl to tell stories to your
buds about when you get back.

TRAY

And what a story I'll have.

LANCE

...Are you still a virgin? Not
judging. Cause dude, if you are -
that's one hell of a first lay.

Ignoring him:

TRAY

I'm gonna get my costume on.

LANCE

Hey, I wanted to wear it...

Tray stalks off, pretending not to hear him. Frowning, Lance
pushes his way through the crowd, following Tray off.

ADAM is with MAGGIE, he downs a drink as Maggie is in the
middle of a story.

MAGGIE

...So there was this time, it was the week of graduation for me and Edie. The last week of school, right? We were all getting ready to leave, and we were totally shitfaced, and all the guys were--

ADAM

I hate to interrupt, but I REALLY have to go.

Adam gets up to walk off. Maggie latches onto his arm, pulling him back with a whiny pout.

MAGGIE

No, don't go potty yet, I was just getting to the good part...

ADAM

I'm not going to the bathroom, I'm going to find a different girl to talk to.

He shakes her off, downing his drink as he storms away. Maggie, taking the hint, crosses her arms and gives a tiny "Hmph" before walking off.

INT. HOUSE - UPSTAIRS - CONTINUOUS

VIV walks up the stairs, approaching EDIE.

EDIE

Oh, hi, Viv.

VIV

Hey, Edie...

EDIE

You happen to have seen Tray? He's supposed to bring my drink.

VIV

He's off getting his Ghostface costume. Wanted to fit in with the other geeks here. He's drunk as hell at the moment, so I doubt he'll remember you even asking him for one.

EDIE

Oh...

VIV

You seem only interested in getting your beer.

EDIE

I'm not. I'm just not really comfortable talking to you, that's all.

VIV

I'm just being a friend. He's had too many random sluts take advantage of him and rip his heart to pieces, I'm surprised the kid's not messed up yet. Take it seriously when I tell you that I won't hesitate to hurt you if you break his heart.

Edie stares at Viv... Serious.

EDIE

I've never fell so quickly for a guy. Not like I have with Tray. If you can't respect that, or get that, then I'm sorry. I'm not using him... I'm not that kind of girl.

Viv looks at her, she can see the sincerity in Edie's face. Either she's telling the truth or is an exceptional liar. Viv is about to say something when her phone buzzes. She checks it.

Her face screws up - total shock - as she reads the message.

VIV

No *fucking* way.

EDIE

What's wrong?

VIV

I gotta totally show everyone this.

EDIE

What?

VIV

One of our friends was found dead.

She rushes off. Edie watches her leave, concerned.

INT. HOUSE - DOWNSTAIRS - CONTINUOUS

VIV moves down the stairs, intercepting ADAM as he walks by.

VIV
I just got a text message.

ADAM
Brilliant. Someone finally wants to talk to you, good for you--!

VIV
Fuck you. It's from Quincy, he said that they're taking a plane back to New York because Rhiannon was butchered in her hotel room.

ADAM
No way. You serious?

VIV
I'm not shitting around... Here.

She pulls out her phone, shows it to Adam. TRAY and LANCE, both drunk, walk by.

ADAM
Guy, stop for a minute and look at this.

Tray and Lance lean in, squinting and looking like idiots, to look at Viv's screen.

TRAY
Whatssat?

ADAM
A message from Quincy. Rhi is dead, dude, she was killed earlier--

LANCE
Looks like we're starring in the next STAB, huh?

VIV
Don't they usually talk about the rules in those movies? Like, how to survive and all that jazz?

LANCE
Yeah. They ask the resident geek.

The three all turn their heads to Tray, who sighs.

TRAY
(annoyed)
Resident geek, at your service...

VIV
Well, we need to meet Garrett and Quincy within an hour if we want to get on the next flight.

ADAM
Ah, one hour gives us plenty of time to party before we head off...

LANCE
So, tell us, Tray. What are the rules this time?

TRAY
What would this be if this really IS another Ghostface attack? The fifth string of murders?

ADAM
(quickly)
Sixth.

TRAY
So, this is the sixth installment. The end of a second trilogy...

VIV
The first being Sidney Prescott's, this one being Kirby's. Right?

Tray nods.

LANCE
So, what are the rules?

TRAY
...There are none.

ADAM
So how are we supposed to survive?

TRAY
(shrugs)
Trust your gut.
(smirks)
That is, if you still *have any* by the time this night's up.

Tray gets up to leave. The guys exchange unsettled looks, with Lance following Tray off. Viv just rolls her eyes and walks off.

EXT. SWIMMING POOL - SUNDOWN

VIV sits on a chair beside the pool, stripped into her bikini. It's pretty much empty. Too cold for a swim, but it's open anyway. Viv just wants to be alone... A beer in hand, she's totally drunk, dancing alone to herself as "IN FOR THE KILL" by LA ROUX pounds on the speakers at the party in the background. She's drunk, but she still knows how to move her body...

FROM UNDERWATER: VIV'S DARK SILHOUETTE dances and sways as she approaches the edge.

She stops her drunk dancing and sits at the edge of the pool, dipping her feet in.

Wrapped in her towel on the pavement, Viv's phone RINGS. It's an UNKNOWN NUMBER. She hesitates, but answers.

VIV

Hello?

MAN'S VOICE

You should be a little more careful, Viv. Don't you know that there's a killer around?

VIV

This is him, isn't it?

MAN'S VOICE

Aren't you gonna ask who I am?

VIV

I've seen all the movies. There's no point. You'll just give me some creepy little one-liner that doesn't get either of us anywhere...

MAN'S VOICE

You're smarter than you look... in that slutty little bikini and all.

VIV

(smirks)

So you're here? At the party?

MAN'S VOICE

Yeah. I've already knocked off one of you -- Wanna be next?

VIV

Who did you already kill?

MAN'S VOICE

She doesn't matter anymore, it's your life on the line now...

VIV

So what now? You ask me a question?

MAN'S VOICE

Viv, what's your favorite scary movie?

VIV

How the hell am I supposed to answer this correctly?

(beat)

Um, I love Rob Zombie's HALLOWEEN remake. But I think the new NIGHTMARE ON ELM STREET trumps it.

MAN'S VOICE

You have very poor taste. The newest NIGHTMARE film was pure TRASH...

VIV

So you're one of those losers who has to argue with someone over their "taste" in film? Look, asshole, not everyone has to agree with the "classics are the best" routine.

MAN'S VOICE

You know what they say, Viv. Don't fuck with the original.

VIV

Maybe you should take a page from your own book, then. The whole Ghostface has been overdone, hardly original anymore...

MAN'S VOICE

I've tried giving it my own -- twist.

Viv goes to say something just as she is GRABBED by the mouth. She tries to scream, BITING the person's hand. Angrily, the GHOST throws Viv into the pool...

He leaps in after her -- Viv tries to SCREAM when the Ghost grabs her by the hair and DUNKS her, BRINGS her back up, GASPING --

-- Viv is SPLASHED across the face. She is pulled back under.

FROM UNDERWATER: Viv WRIGGLES, trying to escape the Ghost's grasp as he YANKS on her leg, DRAGGING her under. She attempts to fight her way back to the surface, but the Ghost DIVES under with her --

She is KNEED in the stomach. She tries to SCREAM, BUBBLES rise as she does -- The Ghost BRINGS her up--

Viv GASPS for breath just as the Ghost SLAMS his knife into her STOMACH. She goes to scream as he --

FROM UNDERWATER: Drags her right back under... BLOOD forms in a swarming cloud around her as the Ghost PULLS the knife out. She tries swimming back, as the Ghost GRABS her neck and brings her back up.

Viv HEADBUTTS her attacker as he brings her back up --

VIV
HEY--! SOMEONE, HEL--!

No one can hear her as the Ghost STABS her once more. TWISTS the knife deep. She starts to scream as he DUNKS her back underwater.

She STRUGGLES, arms flailing above water, as the killer practically STRANGLES her. He brings her back up, she's COUGHING HORRIBLY.

He GRABS her hair and SLAPS her head across the hard pavement on the side --

She is STABBED again in the STOMACH, then BROUGHT her back down--

FROM UNDERWATER: The Ghost pins Viv to the bottom of the pool with his massive boot. She tries to wriggle free, weakly now. The Ghost KNEELS down, SLAMMING his KNEES onto the hilt of the knife, SLAMMING it deeper into her. She begins to COUGH out blood.

The water's swimming with it now, as the Ghost admires his newest pray, pulling the knife out of her and climbing his way out, as Viv's DEAD body slowly floats to the surface amongst all the blood.

As it reaches the surface, we see the Ghost's soaking wet attire and mask left behind on the side of the pool - the person who was just INSIDE is gone... "IN FOR THE KILL" fades out as we FOCUS on Viv's FLOATING CORPSE...

INT. KIRBY'S CABIN - SUNDOWN

GARRETT is at the computer, putting together the movie he, MARNIE, and KIRBY are making for their project.

Marnie enters the room, looking serious.

GARRETT

Okay, so editing's almost done.
Just gotta splice a few more
scenes, and then piece it all
together. Then we're all set.

MARNIE

I'm sorry to burst your bubble,
Garrett, but I don't think that
project's gonna even matter soon
enough.

GARRETT

Why, what happened? Are you telling
me I just wasted the past three
hours of my life? Damn it...!

MARNIE

I just got a call from Gale.
Rhannon was killed in her hotel
room, and Dewey's kidnapped. She
needs help and called me to help
her out. Kirby and Quincy are on
their way over, Kirby wants you to
take Quincy to the airport.

GARRETT

Oh my God. What about everyone
else?

MARNIE

Quincy sent text messages to Viv
and Peyton to spread the word.
Anyone who wants to hop on a plane
has to meet you and Quincy at the
airport within the hour.

GARRETT
Jesus Christ.

MARNIE
So wait for Kirby and Quincy to
show up, it should be any minute
now.

GARRETT
What about you, Gale, and Hicks?

MARNIE
We'll take the next plane with
whoever decides to stay behind.
Don't run around looking for
anyone. You leave ASAP, got it?

Garrett looks freaked.

GARRETT
Yeah, got it.

MARNIE
Stay safe okay?

Garrett nods.

GARRETT
You too.

Marnie grabs her keys and leaves the cabin, Garrett just
looks at his screen. EXITS out of the editing software with a
frown. Won't be needing THAT anymore.

INT. HOUSE - DOWNSTAIRS - SUNDOWN

ADAM stares at the dummy of the gutted CASEY BECKER. LANCE
puts his arms around Adam's shoulders.

LANCE
Hey dude.

Adam pushes Lance off.

ADAM
What?

LANCE
You should totally take a jab at
that Casey Becker dummy over there.
If you make it bleed, you get a
money prize. I got a whole stack
earlier.

ADAM

Dude, we should honestly get going.
Viv told us to pack up.

LANCE

Well, she's disappeared
somewhere... Probably off enjoying
herself. Imagine Kirby's face if
you won that money for her.

ADAM

What bleeds out of it?

LANCE

Corn syrup. Just like the movies.

(beat)

I'm gonna go find Tray, he was
gonna let me have his Ghostface
costume. Where the fuck has he went
off to...?

Lance claps Adam on the back and walks off. Adam walks over
to the dummy, looking over at the dude standing next to it.

GUY

Ah, our first customer in the
second wave...

ADAM

Second wave?

GUY

Oh, the dummy was taken away for a
few minutes, but she's back up now.
Want a stab, buddy?

Adam nods. The guy hands him the knife.

GUY (CONT'D)

G'luck, my man. It's near
impossible to find the perfect--

Adam looks at the knife. Then he DIGS it into the dummy.
STABS. STABS. STABS. He leaves the knife in the dummy with a
smile as blood pours out.

ADAM

Hey!

(grins)

I think I won.

Adam grins. We get a shot of the dangling dummy from behind
its feet - as BLOOD begins to pour onto the floor, creating a
puddle below it.

GUY
No, wait. That's not where it was
supposed to...

The guy dips his finger in the blood as it showers down,
looks at his finger in the light.

GUY (CONT'D)
What the *hell*...?

Adam pulls the knife out, and blood sputters everywhere. The
dummy TEARS open, and a blood-soaked body CRUMPLES to the
ground limply.

Adam and the guy JUMP back. The guy SCREAMS - Adam just
stares at the body, in complete shock.

COVERED in blood, STABBED from head to toe, is MAGGIE.

She's definitely dead, obviously already stabbed numerous
times before being placed in the dummy...

ADAM
Maggie... Oh, *JESUS*... I'm sorry...

He backs away as PANIC erupts. PEOPLE are SCREAMING and
RUNNING for the exits.

INT. HOUSE - UPSTAIRS - DAY

EDIE stares out the upstairs window from her seat at the
table upstairs. She's tapping her foot, waiting for her date
to return.

The screams from downstairs erupt and Edie STANDS up. She
moves, curious, toward the staircase and looks down it. She
sees people running past, and blood on the floor from her
point of view.

EDIE
What the hell's going on...?

She heads down the stairs, and sees people RUNNING -- some
are getting TRAMPLED, as they flee.

MAGGIE's body lies on the floor, soaked in blood. Edie, still
standing at the staircase, covers her mouth in horror.

EDIE (CONT'D)
Oh my God...

Her phone rings, it's TRAY's phone.

She answers, heading back upstairs due to the loud commotion behind her.

EDIE (CONT'D)

Tray, where are you? Maggie's dead,
people are panicking, I...

MAN'S VOICE

Hello, Edie.

Edie's face screws up.

EDIE

Who is this?

MAN'S VOICE

Look outside, from the upstairs
window.

EDIE

No, tell me who this is and why you
have Tray's phone.

MAN'S VOICE

If you don't want Tray to end up
like poor Maggie, look out the
FUCKING window.

BEAT.

Edie looks scared as she approaches the window. She sees a bunch of panicking people rushing through the yard. Fifty or so people, pushing to get to their cars with plenty more still pouring from all the numerous doors in the huge house.

EDIE

What now?

MAN'S VOICE

Answer a question to save your
little fling. Do you care about
him, Edie? At all?

EDIE

Of course I do -- Just -- Please,
leave us alone!

MAN'S VOICE

You get three questions. Best two
out of three wins...

(pause)

First question -- Who was the
victim that was killed on a school
football field?

EDIE

Um... Oh God, I don't *know*--!

MAN'S VOICE

Multiple choice. Olivia Morris,
Trevor Sheldon, or Jill Kessler.

EDIE

Um... Trevor. A football player on
a football field. Right?! I don't
know this shit, *Tray's the expert*--
!

MAN'S VOICE

WRONG. It was the cheerleader,
Olivia Morris! Jill was her killer,
and Trevor was gutted and hung from
a ferris wheel!

EDIE

How was I supposed to--?

MAN'S VOICE

1-and-0, Edie. I'll give you an
easy one. Who was just found dead a
few minutes ago?

EDIE

Maggie...

MAN'S VOICE

Correct. See, that wasn't hard, was
it?

EDIE

N--No. What's the last question?

There's a pause. Edie waits for it, trembling, tears swimming
in her eyes...

MAN'S VOICE

Who killed *EDIE BELL*?!

Edie's face freezes in horror.

EDIE

Fuck you!

MAN'S VOICE

Sorry, that's the wrong answer.

EDIE

NO, PLEASE!

The line goes dead. Edie SCREAMS, starting for a run toward the stairs.

EXT. HOUSE - YARD - CONTINUOUS

Someone dressed as GHOSTFACE runs through the crowd, trying to reach the house. Someone else in the GHOST attire comes up behind this one.

ODDLY, neither one is SOAKED from the pool at all.

The Ghost is RUNNING through the crowd, brandishing a blade, for the unarmed one running AWAY.

INT. HOUSE - DOWNSTAIRS PARTY SCENE - CONTINUOUS

EDIE runs for the patio doors, STARING outside. She SCREAMS, crying and THROWING open the door.

The fleeing Ghost RUNS -- Just as the killer WRAPS his arm around their neck and STABS this one right below the neck.

EDIE
NO-- TRAY!

Edie slowly begins to retreat back inside, as the Ghost STABS this other one to death. The party has retreated now, everyone's gone except them.

The Ghost stabs a few more times as Edie CRIES, wincing...

EDIE (CONT'D)
I'm sorry, I'm sorry...

Panicking, she SLAMS the door and locks it up. She peeks back outside and the Ghost is gone. But the dead Ghost still lies on the grass outside.

Edie takes a deep breath -- She opens the door and RUNS...

EXT. HOUSE - YARD - CONTINUOUS

EDIE, in tears, rushes at the dead Ghost, taking off his mask...

EDIE
Tray, I'm so sorry--

She pulls the mask off, and sees the body laying in front of her is actually LANCE.

His eyes stare at her - GLAZED OVER. All the life he had earlier, completely drained from his face.

EDIE (CONT'D)
Oh my God, *Lance*...

Edie, still freaked out, cries. She closes Lance's eyes respectfully. She looks around, horrified...

EDIE (CONT'D)
...TRAY?!

No answer.

Confused, she then runs back in the house.

INT. HOUSE - DOWNSTAIRS - CONTINUOUS

EDIE runs for the front door, but SLIPS on the blood on the floor. She looks at her blood-soaked hands, and SHRIEKS. Chilled, Edie crawls up from her place on the floor and passes by MAGGIE's dead body...

She gets on her feet and opens the front door. She's about to rush out onto the porch when --

-- TRAY pops up from the corner, running right into Edie.

Edie jumps with a scream, backing up into the doorway. Tray's clothes are covered in blood.

TRAY
Edie--! Oh my God, are you okay?

Edie backs up, she doesn't know what to think, retreating back into the house as Tray moves up the porch.

EDIE
Tray, who's blood...?

TRAY
It's Lance, I found him in the yard, I... He's dead.

EDIE
I was just back there, I...

TRAY
Come on, let's get out of here.

Edie hesitates.

EDIE
I -- I don't--

TRAY
What's wrong, we have to go--?!

EDIE
I can't trust you!

Tray looks confused.

TRAY
No, please, Edie, I didn't... I
didn't kill anyone!

Edie starts to close the door, when she sees the GHOST coming up behind Tray.

She throws it back open - SCREAMS.

EDIE
Tray, OHMYGOD, RUN--!

EXT. HOUSE - FRONT PORCH - CONTINUOUS

EDIE RUNS onto the PORCH grabs TRAY's arm, and tries to yank him forward. But as he falls into her arms, she sees it.

A KNIFE in Tray's back.

Edie's crying, as she looks down into Tray's eyes.

EDIE
I'm sorry, I'm sorry, Tray--

She kisses him, just as the Ghost YANKS the knife out of his back and lets him drop to the ground. Edie RUNS into the house with the GHOST chasing after her.

Edie SLAMS the door shut and THROWS herself into the house.

INT. HOUSE - DOWNSTAIRS - CONTINUOUS

Edie FALLS to the floor as the Ghost tries to kick the door in. He stops as Edie scrambles to her feet.

Suddenly, Tray's lifeless body is sent FLYING through the glass window next to the front door, landing right at Edie's feet. SHRIEKING, crying, Edie takes off --

--She RUNS through the house, the Ghost RUNNING after her.

She keeps going straight toward the patio door, the Ghost disappears down the hallway to the side, but she doesn't realize it.

Edie makes her way to the door, only for the Ghost to JUMP out, causing her to double take and RUN down the hallway the Ghost just leapt out from.

Edie RUSHES past one of the bedrooms, she sees an open window.

INT. HOUSE - BEDROOM - CONTINUOUS

EDIE runs inside, and SLIPS her way behind the open bedroom door, fitting in just right.

She takes a deep breath and HOLDS IT IN as the Ghost CREEPS down the hallway, knife drawn. He passes right by the bathroom. Edie looks relieved, just as she's about to move from behind the door, the Ghost PEEKS back in.

Edie FREEZES, as the Ghost SNEAKS inside. Edie counts softly to herself -- "One. Two... THREE."

She GRABS the door and SLAMS it shut, SMACKING the Ghost in the face with the door, sending him flying back.

Edie RUNS for the open window, LEAPING at it. She shoves herself through, her top half hanging out. She tries to squeeze herself through.

EDIE

Oh, God, PLEASE -- PLEASE!

The Ghost GETS on his feet, CHARGING at Edie. She FIGHTS, FIGHTS, FIGHTS, and --

As the Ghost SWINGS his knife, she finally falls through the window.

EXT. HOUSE - YARD - CONTINUOUS

EDIE runs down the yard, she hears CARS passing by nearby... She RUNS towards the sound of them just as --

--The GHOST FIGURE CRASHES THROUGH THE GLASS WINDOW of a bedroom, DIVING out like an Olympic swimmer.

TACKLING Edie to the floor. Edie KNOCKS him off of her, and KEEPS RUNNING. POLICE SIRENS can be heard, but Edie just keeps running for the road. The Ghost is CHARGING, and she's not taking any chances to double back...

She keeps GOING, cornering around the house and running towards the nearby FIELDS of plants. As she passes by the pool, she sees a horrible sight. SCREAMS from deep in her SOUL.

VIV's dead body floats in the BLOOD RED water of the swimming pool. The drenched Ghost mask and robe sit at the pool's edge.

Edie turns away, horrified, and RUNS through the field...

EXT. ROAD - CONTINUOUS

EDIE makes her way onto the road, rushing through the fields, as a truck barrels down. She stands there, WAVING MANICALLY.

EDIE
HELP ME, PLEASE--!

The truck swerves and stops. Edie runs to the passenger door and throws it open.

There, in the driver's seat, is MR. POTTER.

MR. POTTER
You okay? Oh my God, you're covered
in blood...!

EDIE
Please, get me out of here, there's
a killer, he...

The Ghost comes up behind Edie, she spins around and sees him. She leaps into the truck.

INT. POTTER'S TRUCK - CONTINUOUS

Edie SLAMS the door shut as Potter STEPS on the gas and they DRIVE off at top speeds, leaving the Ghost behind them.

MR. POTTER
(softly, smiles, feeling
badass)
Eat my dust...

He suddenly turns to Edie.

MR. POTTER (CONT'D)
Everything all right? Where should
we go?

EDIE
The police station.

MR. POTTER
I have no idea where that's at.

EDIE
I'll give you directions. Just keep
going straight...

Edie hears a groan. She looks confused. Turns back and sees a bloody hand, lying limp in the backseat.

She traces it back up and sees DEWEY, hands and feet tied up, rolling back into unconsciousness, with blood seeping from his chest, in the backseat.

Her eyes widen. She turns over and Potter GLARES at her -- an EVIL stare.

He STOPS the truck with a jolt and THROWS his hand out from behind the seat, STABBING Edie deep in the gut.

She GASPS, staring at him in complete SHOCK...

MR. POTTER

I'm sorry you had to see that.

He pulls the knife out and THROWS Edie in the backseat with Dewey. He smirks, puts the knife down beside him, and continues driving.

INT. PEYTON AND PHOEBE'S CABIN - LIVING ROOM - NIGHT

PEYTON lies on the couch, watching TV.

She hears footsteps in the hallway. She spins around, and sees PHOEBE approaching. Peyton sighs.

PHOEBE

I just finished editing our movie,
Pey. Looking good.

PEYTON

Epic.

PHOEBE

Whatcha doin'?

PEYTON

Eh, just flipping through the
channels. Nothing on. And my
phone's dead so I feel totally
isolated...

Phoebe stalks toward the window.

OUTSIDE VIEW: Phoebe peeks outside. Rain pitter-patters against the window. She frowns.

PHOEBE

What a shitty day. I wish it'd just
stop raining.

BACK INSIDE:

PEYTON
(smiles)
Perfect atmosphere for a horror
movie right?

BACK to OUTSIDE VIEW: Phoebe frowns.

PHOEBE
A *cliche* horror movie. Chase scene
through the rain...
(sarcastic)
Oo, spooky!

OUTSIDE VIEW as she slides the blinds shut.

BACK TO INSIDE: Peyton finally sees a channel she likes.
Grins.

PEYTON
Ah. HALLOWEEN's on. Do you even
remember what HALLOWEEN's about?

PHOEBE
Um. Hockey mask, right?

PEYTON
No. FRIDAY the 13th.

Phoebe sits on it for a minute, plopping down on the couch
next to Peyton. Peyton gives a small smirk, waiting for
Phoebe's next guess.

Phoebe's face lights up, as if a lightbulb in her brain just
clicked on.

PHOEBE
Uh... that expressionless, white
mask? The creepy guy that stalks
the babysitters!

PEYTON
'Atta girl.

Phoebe smiles confidently.

PHOEBE
You taught me well.

PEYTON
That I did, young padawan.

They sit in silence for a moment. Peyton keeps HALLOWEEN on.
The scene where ANNIE's throat is slit in the car by MICHAEL
MYERS in the back seat is playing. Peyton laughs.

PHOEBE
How do you get off on this shit?

PEYTON
It's just fun.

PHOEBE
Funner than TWILIGHT?

PEYTON
Um, people could be around. You're not supposed to tell anyone about my guilty pleasures.

PHOEBE
(laughs)
No one's around. But I'm surprised you haven't been caught yet, you've got all the DVD's stuffed under your bed.

PEYTON
(trying to change the subject)
I always thought Bob was cute.

Phoebe gets off the couch to go into the kitchen and cook some popcorn. She peeks over at the TV screen, where BOB dangles from the door, dead as MICHAEL MYERS admires his work.

PHOEBE
Ew. You like *him*? Johnny Depp in NIGHTMARE ON ELM STREET was cuter.

PEYTON
What's with everyone's Depp obsession?
(focusing back on the screen)
This scene always makes me sad...

PHOEBE
(rolls her eyes)
Not since Bella fucked the vampire have you shown such grief.

PEYTON
They even had a kid. Can you believe that?!

PHOEBE
Tragic. Poor wolf-man.

PEYTON
Werewolf!

PHOEBE
 (laughs)
 Whatever.

Phoebe stalks off, heading into an open doorframe leading to...

INT. KITCHEN - DAY

...The kitchen.

PHOEBE grabs some popcorn from the cupboard and places it into the microwave, and punches some buttons on the panel, starting the machine up.

From her cell phone, there's a sudden ringing that makes her jump.

She checks the ID. "UNKNOWN NUMBER"

She answers.

PHOEBE
 Hello?

MAN'S VOICE
 Hello, Phoebe.

PHOEBE
 Sorry, I don't recognize the voice.
 Who is this?

MAN'S VOICE
 You answer my question right --
 your friend lives. If not, she
dies.

Phoebe's face screws up.

PHOEBE
 What'd you just say?

MAN'S VOICE
 I'll ask you a question. If you get
 it right, Peyton lives. If not--
 she's a goner.

Phoebe starts to head for the doorframe.

MAN'S VOICE (CONT'D)
Uh-uh. Stay where you are. Wouldn't
want the popcorn to burn, would
you?

Phoebe sighs, starting back toward the counter...

PHOEBE
What kind of question?

MAN'S VOICE
Horror trivia.

Phoebe's face falls - *SHIT*. This is NOT her subject.

PHOEBE
Uh... Okay. Just give me the
question.

MAN'S VOICE
What movie is Peyton watching right
now?

PHOEBE
That's easy. HALLOWEEN.

MAN'S VOICE
Which HALLOWEEN movie is it?

BEAT.

No answer. She has no idea.

PHOEBE
Uh... How many are there again?

MAN'S VOICE
Seven main films, one unrelated
movie with the name HALLOWEEN in
it, and two of Rob Zombie's shit-
fest reboots.

PHOEBE
Um. She's watching... The one with
Bob. Pinned to the door. Which is
totally illogical, but I digress--

BEAT.

PHOEBE (CONT'D)
The second one. Jamie Lee was still
in the second one, if I remember--

MAN'S VOICE

Wrong. She's watching the original.

PHOEBE

One more chance, please...

MAN'S VOICE

Fine. Peyton gets one last chance.
You...? I'm afraid, you're out.

Phoebe freezes, she moves toward the doorframe.

PHOEBE

Peyton--!

As she goes to leave the room, Peyton leaps out from the hallway giving a loud YELL. Phoebe SHRIEKS, jumping back.

Her face screws up, realizing what's going on.

PHOEBE (CONT'D)

That damn iPhone app again?!

Peyton lifts up her iPhone, showing it off to Phoebe, giggling.

PHOEBE (CONT'D)

You're becoming too predictable,
Peyton. You've lost your touch
since high school...

PEYTON

If I'm becoming so predictable, you
wouldn't have jumped - or screamed -
like you did. Just face it, Phoebs,
I still got it!

Still laughing, Peyton jumps back onto the couch, while Phoebe stands there, still frowning.

PHOEBE

That's so insensitive.

Phoebe turns around and trots back into the kitchen.

PEYTON

Didja hear that?

PHOEBE

Nice try, Peyton.

PEYTON

I'm not kidding. A false scare is usually followed by a real one. Just sayin'...

PHOEBE

Just stop already... You think you're invincible or something, what if it happened to you?

Peyton looks back, over her shoulder to face Phoebe, smirking.

PEYTON

But it can't happen to me.
(poor Charlie Sheen
imitation)
Because I have tiger blood and
Adonis DNA!

BACK to Phoebe, as she grabs a bottle of pop out of the refrigerator. A sudden SHRIEK from Peyton scares her, forcing her to drop the pop. It spills everywhere.

PHOEBE

Shit, Peyton-- What the hell--?

Phoebe closes up the refrigerator door and she sees the Ghost hovering behind Peyton... She smirks as the Ghost begins thrusting his arm at Peyton REPEATEDLY-- She's SCREAMING.

On Peyton as she's on the couch, her back getting stabbed repeatedly by the killer. She rolls, trying to escape but he grabs her by the hair, yanks her back, and STABS her right below the NECK.

PHOEBE (CONT'D)

Your first prank didn't work, this one wont either-- Who is this?
Lance probably, right...?

From Phoebe's point-of-view, she doesn't see any of the struggle, she just hears Peyton's screams. Her face looks conflicted - as if she wants to believe it's a practical joke, but doesn't know for sure.

She enters the living room.

Phoebe tries to laugh it off, but she quickly sees the blood running all over the couch as the Ghost repeatedly stabs Peyton. Peyton's bloody hand rises up and GRABS the top of the couch, she's gasping, barely alive.

Phoebe SCREAMS.

PHOEBE (CONT'D)
OH GODDDD, PEYTON--!!

The Ghost spins around -- his attention off of Peyton, who simply flops to the floor lifelessly. Phoebe takes off running.

In the kitchen, Phoebe pulls out her cell. She scrambles to dial as she takes a shortcut into the hallway but is intercepted by --

--The Ghost! He rushes at her, she screams and dives out of the way. The Ghost hits a painting, slightly dazing him, and Phoebe keeps running.

She rushes for the front door, tears it open, and BOLTS her way out of there--

EXT. CABIN - NIGHT

PHOEBE rushes down the wooden stairs of the porch, SCREAMING.

PHOEBE
Somebody HELP ME--!

The GHOST bursts outside after her. Phoebe looks around her, the road is completely empty and dead. She rushes for the Jeep, throwing the door open and leaping in the driver's seat.

INT. JEEP - CONTINUOUS

PHOEBE sees the Ghost rushing toward the door, she throws herself onto the floor and slams the door, shrieking, ducking, and covering her head with her arms, as the Ghost smacks his fist through the glass, shattering it everywhere.

Phoebe dodges the swinging knife while attempting to shove her keys into the ignition. The blade dives down, Phoebe screams and dodges the swing as her shaking hand fights with the ignition.

PHOEBE
Come on, come on--!

She manages to get the keys in and TWIST them - the engine hums. Phoebe looks relieved - she throws the car into reverse.

She presses on the gas, and the car jolts backward. She can't see anything as she is crumpled on the floor. She plays with the pedals, causing her car to zoom out of its space, she grabs for the wheel and pulls herself up.

Taking a seat in the driver's seat, Phoebe tries to steer her car out of there, but suddenly--

--a pair of GLOVED HANDS wrap around her neck.

While she was on the ground, the Ghost must have snuck in through the Jeep's trunk.

Phoebe gags and chokes, gasping for breath. She squirms, trying to pound on the horn, but the Ghost is dragging her into the backseat. Her legs kick for it as she is completely thrown back there, but she misses.

As she hits the backseat, the Ghost brandishes his knife and dives down. She screams, flipping over. The knife digs through the material of the seat.

Phoebe sees this as her chance to flee, scampering for the trunk. She throws it open as the Ghost fights to yank his knife from the material of the chair.

Phoebe kicks the Ghost in the face on her way out, knocking him backward.

EXT. FOREST - CONTINUOUS

PHOEBE flips out of the trunk, and runs through the trees - racing for KIRBY's cabin.

She remains quiet - trying to dodge through the trees and get there without the Ghost catching up to her. But he darts off nowhere - racing behind her at a breakneck pace.

She SCREAMS - shouting for people to hear her.

INT. KIRBY'S CABIN - NIGHT

KIRBY is helping QUINCY get his stuff together. GARRETT sits on the couch, singing to himself. They have "AIN'T NO REST FOR THE WICKED" by THE CAGED ELEPHANT playing on the radio, blasting.

EXT. FOREST - NIGHT

Phoebe keeps screaming, but the Ghost intercepts her and GRABS HER -- TACKLING her to the ground, CHOKING her.

She GASPS for breath, attempting to scream - but CAN'T.

She pushes him off and starts crawling away, gasping still - but the Ghost flies at her, diving his knife into her Achilles. Phoebe is CRYING now as she drops to the muddy ground, tears staining her face.

She fights him off, kicking. He flips back and she begins crawling off again, trying to scream - but she can't. Phoebe keeps going, and the Ghost gets back up, chilling behind her - just watching as she tries to get away.

He slowly looms behind her as she keeps going. He comes up behind her and stabs her in the back. She tries crying out but can't. He dives it into her once more.

INT. KIRBY'S CABIN - NIGHT

KIRBY is helping QUINCY get his stuff together. GARRETT sits on the couch, he looks over.

KIRBY
Are you leaving with us?

GARRETT
You're both leaving? I thought you were just taking him to the airport.

KIRBY
I don't want to stay here anymore.
I just want to go back home, maybe
all this will stop.

QUINCY
You don't have to do that Kirby...

KIRBY
It's my fault Rhiannon's dead,
Quincy. I'm doing this to help you.
I don't want any more people
dropping like flies because of me.

QUINCY
It's not your fault. I had her go
up there alone. If only I just --
walked in with her. I was so
anxious to go back and party... I
could have saved her, Kirby.

Kirby goes quiet.

QUINCY (CONT'D)
I mean, I could definitely kick
that scrawny pale faced freak,
don't you think?

Kirby gives a soft smile. Garrett notices this soft flirting going on, he doesn't say anything, but looks a little jealous.

KIRBY

Oh yeah. I'd feel very safe around you.

Quincy gives a half-smile. He's uncomfortable talking about this, but he's trying to give a nicer aura about the room. There's an awkward silence.

Garrett attempts to break it, but before any words can come out of his mouth, the phone rings. Kirby picks it up and answers.

KIRBY (CONT'D)

Hello?

MAN'S VOICE

Hello, Kirby. Remember me?

KIRBY

(scoffs)

How could I forget? What the fuck do you want this time?

MAN'S VOICE

Just to watch you squirm as the people you love and care about die around you. *Again.*

Quincy looks at Kirby, curious.

QUINCY

Who's on the phone?

She shushes him and wanders off. Quincy gives Garrett a look. Garrett just gives a shrug, he has no idea.

BACK to Kirby as she wanders down the hallway-

MAN'S VOICE

I hear you like horror movies, Kirby. Do you like them so much that you actually enjoy watching people die in front of your very eyes?

KIRBY

(sarcastic)

Oh yeah. I get off on the screams and the blood, all of it.

The voice gives an EVIL laugh.

KIRBY (CONT'D)

I really hope you don't think I'm being serious...

MAN'S VOICE

Kirby, I get it. After all this trauma, how else would you get over all the bloodshed? Just cope with it by enjoying it. Cherishing every moment, losing your mind slowly but surely--

KIRBY

It's called sarcasm. I'm not a psycho, I don't *cherish* any of this!

MAN'S VOICE

You want your bloodshed Kirby? I know you haven't seen much of it this time around. Such a shame. You would've just *loved* the crime scene at the Bracke house...

KIRBY

Piss off...!

MAN'S VOICE

How about you open your front door? Couldn't you use some of that fresh Irish air?

KIRBY

(sarcastic)

What, you left me a present? How sweet.

EXT. KIRBY'S CABIN - CONTINUOUS

PHOEBE crawls away - the Ghost dives a knife down into her back as he holds a phone up to his face...

MAN'S VOICE

Yes...

(beat)

A present.

Phoebe gasps, trying to talk. Another stab right to her back. She falls, face smacking right into the mud. She's barely able to move anymore, but keeps going...

INT. KIRBY'S CABIN - CONTINUOUS

KIRBY

Well, let me go check it out.

Kirby, with a daring smirk on her face, moves toward the door. Quincy and Garrett look confused.

GARRETT

Is that who I think it is?

QUINCY

What's going on?

Kirby turns to them.

KIRBY

It's the killer. He left me a present on the porch.

EXT. KIRBY'S CABIN - PORCH - CONTINUOUS

PHOEBE is wobbling toward the porch, covered in mud from her tumble. The GHOST is chilling in the background, slipping the phone into his robe -- he swoops forward, slowly approaching Phoebe, who crawls toward the porch but is pinned down by the killer, shoved flat to the pavement.

INT. KIRBY'S CABIN - CONTINUOUS

GARRETT

Lovely. A head maybe?

KIRBY

Nuh-uh. That'd be unoriginal.

(teasingly)

This guy's a fan of originality, isn't that right Mister Ghostface?

MAN'S VOICE

(menacingly)

That's right...

KIRBY

See.

(beat)

Not a head.

QUINCY

You're actually gonna open the door?

KIRBY

What am I supposed to do, hang up on him? The people that do that never last very long, it just pisses the killer off. It's never good to piss off a psycho with a knife...

(beat)

Besides, it's the Sidney Prescott thing to do.

Kirby moves toward the knob - reaching for it. She throws the door open. Peeks outside.

EXT. KIRBY'S CABIN - PORCH - CONTINUOUS

There's nothing around. Kirby speaks into the phone --

KIRBY

So where's my present?

MAN'S VOICE

Ah, there you are! So glad you could make it, Kirby. Just in time for me to roll out the red carpet for you.

PHOEBE's hand slowly reaches up, DRENCHED in blood. Kirby's eyes widen in shock.

Phoebe slowly crawls up to the porch, on all fours, just completely COATED in mixed layers of mud and blood.

Phoebe's face is pale, drained of all color. She has stab wounds all over her back, chest, and neck, trembling and looking like a fucking ZOMBIE.

KIRBY

OHMYGOD, PHOEBE--!

The Ghost pops up and GRABS Phoebe by the collar. Kirby SHRIEKS and the Ghost SLASHES Phoebe open across her stomach, splattering CRIMSON right at Kirby's feet.

Finally DEAD, Phoebe is tossed aside uselessly, her body hitting the porch with a thud.

Kirby rushes inside, SLAMMING the door shut on the Ghost.

INT. KIRBY'S CABIN - CONTINUOUS

KIRBY, GARRETT, and QUINCY run for the back door.

KIRBY

C'mon, we gotta get out of here--

They run to the back door, Garrett tries to open it.

GARRETT

Shit, it's locked from the
outside...

Quincy grabs a chair from the table and throws it through the window, shattering the glass. Garrett looks at Quincy, as Kirby looks at him almost admiringly. Garrett frowns.

GARRETT (CONT'D)

Yeah, that works too.

The three rush outside, where the Ghost comes out from the side of the cabin, knife dripping blood. They go the other way around the cabin, Kirby unlocks her car with the buttons on her keys.

They all hop in - Kirby front seat, Garrett passenger, and Quincy in the back.

Kirby's car starts up immediately, and they ZOOM off as the Ghost runs UP -- right at the camera, stops, and then looks around before slinking backward...

INT. POTTER'S TRUCK - SUNDOWN

EDIE squirms around, holding onto her wound. DEWEY looks at her comfortingly.

DEWEY

Just... apply pressure on it. Keep
it pressed down, okay...?

MR. POTTER

SHUT UP--

They both shut up, but Edie nods to Dewey, trying to keep her calm and press down on her wound.

Dewey peers over the seat from his place on the backseat floor, and sees Potter dialing a number on his IPHONE. He's using the GHOSTFACE VOICE CHANGER APP.

GALE

(V.O.)

Hello?

MR. POTTER

(as MAN'S VOICE)

Hello, Gale.

Dewey winces as he hears Gale's voice...

GALE

(V.O.)

Where is he?

MR. POTTER

(as MAN'S VOICE)

Oh, don't worry about that, Gale. I just wanted to call you and say you were running out of time. Surely you can have Judy Hicks sort out where EXACTLY I am? Not that hard to trace a phone?

GALE

(V.O.)

Why are you giving me ideas? It's as if...

MR. POTTER

(as MAN'S VOICE)

...I want to be found? Exactly, Gale. So we can settle an old score...

GALE

(V.O.)

Then just tell me *who* you are and *where* you are right here right now with your actual voice. Lose the FUCKING theatrics you coward...!

MR. POTTER

(as MAN'S VOICE)

Theatrics makes EVERYTHING better. Besides, it's time for you to show off the SKILLS and RESOURCEFULNESS that make Gale Weathers such a STAR...

GALE

(V.O.)

I'm not Gale Weathers anymore. I'm Gale RILEY.

MR. POTTER

(as MAN'S VOICE)

It doesn't change who you are. Deep down, you're all about attention. You're a fame whore, always will be. Goodbye Gale, and good luck. See you soon...

He hangs up and tosses the phone aside. Edie and Dewey lie in the back weakly, staring up at Potter from their POV as he parks the truck. They can't see where they are, Dewey too injured and Edie too scared to even move...

Potter gets out of the truck, the door slams. They hear his footsteps outside and the TRUNK door opens. They can hear him rifling through things in the trunk, and then SLAM the door shut after getting what he needs.

Dewey looks over at Edie.

DEWEY

I need you to reach in my back pocket.

EDIE

For what?

DEWEY

My phone.

Edie nods, she reaches into Dewey's back pocket and pulls out his phone.

DEWEY (CONT'D)

Go into my contacts and dial the number for "Gale". I need to... I need to say goodbye to my wife.

Edie nods, she looks through his contacts and finds "Gale". She presses the green dial button and puts the phone up to Dewey's face so he can talk.

Edie peeks through the window to see they're in an abandoned old graveyard, and Potter is outside digging a new grave. Edie closes her eyes, shaking in FEAR.

DEWEY (CONT'D)

Are you okay?

Edie nods, trying to assure Dewey.

EDIE

It's just...
(winces)
It hurts.

DEWEY

Can you see him?

EDIE

He's ... digging a grave. We're at an old graveyard.
(MORE)

Um, I know what it's called, it's
in the back of my head... *Damn it,*
I KNOW it, I just...

Gale answers the phone. INTERCUT between the two on the phone:

GALE is with JUDY and MARNIE, Judy's driving, with Gale in the passenger seat and Marnie peeking between the two front seats from her place in the back.

GALE
Dewey?! Dewey, is that...?

DEWEY
It's me.

GALE
Oh, honey, thank God, are you okay?

DEWEY
I've got a girl with me. She's a local, she says we're at a graveyard. We're in the back of the car, the killer, he's got us here.

GALE
What graveyard?

DEWEY
I told you, I don't know...

MARNIE
(low whisper)
I can run a search of all the graveyards in the area...

Gale nods to her and Marnie gets to work, trying to get a Wi-Fi signal on her iPad.

GALE
Why did you call me, Dewey? You could've just called the police if you wanted...

DEWEY
I called because I wanted to tell you that I love you. So much, Gale. Please stay safe, I... I love you.

Edie peeks out to see Potter walking toward the truck.

EDIE
He's coming...!

DEWEY
(to Edie)
Get down. Play dead.

Edie curls up on the floor, CLOSING her eyes.

GALE
No. Don't do this. You are NOT
going to say goodbye to me. NO...
You have a daughter to raise!

DEWEY
I'm sorry Gale...

The trunk FLIES open and Potter REACHES in, SNATCHES the phone from Dewey's hand. He THROWS Dewey's phone on the ground and STEPS on it.

MR. POTTER
How sweet of you to call your wife,
say your final goodbyes. But your
five minutes are up.

He winks at Dewey, before grabbing him by the shoulders and dragging him out of the trunk. Edie is left behind, she keeps her eyes shut as Potter, totally ignoring her, slams the trunk door shut.

INT. JUDY'S SUV - CONTINUOUS

JUDY, GALE, and MARNIE are still driving. Marnie hangs up the phone, obviously having been talking. Judy eyes her.

JUDY HICKS
You called the police?

MARNIE
The local police department.
They're sending police to the area.

Judy looks upset; hoping that asshole Gallagher isn't there...

JUDY HICKS
What's the place called again?

MARNIE
Resurrection. We should be pulling
in soon.

JUDY HICKS
(nods)
All right.

EXT. RESURRECTION CEMETERY - NIGHT

GALE, JUDY, and MARNIE pull into the RESURRECTION CEMETERY. They exit Judy's SUV and see POTTER'S TRUCK sitting at the base of the treeline.

The grave dug for Dewey is out of frame... Judy approaches the truck, drawing her gun. She THROWS it open, aiming inside quickly.

INT. POTTER'S TRUCK - CONTINUOUS

The trunk opens and EDIE finds JUDY'S gun right in her face. She SCREAMS -

JUDY HICKS
I'm sorry... Shh!

Judy shushes Edie, climbing inside, noticing her open wound.

Judy takes a bandage out from her pocket and starts patching up Edie's wound.

EDIE
I'm so thankful for your random
pocket bandages...

Edie smiles, she's trying to defuse the tensions here. Judy chuckles.

JUDY HICKS
After all the shit I've been
through, it's good to carry some of
these bad boys around just in
case...

GALE
(O.S.)
Oh my God--!

Judy and Edie turn their attention to Gale's shouts. Edie patches herself up, looking to Judy.

JUDY HICKS
I'm sorry -- I have to go see
what's happening--

Gale's SCREAMING now. It's a horrible scream. Edie looks on in fear as Judy climbs out of the trunk.

EXT. RESURRECTION CEMETERY - CONTINUOUS

JUDY climbs out of the car to find GALE, crying, on her knees, at a dug-up fresh grave. MARNIE stands nearby, a look of astounding horror and LOSS etched into her face.

JUDY HICKS

What happ--

She steps closer, to see that Gale's got DEWEY in her arms. Pale-faced, BLOODIED...

GALE

I -- I was too late. The bastard
already buried him. Buried him
ALIVE...

Gale sets Dewey's body down gently... She doesn't want to look vulnerable any longer. She gets up, fighting her tears.

GALE (CONT'D)

I'll kill 'em. I swear to God, I'll
find whoever killed my husband and
PERSONALLY KILL THE BASTARD MYSELF.

MR. POTTER

I'd love to see you try--

From behind a tree, steps MR. POTTER. Giving Gale a round of applause.

MR. POTTER (CONT'D)

You made it, Gale. What a valiant
attempt to save poor old Dewey.
Guess you were just too late...

MARNIE

(floored)
Mr. Potter?!

MR. POTTER

No. BECKER.
(beat)
Archie BECKER.

Gale STARES at Potter -- it slowly comes back to her.

GALE

Archie... I hardly recognize you.

MR. POTTER

This is *eighteen years* of emotional
STRESS packed onto my AGING body.

Potter trains a gun at them - tears swimming in his eyes.

MR. POTTER (CONT'D)
I had to go through years of
torture, Gale. My wife was
traumatized after my dear Casey
died...

A quick BLACK-AND-WHITE flashback of CASEY BECKER, hanging
from the tree in her front yard, her insides in a steaming
heap on the ground below her.

MR. POTTER (CONT'D)
...And then those damn STAB movies
exploited Casey like she was
some... horror movie BIMBO.
(beat)
She was a real girl! A victim of a
horrible crime, and you took
advantage of that.

Choking on his own words, Potter must take a pause. Gale
STARES at him, deeply conflicted. She's near tears herself.

MR. POTTER (CONT'D)
I tried to get money from you, but
the court had to go to *your* favor.
Not even a year later, my dear
Suzanne was taken from me of
cancer. If only I had won that
money from you, I would have -- I
would have been able to save her.

GALE
You're no better than Billy and
Stu, Archie. The way those kids
were slaughtered in that video you
sent me? You might even be
SICKER... Taking away daughters and
sons from parents... Why would you
want other people to go through
what YOU had to go through?!

Potter stands there, shaking his head.

MR. POTTER
I'm not a pussy-ass momma's boy
like Billy, Gale. I have an actual,
SANE motive. You took away my
family -- time for me to take
YOURS.

PULLING out a KNIFE and suddenly GRABBING Marnie, HOLDING the knife to her neck, Potter's eyes go WIDE. Gale tries to step forward, Potter STEPS BACK.

MR. POTTER (CONT'D)
Marnie's like a daughter to you. "I don't think I could ever write a book without Marnie at my side."
(pause)
Yes, Gale, I still read and watch your press conferences... You put on SUCH a mask in front of your audience. Your falseness amazes me.

GALE
Just take me. Have me. Don't hurt her--

Judy DRAWS her gun. Potter FIRES at her. She LEAPS out of the way, dodging the bullet. Potter holds Marnie out - Judy hesitates.

GALE (CONT'D)
Judy, stop being so goddamn trigger happy. PUT THE GUN AWAY--!

It's a tense situation -- Potter gulps. He brings the knife back, LIFTS it...

Gale TACKLES Potter, the knife SLASHES Marnie across the arm. She YELPS in pain and hits the ground as Gale KNOCKS Potter into the open grave Dewey was laid in.

INT. EMPTY GRAVE - CONTINUOUS

They WRESTLE inside -- Potter PINS Gale down. But he's frail - Gale FLIPS him over, overpowering him.

Judy runs up - AIMS at the two. Gale takes Potter's knife.

GALE
I'm SO sorry, Archie. About your daughter, your wife-- everything.
(beat)
But NO ONE takes away my family without paying for it. So--

She lifts his knife. BRINGS it down on his heart. Potter LOOKS into her eyes. GASPS for air. Gale leaves the knife there and Potter flails around for a moment -- then Gale YANKS it out.

GALE (CONT'D)
--FUCK YOU.

Potter's face goes lifeless and he DIES right then and there. Marnie holds an arm out for Gale. Judy helps Marnie pull Gale out of the grave.

INT. KIRBY'S CAR - NIGHT

KIRBY drives with GARRETT and QUINCY in the car accompanying her. "GOLD GUNS GIRLS" by METRIC plays on the radio.

QUINCY
Mind turning down the radio--?

KIRBY
No. No, no, no. Music is my stress
reliever.

She's in near tears, singing along, trying to hold back the tears.

KIRBY (CONT'D)
"...Is it ever gonna be enough. Is
it ever gonna be enough. Is it ever
gonna be enough..."

She turns the radio off, sniffing.

KIRBY (CONT'D)
Maybe you're right. Radio off...

Quincy attempts to calm her down.

QUINCY
Just chill for a minute, okay?
We'll get to that party, pick up
Tray and everyone else, and get on
a plane...

KIRBY
Okay.

Quincy gives her a massage, Garrett stares on, eyes swimming with jealousy. His eyes FLARING, face STONE COLD.

There's a sudden HONKING. Kirby looks over and a car comes out of NOWHERE, heading RIGHT TOWARD HERS from the passenger side where Garrett sits. She SPEEDS up, swerves out of the way.

The side of her car is nicked, but no major damage.

Livid, Kirby flings the driver's side door open.

EXT. ROAD - CONTINUOUS

KIRBY storms toward the car that smashed into her. As she approaches, her face gets angrier, KNOWING this car.

KIRBY
This is NOT the day, so don't even
say SHIT to me when you get out the
goddamn car, Adam--

ADAM steps out. Blood soaks his shirt from when he stabbed the dummy.

Kirby STOPS in her tracks as QUINCY and GARRETT clamber out of the car. Garrett grabs her, holds her back. The boys can see it in her eyes; she's ready for a fight.

Adam is shaking, he shakes his head.

ADAM
I -- Kirby, please... We have to
get out of here. I saw him.

KIRBY
What?!

ADAM
The killer. That's the reason I had
to swerve out of the way, he was
RIGHT HERE--!

Adam POINTS in the direction of where he "saw" the killer. The three look confused.

QUINCY
I didn't see anybody--

GARRETT
That's cause there was no one
there. This is what he does, makes
up lies to save his own ass.

ADAM
No one asked you, dick!

Garrett's about to START a FIGHT now -- He's about to CHARGE at Adam. Quincy GRABS Garrett.

QUINCY
BREAK IT UP--!

Just then, Kirby SEES HIM... She SCREAMS TO EVERYONE:

KIRBY

RUN--!

They all TURN and see the GHOST running at them, KNIFE brandished. They all DISPERSE, going in separate directions toward the CORNFIELD ahead of them.

INT. RESURRECTION CEMETERY - CONTINUOUS

A cop car pulls in - DETECTIVE GALLAGHER and CHIEF BRADY exit.

DETECTIVE GALLAGHER

No matter what crime scene it is,
it seems you're *always there*, Judy
Hicks.

Hicks ignores him.

JUDY HICKS

We've got a very injured man over
here. He's DYING...

CHIEF BRADY

Let me call in an ambulance--

Brady heads for the patrol car.

INT. PATROL CAR - CONTINUOUS

CHIEF BRADY climbs inside - grabs the radio.

CHIEF BRADY

This is Brady. Requesting an
ambulance at Resu--

He can't finish his sentence as he finds a KNIFE shoved into his CHEST.

He tries to SWING at his attacker, but can't get him--

Brady SLUMPS over, PINNED to his seat.

The GHOST enters view, peeking in on his latest kill.

THERE'S ANOTHER ONE!

The knife is YANKED out of Brady, who FALLS to the passenger seat limply.

JUMP to the other side of the car, where Judy sees the Ghost sneaking up behind Gallagher. EDIE climbs out of the backseat, joins Judy as--

JUDY HICKS
LOOK OUT--!

Gallagher spins around, just as the Ghost's knife swings - SLASHING open Gallagher's midsection. Blood showers all over the white hood of the police car, giving it a new red coating of paint.

Gallagher tries to bash at the Ghost with his BATON, but the Ghost easily YANKS it from his hand and STABS it right through Gallagher's eye. BLOOD pours out -- And Gallagher DROPS, DEAD.

The Ghost rushes at Judy now, as she scrambles to grab at her gun...

She FIRES.

The Ghost ducks, KICKING Judy in the stomach. She flies backward, the gun soaring through the air.

Judy falls onto her back, Edie helps pull her to her feet. They run toward Marnie and Gale -- SCREAMING.

JUDY HICKS (CONT'D)
RUN--! THERE'S ANOTHER ONE.

Gale looks to Marnie, sighs.

GALE
(c'est la vie)
...There's always is...

The four take off, running together. They DART away - as the Ghost is BEHIND them.

They make it toward a cornfield and RUSH inside --

INT. CORNFIELDS - CONTINUOUS

TIGHT on Kirby as she TAKES off -- She keeps GOING, at a breakneck pace, NOT LOOKING BACK...

CUT to shots of the boys running. All running separately.

MARNIE is charging through the cornfields, when she runs right into--

Kirby!

KIRBY
GERROFF--!

Kirby jumps back, hitting Marnie. Marnie puts her hands up...

MARNIE

Whoa, whoa, whoa! Relax, it's just me--

KIRBY

Marnie, what the hell are you doing?

MARNIE

Judy, Gale, and Tray's girl Edie ran with me out here... The killer chased us. I haven't seen him since we ran through here, but--

KIRBY

He chased us in here too. Me, Garrett, Quincy, and Adam...

MARNIE

We were running for that church.

Marnie gestures to the old, abandoned CHURCH in the distance.

MARNIE (CONT'D)

Edie says it's abandoned and...

Suddenly, the GHOST JUMPS right out of the corn behind Marnie, raising his gleaming silver knife...

KIRBY

Marnie, behind you!

Marnie spins - the Ghost's knife SLASHES her arm open. She SHRIEKS, and runs. They run together --

Marnie keeps looking behind her as she rushes through the corn, Kirby urges her to keep running. They stop together, the Ghost nowhere around. They both look around, freaked.

Marnie is holding her bleeding arm, seething in pain...

MARNIE

Kirby, keep going! I'll hold 'em off, just please... Get somewhere safe. He'll catch up to us if we're together, I can barely run...

KIRBY

No, I'll hold him off for you...

MARNIE

You've got people who love you, Kirby. I've got nothing.

(MORE)

I'm willing to die for you, so
 please just accept this *once-in-a-*
lifetime opportunity and GET THE
FUCK OUT OF HERE--!

Kirby looks at her, she doesn't know what to say. Her face reads a look of compassion and THANKS...

...She keeps RUNNING, as Marnie stays behind. She hears crunching nearby -- She's not exactly willing to go down without a FIGHT.

She scans the area around her.

MARNIE (CONT'D)
 Hello? Anyone out there?

She looks around. Opens up her arms.

MARNIE (CONT'D)
 (mocking Ghostface voice)
Wanna play a game?!
 (back to her normal voice)
 Cause I'm ready, asshole!

Marnie hears another crunch in the ground. She turns around and sees a dark figure -- who slowly turns around, revealing that pasty white GHOST mask staring back at her, brandishing that signature KNIFE from that draping cloak.

The Ghost spins around and DIVES at Marnie. She SHRIEKS, diving out of the way. Marnie RUNS - she takes off, at high speeds. The Ghost is AFTER her, but she won't stop.

She holds onto her arm as she does - but it's not holding her back. She SLIPS on a muddy part in the soil.

MARNIE (CONT'D)
SHIIIT--

Sliding onto her side, Marnie comes to a stop. The Ghost DIVES at her - SWINGING the knife, but missing and only sticking it in the mud.

Marnie kicks the Ghost's face, then his chest, and then RUNS. Leaving the killer behind. She just keeps going - in whatever direction. Trying to lose him...

EXT. CORNFIELDS - CONTINUOUS

JUDY runs through the cornfields. She sees a SHADOW rush right past her. She FLICKS on her FLASHLIGHT and aims the beam right in the direction of the person who just went past her.

Obviously getting a bit scared, Judy takes a deep breath and takes off after them...

...Finding an abandoned shed, where the door is ajar. Obviously whoever went inside was in a rush.

INT. SHED - CONTINUOUS

JUDY barges in, BEAMING her light around --

JUDY HICKS
Hello?!

No answer.

There's clanging inside. Judy flashes her light toward the source--

There stands ADAM.

Judy jumps.

JUDY HICKS (CONT'D)
What the hell are you doing back here--?

ADAM
Hiding. What the hell are you doing back here?

JUDY HICKS
Following you. Get in the church, it's safe.

ADAM
I'm surrounded by plenty of tools that make me feel much more assured that I can out-kill the killer... What will I do in a church? Beat the hell out of him with a crucifix?!

JUDY HICKS
Suit yourself, kid. I've got to get more people to safety, so whatever you feel's best...

Judy rushes out of the shed. Adam chills for a minute, admiring the tools around him.

He sees an automatic drill, nail already in place. He turns it on - it spins without having to press any buttons. He turns it off and places it on the shelf behind him.

Seconds later, the back door to the shed CREAKS open. Adam spins around and there stands the GHOST. Just staring back at him.

He goes to back away, GRABBING the drill as he does. Then, the Ghost CHARGES --

ADAM
Hey, asshole...

Adam rushes too, HOLDING the drill out, ready to attack. The Ghost ducks, Adam FLIPS over a table. Adam leaps back on his feet.

Adam PINS the Ghost to the wall, against more tools. The Ghost GRABS his collar, and SWINGS Adam around, SMASHING him against a shelf.

Tools PILE onto him. He sways a bit, dropping the drill that was in his hand, it spins around on the ground. Adam tries to reach for it, but the Ghost SHANKS Adam in the stomach.

He gasps for breath as the killer SMASHES him against the wall, STABBING him right through the wooden wall.

Adam tries to fight the Ghost off, SWINGING his arms as he's pinned to the wall by the KNIFE. The Ghost backs up, watching, enjoying it, as Adam tries to fight back.

Adam splutters blood from his mouth. He SPITS at the Ghost, SPLATTERING the white mask with a red tint. The Ghost tilts his head, almost like an "*Oh no you didn't!*" moment.

The Ghost GRABS Adam's former weapon, the drill that flops uselessly on the ground, and taunts Adam with it. Adam looks in horror as the Ghost--

--THRUSTS that still-spinning drill RIGHT INTO ADAM'S GROIN.

HE SCREAMS -- A SCREAM OF ABSOLUTE, TOTAL PAIN.

The drill PINS Adam right into the wall. His arms flail, he tries to escape, but it just hurts EVEN MORE.

The Ghost admires his work -- pulling out a spare knife from his cloak. He slowly SNEAKS into the darkness of the shed, literally disappearing as Adam is left, pinned to the shed wall by both the knife and the drill.

He SCREAMS OUT--

ADAM (CONT'D)
HELLLLP. HELLLLLLLPPPP--

EXT. CORNFIELDS - CONTINUOUS

KIRBY hears ADAM's screams.

Another SCREAM erupts in the distance. QUINCY.

QUINCY
(O.S.)
IS SOMEONE -- ANYONE OUT HERE?!

Not knowing what to do, Kirby just keeps going straight -- right for the CHURCH...

INT. CHURCH - CATHEDRAL - CONTINUOUS

KIRBY throws open the door. The lights are on... They flicker, obviously not having been used in a while. Kirby looks around.

KIRBY
Who's already here?

She hears a CRASHING from the other room. SCREAMING.

It's a familiar voice.

KIRBY (CONT'D)
...Quincy?!

INT. CHURCH - BACK ROOM - CONTINUOUS

QUINCY, shoulder BLOODIED from a STAB WOUND, is THROWN for the wall.

He BOUNCES back, FALLING right onto a wooden table. It CRACKS in half, pieces PIERCE into his SKIN.

He hits the floor, religious artifacts tumbling all over him.

INT. CHURCH - CATHEDRAL - CONTINUOUS

KIRBY runs for the source of the noise.

KIRBY
Quincy! QUINCY--!

INT. CHURCH - BACK ROOM - CONTINUOUS

QUINCY is THROWN right against the tiny bowl where holy water is held. His face SLAMS against it, KNOCKING him backward.

He's BLOODY and hurt, TIGHT on his face as he hits the ground, TEARS cover his face.

QUINCY
(whispering)
No-- Please, don't--

INT. CHURCH - HALLWAYS - CONTINUOUS

KIRBY rushes for the source of Quincy's grunts and cries.
REACHING for a door --

INT. CHURCH - BACK ROOM - CONTINUOUS

TIGHT on a KNIFE as it is PLUNGED into QUINCY's chest by an
UNSEEN ASSAILANT's GLOVED HAND. He CRIES OUT --

INT. CHURCH - CONTINUOUS

The room KIRBY threw open is empty. She goes for the next one
-- Peeking into the BACK ROOM.

QUINCY lies on the floor, LIFELESS, EYES OPEN WIDE -- VERY
MUCH DEAD.

The back door behind him OPEN -- someone must have snuck out.

Kirby turns away, tearing up...

KIRBY
I -- I'm sorry --

She RUSHES back into the CATHEDRAL.

INT. CHURCH - CATHEDRAL - CONTINUOUS

KIRBY makes her way into the main CATHEDRAL. She rushes down
the long aisle as she hears FOOTSTEPS.

She turns around and sees a SHADOW SWOOP down the hallway.
Kirby STOPS in her spot... Looks around and DUCKS, CRAWLING
right under a PEW.

A PAIR of BOOT-CLAD FEET walk right by her. She HOLDS her
breath. TEARS pour down her face as she CLOSES HER EYES--

EXT. CHURCH - NIGHT

JUDY HICKS makes her way out of the cornfields, seeing GALE,
EDIE, and MARNIE all outside the CHURCH.

JUDY HICKS
You guys okay? Anyone seen Kirby or
any of the other boys?

EDIE
No, but I heard screaming...

MARNIE

One of the guys. I think I saw
Kirby head this way - but there's
no one out here. She might be
inside--

Marnie moves toward the front doors to the church, into the
chapel. They're jammed, won't open.

JUDY HICKS

We'll need to get some tools and
bust it down or find another way
in...

Gale is STOIC. She is deep in thought, as the others scurry
about.

JUDY HICKS (CONT'D)

...Gale?

Gale spins.

GALE

Yeah?

JUDY HICKS

I'm sorry about Dewey.

The sincerity's there. In Judy's eyes, in her tone. She
offers Gale a comforting hand on her shoulder. Gale gently
pushes herself away.

GALE

Thanks, Judy, but -- If there's one
thing Dewey would've wanted, it was
for me and my baby to get out of
here. So why don't we focus on
catching this fucker and ending it
already instead of mourning? We'll
save that for later.

Gale's TOUGH as nails, but definitely vulnerable. It's
KILLING HER to fight these tears. Judy nods.

JUDY HICKS

Right.

She and Gale walk over to Marnie, who yells--

MARNIE

Hey! The bricks in the wall over
here and kinda sticking out - we
can probably climb up there.

GALE

I can't climb. I'll get tools and
try to bust in from down here.
Anyone want to join me?

EDIE

I'll come with.

Gale nods and Edie follows her toward the tool shed. Judy
looks to Marnie.

JUDY HICKS

I'll go first, okay? Follow me...

MARNIE

Okay.

JUDY HICKS

Are you sure you saw Kirby come
this way?

MARNIE

Yes. I don't know anyone else hot
enough to pull off *such an*
atrocious hairdo.

Judy nods. She starts up the wall, climbing as well as she
can. Marnie attempts, she's having a rough time balancing on
the bricks...

INT. CHURCH - CATHEDRAL - CONTINUOUS

KIRBY crawls out from under the PEW, peeking around. It's
DEAD SILENT.

Creepy as hell.

She gets on her feet and brushes off her clothes. She moves
slowly toward the hallway...

INT. CHURCH - UPSTAIRS - NIGHT

JUDY makes her way inside the upstairs window, landing in the
middle of some once-elegant hallway. Long past are its glory
days.

Judy looks to MARNIE, who tries to get in through the window.
Judy grabs Marnie's hand.

JUDY HICKS

I can't ... I can't let you in.
He's coming!

MARNIE

Get back out here, you have time--

JUDY HICKS

I'll try to fit him off. I'll buy
you time.

MARNIE

Be careful...

Judy is cut off by the sudden swing of a SILVER blade, which lands RIGHT into Marnie's hand. Marnie SHRIEKS in pain, the GHOST yanks the knife out of her hand and she drops from the window...

EXT. CHURCH - CONTINUOUS

MARNIE falls, SCREAMING at the top of her lungs, as she hits the grass below with an "Oof".

INT. CHURCH - UPSTAIRS - CONTINUOUS

JUDY fights with the Ghost. She pins the Ghost to the wall and pulls out her gun. She aims at him, but the Ghost rushes at her. She fires - misses.

INT. CHURCH - BOTTOM FLOOR - CONTINUOUS

KIRBY, from the bottom floor of the church, hears this. She looks up to the top floor to see JUDY and the Ghost wrestling.

KIRBY

JUDY--!

Kirby runs for the stairs at a breakneck speed - SCREAMING. She wants to divert the Ghost's attention to her.

INT. CHURCH - UPSTAIRS - CONTINUOUS

JUDY still fighting with the Ghost. Judy nails a punch at the Ghost, who flies backward. The Ghost stands back on his feet as Judy reaches for her gun again. The Ghost suddenly takes a chance and TOSSES his KNIFE.

It SPINS through the air and hits Judy right above her breasts. She looks down in pure SURPRISE. Blood pours down her chest -- she gasps for air. Trying to breathe as she slowly slides to her knees.

INT. CHURCH - STAIRWELL - CONTINUOUS

KIRBY BOLTS up the stairs.

KIRBY
No! LEAVE HER ALONE--!

INT. CHURCH - UPSTAIRS - CONTINUOUS

The Ghost walks over to JUDY -- staring down at her. She looks up - tears welling in her eyes. The Ghost YANKS the knife right out of her chest and then dives it into her stomach - once, twice, three times.

Judy drops to the floor, looking VERY dead. GUN still wrapped tight in her hand.

KIRBY storms in - sees Judy on the floor, lifelessly.

KIRBY
NO-!

It's a quick scream, but BURSTING with emotion.

She CHARGES at the Ghost, TACKLING him to the ground. The two wrestle on the ground, but Kirby even notices that the Ghost isn't even trying.

It's odd - he GRABS her and throws her, but tries to GET AWAY. No attempt to KILL...

She GRABS a busted piece of the window from the floor, and SHOVES it right into the Ghost's stomach.

He keels over - letting out a GROAN.

Kirby, tearfully and angrily, reaches for the Ghost's mask.

KIRBY (CONT'D)
It's time to finally show your
face, fucker--

She RIPS the mask off, and stares into the face of --

-- QUINCY, covered in CUTS, his face bleeding from that BEATING he took earlier.

He seethes in pain, holding his wound as he RIPS his costume off, stripping down to his normal clothes.

QUINCY
This--This isn't how it was
supposed to happen Kirby.

Kirby backs away, surprised completely.

KIRBY
I trusted you, Quincy--!

QUINCY

You still can, Kirby... We can be together.

Quincy rises, smiling.

KIRBY

What the fuck are you talking about, Quincy...?

QUINCY

Don't you get it, Kirby? I'm your biggest fan. There's something so fucking special about you Kirby. Your spunk, your style, your... everything. Your not like those other whores, who think just because they wear name brands and got all the money daddy could give, they can fuck any guy they want. You're so cool, so smooth... Yet you don't even try. You don't even want it. And you don't even see it...

Kirby looks freaked out - backing away, holding that piece of glass in her hand still. Quincy gets up, wincing, but he stands.

QUINCY (CONT'D)

I would never hurt you Kirby. You fucked over my plans, but we can still--

KIRBY

You planned on getting away with it, didn't you? The whole thing downstairs -- you did it to *yourself*?

Quincy grins - a flickering in his eyes gives us a look of PURE INSANITY.

QUINCY

I wanted to look like a victim. I went behind old *MASTER's* back for this. I'd pin it all on Potter and Tray. If someone even claimed they saw me, I could easily say it was him. Then, we'd be the only survivors.

KIRBY
(disgusted)
Tray's your *brother*. Your *twin*!

QUINCY
It's so good to be a psycho and
have a twin brother. Like God gave
me my own little pawn to knock
around and blame. It was such a
brilliant plan-- so goddamn
flawless--

KIRBY
Obviously not, since I just ruined
your whole plan... So what are you
going to do now, Quincy? Are you
going to kill me? You weren't man
enough to just tell me up front
that you were in love with me? I
would've GIVEN YOU A CHANCE--

QUINCY
Not with Adam and Garrett hounding
you like ANIMALS! I was always just
the best friend, the guy who stood
in the corner and pretended not to
care. I couldn't TAKE IT ANYMORE!

He's exploding, SHAKING - losing his temper.

QUINCY (CONT'D)
You have no idea the relief I felt
when I sliced up Rhiannon. MAN,
that bitch wouldn't shut up.
Talking to ME on the phone, like
I'm some stranger. Talking shit
about me - TO ME. It was a fucking
brilliant kill if you ask me...

He chuckles half-heartedly. Kirby, still in disbelief, stares
at him. Her eyes are filled with something that's almost
pity.

QUINCY (CONT'D)
It's the costume, Kirby. It *changes*
people. I can't really explain it,
but whenever I put on that robe and
mask I-- I felt FERAL. Like an
ANIMAL. It was just so easy, so
goddamn FUN to rip everyone open
these past few days...

KIRBY

You're a sad, SICK fuck, you know that? I'd never love you. I'd never let you get away with this. After killing pretty much EVERYONE I care about, you think I'd still--?!

Quincy's face falters. His eyes GLARE deep into her soul.

QUINCY

What, am I just unlovable? I'm not GOOD enough for the great Kirby Reed's affections? MY GOD, don't you get it?! I did all of this for you. I even LITERALLY took away your slimy ex's manhood. He died so slowly, Kirby. Your reaction was so riveting in my head, but...

KIRBY

I DIDN'T WANT THIS! I NEVER ASKED FOR ANY OF THIS!

She's fucking EXPLODING on him. GETTING CLOSER AND CLOSER. ANGRY, Quincy shakes his head. Tears welling in his eyes.

KIRBY (CONT'D)

I'm NOT Sidney Prescott, I don't want to be a VICTIM until the day I die. I just want this to END--!

QUINCY

What did you see in Charlie? In Adam? Why not nothing in me, huh? The one girl I want is the one who just brushed passed me... GOD!

(beat)

YOU WANT THIS TO END?! FINE!

Quincy THRUSTS his KNIFE deep into Kirby's stomach. He looks at her - emotional. Eyes welling.

QUINCY (CONT'D)

Then this is it. Can you love me now? Now that I've let you escape your pain, your suffering? I've done what you wanted. So, please... Please, love me...

He rips the knife out. Dives it in a second time, in PURE ANGER. He SEETHES, blood from her splashes on his face as he pulls the knife out for the second time. Kirby collapses on the floor. Quincy stares down at her, crying now.

QUINCY (CONT'D)

I'm sorry...

Quincy hears voices shouting from downstairs. The DRIPPING KNIFE still in his grip, Quincy takes a deep breath -- RUSHING for the stairs... STANDS against the wall. Waiting for WHOMEVER to climb up--

--it's MARNIE.

Marnie's BLEEDING hand TREMBLES.

MARNIE

Hey dipshit. There's FOUR of us.
And one of you. You screwed up
killing your partner...

QUINCY

(O.S.)

That was all part of the plan,
Marnie.

Marnie SPINS - she looks SHOCKED to see Quincy. But she has no time to react to the reveal, he SWINGS at her.

Still in pain from his stab, he tumbles. Grabs the wall and pushes himself up for support. Marnie goes to fight Quincy, pinning him against the wall.

He fights with her over his knife, she's pushing it toward him but he's STRONG. Marnie, seeing the knife coming toward her, THROWS herself backward onto the ground.

The knife goes flying, Quincy can't pick it up - he's in too much pain.

QUINCY (CONT'D)

Damn it --

Marnie TACKLES him - They ROLL out, CRASHING through a window and OUT ONTO THE --

INT. CHURCH - BELL TOWER - CONTINUOUS

-- BELL TOWER.

MARNIE stands, QUINCY grimaces as he FOLLOWS her up the stairs --

-- Marnie makes it to the top.

The bell hammer lies nearby... Marnie TRIES to reach for it as Quincy makes his way in there... Marnie KICKS him in the groin. He SCREAMS...

QUINCY
YOU BITCH--!

Marnie GRABS the hammer, quickly SWINGING it against Quincy's head with a sickening CRACK!

He SWAYS -- blood pouring down the side of his head from the impact.

He still STUMBLES toward her though. Almost zombie-like. SWINGING his knife like a madman. Marnie falls onto her back, crawling away, dodging the swings with SCREAMS. She nearly SLIPS off the edge -- REGAINING her balance.

QUINCY (CONT'D)
Just--Die--Already--

JUDY HICKS
(O.S.)
You first...

Quincy turns toward the shattered window he and Marnie flew threw.

A shadow lies on the floor plenty of feet away, in the darkness. Limp. But from that shadow FLIES--

BANG! BANG! BANG!

Three GUNSHOTS. Two pierce Quincy in the chest -- the third in the stomach.

He is BLASTED backwards. He FALLS a long way down... Lands with a nasty SPLAT...

Marnie struggles, falling back inside the church through the window weakly--

INT. CHURCH - UPSTAIRS - CONTINUOUS

MARNIE falls. She's in pain. Her hand bleeding more than before--

She sees JUDY lying there, barely alive, next to KIRBY, who remains UNRESPONSIVE. She used the last of her energy to get up and shoot QUINCY...

MARNIE
No! No, no, no, no...

She kneels down beside Kirby and Judy's limp forms as GALE, EDIE, and GARRETT make their way upstairs.

GARRETT
Kirby! God, Kirby, NO!

He joins Marnie on the floor. Gale kneels down beside Judy...

GALE
Judy...

JUDY HICKS
...Don't let... Kirby... die on me.
Tell her... I'm... sorry that I
couldn't...

MARNIE
Stop, Judy. Stop. You killed
Quincy. You saved us... You're a
hero, okay? You did DAMN good,
there's nothin' to apologize for...

Judy gives a tiny smile as she shakes a bit -- and dies in
Gale's arms. Gale closes Judy's eyes...

EDIE
I already called an ambulance,
they're on their way...

GARRETT
I hope she can hang on for that
long.

CLOSE-UP of Kirby's STILL face...

FADE TO BLACK.

FADE IN:

ECU on a CLOSED EYE as it slowly flutters open.

INT. HOSPITAL - TRAY'S ROOM - NIGHT

TRAY, his face covered in tiny cuts from his trip through the
window, lies in a hospital bed.

He's slowly coming to, looking up to see EDIE sat in front of
him at the edge of his bed. She's got her stomach patched up,
but otherwise looks fine.

She smiles at him.

EDIE
Mornin' sleepyhead.
(beat)
Well, it's nighttime, but you get
the point, right?

TRAY

...I was so worried about you...

Eddie steps closer now, not touching... But close.

EDIE

You?! I thought you were dead, you
had no idea how horrible I felt --
(even closer)
As soon as they patched me up as
rushed up to see you, even though
the doctor *insisted* I stay in
bed...

Tray leans in, makes his move. BAM. Lands a kiss on her. It's a long one -- Romantic. Once it ends, they just stare at each other for a small while. Tray looks at her body --

TRAY

Taking note of your battle scars,
I'd say you made it passed the
finale...
(beat)
...What about Quincy? Did he make
it too?

Eddie doesn't want to kill the mood, but she might as well answer honestly... She pulls away from Tray's face and slips back into her chair.

EDIE

Tray...

Things are getting intense. Tray's wheels are turning...

TRAY

Where's Quincy?
(suddenly loud)
Where's my brother?!

EDIE

He -- He was one of the killers.
I'm sorry, Tray, it was him and
your teacher...
(thinks, trying to
remember his name)
...Potter.

Tray's eyes close. He's pained, not just physically now, but emotionally too.

TRAY

Damn... I can't... *Why would he...?*

He doesn't know what to say. He begins to cry. Edie comes in close to comfort him -- hugs him tight.

GALE steps in.

GALE
You two okay?

EDIE
Yeah.

Gale notices the depressing mood.

GALE
I'm guessing you had to deliver the news?

Edie nods.

TRAY
I don't understand. Why would he attack me...?

GALE
He didn't. He was with Kirby the whole time during the party...

EDIE
But Potter was just driving up when I ran away from the party... There was a killer that chased me right too him, there's no way he could've gotten away to his truck so quickly...

GALE
That doesn't make sense. Then who the hell attacked you and your friends at the party?

TRAY
...I'm just taking a wild guess here in saying that this isn't over yet...?

INT. HOSPITAL - HALLWAYS - CONTINUOUS

FOLLOW a pair of legs as they move down a hall -- They stop in front of a door. The figure PUSHES the door open and makes their way into--

INT. HOSPITAL - NURSE'S LOCKER ROOM - CONTINUOUS

The figure OPENS plenty of LOCKERS before finally getting a nurse's outfit. She looks at the size, then retreats into an empty section of the locker room--

INT. HOSPITAL - HALLWAYS - CONTINUOUS

TIGHT on this pair of legs as they, now clothed in a nurse's outfit, strut down the hallway... CONFIDENTLY.

Reaching the end of the hallway, the figure presses the UP button on the elevator. Waits.

It opens -- we see SIX people inside.

The figure's PAINTED-RED fingers twiddle IMPATIENTLY across her thigh, then she reaches behind her --

PULLING A PISTOL FROM THE BACK OF HER SCRUBS...

...AND SHE OPENS FIRE ON THE ELEVATOR!

THEY ALL DROP IN THE HAIL OF GUNFIRE, MOST WITH HEADSHOTS, THE ELEVATOR WALLS AND FLOOR INSTANTANEOUSLY SOAKED IN BLOOD.

PEOPLE PANIC around her, SCREAMS ring out as she STEPS into the elevator.

INT. ELEVATOR - CONTINUOUS

PULL up, slowly coming across her back and seeing the draping RED VELVET HAIR... Staring at the chaos in the halls and pressing a button.

A security guard, armed, runs for the elevator as the doors shut. SPIN around her head to reveal --

GINNY KRAMER! Her hair dyed back to that red velvet color.

She gives the security guard a flirty wink and WAVE as the doors slam shut. She hears his bullet hit the door, chuckles.

Ginny KICKS one of the bodies beside her, SCOFFING.

GINNY

Pathetic...

INT. PARKING GARAGE - CONTINUOUS

GINNY steps into the PARKING GARAGE, strutting coolly, placing her gun back into the back of her scrubs. She sees lines of ambulances - she spots a driver.

GINNY
Excuse me, sir?!

She puts on a charming smile as she runs up to the ambulance.
He rolls down his window.

GINNY (CONT'D)
Would you mind telling me the
ambulance carrying Kirby Reed?

INT. KIRBY'S AMBULANCE - NIGHT

EVERYTHING IS BLURRY.

Things slowly start to COME TO --

This is the vision of KIRBY REED. She's still alive.

Patched up, held to a machine. She looks much better than she
did in that church.

She sees her driver is gone as she peeks to the front seat.
She hears the door click open and someone take a seat there.

KIRBY
...Are we at the hospital yet?

GINNY
(O.S.)
*But we're not going to the
hospital, sweetie.*

Kirby instantly RECOGNIZES this voice. Her FACE falls as her
eyes DART toward the mirror and she sees GINNY's grinning
face reflected back at her...

KIRBY
Someone help me--!

GINNY
Too late for that.

Ginny STEPS on the gas, DRIVING off.

INT. PARKING GARAGE - CONTINUOUS

MARNIE and GARRETT are getting taken out of their ambulance
with minor injuries. They see KIRBY's driving off.

MARNIE
Is that... Is that supposed to be
happening?

The ambulance SPEEDS away --

GARRETT
Not if they're driving like that.

Security STORMS out of nowhere.

GARRETT (CONT'D)
Nor if there's armed security
bursting out of every door...

Their paramedic tries to take them into the hospital.

MARNIE
No! Our friend just got --

PARAMEDIC
Let the professionals handle it,
you have to get to--

WHAM!

Marnie WALLS a punch right across the paramedic's face. She takes Garrett by the arm. He looks CONFUSED.

MARNIE
Get in the ambulance!

The security see the paramedic drop. Marnie hops in quickly, Garrett right behind her. They fire at the ambulance.

INT. MARNIE AND GARRETT'S AMBULANCE - CONTINUOUS

MARNIE screams, DUCKING as she HOTWIRES the ambulance.

GARRETT
You're amazing, you know that? But
maybe you should WORK just a little
FASTER--!?

The AMBULANCE STARTS. Marnie GRINS and she BACKS up --

SPEEDS off. Bullets FLY at the ambulance, the security RUN after them, but they zoom down the ramp of the parking garage.

INT. KIRBY'S AMBULANCE - CONTINUOUS

GINNY drives on a dark road -- KIRBY still lies in her bed. She's angry - glaring into the mirror.

GINNY
Don't tell me you're surprised.

KIRBY

Honestly, I thought they already
fried you, so I can tell you
straight up that I am.

GINNY

Oh, Kirby. You should know that the
killers always come back for one
last scare...

KIRBY

So, let me guess. You want
recognition for this, you want to
be a fucking STAR. Isn't that
right? NO, wait. You want to be the
world's biggest fugitive and live
running for your whole life. You
want to be wanted, but never found.

GINNY

That doesn't sound half bad. I
planned in driving this thing into
the river, but that's actually not
half bad, Kirby. Not half bad at
all. But honestly, I don't care
what the hell happens, as long as
you're dead. If it means I have to
die too, then at least I know I'd
have accomplished something in
life.

Kirby shakes her head. She reaches for an EMT Kit on the
shelf beside her bed -- it pains her, but she fights through
the pain, slowly sitting up and grabbing for it.

TIGHT on Ginny, she's determined on driving. Kirby strikes up
a conversation to keep Ginny from getting suspicious of her
doing something.

KIRBY

So, Quincy and Mr. Becker. Anything
to do with you?

GINNY

Are you kidding me? Without me,
they'd be nothing. They were
psycho's waiting to happen - just
needed a little *push*. I got mine
from Jill, it was only fair that I
passed on my talents to them...
They were promising, which is why I
selected them to do this. Archie
helped me out of prison.

(MORE)

Corn syrup in my shirt to look like I'd been stabbed, attracted a guard with the key -- kill him, get the key, and sneak out... Worked like a charm. Quincy was a NATURAL, but man, he totally FUCKED everything up. He wanted to kill everyone and be a survivor? That wasn't part of the damn deal we had... Before I even had the time to move in on you, the cops were on their way and you had *your whole calvary* with you - so I had to pull all the stops for this last resort.

KIRBY

So all those high schools that were attacked... That was your work too?

GINNY

Yes. Jill, Rebecca, and Hoss inspired so many. Ignited a new generation of psycho killers. Computer access really should be limited in prison, but I digress... I had to keep the Ghostface image alive, I had to convince some sob-story emo kids to dress up and slaughter people in their school to do it, and quite frankly it worked.

KIRBY

Stop giving *Jill* so much credit. The bitch was a wannabe Billy Loomis.

GINNY

What about me?

KIRBY

Oh, I think you've got him beat.

Ginny smiles.

GINNY

Well, I'm flattered, really, but --

Kirby suddenly THRUSTS a pair of SCISSORS through the seat, STABBING Ginny.

She CRIES out in pain as Kirby then starts to wrap her IV's around Ginny's neck, CHOKING her -- the ambulance swerves off-road and FLIPS -- CRASHING into a TREE.

EXT. OFF-ROAD FIELD - CONTINUOUS

The AMBULANCE sits at the foot of the tree, sat right side up. The back doors open and KIRBY stumbles out, collapsing into the grass. She sits up, starting to walk. Finally getting used to it, she reaches the front door and rips it open.

GINNY suddenly LEAPS OUT with a SCREAM -- TACKLING Kirby to the ground. Ginny's shoulder is bleeding from the back, where Kirby stabbed her with the scissors.

They roll into the grass. She scans the road - no one coming in site. In the distance, though, is a SHOPPING MALL. Taking her chances, Kirby gets on her feet and RUNS, taking off through the tall grass.

Ginny PULLS out her GUN and her KNIFE, holding the knife in her left hand and the gun in her right. She FIRES as Kirby runs. She slowly starts to pick up the pace, charging after her.

Kirby makes it to the MALL, it's late at night so it's definitely closed. She SMASHES the windows open with her elbow, UNLOCKING the door by reaching inside as the ALARM WAILS...

INT. MALL - CONTINUOUS

GINNY bursts inside - aiming her gun and knife around.

ESTABLISHING SHOT of the large mall's INTERIOR. Stores surround Ginny - she looks around, like a hunter...

GINNY

If I were a helpless little victim,
where would I hide...?

She stalks around the mall - walks up the STALLED ESCALATOR. She walks passed plenty of clothing stores - Ginny FIRES into windows, SHATTERING store windows left and right. She keeps her cool. It's odd. She can go so crazy while keeping such a calm, collected look about her.

Ginny walks in front of an appliance store, peeking inside to see the door CREAKED open. She smirks...

INT. MALL - APPLIANCE STORE - CONTINUOUS

...GINNY slips inside. She aims her gun around --

-- She RELOADS it, and as she does KIRBY leaps out of the DARKNESS behind Ginny, armed with a RAKE that she broke in half, leaving it with a JAGGED EDGE.

She SWINGS the jagged wooden rake piece at Ginny, but she ducks. Ginny TACKLES Kirby, RAISING her knife...

...And SLICING at Kirby. Kirby moves her head, the knife PIERCES her right in the ear.

Kirby SHRIEKS, CRYING as Ginny PULLS the knife out, RIPPING a piece of Kirby's ear out with it.

KIRBY
(PAINED...!)
YOU BITCH --- AHHH, FUCK!

Ginny SHAKES the knife off, allowing the piece of her ear to flop uselessly to the floor.

Kirby knees Ginny in the stomach, throwing her backward. Kirby stumbles back up, rushing for a rack of tools sitting at the wall.

Ginny elbows her in the face...

Suddenly, Ginny hears a door kicked down as she turns -- She sees a GUN BARREL -- HER GUN, that she DROPPED -- AIMED at her...

GARRETT.

He's shaking violently, sweat dripping down his face. MARNIE stands behind him.

GARRETT
I hope you remember me. But this
time, things are gonna end
different. This time, things are
gonna go my way...

Ginny backs away from the gun, arms raised. But Garrett doesn't even HESITATE. FIRES three SHOTS right into her CHEST--
- Ginny FLIES back. SILENCED.

MARNIE
Don't lay a goddamn eye off her--
The killer ALWAYS comes back unless
you make sure they're dead.

GARRETT
She already came back once.

Marnie holds out her hand, knowing exactly what Garrett wants to do.

MARNIE

Just give me the gun then. You two
can kiss and do all that cliché
sappy stuff, I'll keep an eye on
good 'ol Ginny--

Garrett puts the gun in Marnie's hand as he embraces Kirby
tightly. Marnie turns around - GINNY'S GONE.

MARNIE (CONT'D)

This bitch just won't die will
she?! She's GONE...

Marnie PACES around the store - looking everywhere, gun in
hand --

GINNY

It sucks doesn't it?

Marnie turns around as she sees GINNY, holding a LIT MOLOTOV
COCKTAIL, GRINNING DEVILISHLY.

GINNY (CONT'D)

Being the black chick in a horror
movie, where the white people just
stand around, hug it out and let
you do all the dirty work. They
leave you to burn, while they get
their happy ending... You let 'em
push you around, put you in danger.
You were supposed to be the start
of a new era, but now you're just
another Hallie. Another black
horror victim to add to the list
because you were stupid enough to
let everyone else push you around.
But don't worry, Marnie. In MY
horror movie, it won't matter
because...

(beat)

...We'll ALL burn together.

Ginny TOSSES the molotov as Marnie FIRES the GUN...

Her bullet hits the molotov, she DIVES out of the way as it
EXPLODES -- FLAMES ENGULF the STORE...

Garrett WRAPS Kirby up in his arms as the flames SPREAD AND
EXPLODE all around them --

GARRETT

STAY DOWN--!

He covers Kirby with his jacket as he gets on his feet,
SWOOPING into HERO MODE.

Kirby stand up beside him...

KIRBY
Where's Marnie?!

They look at the SWIRLING FLAMES around them. Garrett runs
into them, Kirby doesn't hesitate into following him...

They hear a WHIRRING -- and SCREAMING. Kirby runs forward --
CHARGING to find --

BLOOD splatter all over the walls. The screams are
HORRIFYING. Garrett stops to take the moment in, as Kirby
keeps running.

KIRBY (CONT'D)
MARNIE! MARNIE--!

Kirby sees MARNIE, lying on the floor, burns on her arm and
her stomach SLICED by the chainsaw.

KIRBY (CONT'D)
No...

Garrett comes up behind her just as --

GINNY pops out from behind a burning shelf. Armed with a
CHAINSAW.

She swings wildly, SLASHING at Garrett's chest, BLOOD spills
all over as he falls.

She SWINGS at Kirby, RIPPING through her left arm. Kirby
SCREAMS as her arm pretty much DANGLES from her body...

Ginny goes to dive into Garrett again, but he KICKS her. She
FLIES back -- STUMBLES into the flames with a DEATHLY SCREAM,
CHAINSAW tumbling to the ground.

Garrett gets on his feet.

GARRETT
It's just a scratch... Let me get
Marnie.

He scoops Marnie up and takes Kirby's hand. They run for the
exit just as...

...An enflamed Ginny SWOOPS out of the fire, SCREAMING
HORRIBLY.

GINNY
I AM NOT FINISHED WITH YOU YET,
KIRBY...!!!

Kirby reaches down, takes the chainsaw up from its place on the floor with her free arm, as Ginny CHARGES...

KIRBY
HEY, BITCH! YOU DROPPED YOUR
FUCKING CHAINSAW!

She SWINGS with one MASSIVE EFFORT, and Ginny's HEAD goes FLYING -- Her headless body collapsing like a TON OF BRICKS.

As COPS make their way inside, Kirby collapses. Garrett helps her stay up.

FADE IN:

INT. HOSPITAL - HALLWAYS - NIGHT

GALE is strolling through the hallways of the hospital - a doctor approaches her.

DOCTOR
...Misses Riley? I think there's
someone you'd like to see.

Her face has a mix of MANY EMOTIONS as she runs down the hallway with the doc --

INT. HOSPITAL - DEWEY'S ROOM - CONTINUOUS

-- entering a room where DEWEY is RECOVERING, following a surgery. He gives her a wave and a smile.

DEWEY
Couldn't shake me off *that* easy,
Gale...

Gale, CRYING, rushes inside.

GALE
You scared me half to death...!

Such a happy moment. She KNEELS at his bedside, crying into his lap...

DEWEY
I looked pretty dead, didn't I?

Gale looks shocked.

GALE
You're just full of miracles
lately, aren't you?

INT. HOSPITAL - TRAY'S ROOM - CONTINUOUS

TRAY sees EDIE walk in.

EDIE
You okay?

TRAY
Just thinking about things.

EDIE
Like what?

TRAY
I have to go back home. I have to
tell my parents that my friends are
dead, that Quincy killed 'em all...
I'll be going home alone, and I
don't... I don't want to be alone.

Edie's emerald green eyes looks deep into Tray's crystal blue
ones...

EDIE
I always wanted to go to America.

TRAY
You mean that?

EDIE
Of course. We survived this
together, against all horror movie
rules. Since when does the geek get
the girl? Since when does someone
like *me* survive in the first place?
Maybe... you know, it's a sign?

TRAY
Yeah... Yeah, I'd say so.

They smile at each other and Edie takes Tray's hand and they
KISS...

INT. HOSPITAL - KIRBY'S ROOM - CONTINUOUS

GARRETT, shirt soaked in blood with a huge bandage patched
over his chest, walks into a hospital room. There is KIRBY,
lying in bed, her arm stitched up and in a cast.

GARRETT

How are you? You went through *hell* today...

KIRBY

Good, thanks. They weren't able to reattach it, but I got this clip thing to put over it... Might as well grow my hair back out, no one would ever notice it. My arm's good, though.

(beat)

...You saved my life, Garrett.

GARRETT

Eh. It wasn't much.

KIRBY

It really *was*. She would've killed me.

GARRETT

Well. Anyone would've done it, honestly.

KIRBY

How's Marn?

GARRETT

She'll be fine. The burns aren't too bad, she'll be fine.

KIRBY

Thank God.

Kirby looks at him - longingly.

KIRBY (CONT'D)

So, what are you *really* here for?

GARRETT

I know this might be bad timing, but... Would you like to... you know, catch a movie one day? Go out to lunch or somethin'?

KIRBY

I'd love that. As long as it's not slasher. I think I'm done with that genre...

Garrett smiles as he and Kirby chat...

FADE IN:

EXT. CEMETERY - DAY

It's a beautiful day - SUNNY. Birds singing... It's the day of a PACKED funeral...

A coffin draped with the AMERICAN FLAG, honoring a HERO, is lowered into a grave. KIRBY speaks in front of the crowd. Her arm is reattached. Stitched and in a sling.

KIRBY

My dad abandoned me, my mom and my brother when I was fifteen... My mom was always a drunk... I had to practically raise my brother on my own. I never had much support from adults. Not until I met Judy. She was always there for me, she always let me talk to her, even if she wasn't sure of something herself, she'd always make me feel like I was safe. After everything we went through together, I always hoped she'd have a happy ending but...

(chokes)

But she died a hero. She died valiantly, she didn't go down without a fight. And that's the woman I know. The woman I will choose to remember and love for the rest of my life. I love you, Judy.

We see familiar faces among the crowd - EDIE stands behind TRAY, who's in a wheelchair. GALE and DEWEY sit together, Gale's head on Dewey's shoulder. MARNIE and GARRETT, sit behind Kirby on the tiny stage. Garrett takes Kirby's hand and brings her to her seat and the trio exchange hugs...

FADE to them, alone at the funeral. Just those seven faces are the last ones there. Gale approaches Kirby.

GALE

...She was a hero. I would've hated to admit that just a few days ago, but she -- she saved our lives. All of us.

They hug...

PAN over to JUDY HICKS's gravestone as Kirby lies a rose right in front of it. She takes GARRETT by his hand...

Kirby, Gale, Dewey, Marnie, Garrett, Tray, and Edie -- All of their faces are SOLEMN, but INVITING...

Inviting to a future that they know will be much better than the past.

Kirby approaches her car as a reporter comes up behind her...
SNAPPING photos. Marnie comes up behind her.

REPORTER

How long do you think it'll take
until Ghostface returns!?

MARNIE

Want me to do the honors?

KIRBY

No, it's okay. I can handle him.

Kirby confronts the reporter, who snaps photos of Kirby repeatedly.

REPORTER

So Kirby, do you think you'll be
next!? Do you think you'll live
much longer--?

Kirby gives a confident smile to the reporter.

KIRBY

Longer than you, buddy...

She swings her fist -- **WHAM!** Knocks him right off his feet.

SMASH TO BLACK.

ROLL CREDITS.

(to "DANCE WITH THE DEVIL" by THE SOUNDS and "GET OUT ALIVE"
by THREE DAYS GRACE)