

SCREAM 7

Written by Johno

Based on the film series written and created by
Kevin Williamson

EXT. REED RESIDENCE - FRONT YARD - SUNDOWN

FADE in on a nice home.

A CAR pulls in the driveway, and the door clicks open. KIRBY REED steps out, stares at her childhood home. She takes a deep breath - a huge sigh.

Turning her head across the street, Kirby stares at the old KESSLER HOME. Her friend JILL lived there. Well, until she went batshit crazy and tried to kill her...

Taking all these old memories, Kirby hesitates before walking up to the door.

INT. REED RESIDENCE - KITCHEN - SUNDOWN

Kirby is in a trance, she looks out the window of the kitchen. She stares at the neighborhood outside, the place she spent her childhood... She's still in that heavy nostalgia mode.

RITA

(O.S.)

Kirby...?

Kirby snaps out - looking up at her mother Rita.

KIRBY

Huh?

RITA

You've been weird ever since you've gotten home. Something wrong?

KIRBY

No. Nothing at all. It's just weird to be back you know? So many... memories.

RITA

Well if you need to talk to anyone, Lucas and I are here for you. Where is he anyway...?

Rita frowns. There's a ding from the other room.

RITA (CONT'D)

That would be my laundry. Be right back.

The phone rings. Kirby's alone in the kitchen.

She looks over at the phone.

RITA (CONT'D)
(O.S.)
Could ya get that?

Kirby hesitates - before picking it up.

KIRBY
Hello?

MAN'S VOICE
Yes, Kirby. I'd have to agree.
Woodsboro holds so many memories...
(sinister chuckle)
But there's no place like home,
right?

This voice tears RIGHT through Kirby's soul. Her face FALLS -- she's troubled for a moment. But she composes herself quickly, giving a cocky smirk.

KIRBY
Who is this? You think people have
never pranked called me? You're
hardly original.

MAN'S VOICE
Irony you say that.
(beat)
Did I just hear Mommy Dearest say
"Be right back"? Ooo, not smart of
her. That's a *death wish*.

Kirby is bothered now. She peeks down the hall, and sees her mother, safe and sound, folding up laundry in the next room.

KIRBY
I'll call the police.

MAN'S VOICE
The police have never helped you
before, what makes you think it'll
be any different now?

KIRBY
Is there any sort of point to this
call?

MAN'S VOICE
Do you want to die tonight, Kirby?
Because, honestly, honey, it seems
like things have been pretty rough
for you lately.

KIRBY
You can't think of anything more original than that? That's so STAB 2. Cici, hello. And I'm hardly Cici Cooper.

MAN'S VOICE
No, you're Tatum rehashed. Nothing but a wannabe.

KIRBY
I'm hanging up now. And I advise you not to call back.

MAN'S VOICE
I'll just call dearest Rita next time. Or maybe Lucas?

KIRBY
Nice try, buddy...

Kirby looks around the house -- Rita notices her as she walks out of the kitchen --

INT. REED RESIDENCE - HALLWAY - CONTINUOUS

KIRBY moves toward the stairs. Rita watches as she shuts the drier.

RITA
Kirby, who is that?

Kirby holds up a hand, signaling 'one minute'. Kirby peeks up the stairs.

KIRBY
If you lay a hand on him, I swear to God...

MAN'S VOICE
Who's to say I already haven't?

Pissed, Kirby hangs up. She rears around -- faces her mother.

KIRBY
Get the hell out of here, Mom.

RITA
What's wrong?

KIRBY
Someone called, he's threatening Lucas.

RITA
He gets calls like this all the
time, honey...

KIRBY
Not like this. Someone's listening
Mom.
(beat)
Someone's *in the house*.

Rita looks creeped out.

RITA
Lucas! Lucas!

No response.

KIRBY
I'm going up there. Go outside.
Start the car.

Kirby takes a gun out from the back of her pants. Rita jumps,
surprised.

RITA
Oh my God, Kirby, you brought a GUN
in my HOUSE - ?!

Ignoring this, Kirby hands it in her direction.

KIRBY
Take this. If anyone suspicious
comes up, don't be scared to shoot.
Okay?

Rita hesitates, but she takes it. Worriedly;

RITA
Well what about you?

KIRBY
Just GO, Mom. Don't worry about me.

Rita rushes outside as Kirby stalks up the stairs -- slowly.
Surely...

KIRBY (CONT'D)
Lucas?

INT. REED RESIDENCE - UPSTAIRS HALLWAY - CONTINUOUS

She moves through the hallway -- only to run right into a
figure who walks out of one of the bedrooms --

LUCAS. Her brother. He's handsome, but not distractingly so. He's cocky, athletic, and cool with an alternative sense of style. A pair of headphones on his head, he's blasting music into his ears. He looks at Kirby in surprise, throwing the headphones from his ear and pausing his iPod.

LUCAS
Kirby... Yo, you're home already?

Kirby gives him a wide-eyed look to shush him, he's confused.

LUCAS (CONT'D)
What's... going on?

KIRBY
We have to go outside, come on...

Kirby grabs Lucas by the arm.

LUCAS
What are you talking about...?

The phone rings in Kirby's hand. She jumps. Pissed, she answers.

KIRBY
What the FUCK do you want - ?

MAN'S VOICE
It's time to play a game. You ready?

Kirby nods to Lucas and walks over to the stairs - he follows.

MAN'S VOICE (CONT'D)
I'm standing by the stairs, Kirby.
If you try anything, both of you are dead... Might as well play a little trivia first.

Kirby looks over to the window and opens it up. She can see RITA in her car outside...

KIRBY
I'm up for a little game. Go ahead.

She nods to the window, Lucas looks freaked. She mouths to him: "Get the fuck out of here."

Lucas starts to climb his way out of the window while Kirby stays on the phone with him.

MAN'S VOICE
Who was the killer in WHEN A
STRANGER CALLS?

KIRBY
The original or the dumbass remake?
Knowing you idiotic kids these
days, probably the remake right?

MAN'S VOICE
No, no, Kirby. We respect the
originals.

KIRBY
We? You're very clumsy, now I know
there's more than one of you
jackasses... You psycho's just get
worse and worse as you go along
don't you?

MAN'S VOICE
Answer the FUCKING question or I'll
gut your little brother open like
a...

KIRBY
(coolly)
Curt Duncan.

MAN'S VOICE
...Wrong answer.

KIRBY
You're kidding me?! I got it right,
don't even try and bullshit me...

MAN'S VOICE
Sorry, Kirby. Your time's up. As
far as I'm concerned, it's time for
a new heroine. You're growing
stale.

Barreling footsteps are heard and Kirby spins around -- the
GHOST charges at her. He's unarmed as Kirby doesn't even
flee. She KNEES him right in the chest and grabs him by the
back of hood, SLAMMING him into the wall.

The Ghost SHOVES her back... She hits her head on the open
window... She gets up, holding her forehead.

KIRBY
If you're gonna ask me horror
trivia questions, at least make
sure you gimme one I CAN'T get
right, idiot....!

She KICKS him in the groin, we can hear someone SQUEAL from behind the mask. Kirby grabs him by the hood and RIPS it off, SPINNING him around and throwing the mask aside -- revealing a young kid, messy hair. OLIVER. He's grimacing in pain.

OLIVER
Yo, yo... Calm down. Don't kill me,
psycho bitch! GAHHH-- I'm in PAIN.
Ambulance, please... Call them NOW!

KIRBY
What the hell...?

OLIVER
S--Surprise! Welcome home, Kirby.

KIRBY
Who the hell are you?

OLIVER
I'm Oliver Gorman... One of Lucas's
friends. It was -- it was a joke.
I'm sorry. Sorry...

Kirby picks him up by his collar and looks out the window.
Lucas is perched on the roof, he looks at her.

LUCAS
Everything OK?

She sticks Oliver's head through the window.

OLIVER
Ow... Ow, that HURTS...

KIRBY
You know this kid?

LUCAS
Oliver... what the hell?

Lucas scrambles back inside, slipping through the window...

OLIVER
You see, I can explain....

Kirby loosens her grip on him and he just makes a run for it -
- BOLTING down the stairs.

Lucas goes after him, but Kirby stops him.

KIRBY
Just let him go. Once Mom finds out
about this, she'll make sure he
gets what he deserves...

Lucas looks like he's about to fume...

LUCAS
That was uncalled for. Like,
seriously. I'm so sorry... He's not
even my friend, he's just some
loser kid who...

KIRBY
You don't have to explain it to me,
Lucas. It's fine. Let's go get Mom,
she's probably worried...

INT. RITA'S CAR - CONTINUOUS

RITA's in her CAR, she's holding KIRBY's gun, looking rather
disgusted by it. OLIVER suddenly brushes past the car, in the
Ghostface robe, shouting in pain as he runs limply, taking it
off more with every hobbling step. Rita looks confused. She
rolls down the window.

"NEVER GONNA GIVE YOU UP" by THE FAMOUS CLASS plays as Oliver
meets with another kid by a bush, and they run for it, Oliver
hollering and laughing in pure glee.

RITA
Hey!

KIRBY
(O.S.)
Let 'em go, Mom.

Rita turns to see KIRBY and LUCAS stood on the porch. She
sees the bump on Kirby's head. She looks shocked.

RITA
They attacked you, Kirby! You're
just going to....?

KIRBY
Just let it go, Mom. I'm fine, we
don't need...

TIGHT on the boys running off --

INT. GORMAN RESIDENCE - KITCHEN - SUNDOWN

The back door flies open and OLIVER, followed by his friend, enters the kitchen. Oliver's cracking up, the other kid not looking so pleased. "NEVER GONNA GIVE YOU UP" fades here.

His name is MICHAH HOLDEN. He's a little weird, geeky, but he doesn't give a shit about what people think of him.

MICHAH

You fucking assaulted her man. She knows who you are because Lucas knows who you are. Lucas is gonna KILL you tomorrow at school--

OLIVER

Um, excuse me, stop acting like you're so high and mighty. You're the one who made the calls... Besides, she assaulted me too, nearly busted my balls --

He grimaces, still in obvious pain.

MICHAH

Breaking and entering. I thought we agreed to lure her outside...

OLIVER

It didn't work so I resorted to Plan B. C'mon, she's a good sport, she's Kirby Fucking Reed from STAB 8! She used to pull this shit all the time.

MICHAH

Yeah, before people started slaughtering her friends.

OLIVER

Technically, before *her friends* started slaughtering her *other friends*.

MICHAH

(sighs)

I shouldn't even be here, I'm an accessory to a crime.

OLIVER

Shut up, you were PART of the crime, you're hardly innocent... You gonna make popcorn or what?

MICHAH

I'll pass.

OLIVER

Fine. You pick a movie.

MICHAH

I honestly can't fathom how you can be nonchalant about what just happened.

OLIVER

I just got kicked in the balls, dude. I don't wanna do anything else right now except sit down and watch a movie. I had to haul my ass back here ON FOOT -- You know how much pain--?

MICHAH

I get THAT, I mean about how much trouble you could be in...

OLIVER

(interjecting)

Just pick a damn movie, OK?

Michah pulls out a pair of gloves from his jeans pocket, slipping them on his hands.

OLIVER (CONT'D)

My movies are in mint condition, man. It's not like I wipe my ass with them, you know me better than that...

Michah flips up his middle finger. Oliver smirks.

INT. GORMAN RESIDENCE - LIVING ROOM - CONTINUOUS

MICHAH moves into the living room and opens up the DVD cabinet. He rifles through the selection -- just as he hears Oliver's phone ringing in the other room.

OLIVER

(O.S.)

Hello?

Michah continues looking --

INT. GORMAN RESIDENCE - KITCHEN - CONTINUOUS

OLIVER has his cell phone up to his ear.

MAN'S VOICE

Hello.

Oliver frowns, instantly recognizing that voice...

OLIVER

Whoa. Ironical that you call... Is this Lucas? Do you want payback or something?

MAN'S VOICE

You pissed all over the Ghostface name with your stupid stunt. Of course I want payback. And it's not going to end good for either of you in that house.

OLIVER

Is that a *threat*? I'll call the police on your sorry ass if you think you're gonna...

MAN'S VOICE

(interjecting)

If Kirby Reed is going to be attacked, it's gotta be done right. You've gotta have a knife, you've gotta drive it into her skin and you need to scrape the flesh away until she's completely skinned alive. Your filthy excuse of a prank left a BAAAD taste in my mouth.

OLIVER

Whatever, dick head. Thanks for the nice chill down my spine, but I think that's good enough for the night. FUCK YOU and GOODBYE.

Oliver hangs up with a confident smirk, he's very pleased with himself. He moves out of the kitchen nonchalantly.

INT. GORMAN RESIDENCE - LIVING ROOM - CONTINUOUS

OLIVER plops down on the couch next to MICHAH. A DVD is in. Michah looks over at Oliver curiously.

MICHAH

Who were you cussing out on the phone?

OLIVER

Someone made a Ghostface call. It was kinda creepy, knew all about our prank. Think it mighta been Lucas?

MICHAH

(skeptical)

I don't know, man. That doesn't sound like Lucas to me.

OLIVER

If it wasn't Lucas or Kirby Reed herself, then count me spooked. They knew all the details.

Michah goes silent... Oliver brushes past this topic.

OLIVER (CONT'D)

Anyway, what'd you pick?

MICHAH

When A Stranger Calls.

OLIVER

The original I pray?

MICHAH

Yes, sir. Never seen it, figured it was about time, ya know?

OLIVER

(beat)

Wait. Wasn't one of the trivia questions you asked Kirby about this movie?

MICHAH

(guilty smile)

Wikipedia.

Oliver laughs. He leans in -- rubs his hands together, a 'bring-it-on' look on his face.

OLIVER

Come on! Here we go, man -- This movie is like, totally "shit your pants" scary.

MICHAH
That doesn't sound very
comfortable...

The house phone rings. Oliver and Michah both look from their places on the couch, then exchange looks with EACH OTHER.

OLIVER
You get it.

MICHAH
I thought you were so sure that the caller was just Lucas. You're scared aren't you?

OLIVER
You're one to talk, you couldn't even sit through Rob Zombie's HALLOWEEN. I've already sat through one call tonight, it's your turn.

Michah frowns.

MICHAH
Fine.

As he walks away...

MICHAH (CONT'D)
(grumbles under his
breath)
...Pussy.

Michah picks up the phone from the receiver and answers it.

MICHAH (CONT'D)
Y'ello?

MAN'S VOICE
Ironic movie choice.

Michah spies the TV, which has the DVD menu of WHEN A STRANGER CALLS currently displayed.

MICHAH
Ahh, I get it. WHEN A STRANGER CALLS... And you're *apparently* a stranger. And you're calling me. Funny.
(beat)
Though, I must question... how'd you know what movie was on?

MAN'S VOICE

The movie's most iconic line just makes it so much more ironic...

MICHAH

I haven't seen it yet, so I'm not very educated on it's most "iconic line". Mind giving me a hint?

MAN'S VOICE

Let's just say that it'd be smart of your friend to close all the windows before he left the house. You never know what could find its way inside...

An evil chuckle follows this. Michah looks uneasy.

MICHAH

OK, look, I know maybe what happened at Kirby's was wrong, but whoever this is, you're really starting to --

MAN'S VOICE

Just sit back and enjoy the show. This is gonna be a LOT of fun.

The line goes dead. Michah looks scared as he hangs up, turning back to face Oliver. He begins speaking so quickly that his words jumble together--

MICHAH

It was him again. He says he made his way inside -- that one of the windows was left open and --

OLIVER

Look, stop freaking out OK? I'll go upstairs and check out the windows. Stay down here and get the popcorn when it finishes.

MICHAH

All right.

OLIVER

I'll be right back.

Oliver moves toward the stairs and walks up as Michah sighs and tries to relax, taking a deep breath while sitting on the couch.

INT. GORMAN RESIDENCE - UPSTAIRS - CONTINUOUS

OLIVER makes his way out of one of the bedrooms, walking down the hall and making his way to the next room...

INT. GORMAN RESIDENCE - OLIVER'S BEDROOM - CONTINUOUS

...A movie geek's paradise. Numerous POSTERS of movies and Indie bands hang all over the wall, but a STAR WARS-themed bed is the centerpiece of this room.

Oliver flips the light switch on -- and his mouth drops --

The window is wide open, a slight breeze blowing the curtains slowly in their place.

Oliver looks creeped out... He turns to see the closet door slightly ajar. He gulps -- MOVES for it slowly -- and RIPS it open.

He jumps back expectantly, but nothing comes out. He peeks around the closet. There's nothing but clothes and other novelty items in it.

He slides the closet door back up with a sigh.

INT. GORMAN RESIDENCE - LIVING ROOM - CONTINUOUS

MICHAH taps his foot impatiently, he's just letting the movie play at this point.

MICHAH

Hurry up--!

He's obviously getting creeped out, especially being downstairs by himself.

OLIVER comes barrelling down the stairs.

OLIVER

What? You're scared? Relax, man...

MICHAH

He said he was in the house, we should take his word for it and get the hell out --

The phone rings in Michah's hand. He jumps. Oliver rolls his eyes, snatching the phone from his hand.

OLIVER

Sup, douche?

MAN'S VOICE
You're really starting to *piss me*
off...

OLIVER
I'm growing impatient. If you're
going to do something, then DO IT.

MAN'S VOICE
Check the back patio door. Look
outside.

Oliver looks at Michah, cupping his hand over the phone
speaker.

OLIVER
Now he says he's outside. C'mon, we
were better at this shit, at least
we kept our story straight the
whole time, you know...?

Michah looks freaked out still, slowly following Oliver into
the --

INT. GORMAN RESIDENCE - KITCHEN - CONTINUOUS

-- KITCHEN. MICHAH stands by the counter at the doorway to
the hallway, while OLIVER walks nonchalantly to the patio
door. He slides the glass open.

MAN'S VOICE
Do ya see me?

It's quiet. Too quiet. The backyard is a little dark, but not
too much so.

OLIVER
Nope. There's no one out there.

Oliver steps outside --

MICHAH
Don't be stupid, man --

EXT. GORMAN RESIDENCE - BACK PATIO - CONTINUOUS

OLIVER scans his surroundings.

OLIVER
I don't see you.

MAN'S VOICE
But *I* can see you.

OLIVER
Oh yeah?

He smirks, sticking his hand in his jeans.

OLIVER (CONT'D)
What am I doing, then, Mr.
Ghostface?

No response.

OLIVER (CONT'D)
Liar. Thanks for keeping us amused,
though...

MAN'S VOICE
You're right. I am lying. I'm not
outside on the patio... Oliver.

This unnerves Oliver. *He knows my name...?*

MAN'S VOICE (CONT'D)
You should've listened to me the
first time... I'm inside the
FUCKING house.

The line clicks as a PIERCING SCREAM is heard from inside.
Oliver turns around and the patio door is shut right on his
face -- by THE GHOST, who CHARGES right at a SCREAMING
MICHAH...

INT. GORMAN RESIDENCE - KITCHEN - CONTINUOUS

MICHAH looks down, barely catching a glimpse of the long
sharp blade as it connects with his belly, right above his
navel. The Ghost yanks the knife out and Michah holds onto
the counter for support, his other hand on his wound as
OLIVER bangs on the locked door, trying to help...

The Ghost THROWS Michah to the other side, Michah's hand
slips and opens up the dishwasher as he falls to the floor,
in a state of shock. CLOSE-UP of a pair of BUTCHER KNIVES
sitting face-up among the silverware and plates in the now-
open dishwasher door.

Michah gets on his feet to RUN, but the Ghost kicks him in
the back, he lands, chest-first, onto the knives in the open
dishwasher. He gasps -- one final breath -- and blood
dribbles on the floor from his gaping, dead mouth...

OLIVER
(through the glass doors)
NO! NOO!

The Ghost whips his attention at Oliver and immediately RUNS--

EXT. GORMAN RESIDENCE - BACK PATIO - CONTINUOUS

--TACKLING through the GLASS. It EXPLODES everywhere as the Ghost lands on Oliver, PINNING him to the patio ground.

Oliver SCREAMS -- The Ghost raises his knife.

OLIVER
NOO -- NOT COOL MAN, YOU'RE TAKING
THIS TOO FAR --

The Ghost SWINGS -- Oliver manages to dodge it and crawl away...

OLIVER (CONT'D)
SOMEONE, ANYONE, PLEASE...

The Ghost STABS right into Oliver's FOOT. HE SCREAMS OUT BLOODY MURDER and the Ghost GRABS hold of his feet, he tries to fight, but the Ghost is too strong, DRAGGING him through the glass bits and RIGHT BACK INTO THE HOUSE--

INT. GORMAN RESIDENCE - KITCHEN - CONTINUOUS

OLIVER is still fighting, kicking the Ghost away. He drags his body over to the alarm on the wall by the stairs leading into the basement --

He reaches up -- trying to press a red button -- he's almost there as the Ghost LUNGES up, PLUNGING the Buck hunting knife right into Oliver's back. He gives a cry out, tears forming in his eyes as the pain surges through his body.

The Ghost yanks the knife out and Oliver's body limply falls over, ROLLING out of the kitchen and --

INT. GORMAN RESIDENCE - BASEMENT - CONTINUOUS

-- Down the basement staircase. OLIVER's body hits the ground with a thud as he slowly looks up to see the silent assailant looming closer to him. The Ghost Figure HOLDS up a VOICE CHANGER to his mask in one hand, toting the knife in the other --

MAN'S VOICE
 You tried to fuck with the formula.
 (beat)
 You tried to BE. ME.

He digs the knife right into Oliver's STOMACH. Then kicks him right in the wound. Oliver CRIES OUT as he drops to the ground... The Ghost kneels down beside him, pure ANGER in his voice;

MAN'S VOICE (CONT'D)
 But you're NOTHING like me.

He's unrelenting as he unleashes a half-dozen more stabs into Oliver's chest. TIGHT on Oliver's face -- He looks up at the pale white, almost MOCKING EXPRESSION, of the mask --

The Ghost LIFTS the KNIFE once more -- TIGHT on it --

OLIVER
 Nononononono... I'm sorry!
 PLEASE...!

...And then SWINGS it down ONCE MORE... SLASHING open Oliver's NECK before:

SMASH TO BLACK:

SCREAM 7

EXT. JOHNSON RESIDENCE - PORCH - MORNING

"WE WILL MAKE A SONG DESTROY" by ROGUE WAVE plays as we PAN around a large house amidst all the others in the middle of a suburban street.

CUT to the porch, we see the back of KIRBY REED's head as she stands at the front door. She knocks. Moments later, the door opens.

There stands MARNIE. Five years older, but more stunning than ever before, with that sharp look about her. Her home is amazingly well put-together, like that of a celebrity's, as far as we can see from what's revealed of the room by the open door.

MARNIE
 Kirby!

KIRBY
 Hey, Marn.

She smiles and wraps Marnie in a huge embrace, Marnie laughs.

MARNIE

I wasn't expecting you until
tomorrow! Come in, come in.
Everyone's out back actually.

KIRBY

Everyone?

MARNIE

Tray and his hoe.

KIRBY

New girlfriend?

MARNIE

No. The same blonde. I don't like
her.

KIRBY

Why not? She's sweet.

MARNIE

She just seems so phony. Since when
could someone be so happy, ya know?

Kirby peers outside and sees three shadows. Marnie notices
her glance.

MARNIE (CONT'D)

...Garrett's here too.

Kirby clears her throat.

KIRBY

Oh, good. It'll be nice to catch
up...

Marnie can see the hesitation in her friend's eyes...

MARNIE

You sure? I can make up some excuse
to get him out of here if you
want...

KIRBY

We're adults, Marnie. We can handle
each other's company.

MARNIE

I was just making sure.

KIRBY
(soft smile)
Thanks for your concern, though.

Marnie nods, ushering her in and shutting the door.

EXT. JOHNSON RESIDENCE - BACK PATIO - CONTINUOUS

GARRETT LAUDAN sits at the patio table, a beer in hand. His hair's shorter now, with a much more clean-cut, grown-up look to him. He holds a beer in hand.

GARRETT
So, who's seen the latest STAB?

PAN around to see TRAY RANDALL and EDIE BELL sat on the other side of the table. Tray's hair is still messy, slightly above shoulder-length, with those boyish good looks still in tact. Edie is just as gorgeous as ever, her blonde hair flowing and her eyes just as piercing and alluring as ever.

Tray raises a hand quickly as Edie rolls her eyes.

I. TRAY

None of them opened the sliding doors open, or KIRBY and MARNIE stood there.

Blech.	EDIE	Blech.	MARNIE
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Garrett spins around quickly, surprised by Marnie's voice, but even more surprised by Kirby's presence. The two lock eyes- Kirby smiles at him.

KIRBY
I saw it too.

Garrett swallows- we can sense some awkwardness here.

GARRETT
...Was it any good?

Tray clears his throat, ready to dive into a rant.

TRAY

If you were in any of the previous movie's, you're fine. But the incarnations of myself, Edie, and the rest of Otis School of Arts's "fresh blood cast"... Not so much.

MARNIE

(smirks)

Oh this should be good!

She takes a seat and leans in to listen closely, that smirk not leaving her face.

MARNIE (CONT'D)

Tell me, how did they fuck up your characters?

TRAY

Let's just say that the good old writers decided to cash in on the "female killer" craze of today's day and age. Basically, they took Quincy and I, and turned us into chicks named 'Tammy and Quinn'. Oh, and you haven't even heard the best part yet. We were played by... *Wait for it...*

(clears throat)

The fucking Olsen twins.

EDIE

Well, who played me?

TRAY

Oh, sorry honey, they left you out. On the cutting room floor. Apparently you had scenes, but you were just a random background DUDE named 'Eddie' that good old 'Tammy' was flirting with.

Edie FROWNS. Not happy about this.

TRAY (CONT'D)

We both ended up dying. But your scene's just included on the DVD.

Edie's actually offended:

EDIE

(bitterly)

How could they kill us off? We survived the actual thing!

(beat)

And leave me for just the DVD?
Bullshit!

KIRBY

Don't take it personally... STAB killed Sidney off long before her actual death in real life, only to resurrect her for the "based on true events" movie STAB 8: THE NEXT STAB-ERATION, just to kill her off again.

MARNIE

I still cannot believe they went with that bullshit "The Next Stab-eration" subtitle...

TRAY

I know! It sounds like a bad porno.

Eddie crosses her arms, still shocked and offended. Tray rubs her back comfortingly as she leans her head on his shoulder.

EDIE

(pouty)

These movies sound like ass...

TRAY

It's the bad egg series of horror. Prime example of going overboard. All the movies after the original trilogy are pure, unadulterated, horse shit!

He eyes Kirby - the star of the later movies.

TRAY (CONT'D)

I mean absolutely no offense by that...

KIRBY

(smiles)

None taken.

GARRETT

So which twin were you, Tray? Mary Kate or Ashley?

TRAY

Ashley. I was hoping for Mary Kate, but Quinn got all the goods.

The five friends exchange chuckles... Garrett eyes Kirby.

GARRETT

That isn't exactly the best topic to welcome you home with.

KIRBY

Nah, it's OK. It was nostalgic.
Y'know, to dive back to the simpler
days. Horror geek stuff.

TRAY

Don't tell me you've dumped all
that?

KIRBY

I hardly have time to even think
about them anymore. But being back
in Woodsboro... It's all coming
back to me now.

She smiles. Edie eyes Tray.

EDIE

Yeah, Tray, she's actually *grown*
up.

There's a bit of tension between the two- Tray shoots Edie a
look, she just looks at Kirby.

EDIE (CONT'D)

Kirby, you came home earlier than
we expected.

KIRBY

I just couldn't resist to hop back
home earlier than expected. Figured
it'd be a nice surprise.

MARNIE

Well we're happy to see you back
home, Kirby.

KIRBY

I just wanted to stop by quickly,
but I'll stick around longer
tomorrow for the barbecue...

There's police sirens wailing. Everyone's attention turns to
the sirens.

TRAY

Whoa. The po-po are sure in a
hurry.

Garrett frowns as he sees one of the cop cars stop in front
of the house.

GARRETT

One of 'em stopped here...

The gate swings open and a cop walks in.

COP
Kirby Reed.

Kirby steps forward.

KIRBY
Yeah?

COP
I need to take you down to the
police station for questioning.

MARNIE
What's this about? You can't just
come barging on my property, you
have to have reason...

COP
A pair of murders is good
reasoning, wouldn't you say?

Marnie exits attack dog mode, slowly cooling down.

MARNIE
Murders?

The cop doesn't respond, he just nods to Kirby, taking her by the arms and escorting her out through the open fence. She gives a glance at her friends, they all look on in silence and shock...

EXT. JOHNSON RESIDENCE - FRONT LAWN - MORNING

CUE -- "DEAD HEARTS" by STARS.

SILENCE. The FLASHING of CAMERAS is seen, REFLECTING on the face of KIRBY REED as she's escorted by police to a squad car...

MARNIE, GARRETT, EDIE, and TRAY look sad and horrified, she stares back at them as she's pushed into the back seat of the car.

EXT. STREETS OF WOODSBORO - CONTINUOUS

As the police car carrying KIRBY drives down the street - numerous people stand on their lawns, watching her drive by... She stares out the window, looking at the unwelcoming, bitter expressions of the people staring back at her. She turns away from the window sadly.

EXT. HOUSE - NIGHT

A half dozen police vehicles are parked outside the GORMAN house.... The house is rather secluded, on a hill a ways away from the rest of the town.

A woman walks up to the porch, a designer purse slung over her shoulder - TIGHT on her face.

This is LAKE RIVERS. A woman in her thirties; she's sexy, tough, and knows how to get her way. She looks at the house, caught in a mini-trance for a moment.

"DEAD HEARTS" fades out here and the sounds around Lake can be heard now - SIRENS, people GOSSIPING. Utter chaos compared to the town's usual quiet.

SHERIFF DOYLE, an older man, with a wise, friendly face, steps out from the front door. He gives a whistle, getting Rivers's attention.

SHERIFF
Took you long enough.

LAKE RIVERS
I overslept... I came as soon as I could though.

SHERIFF
This is... It's bad.

Rivers looks nervous as the sheriff ushers her inside.

INT. HOUSE - LIVING ROOM - CONTINUOUS

BLOOD SPLATTER covers the walls. Bloodied hand prints all over the carpet, drag marks... This place is a mess. Cameras flash from police men photographing the place, as SHERIFF DOYLE and LAKE RIVERS make their way inside.

SHERIFF
The worst murder this town has ever suffered, I'd say.

LAKE RIVERS
And that's... definitely saying a lot.

SHERIFF
The victim's mother and young brother managed to just miss getting the same treatment.
(MORE)

SHERIFF (CONT'D)

They were here one minute, left to go shopping and came back to find cops everywhere. They're at the station now.

LAKE RIVERS

Well how'd the police get here?

SHERIFF

Rita Reed called. Apparently the boys broke in and pulled a prank in her house for Kirby's return... She's a suspect so we took her down.

LAKE RIVERS

(skeptical)

Kirby? Seriously?

SHERIFF

You can never be too sure, Deputy.

Rivers frowns, accepting but not exactly approving, as the sheriff walks her into the kitchen...

INT. HOUSE - KITCHEN - CONTINUOUS

TIGHT on RIVERS's face -- her reaction says it all. She recoils immediately.

LAKE RIVERS

Yuuuuck.

She keeps her glance on it, the sheriff looks pained just looking at it.

LAKE RIVERS (CONT'D)

So... I'm assuming it's another Ghostface killing?

SHERIFF

Or a rabid fanboy gone crazy.

We pan around and see what they're looking at.

The AFTERMATH -- the victim, completely SKINNED -- just muscles and blood seeping from the body -- hangs upside down from the ceiling fan. Blood taints the counters and walls.

It's OLIVER.

MICHAH's body lies untouched on the dishwasher where he was killed, the knife still sticking through his back. A puddle of blood on the floor below his gaping mouth.

Written in blood, in crude writing on the wall, are the words:

"CONSIDER THIS YOUR WELCOME HOME GIFT, KIRBY"

SHERIFF (CONT'D)

The fan was on a light movement when we came in. The body kept hitting the counter, splashing blood everywhere...

(beat)

The skinning was efficient, but it's sloppy. This killer was rushing, they knew they didn't have a lot of time. But they definitely knew what they were doing...

LAKE RIVERS

I have a feeling this isn't over yet.

SHERIFF

What makes you say that?

LAKE RIVERS

Someone this sick -- when they do something like this -- they don't stop at just one. Do you think the Reed's are in danger? It's a little too convenient that as soon as the boys attack them, they're killed minutes later...

The sheriff eyes her darkly. She just looks on, disgusted, yet oddly fascinated.

SHERIFF

I want protection on the entire Reed family. After what's happened here, and if what you say is true, God knows what this sicko could be up to next. I want you on it, Deputy. Immediately.

LAKE RIVERS

Yes, sir.

Rivers nods and makes her way out of the kitchen --

INT. REED RESIDENCE - KITCHEN - MORNING

RITA is cooking pancakes.

RITA
Flapjacks in two minutes! I hope
you have enough time to catch your
bus --

LUCAS walks in -- places the house phone on the receiver.

LUCAS
...Mom, that was the police.

Rita turns around; her face suddenly growing concerned.

RITA
What did they say?

LUCAS
They've got Kirby in custody down
at the station. They didn't say
what for.

RITA
(sighs)
Damn it...

She returns to the pancakes. Lucas is totally flabbergasted.

LUCAS
I know cooking is your
stressbuster, but *seriously*, Mom?

RITA
It's two minutes, Lucas. I'll
finish your flapjacks then drive
down there. I'm not sending you off
to school without brain food.

LUCAS
Wait... You're sending me to
school?

RITA
Whatever's going on with your
sister has got nothing to do with
you, Luc. No child of mine misses a
day of school!

Lucas grumbles a bit.

EXT. REED RESIDENCE - MORNING

LUCAS exits the house in a huff, swinging his string athletic bag over his shoulder. He stops as he notices DEPUTY LAKE RIVERS stood outside the house.

LUCAS
Who are you?

The Deputy smiles.

LAKE RIVERS
Lake Rivers. I'm the Deputy who will be keeping watch over your house tonight. I was just heading over to introduce myself.

LUCAS
Lake? Rivers?
(sniggers)
Seriously? Like the two *totally* separate bodies of water?

LAKE RIVERS
Shove it. I've heard all the jokes.

LUCAS
I honestly don't even get why we need police protection.

LAKE RIVERS
Well, after what happened last night. I'm surprised you even want to go to school.

LUCAS
My mom would make me go to school no matter what unless I'm lying on the floor bleeding...

Lucas goes quiet. Rivers lets him pass.

LAKE RIVERS
Don't worry, you won't even know I'm here.

LUCAS
I highly doubt that. You stuck out like a sore thumb as soon as I walked out the door...
(beat)
I'm talking to you, aren't I?

Rivers scoffs as Lucas begins to walk off.

LAKE RIVERS

Funny.

As he disappears down the road...

LAKE RIVERS (CONT'D)

(mutters to self)

Little shit...

EXT. WOODSBORO HIGH SCHOOL - COURTYARD - MORNING

A CAR pulls up the front of WOODSBORO HIGH. A girl exits from the passenger side - TIGHT on her face.

This is MOLLY WATSON. Cute, gives off very strong Sidney Prescott-qualities.

She looks around unfamiliarly at the big building in front of her. She swallows nervously as her mother shouts from inside the car.

MOTHER

Molly, have a good day at school,
okay?

MOLLY

Bye mom.

She waves to her mom as she drives off. Molly sighs - approaching the building. As she approaches, she bumps into a guy. She gives a soft chuckle as she backs up - we see the guy she bumped into is TEVIN CHANDLER, a hunky but friendly-faced jock.

MOLLY (CONT'D)

I -- I'm sorry.

TEVIN

No, it's my fault. You okay?

MOLLY

Yeah, I'm good.

TEVIN

I haven't seen you around here
before. New?

MOLLY

Just moved in.

TEVIN

Oh yeah? What street?

MOLLY
Um... Something Lane. I don't remember.

TEVIN
Turner Lane? I live a few blocks down from there, on Morrison.

MOLLY
(smiles)
No kidding?

TEVIN
You got your schedule?

MOLLY
Yeah. Wanna see? Here, let me --

Molly looks through her folders, just as the contents spill all over the cement. She sighs, scrambling to pick them up. Tevin kneels down and helps her out.

MOLLY (CONT'D)
...Thanks.

TEVIN
No problem.

Tevin picks up a paper, seeing that it's Molly's class schedule.

TEVIN (CONT'D)
Your first hour is Chemistry. Same as me... Molly. I'm Tevin by the way.

She smiles and he hands her the papers, helping her to her feet.

MOLLY
I don't really know my way around, maybe you could walk me to class?

Tevin nods. Molly looks really smitten - as if she found her prince charming, following him toward the front doors of the building.

INT. WOODSBORO HIGH SCHOOL - HALLWAY - MORNING

LUCAS walks through the hallways of WOODSBORO HIGH... He notices people giving him odd passing glances. He just sighs, stopping at the locker of a red-haired girl who wears her hair in childish looking pigtails. CLOVER's her name.

LUCAS
Why is everyone staring at me?

CLOVER
The heir to stardom is what they're
calling you apparently.

LUCAS
I'm not a star.

CLOVER
Oh, I believe you. But after last
night, I guess they think you
really showed off your skills.

LUCAS
Shut up.

CLOVER
Sorry.

LUCAS
Where are those douches anyway?

CLOVER
(quickly)
I don't know, I haven't seen them.

She grabs a few books from her locker, then shuts the door
and leans on it, looking at Lucas.

CLOVER (CONT'D)
Is everything OK?

LUCAS
You know, I'm sick of everyone
asking me that.

CLOVER
But it's a genuine question.

LUCAS
And that was my genuine *answer*.

Lucas goes to leave, Clover frowns.

CLOVER
Luc, wait...

Lucas bumps right into someone - he backs up and looks up at
a kid with long hair, a beanie, the looks of a true stoner
slash skater dude. This is BLAKE.

BLAKE
Oh, hey, dude.

LUCAS
Hey, Blake...

CLOVER
Blake, grab him. He's ignoring me,
I just want to talk -- !

Blake grabs a hold of Lucas's arms and shoves him against the locker.

LUCAS
What the hell are you doing?

Blake loosens up, giving a cheeky smile.

BLAKE
Sorry bro. The lady wants to talk --

LUCAS
I know you're just trying to be a
good friend, Clover, but I honestly
just would rather move on with the
day as normally as possible.

Clover looks at him sincerely.

CLOVER
I'm sorry about Kirby.

Lucas just shoves Blake away and storms off. Blake looks at Clover, dumbfounded.

BLAKE
What happened to Kirby?

CLOVER
She comes home to visit and the
first thing she's greeted with is a
prank from Oliver and Michah. And
then hours later, they end up dead
and now she's suspected of killing
them...

BLAKE
Wait, they're dead?

CLOVER
You seriously haven't heard about
it? Do you live under a rock?
(MORE)

CLOVER (CONT'D)
Police were swarming the street,
everyone's talking about it. I even
sent you a text!

BLAKE
I was running late this morning, I
had to rush sorry...

Blake checks his phone. He frowns.

BLAKE (CONT'D)
Oh yeah. I guess they are dead.

Clover sighs as Blake looks on in shock.

EXT. WOODSBORO HIGH SCHOOL - COURTYARD - MORNING

MOLLY, CLOVER, and BLAKE are all sat at the courtyard outside
of WOODSBORO HIGH. They're all eating and chatting together.

Just as Clover walks over, hanging up her phone. She has a
serious expression on her face. Everyone can tell that
something's off if Clover looks serious...

BLAKE
(knowingly)
What's wrong?

CLOVER
That was my dad. He's just given me
the scoop, wants me to keep an eye
out because they suspect it's not
over yet.

MOLLY
Seriously?

CLOVER
...Apparently it was pretty bad. He
says they were savaged beyond
recognition. The police couldn't
identify them at first, their
parents had to come and make sure
by their clothing. They're doing
autopsies and everything soon.

BLAKE
Yee-owch.

DAYNA LANDRY rushes over, beaming. A dark skinned beauty,
Dayna's a cute, vain, overachiever. Arm-in-arm with the jock
we met earlier, TEVIN CHANDLER.

DAYNA
You heard about the murders?
(almost excitedly)
I heard about a gutting.

CLOVER
Yeah, it's terrible... The way I've
heard it, Oliver got it worse than
guttled.

Tevin shoots her a suspicious look.

TEVIN
...And how would you know?

CLOVER
My dad's a cop... remember?

Blake wraps an arm around Clover, bringing her in close.

BLAKE
What, are you trying to throw
around suspects? My girlfriend was
with me last night. Where was
yours?

DAYNA
I'm no killer. I'm too short to gut
anyone.

BLAKE
How can you possibly be 'too
short'? I've never heard of a "You
must be this tall to gut a bitch"
sign.

TEVIN
Yeah, that IS a stupid excuse,
Dayna. Jill Kessler was the perfect
slicer-and-dicer and she was hardly
the Iron Giant.

MOLLY
People are dead and this is how you
guys handle it? Isn't that a LITTLE
insensitive?

Dayna smirks, sending a condescending glance at Molly.

DAYNA
I knew your face was unfamiliar but
THAT right there just sealed the
deal... You're new around here.
(MORE)

DAYNA (CONT'D)
Welcome to Woodsboro, honey. Land
of the desensitized.

She shoots a look to Blake.

DAYNA (CONT'D)
And you're not considering New Girl
over here? She moves in the day
Ghostface finally makes his
triumphant return? Shady.

MOLLY
How can you even suggest me? I
don't watch this shit.

TEVIN
Now you're implicating that the
only psychos in the world are
people who have been manipulated by
horror films? The fact that you're
covering your ass with bullshit
like that is a LITTLE suspicious.

Molly doesn't look pleased, crossing her arms and giving an
annoyed sigh. Tevin laughs it off, wrapping an arm around her
shoulder.

TEVIN (CONT'D)
I'm just joking, Mol, but
seriously, that was a horrible
excuse.

Molly rolls her eyes as Tevin lifts his arm off of her. Dayna
shoots him an annoyed glance, and then an identical one to
Molly.

BLAKE
So the big question here is --
who's next?

CLOVER
Everyone cool it. Lucas at three 'o
clock.

Blake looks over to see LUCAS approaching, carrying a tray of
food. Blake whispers into Clover's ear;

BLAKE
That'd be twelve o' clock, hun.

CLOVER
(pouty)
Whatever.

Lucas approaches, setting his tray down and taking a seat next to Clover.

LUCAS
Next for what?

It grows awkward.

TEVIN
Hey, bud. You get the opportunity
to meet Molly yet?

Lucas notices Molly, smiles.

LUCAS
No. Hey, Molly.

MOLLY
Hi, you must be Lucas.

LUCAS
Yeah. So what's going on here?

BLAKE
(nonchalant)
The murders. Discussing who'll be
next.

Clover elbows Blake lightly. Lucas's reaction isn't what
Clover expected.

LUCAS
Sounds like a fun game, actually. A
STAB analysis of our own group.

CLOVER
Seriously?

BLAKE
I see Clover as Tatum. Sassy,
funny, sweet.

CLOVER
Girlfriend to a psychotic. Gets her
neck snapped in a garage door...

BLAKE
Well, ya know. Omitting certain
stuff.

CLOVER
...Well, that makes you Stu.

DAYNA

Lucas is our very own Randy Meeks.
Geeky, ugly, and gets fucked up
pretty bad when his time comes...
Either that or Billy Loomis. Could
go either way.

Lucas smirks.

LUCAS

You get to be Casey Becker. Gutted
quick so we don't have to suffer
the torture of hearing you speak
anymore.

Dayna giggles.

BLAKE

Tevin can be your Steven Orth.

TEVIN

No way an idiot in a cape is taking
ME down. I'd kick the little
shithead's ass.

CLOVER

Which leaves Molly to be our
version of Sidney Prescott.

TEVIN

She seems to have the qualities.
Cute. Quirky sense of humor... A
little booksmart.

Molly is confused. She just shrugs. Tevin looks at Lucas.

TEVIN (CONT'D)

You wanna see a movie tomorrow
night, bud? Me and Dayna are goin'
to the drive-in.

Tevin snuggles Dayna into the comfort of his arms.

LUCAS

Which movie?

TEVIN

Dunno yet.

LUCAS

I'll ask Cam if she wants to come.

TEVIN

Well, I have basketball practice in
a bit. Later, guys.

Tevin and Dayna kiss as he departs. The others give him waves
and passing 'goodbyes'.

CLOVER

I'm gonna go get a donut. They've
got banana-flavored ones today.
Want me to get something?

BLAKE

Sounds like heaven. I'll come with.

He takes Clover's hand and they go to leave.

LUCAS

Bring me back one!

CLOVER

What flavor?

LUCAS

Anything. Doesn't matter to me.

CLOVER

(cheery)

Kay!

Clover and Blake disappear, leaving Lucas, Molly and Dayna at
the table alone. Dayna looks over at Molly.

DAYNA

So, how do you feel about Woodsboro
so far?

MOLLY

Is this an official interview or
something? Where's the cameras?

DAYNA

Do you want me to get my cameraman?
Because I will...

Molly looks dumbfounded.

MOLLY

You know what, we're gonna have to
continue this interview later.

Molly gets up and leaves. Dayna beams, watching her go.

LUCAS
So you two friends already?

DAYNA
Not really. I wanna punch her in
the face, to be honest.

Lucas looks surprised. Dayna clarifies...

DAYNA (CONT'D)
She just seems a little TOO
perfect.

LUCAS
Maybe I should go too?

Dayna sees her opportunity and decides to seize it. He gets
up to go, but Dayna smiles. She pushes him down in his seat.
Lucas looks surprised by her strength.

She scoots closer to Lucas on the bench, who pretends not to
notice.

DAYNA
Oh, c'mon, Luc. Look me in the eye.

Dayna puts her hand under Lucas's chin and gently spins his
head to face her.

DAYNA (CONT'D)
I know you and Camilla have been
going through problems lately,
and... I just figured you could use
someone to talk to?

LUCAS
I appreciate the offer, but it's
something Cam and I have to discuss
with each other.

DAYNA
Did she cheat?
(not even giving him a
chance to respond)
I knew it! I bet she pulls the
whole "get drunk, sleep with as
many guys as you can, and pretend
not to remember them" schtick.
She's got it written all over her
face.

CAMILLA (O.S.)
Oh, do I?

A young woman suddenly sprawls out on top of the table, in a suggestively sexy pose. She's got her icy eyes locked onto Dayna.

This is CAMILLA POTTS. Twenties, raunchy, and definitely trashy, but she attempts to hide it with a faux air of complexity and sophistication.

Lucas shoves Dayna away, plumping her back into her seat. She grabs for her bookbag and goes to leave.

DAYNA

I think I'll leave now, Lucas. Nice seeing you Camilla.

Camilla grabs for Dayna's arm, stopping her in her tracks.

CAMILLA

Dayna, we've had this little chat before haven't we? I know you think that I'm this generation's Maureen Prescott or something. But I haven't slept with everyone in town, okay?

(beat, proudly)

Not even half of everyone.

(gets closer to Dayna,
menacingly)

So if I were you, I'd stay away.

Dayna keeps her eyes locked on Camilla, who waits for some sort of snappy response.

CAMILLA (CONT'D)

Got anything to say, Landry?

DAYNA

(beat)

No.

Camilla loosens her grip on Dayna.

CAMILLA

Thought so.

Dayna shuffles away quietly. Lucas looks up at Camilla.

LUCAS

Camilla, what are you doing here?

CAMILLA

...I miss you. It's been ages since the two of us really got some time to... talk. Maybe now's a good time?

LUCAS

Not exactly. I have to get to class.

CAMILLA

Do you remember the good old days when you'd skip class with me all the time? What's happening to you, Lucas?

LUCAS

Have you even watched the news, Cam?

CAMILLA

(suddenly concerned)

Why... Did something happen?

LUCAS

Go home. We'll talk later.

Camilla looks confused as Lucas retreats. CLOVER and BLAKE return. Clover looks confused, holding Lucas's donut.

CLOVER

Wait. I got your donut!

LUCAS

It's fine, you can have it...

Clover and Blake look at Camilla.

CLOVER

Surprised to see you here.

CAMILLA

Lucas didn't want his donut?

Clover shakes her head 'no'. Camilla shrugs, passing by and snatching it from Clover's hand. She takes a bite and just leaves. Clover looks disheartened.

BLAKE

What's wrong?

CLOVER

She took my donut!

Blake just chuckles a bit, Clover frowns and he stops with a smirk.

BLAKE
Sorry, sorry...

EXT. HOUSE - DAY

It's the old KESSLER home. It looks old, could use a hell of a lot of work. But behind the mess lies a beautiful house...

An older man in his fifties - handsome, but stress obviously wear on his shoulders - stares at the house. This is MR. KESSLER.

TRAY
(O.S.)
You know this place?

Mr. Kessler turns calmly to face TRAY. He leans against his parked convertible car as "CALL IT WHAT YOU WANT" by FOSTER THE PEOPLE plays from inside.

MR. KESSLER
Considering I used to live here,
yeah I'd say I do.

TRAY
Oh, you're Mr. Kessler?

Kessler nods... Returns his attention back to the house.

TRAY (CONT'D)
Why did you not buy this house? Why
a totally different one?

MR. KESSLER
Too many memories. I can't walk
down the hallways of this house
without seeing Jill's face. I wish
I would have seen the signs...

He looks filled with guilt. He chokes. Pauses.

Tray just stares on -- He clears his throat.

MR. KESSLER (CONT'D)
...Is there a reason you're
particularly interested in this
house?

TRAY

I was thinking of buying it, actually. For me and my girl. She thinks I'm scared of making a commitment, so --

MR. KESSLER

So you buy her this house?

TRAY

I'm a horror fan so it's kind of fitting, I guess. So much history here...

There's an awkward silence here as Tray realizes what he just said and how rude it was... Mr. Kessler just continues staring at the house vacantly.

TRAY (CONT'D)

Sorry, that was just... Wow...

(beat)

It was nice to meet you though.

MR. KESSLER

You too, kiddo.

Kessler's eyes don't leave the house. Tray gives an odd look back at Mr. Kessler before taking off.

INT. WOODSBORO POLICE STATION - INTERROGATION ROOM - NIGHT

ECU on KIRBY REED's frowning, rather pissed-off, face.

KIRBY

OK, so I've been in here for hours.
What good is this doing?

The SHERIFF sits across from her. He sighs.

SHERIFF

We just had to be sure. There's just not enough evidence to keep you here... A friend of yours has volunteered to take you home, you'll get out of here shortly.

Kirby looks worried.

KIRBY

Did he call... by phone?

Knowing what she's suggesting, the sheriff raises his eyebrows.

SHERIFF

Garrett came to me face-to-face earlier, actually. Your mother gave him permission to pick you up. ALL of your friends have been here for you all night.

KIRBY

Oh. Ok...

SHERIFF

If you're not comfortable, I can always call your mother and...?

KIRBY

No. It's fine.

The sheriff nods. He gets up to leave.

SHERIFF

I've gotta get back to work. Deputy Rivers will be in here shortly to take you out.

Kirby nods and the sheriff leaves. Kirby sighs to herself. She stares at her reflection in the glass of the interrogation room. A look of pure vacancy on her face. It's like the murders have phased her, but she's just sick and fucking TIRED of it. She doesn't even care anymore, she just wants it over. She's so deep in thought she doesn't even notice...

LAKE RIVERS (O.S.)

...Kirby?

...That DEPUTY LAKE RIVERS has made her way inside the room. Kirby jumps a bit, but scoffs.

KIRBY

Whoa.

Lake throws her a comforting smile and takes a seat on the chair across from hers.

LAKE RIVERS

Sorry. Didn't mean to scare ya. You seem tense... But understandably so.

Kirby rubs her eyes.

KIRBY

Time to go?

LAKE RIVERS

Yeah, your buddies waiting in the hall. I'm gonna take you and Garrett out back so you can avoid the press.

KIRBY

They're here?

Lake chuckles.

LAKE RIVERS

They're wherever you are, aren't they?

Kirby smiles softly and Lake moves toward the door, motioning for Kirby to follow. Obviously tired, Kirby sulks after her.

KIRBY

Wait.

Lake looks back at her before turning the knob on the door.

KIRBY (CONT'D)

...The kids. The ones that died...
Was it bad?

LAKE RIVERS

It was...

She sees the pain in Kirby's eyes. She holds it back. Makes it believable.

LAKE RIVERS (CONT'D)

It was bad. But from what I saw while analyzing the bodies, it seemed like they were mutilated post-mortem. They didn't have to suffer too much. It was quick.

Kirby nods. She doesn't know what to say but she looks slightly relieved. Lake smiles at her.

LAKE RIVERS (CONT'D)

Let's get ya home.

Kirby follows Lake out.

INT. WOODSBORO POLICE STATION - HALLWAYS - CONTINUOUS

LAKE and KIRBY exit the interrogation room and walk into the hallway, where MARNIE, GARRETT, TRAY, and EDIE stand.

MARNIE

Ridiculous. I can't even believe you took THIS fucking long to let her out!

LAKE RIVERS

Ma'am, you need to calm down... It wasn't my decision...

MARNIE

And do what? Lock me up. Obviously you have no authority around here, Deputy, so don't try to scare me.

Lake stares daggers at Marnie, she has nothing to say to her.

EDIE

You OK, Kirbs?

KIRBY

Yeah, fine. Just hungry. And tired as hell.

EDIE

You need some sleep, baby doll. I'm gonna call you in the morning.

KIRBY

(smiles)

I'll probably still be asleep. Anytime after noon?

Eddie smiles.

EDIE

Sure. We need to talk.

KIRBY

Definitely.

LAKE RIVERS

Garrett, c'mon. We're taking Kirby out back.

GARRETT

Yeah, good idea.

Garrett looks at Marnie, Tray and Edie before he joins Kirby and Lake.

GARRETT (CONT'D)

Think you three could keep the press happy? Distracted? Whatever?

(MORE)

GARRETT (CONT'D)

I don't think Kirby wants any of the attention.

TRAY

Yeah, def. I'm pretty good with distractions. Want me to like, moon 'em or what?

Edie shoots Tray a look as if she's throwing daggers at him.

EDIE

Stop acting like you're twelve.

Garrett chuckles.

MARNIE

I've got an idea.

Marnie gives Garrett a wink, she heads off with Edie and Tray. Garrett turns to Kirby and then Lake.

GARRETT

Shall we?

INT. WOODSBORO POLICE STATION - BACK OFFICE - CONTINUOUS

They move into the back offices. The lights are OUT.

LAKE goes to flick them on via the wall switch, but it won't work. She frowns. GARRETT looks at her with a smirk.

GARRETT

Gonna have to get that fixed.

LAKE RIVERS

Yeah. They weren't out earlier. Strange... But whatever, just follow me...

They keep moving, KIRBY scans the cubicles. The maze-like openings and paths throughout the large room. It's making her uneasy, the atmosphere is completely EERIE.

Lake leads them to the back of the room. She reaches for the door, shakes the KNOB... It's locked. She looks irritated.

LAKE RIVERS (CONT'D)

OK. Who the hell locked the door?

She looks around for her keys, checking her belt. Looking for them, she REMOVES her GUN from its HOLSTER, setting it on the nearest DESK. Realizing it isn't on her, Lake sighs.

LAKE RIVERS (CONT'D)
I left my keys in the bullpen. Be
right back. Wanna come with me or
stay back here?

Garrett and Kirby exchange glances.

GARRETT
I think we'll be fine back here.
What about you Kirby?

KIRBY
Uh. Yeah. We'll be fine.

Lake nods and disappears through the doorway.

KIRBY (CONT'D)
So. You wanted to take me home? How
very sweet of you.

GARRETT
Yeah me and Marnie had to duke it
out over who'd take you home.

KIRBY
(laughs)
Oh yeah?

GARRETT
Mmhmm. Sweet ol' Deputy Rivers set
up a big wrestling ring in the
middle of the bullpen. Marnie's one
tough cookie, but no match for
these big guns.

Garrett flexes and Kirby smirks, deciding to play along. She
takes a seat at one of the nearby desks.

KIRBY
What was your big finishing move?

GARRETT
It's called a kneeling figure-four
leglock. Also pulled off a stink
face too, you know, for the extra
humiliation.

KIRBY
(giggles)
You are SUCH a dork, you know that?

GARRETT
You know you love it!

Kirby looks into his eyes. She goes to say something when, past Garrett's shoulders, she sees something MOVE in the shadows. It's fast. A big SWEEP of a DARK SHADOW brushing through the darkness. Her face tenses up and she stands.

KIRBY

...I just... I just saw something.

GARRETT

What?

He turns around. There's nothing there in the darkness surrounding them.

GARRETT (CONT'D)

I don't see anything.

Kirby crosses her arms, rubbing one hand over her arm nervously.

KIRBY

Where is Lake? She should be here by now.

GARRETT

Why so tense?

KIRBY

I'm not tense. I just... I just don't feel comfortable ya know? The darkness. Creepy shadows sweeping around?

GARRETT

You so are tense. Just relax, it's your head just messing with you after what happened today.

Kirby suddenly puts her hand over his mouth -- TURNS him in the direction of a CLOAKED FIGURE wearing that all-too-familiar GHOST MASK. He STALKS in the darkness... Before he can turn to see them, Kirby pulls Garrett behind a cubicle.

They both stand there, backs against it as the Ghost CREEPS around to the area they were JUST standing in. Kirby removes her hand from Garrett's mouth.

GARRETT (CONT'D)

(low whisper)

What the fuck...?!

KIRBY

(low whisper, sarcastic)

Just in my head, right?

Kirby peeks over to see the Ghost BRANDISH a knife from his cloak. Her hand now wrapped around Garrett's, Kirby pulls him around to another cubicle as the Ghost whips around the corner. Just missed 'em.

The pair continue to sneak around cubicles, dodging the Ghost just as he keeps them guessing. Like a sick game of cat-and-mouse.

Kirby presses against a cubicle, Garrett leans back and knocks a phone off the hook. It makes that 'beeeep' noise and he turns back, hanging it up quickly. CUT to the Ghost as his head SNAPS toward the noise --

-- Rushing toward that cubicle and spinning around, seeing that both of them are GONE. The Ghost RUSHES past and the camera PANS down to show Kirby and Garrett hiding UNDER the desk, both holding their breath in order to keep quiet.

CUT to the doorway as Deputy LAKE RIVERS re-enters. She scans the dark room. No one in sight.

LAKE RIVERS
Kirby? Garrett?

ON Kirby and Garrett, they peek under the desk to see Deputy Rivers looking around.

LAKE RIVERS (CONT'D)
I got the keys, let's go...

Kirby spots the Ghost SNEAKING UP behind the Deputy... She suddenly SCREAMS:

KIRBY
LAKE, BEHIND YOU!

Lake spins around as the Ghost LEAPS at her -- she YELPS and is KNOCKED over. The Ghost WRESTLES with her, SWINGING the knife. Lake KICKS him in the face and CRAWLS away into the darkness.

The Ghost gets over the injury and sweeps onto his feet -- LAUNCHING into the darkness Lake crawled into.

TIGHT on Lake's face as she HIDES under a desk. She peeks up -- seeing her GUN. She's under the desk she set her gun on earlier.

Peeking under the desk, she can see the FEET of the passing Ghost figure -- and in the background, KIRBY peeking under her desk, which is adjacent to Lake's.

Lake decides to take a chance. She REACHES up onto the desk. Moving her hand around, trying to grab the gun.

She ends up SMACKING a MUG, knocking a bunch of pencils over. The mug FALLS with a THUMP and the pencils rattle as they hit the ground.

From under their desk: Kirby SHUTS her eyes, GULPS -- Garrett peeks over her shoulder as the Ghost MOVES toward Lake's desk.

KIRBY (CONT'D)
(whisper)
Nonono. Shit...

GARRETT
(whisper)
What are we supposed to do?

BACK to Lake: She reaches for the gun -- PEEKS up -- her hand GRABS the gun --

-- JUST AS A PAIR OF GLOVED HANDS GRAB HER'S.

LAKE SHRIEKS and YANKS her hand away, quickly dodging a SWINGING KNIFE... And LEAVING the GUN on the table.

She SCRAMBLES out from under the table.

Kirby and Garrett watch in HORROR as the Ghost MOVES toward Lake, RAISING his KNIFE.

Garrett LEAPS out from under the desk.

GARRETT (CONT'D)
YO, FUCKER -- !

The Ghost LOOKS at Garrett, giving Lake enough time to MOVE away -- CRAWLING around a corner and getting to her feet, pressing her body against the cubicle. She moves around the next corner, SPYING the gun on the desk. The Ghost is gone.

She seizes her opportunity and RUSHES for it --

-- Just for the Ghost to HOP over another cubicle and TACKLE her to the ground, KNOCKING her over and throwing both of them through a cubicle. The whole structure collapses, and they seem to SINK in.

Garrett and Kirby RUN for the cubicle as the Ghost STABS at Lake. She RAISES her arm, the knife gets her right in the arm. She YELLS and KNEES him in the gut. He flips backward, and as he goes to get up, Kirby kicks him in the arm, sending the knife flying.

KIRBY

C'mon --

Kirby grabs Lake by her good arm, and the three move toward the desk with the gun. Lake GRABS it -- SPINS around -- TAKES AIM --

Only to see that the Ghost is GONE.

LAKE RIVERS

Where the FUCK did he go?

KIRBY

I don't know...

GARRETT

Shit. He's still in here.

Lake hands Garrett the keys.

LAKE RIVERS

You unlock the door, I'll keep an eye out.

GARRETT

You're not gonna do a perimeter check or something? Look around for him?

LAKE RIVERS

My priority right now is to make sure you two get home safely.

Garrett looks chuffed, but he nods. The three of them move toward the back door and Garrett starts unlocking it as Lake scans the area, gun out and ready to shoot at anything she sees.

Garrett gets the door open and he and Kirby rush out. Lake scans the area before slipping out, shutting the door behind her.

EXT. WOODSBORO POLICE STATION - BACK PARKING LOT - CONTINUOUS

GARRETT hands the keys back to LAKE, who instantly LOCKS the door. KIRBY rushes with Garrett to his car, Lake shouts to him.

LAKE RIVERS

I'm gonna follow you two, okay?
Let's get the hell outta here.

GARRETT

All right!

Garrett opens the door and leaps in his car, Kirby gets in the passenger seat.

INT. GARRETT'S CAR - CONTINUOUS

GARRETT and KIRBY are sat in the car together, Garrett starts driving off and LAKE's patrol car is immediately behind them.

GARRETT

You OK?

KIRBY

A little shaken, but I'm alright.
You?

GARRETT

Same...

KIRBY

Can we... NOT talk about this?

GARRETT

OK, so you wanted to ride me but
you don't want to talk?

KIRBY

I want to talk, but can we please
not talk about THAT?

GARRETT

Then what else should we talk
about?

KIRBY

What about us? Where we left off?

Garrett is a little taken aback, he looks confused.

GARRETT

So you... You want to talk about US
when we just almost got butchered?

Kirby sighs -- it's all so tough for her to process.

GARRETT (CONT'D)

What happened to you? You're so
different, you're not... you're not
the Kirby Reed I fell in love with.

KIRBY

I had this... this fantasy that everything was okay. That I could... continue on with life after what happened in Ireland. I thought it was all over, and I could just live this life of... living it up, you know? Partying, moving around, traveling. Living life to the fullest. I was afraid of settling down and then just as I decide to make that big step and return home the world comes fucking crashing down on me. I'm just trying to process it all! If I never came home, would this had ever happened?

GARRETT

Then why DID you come home?

BEAT. Kirby goes quiet. Garrett looks at her curiously as he pulls into the driveway of the Reed household.

GARRETT (CONT'D)

There's gotta be a reason. You fought ever coming back to this place all these years and now all of a sudden you open up? And the way you just put it, you wanted to stay here...

KIRBY

To be with my Mom and Lucas, ok?

GARRETT

Lucas I could understand, you spent your high school years taking care of him, but your mom? Since when have the two of you given two shits about each other?

Kirby eyes him darkly and opens the passenger door, stepping out of the car.

KIRBY

Thanks for the ride.

GARRETT

Why did you come back to Woodsboro, Kirby?

Kirby doesn't respond. She just shuts the door and starts up the pathway leading to the front door of the house.

Lake steps out of her patrol car parked in the street and joins Kirby on her way up. Lake gives Garrett a wave, he just nods and sighs. He starts backing out of the driveway and drives off into the dead of the night.

INT. REED RESIDENCE - KITCHEN - NIGHT

RITA ushers LAKE and KIRBY into the kitchen. LUCAS stands in the doorway, looking on curiously.

LUCAS
What happened?

LAKE RIVERS
Someone in that fucking costume
jumped us at the station.

KIRBY
Did you call it in?

LAKE RIVERS
Yeah I've got the sheriff heading
up there right now to check it out.
But I have a feeling the bastard's
long gone.

KIRBY
Yeah, same. No reason for him to
stick around...

Kirby looks around the house uncomfortably, peeking out the window. Rita spots the cut on the Deputy's blood-soaked arm, wincing.

RITA
Oh, sweetie, you should get to the
hospital...!

LAKE RIVERS
No, I need to be here until the
transfer cop comes. New deputy
coming in from the next town over.
Should've been here hours ago...

RITA
I'm gonna grab you a bandage,
you're bleeding out.

Rita walks off. Lucas just rolls his eyes.

LUCAS
She's just getting pissy cause she
doesn't want blood all over her
carpet.

Lake smiles. Lucas to Kirby seriously, approaching her.

LUCAS (CONT'D)
I'm... I'm glad you're okay, Kirby.

Kirby wraps him in a hug.

KIRBY
I'm glad he just didn't come and
hurt you.

She pulls away from the embrace, looking at Lucas deep in the eyes. She turns away.

LUCAS
Is something wrong?

Kirby shakes her head, she keeps her eyes outside.

KIRBY
No. Just looking out for this
transfer cop...

Rita re-enters the room, bandage in hand. She hands it to Deputy Rivers, who starts putting it on her arm. Lucas hears a noise upstairs. He swallows.

LUCAS
I'll be right back...

KIRBY
Where you going?

LUCAS
I just... I have to go to the
bathroom.

He's not very convincing, but he starts back up the stairs as Kirby watches curiously -- cautiously, even.

INT. REED RESIDENCE - LUCAS'S BEDROOM - NIGHT

LUCAS opens the door, slipping inside his bedroom. Definitely a geeky room, he's got posters of his favorite movies plastered all over the walls.

On his bed, lies CAMILLA.

LUCAS

Camilla, how'd you get in here?

CAMILLA

The same way I always do. The patio stairs. I was just about to text you...

LUCAS

Didn't need to, I heard the door opening from downstairs. You're not very sneaky...

CAMILLA

Sorry.

LUCAS

It's not smart to be sneaking around. Not now. We've got a cop downstairs, she was just attacked--

CAMILLA

(doesn't care)

We were supposed to talk and you didn't come to me, so I figured I'd come to you.

LUCAS

We can talk about this later...
Call me or something. If the cop catches you here...

Camilla saunters over to Lucas, grabbing him. She kisses him like an ANIMAL. He's not an idiot, so of course he doesn't fight back... She spins him around and pushes him onto the bed, still kissing.

She pulls away - grinning. Lucas is speechless. He gives a smirk.

LUCAS (CONT'D)

I thought you wanted to talk...

She begins to take off her shirt -- Lucas stares, he's hypnotized by her.

LUCAS (CONT'D)

...Not that I'm complaining or anything...

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

DEPUTY LAKE RIVERS, arm now bandaged, sits at the kitchen table. RITA hands her a cup of coffee as KIRBY stands by the counter.

RITA
Here's some coffee.

LAKE RIVERS
Thanks...

She rubs her eyes.

LAKE RIVERS (CONT'D)
The transfer cop was supposed to arrive ages ago, I called him in...

RITA
Did you want me to call the station? I'm sure the Sheriff wouldn't be pleased to hear this.

LAKE RIVERS
No. It's fine. He's got enough on his mind anyway, he was just on his way home when I called him back to the station to look around for the killer.

The back door's doorbell rings. Lake stands on her feet, Rita looks a little spooked.

LAKE RIVERS (CONT'D)
Where's Lucas?

RITA
He's upstairs, why?

LAKE RIVERS
Just being precautious.

The deputy moves toward the door, pulling her gun out of its holster. She grabs the handle - opens the door and -

SHOVES HER GUN BARREL INTO THE CHEEK OF...

...A young guy in a deputy's uniform, fresh from the academy.
DEPUTY AARON ROBERTS.

He leaps back with a feminine shriek.

DEPUTY ROBERTS
Whoa, whoa, WHOA--!

Deputy Rivers puts her gun down quickly.

LAKE RIVERS

Get in here--

Rivers grabs Deputy Roberts by the scruff of his collar and throws him inside, slamming the door shut.

INT. REED RESIDENCE - LUCAS'S BEDROOM - CONTINUOUS

Just as Camilla's about to unstrap that bra of hers, there's a SCREAM from downstairs. Both of them are startled.

CAMILLA

Shit!

She begins to struggle putting her shirt back on. Lucas looks her in the eye -- SNATCHES a baseball bat from beside his bed.

LUCAS

You should go. Sneak out the way
you came in. We can talk... or...
do whatever... later.

CAMILLA

What about you?

LUCAS

Don't worry about me. I've got
survivor blood in me, don't you
remember?

Camilla gives a soft smile. Lucas moves for the door as Camilla slips out the balcony door.

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

DEPUTY ROEBRTS is now sat at the kitchen table with LAKE and KIRBY as RITA locks the back door.

LAKE RIVERS

You were supposed to be here hours
ago. I got my *arm slashed* in the
meantime, so you better have a damn
good excuse...!

DEPUTY ROBERTS

(as if challenging her)

I got my... *tire* slashed. If you
must know.

LUCAS comes storming down the stairs, a baseball bat in hand. He looks just plain goofy, nearly stumbles to the floor as he charges into the kitchen.

LUCAS
Mom, I heard you scream! Is everything OK?

Rita, Kirby, and Deputy Rivers look at Deputy Roberts, who gives an awkward smile.

LAKE RIVERS
That scream wasn't your mom. It was this idiot. Just got scared.

Roberts glares at Lake darkly.

DEPUTY ROBERTS
Everything's fine, kid. Nothing to worry about.

Lucas looks at them awkwardly before retreating back upstairs to return his baseball bat to his bedroom.

Rita spins around to face Lake.

RITA
You should go to the hospital and get that arm of yours checked out.

LAKE RIVERS
I'm not so sure I trust him here with you two.

DEPUTY ROBERTS
Hey, I've had all the same training exercises as you. I'm fully aware of what's going on in the neighborhood and I feel confident in my abilities to protect my family.

LAKE RIVERS
Well, alrighty then, RoboCop. I'll be back as soon as I can, alright?

Kirby and Rita nod as Lake exits through the back door.

DEPUTY ROBERTS
I'm gonna go do a perimeter sweep. If you need me, my car's right out front.

RITA
Thank you, Deputy.

The good Deputy blushes, removing his hat and giving a nervous smile.

DEPUTY ROBERTS
Oh, please, ma'am, call me Aaron.

RITA
Well then, thank you, Aaron.

The Deputy nods to Kirby, with a smile, before exiting through the back door.

INT. WATSON RESIDENCE - KITCHEN - NIGHT

MOLLY is studying alone at the kitchen table, while her MOTHER enters the room.

MOTHER
How was your first day at school,
Molly?

MOLLY
Surprisingly good, actually. Made a
few new friends. Met this cute guy.

MOTHER
Glad to hear it, Molly. I'm heading
to the store, okay? Make you sure
you keep all the doors locked. Be
right back.

MOLLY
Okay. Call when you're almost here
so I can unlock the doors.

Molly's mother nods. She grabs a coat off the coat-rack and walks toward the door, leaving.

Molly sits in silence for a few moments, until there's a rapping on the back door.

MOLLY (CONT'D)
Jesus...!

Molly approaches the door. She spots the house phone on the counter, grabbing it cautiously. She types in the numbers 9-1-1 as she approaches the door.

MOLLY (CONT'D)
Hello?

No response.

MOLLY (CONT'D)
Is someone there?!

She's scared - but she's curious. She approaches the door and THROWS it open... There stands DAYNA.

DAYNA
Molly, *there* you are!

MOLLY
Oh... Dayna.

Molly presses the red button to cancel her entry of the 9-1-1 number and sets the phone down, welcoming Dayna in.

DAYNA
When you told me the address, I didn't recognize you lived in *this* house. It's quite famous you know.

MOLLY
Oh, it is?

DAYNA
Sure is. Time for a little History lesson I guess. This is the house of Trudie Carpenter. She and her friend Sherrie were slaughtered here when Kirby Reed was in high school. One of the girls got her fingers sliced up in a blender, I think. Wicked stuff.

Molly looks ridiculously disgusted.

MOLLY
Oh. Well... as if I needed more reason to be unsettled about living here. Now I know the house I live in is probably creeping with ghosts of murdered girls...

DAYNA
Relax! Jesus Christ...

MOLLY
I'd rather not continue on with the whole "murder" conversation.

BEAT. She looks uncomfortable, Dayna sees this.

MOLLY (CONT'D)
Ready to study?

DAYNA
Yeah. Sorry I brought it up.

Dayna moves toward the table as Molly looks around the kitchen, obviously bothered.

DAYNA (CONT'D)
You honestly think I came here to study? Chemistry is fucking useless in my field of expertise.

MOLLY
Well, then what are you here for?

DAYNA
Consider this my warning to you. I see the way you give your little puppy-dog-eyes to Tevin. That's MY job. Not yours. Find your own beau to giggle-gaggle with.

MOLLY
You think I'm a threat to your relationship?

DAYNA
I'm just saying, Molly. I don't want you to end up ruining our relationship because it's not gonna be pretty for you if you do.

MOLLY
OK. Cameras off. Your little attempt at making the Real Housewives of Woodsboro is over, Dayna. Get out of my house.

Molly opens up the back door, holding her out, shooing Dayna off. Dayna smirks.

DAYNA
Ah, you've got a little spark in you. The Woodsboro High School paper could use someone with a *fire* like that on the staff.

MOLLY
Thanks for the offer, but no thanks.

Molly glares at Dayna, who just scoffs and makes her way out the door. Molly shuts and locks the door behind Dayna as she leaves. Rolling her eyes, Molly heads to the stove. She turns it on and pulls out a can of noodles, dumping it into a pot and setting it on top.

As her soup readies, she flips on the TV in the living room with the remote, sitting at the kitchen counter and watching it from there. It's the NEWS, coverage of the previous night's murders.

The phone rings. Molly reaches over to the receiver and picks it up. She places the phone against her ear as she hops off the stool, walking over to the stove to stir her soup.

MOLLY (CONT'D)

Hello?

MAN'S VOICE

Hello.

MOLLY

Is this... Tevin? Your voice sounds super weird.

MAN'S VOICE

This isn't Tevin.

MOLLY

Then who is it?

MAN'S VOICE

Guess.

MOLLY

I really have no idea. If you're not gonna keep me interested with this conversation, I'm gonna hang up...

She puts her finger on the button.

MAN'S VOICE

Don't hang up. I just wanna talk.

MOLLY

Then say something!

MAN'S VOICE

...I hear the TV in the background. Whatcha watching?

MOLLY

...The news. Coverage of last night's murders.

MAN'S VOICE

Oh yes. The 24-hour anniversary.

MOLLY

And how on earth would you know that?

MAN'S VOICE

Because I'm the one who slaughtered their sorry asses...

(evil chuckle)

Happy anniversary, Molly... Wanna celebrate?

MOLLY

No thanks, asshole...

A little creeped out, Molly hangs up and sighs. She walks over to stir the soup as the TV keeps playing in the background.

The phone rings again. She answers.

MOLLY (CONT'D)

Hello?

MAN'S VOICE

I thought you had manners, Molly. It's not polite to hang up on people.

MOLLY

It's not polite to make jokes about two dead kids.

MAN'S VOICE

I'm not joking.

MOLLY

Leave me alone...!

MAN'S VOICE

You should check your soup, Molly, it's bubbling over...

Molly turns around and sees her soup's boiling and bubbling over the pot...

MOLLY

Shit...

She turns the temperature down and cleans up the mess on the stove. She looks around, unsettled.

MOLLY (CONT'D)

I'm gonna call the police if you don't stop. Just leave me alone...

MAN'S VOICE

Don't hang up on me. I like talking to you. But looking at you is even better... You're very pretty, you don't give yourself much credit with those clothes...

MOLLY

So you're the Fashion Bug Killer? Spooky. You had me at first, but now this is just getting pathetic.

MAN'S VOICE

You wanna see pathetic? You should've seen Oliver begging for his life last night. Hopefully you're a lot more of a challenge, Molly.

MOLLY

So you can see me, right?

MAN'S VOICE

Mmhmm.

MOLLY

You must be on my porch. It's the only place to have a good enough view inside.

She peeks out the WINDOW -- no sign of anyone in the DARKNESS outside.

MAN'S VOICE

You're so smart, Molly.

MOLLY

So if I look outside, I'll see you?

MAN'S VOICE

Probably not.

MOLLY

What is that supposed to mean?

MAN'S VOICE

Take a look for yourself...

Molly's curious, and PISSED, now. She walks over to the front door. She peeks through the massive peephole in the door -- all is quiet.

So quickly -- without warning -- A HUNTING KNIFE is driven through the peephole, SLAMMING into Molly's eye.

She SCREAMS, the knife is YANKED out and she STAGGERS back, blood STREAMING down her face.

The phone DROPS to the floor and Molly's CRYING out in pain, holding onto her eye.

MOLLY
OH MY GOD. NOOO NOOO--

The knife is SHOVED viciously through the door, TEARING through it. Molly BACKS up, stumbling as she rushes toward the nearest doorway... THE one leading up the stairs. She FALLS on all fours, starting to CRAWL --

The GHOST BURSTS his way through the DOOR -- and spots her trying to escape up the steps. He TILTS his head, an almost CURIOUS pose, and then DIVES the KNIFE into Molly's FOOT.

She SHRIEKS, one hand on her mangled EYE and the other helping her get up the steps. The Ghost just CHILLS -- stalking SLOWLY behind her as she crawls --

INT. WATSON RESIDENCE - UPSTAIRS - CONTINUOUS

MOLLY drags herself through the UPSTAIRS HALLWAY -- The Ghost SLOWLY CREEPING UP behind her...

She's CRYING out, sobbing, in PAIN -- as she DRAGS herself into her bedroom --

INT. WATSON RESIDENCE - MOLLY'S BEDROOM - CONTINUOUS

MOLLY crawls -- she turns around and makes out the Ghost Figure's shadow behind her.

MOLLY
W--Why? Why don't you just finish
it?

No response. She CRAWLS toward the window -- THROWS it open -- and CLAMBERS up -- trying to pull herself through.

ONLY FOR A KNIFE TO BE DRIVEN INTO HER LOWER BACK.

SHE HOWLS as she's PUSHED out the window --

EXT. WATSON RESIDENCE - ROOF - CONTINUOUS

-- ROLLING out onto the roof.

MOLLY SCREAMS as the GHOST rushes out after her. She CRAWLS away -- THE GHOST CHARGES --

MOLLY
I DON'T WANNA DIE -- PLEASE,
SOMEONE HELP ME!!

-- She DODGES another SWING -- the Ghost falls -- stumbles -- she weakly KICKS at him in an attempt to knock him off the roof, only for the masked murderer to GRAB her leg and SPIN her around.

She DANGLES off the edge of the second story roof, hanging there, UPSIDE-DOWN, STARING AT THE PAVEMENT BELOW.

MOLLY (CONT'D)
OHMYGOD, NO! PLEASE!!

A STAB right in her GUT. And ANOTHER and ANOTHER and ANOTHER. As she just hangs there, upside-down. The blood SPLUTTERS from her mouth and down her face, until her body is limply DRAGGED away from the edge.

CLOSE-UP of the GHOST as he WIPES his knife clean--

EXT. WATSON RESIDENCE - DRIVEWAY - LATER

MOLLY'S MOTHER returns home, pulling into the DRIVEWAY in her mini sedan. She steps from the car. She spots the door -- completely obliterated. She looks concerned, horror slowly spreading across her face.

MOTHER
Oh, Molly, NO!

She runs for the door and as she does -- HER DAUGHTER'S BODY COMES CRASHING DOWN, SMASHING ONTO THE ROOF OF HER CAR.

MOLLY'S MOTHER SPINS around -- letting out a shriek of pure horror. CLOSE-UP of Molly's mangled body as it LIES in its place, it's own burial amidst the twisted metal of her mother's car.

INT. REED RESIDENCE - KITCHEN - NIGHT

MARTY POTTS enters the kitchen - 40's, a jerk. The typical guy RITA would fall for.

KIRBY and LUCAS are sat at the kitchen table, Kirby jumps to see him there, starting on her feet. Lucas grabs her arm to calm her down. DEPUTY ROBERTS is taken aback by Marty's appearance.

DEPUTY ROBERTS
Who are you?

KIRBY
Good question!

Kirby looks at Rita -- throwing at her an almost KNOWING glance.

RITA
Manners, Kirby! This is Marty.
Marty... Kirby. Marty is my
boyfriend.

Marty smirks at Kirby -- giving her a handshake.

KIRBY
How did... How did you get in?

MARTY
I've been here for ages. Just been
hangin' around downstairs where the
beer's at.

He takes a seat between Kirby and Lucas at the table, smiling at her.

MARTY (CONT'D)
You must be Rita's superstar
daughter. She's told me all about
you.

KIRBY
Has she now?

She glances over at Rita, who just smiles.

MARTY
Yeah, she always blabbers on about
her kids. I mean, who the hell
cares, right?

He laughs. Kirby and Lucas exchange uncomfortable glances. Lucas clears his throat.

RITA
Speaking of kids, where's dear
Camilla?

MARTY

Oh, she's not comin' tonight. Said she was busy with sumthin'.

(beat)

But she was bummed, she wanted to meet up with Kirby again.

Lucas looks over at Marty curiously.

LUCAS

Again?

MARTY

I guess they were friends in high school.

KIRBY

Oh yeah?

MARTY

Camilla Potts.

Kirby looks surprised, Lucas looks at her suspiciously.

KIRBY

Oh yes. I do remember Camilla. She was... a very... interesting girl.

Lucas still stares at his sister, puzzled by this, as Marty glowers at Rita.

MARTY

I'm goin' downstairs ta get a beer. Want one?

RITA

No thanks, honey.

KIRBY

Could ya grab me one?

MARTY

You've got legs.

Kirby looks surprised. Marty gives a hearty, obnoxious laugh.

MARTY (CONT'D)

Jokes, jokes. Of course. Anything for Woodsboro's *superstar*.

Marty says it in a mocking, almost bitter, tone. He mutters something under his breath as he retreats to the basement stairs. Kirby glares at Rita as he disappears into the darkness of the basement.

KIRBY

Great catch, ma. Typical guy you'd fall for.

RITA

He's a drunk, sure. But he's a good guy. I'm just trying to help him.

Kirby looks on in disbelief, she rolls her eyes. Lucas clears his throat, he is obviously still concerned about Kirby and Camilla.

LUCAS

So... You knew Camilla?

KIRBY

Yeah. We were... friends.

LUCAS

Why did you say "friends" so weirdly? It was like friends. It was... friends.

KIRBY

I didn't say it weirdly.

LUCAS

Did too.

Kirby scoffs, turning her head away.

KIRBY

I'm SO not arguing with you about this.

Marty comes barging back up the stairs, chuckling to himself as he downs a drink of his beer. He tosses the beer bottle to Kirby, Rita winces but Kirby catches it.

MARTY

Lucas had the hots for my daughter for the longest. Ain't a problem, son, though. She's a looker and you're obviously at the stage in your life where you're just learning about erections and whatnot. And she's obviously got the looks to stimulate that, you know? Though if your Mom and I get married, it would be pretty awkward for you to get all horny around your *STEP-SISTER*, amiright?

He laughs to himself, downing another drink as Lucas just chuckles uncomfortably, shuffling in his seat.

LUCAS

Yeah. Awkward for sure.

As Rita looks out the window, Lucas takes Kirby's beer bottle and downs a drink. Kirby doesn't mind. Lucas belches immediately. Rubs his stomach with a sigh.

LUCAS (CONT'D)

I... uh... I think I'm going to bed.

Rita turns around to face her son.

RITA

Goodnight, sleep tight.

Smiling, but waving her off;

LUCAS

Yeah, yeah... Don't let the Ghostface bite.

He moves toward the stairs when the doorbell rings. Lucas turns to look at the door, he frowns.

Deputy Roberts suddenly storms in, action-hero mode activated it seems.

LUCAS (CONT'D)

It's just the doorbell. If someone was allowed on the porch then obviously they got clearance from Lake --

Roberts looks at Lucas cautiously, stepping into the living room.

DEPUTY ROBERTS

Unless she's dead.

INT. REED RESIDENCE - LIVING ROOM - NIGHT

Drawing his weapon, DEPUTY ROBERTS goes to throw open the door -- To find --

CLOVER stood on the porch. She's got a strange device in her hands -- she looks up from the device to give a tiny squeak.

CLOVER

Eek, I hate guns!

Roberts sighs and puts his gun on its holster, allowing Clover inside.

DEPUTY ROBERTS
Deputy Rivers gave you clearance?

CLOVER
(cheery)
If she's the cat-lady that just
pulled up in the police car
outside, then uh-huh.

DEPUTY ROBERTS
(confused)
Cat-lady?

Clover nods, smiling.

CLOVER
She has these big eyes that remind
me of my cat. His name is Thomas.
We got him from a shelter, he was
abused and treated really poorly by
his previous...

DEPUTY ROBERTS
(interjecting)
I'm sure Deputy Rivers would be
flattered to hear that.

Roberts rolls his eyes and walks back into the kitchen while LUCAS steps into the living room to greet Clover.

LUCAS
What are you doing here?

CLOVER
I saw the cop car pull in and then
my EMF was going crazy, so I got
super-worried.

Lucas rolls his eyes at the EMF device in her hands. She pockets it.

LUCAS
Kirby was attacked at the police
station.

CLOVER
Oh no. She's alright, though.
(beat)
Right?

LUCAS

Yeah.

CLOVER

That's a relief... You look spooked.

LUCAS

It's just been a weird past few nights, you know?

Clover nods.

CLOVER

Want me to stay here and keep you company?

LUCAS

(smiles)

Sure. I'd like that. Thanks.

Clover nods --

CLOVER

No problem. You were weird at school today. First you didn't want to talk about everything and then you launch that whole discussion about who's replacing who in this killer's STAB...

LUCAS

No one would leave me alone about the murders, because apparently because I'm related to Kirby, I'm the next target. The "third generation" of STAB... I figured instead of hiding from it and trying to just wallow, I'd join in. It's actually much easier, you know? That way I don't have to be alone in my own corner.

CLOVER

You're never alone, Lucas. We're always there for you. Me, Lucas, Cam...

There's a creak outside. Clover turns her attention to the door, curiously.

CLOVER (CONT'D)

Did you hear that?

LUCAS
Hear what?

CLOVER
I just heard something outside.

Clover points to the front door, urgently. Lucas scoffs, he isn't buying it.

LUCAS
Look, you already pulled the fake scare shit once by popping up at my door unexpectedly.

CLOVER
No, I'm serious. You know I hate that STAB shit, I'm not pulling your leg here...

She's interrupted by a CLICK. Someone outside the door. Lucas's head snaps attention to the door. Clover swallows.

LUCAS
OK. I heard *that*.

CLOVER
See! Toldja...

Clover's scared, but she's more curious. She starts for the door. Lucas raises an eyebrow.

LUCAS
What are you doing? Don't open the door...

CLOVER
We might as well find out what's behind door number one...

She rips open the door and finds MR. KESSLER stood on the porch in the darkness. She jumps at his presence. He looks at her, an expression of confusion.

MR. KESSLER
Did I... get the wrong address? I could've sworn this was the Reed house. It's late, must be my vision failing me, I apologize...

He spots Lucas stood behind her. His face softens.

CLOVER
No, sir, this is the Reed house. I don't live here.

He peers back at the parked patrol car in the street, all fidgety.

MR. KESSLER
The cop outside gave me permission.
Can I come in?

CLOVER
Like I said, sir, I don't live
here. I can't give you that
permission.

Mr. Kessler frowns, annoyed by her.

MR. KESSLER
I already got permission from the
cop. Now PLEASE -- just let me in.

EXT. REED RESIDENCE - PORCH - CONTINUOUS

LUCAS pushes passed her, greeting MR. KESSLER. He stands in the shadows of the porch.

LUCAS
Hi... Mr. Kessler.

MR. KESSLER
Lucas, isn't it?

Lucas nods.

LUCAS
Yes. Come in...

He allows Mr. Kessler inside, who sighs, relieved.

MR. KESSLER
Thank you.

Before he walks in, he peeks around outside and sees DEPUTY RIVERS turn the corner around the house. He shuts the door behind him quickly as he enters the house.

INT. REED RESIDENCE - LIVING ROOM - CONTINUOUS

Lucas gestures to Clover, she nods and follows him into the kitchen. RITA appears in the doorway moments later, her eyes widen, in shock to see him.

RITA
...What are you doing here?

MR. KESSLER
I heard about Kirby...

RITA
(interjecting)
You're not welcome around here.
(beat)
Not anymore.

Mr. Kessler eyes her --

MR. KESSLER
You can't keep pretending anymore,
Rita. You never told them did you?

RITA
(pause)
No. And I don't regret it. It'd
destroy their relationship if she
heard. Besides, there's no point to
bring it up now. It's over. So why
are you here, then?

MR. KESSLER
I kind of wanted to talk... About
Lucas and Kirby.

RITA
I don't need this...

Rita retreats back inside, going to shut the door. Mr.
Kessler STOPS the door with his arm -- his eyes widen.

MR. KESSLER
Please, Rita. You might not need
it, but I do. Lucas might need it.

Rita hesitates -- the two lock eyes. She's deeply conflicted
in one flash of a second. She swallows.

RITA
Lucas doesn't need to know that
he's the brother of a PSYCHOPATH.
It'd destroy him. Could you imagine
Kirby? She wouldn't even be able to
look at him, all she'd see when
she'd look at her own brother is
that MONSTER--

It all happens so fast. He SMACKS her across the face. MARTY
sees this from the other room.

MARTY
Hey, what the HELL is goin' on?!

Marty rushes in -- PINS Mr. Kessler to the wall. Mr. Kessler shows his strength -- THROWS Marty off of him. Deputy Roberts runs into the room, breaking the fight up while Kirby, Lucas, and Clover stand in the doorway, watching. Mr. Kessler and Kirby lock eyes.

DEPUTY ROBERTS

Who are you and why are you here!?

MR. KESSLER

I'm here because Kirby came back to see me and she hasn't even given me a glance since coming home. She wanted to talk to me SO bad about everything, but hasn't had the...

KIRBY

How could I?! I was locked up all day!

Rita looks confused.

RITA

You came back... to see him?

Lucas looks up to Kirby.

LUCAS

What? This isn't making any sense, Kirby.

MR. KESSLER

You're my son!

BOMBSHELL DROPPED.

Lucas looks taken aback -- He loses his breath for a moment.

LUCAS

I -- I WHAT?

MR. KESSLER

Kirby came back because she found out. She found out that your mother and I had an affair and that we conceived YOU.

Lucas's eyes widen -- he can't even take it all in properly. He staggers a bit.

LUCAS

Clover you should go home.

CLOVER
But I thought --

LUCAS
I'm going to bed, Clover. I'll see
you tomorrow OK?

Clover nods quickly, taking note of all the drama.

CLOVER
OK...

She rushes for the front door, leaving in a hurry. Lucas and Mr. Kessler lock eyes just before he retreats upstairs quickly. Marty looks PISSED.

MARTY
You -- You slept with this -- this
worthless sack of shit?

MR. KESSLER
Well she's been sleeping with YOU,
so --

Marty goes to attack but Roberts holds him back.

DEPUTY ROBERTS
HEY HEY HEY! BREAK IT UP.

Roberts looks at Kessler after pinning Marty against the wall, restraining him.

DEPUTY ROBERTS (CONT'D)
Get the hell out of here. NOW.

Mr. Kessler looks at Kirby and Rita -- before charging for the door, SLAMMING it behind him. Roberts loosens his grip on Marty.

MARTY
That bastard thinks he can just
storm in here -- Make a fuckin'
scene.

KIRBY
There was no scene. Not until YOU
got involved.

RITA
(warningly)
Kirby...

MARTY
Shut the hell up, OK? You didn't
see him SMACK here. We were doing
just fine here in Woodsboro without
you, we didn't need you to come
back and RUIN everything.

Marty leaves in a huff. Deputy Roberts looks between Rita and Kirby. It's almost as if he agrees. Rita just stares at the door with a sigh as Kirby STARES at her mother...

KIRBY
(sarcastically)
Thanks for sticking up for me
tonight, Mom.

Rita turns to face Kirby.

RITA
Kirby...

KIRBY
Not ONCE have you even asked me if
I'm alright since I got home.

RITA
(smiles)
Because I know you are, honey.
Mother's intuition.

Kirby scoffs...

KIRBY
Bullshit. The only mother I ever
had died five years ago. I'm going
to bed.

Kirby storms off. Rita is left at the bottom of the steps, in shock by her daughter's words. She grows teary-eyed and stomps away.

INT. SUPERMARKET - LATE NIGHT

MARTY is stocking shelves at the local SUPERMARKET. He grumbles to himself...

MARTY
(to himself)
This relationship was fucked from
the start. I mean, the drunk bitch?
What was I thinking?

He sighs. Nods.

MARTY (CONT'D)
(to himself)
You have standards, Marty. Dump the
hoe and move on.

He repeats it to himself...

MARTY (CONT'D)
Dump the hoe and move on...

In the background as Marty goes to stock the shelves, we see in the reflection of the glass on the freezer doors -- the GHOST stood in the next aisle!

Cut to later, Marty returns to the counter. He flips the store sign to 'CLOSED'... Taking off his apron, he moves toward the back door, opening it, and entering the back room.

INT. SUPERMARKET - BACK ROOM - CONTINUOUS

MARTY slips into the back room... He tries to hold the door with his foot as he reaches to hang his apron on the rack nearby. But he can't reach it...

MARTY
Shit.

He lifts his foot -- the door starts to close as he hangs it up -- and then he rushes at the door... But it shuts.

Marty tries to open it back up, but it's locked. He kicks the door in anger and sighs, walking toward the entrance to the...

INT. SUPERMARKET - COLD STORAGE - CONTINUOUS

...COLD STORAGE room.

MARTY gives a shiver as he walks through the iced-up, gigantic freezer. He passes by numerous freezers and moves toward the door.

Just as he opens it --

-- He sees the GHOST stood in front of him. He frowns, pissed, and goes to say something but is interrupted by a flash of silver and the feeling of a KNIFE being buried into his chest.

He GASPS as he's PUSHED backwards, the knife YANKED from his skin. He falls, blood splashing from his wound onto the floor.

Marty gets on his feet -- leaving a bloody handprint on the wall as he does -- and swings at the Ghost with a curled fist.

MARTY

You're not takin' me down that easy
motherfucker!

The Ghost swings his knife as Marty hobbles toward the door. The Ghost imbeds it into Marty's back -- he falls into his attacker's arms. The cloaked killer drags Marty toward a MEAT HOOK.

With a heavy effort, the Ghost SLAMS Marty onto the hook. It impales him through the back of his neck, spearing out through his MOUTH.

Grabbing a lever, the Ghost watches as the meat hook is yanked up -- bringing Marty with it. He moves weakly -- the hook SLIDES deeper, the TEARING skin can be heard. The Ghost stands by the door, admiring his handiwork, before sneaking away.

INT. HOTEL ROOM - BEDROOM - DAY

EDIE is lounged on the bed, laying flat on her stomach, legs perched in the air, swaying back and forth to the tune of whatever she's humming. She's got the TV remote in her hand.

We see on the TV across from the bed, the MAIN MENU of STAB 10 is projected. She goes to the DELETED SCENES category and clicks on 'EDDIE'S DEATH & TAMMY'S ALTERNATE DEATH'

ON-SCREEN; A husky man is attacked by GHOSTFACE, stabbed twice in the gut and thrown out a window. MARY KATE OLSEN (aka 'STAB TAMMY') runs in on the scene, gives a horrible shriek.

'STAB TAMMY'

Oh my God, Eddie!

The Ghost jumps out of the shadows at Tammy, who screams and runs out of the room.

Charging down the hallway, Tammy runs for the front door. Throws it open -- there stands another Ghost. With both cornering her, she leaps backwards. The two collide with each other.

OFF-SCREEN; Edie rolls her eyes.

EDIE

Oh, come on!

BACK ON-SCREEN; Tammy is chased by two Ghost's -- She makes her way toward a window. Pulling it open, she manages to squeeze her way out just as both Ghosts approach. One SWINGS a knife at her. She lets go of the window.

OUTSIDE-VIEW as Tammy FALLS two stories -- SCREAMING -- and hits a MAT outside. She rolls to the side, looking dazed.

'STAB TAMMY'

That was lucky.

As she climbs off, letting her guard down, both Ghosts LEAP from the window and land on the mat, bouncing off. One GRABS her before he lands, dragging her to the pavement with him.

STABS her right below the neck. DARK, almost BLACK, blood leaks from the wound. She tries to crawl away just as the other Ghost STABS her in the back, picks her up. Both Ghosts stab her repeatedly and then throw her onto the mat, before walking away nonchalantly.

The scene ends and returns to the 'DELETED SCENES' menu. Edie fumes. She hears a flush from the bathroom just as the door opens, not allowing Edie anytime to take out the DVD before TRAY enters, zipping up his jeans. He yawns.

TRAY

Morning...

He sees what's on TV.

TRAY (CONT'D)

You're watching STAB 10? That's totally not your style.

EDIE

Maybe not, but I was just curious to see how I died.

Tray laughs, taking a seat on the bed, right beside her.

TRAY

Pretty awful isn't it?

EDIE

No offense, but how are they gonna demote me? I was the 'star' of that scene so-to-speak. You were just the victim at the door. Instead, me - some fat slob, mind you - is just randomly in some room and gets stabbed and your character gets chased around the house?

TRAY
It's hardly my character. I look
nothing like Mary Kate Olsen...

He eyes her, waiting for her reassurance.

TRAY (CONT'D)
...Right?

EDIE
Of course not...

She leans in and kisses him.

EDIE (CONT'D)
It's so cartoony the way they smack
into each other and fly back. And
there weren't even two of them at
the party! It screws up timeline.

TRAY
Exactly. Nothing makes sense in
this movie. It's like they just
gave up.

EDIE
I'm still offended they made me a
man. And not even a decent-looking
one, at that.

Tray laughs.

TRAY
C'mon, now that you're up, I wanna
take you for a ride.

She looks curious.

EDIE
A ride? Where to?

TRAY
Just get your ass up and follow me.

Tray stands up and Edie follows him to the door.

INT. TRAY'S CAR - DAY

TRAY and EDIE drive down the streets of WOODSBORO, Edie looks
around at all the big houses.

EDIE
OK, I'm stumped. What's going on,
Tray?

TRAY
Don't get your panties in a bunch,
you'll see.

He pulls up to a house and puts the car in park. He nods to her, opens up the door and exits the car. Edie watches him go, almost knowing what's coming, before exiting the car.

EXT. KESSLER RESIDENCE - DAY

It's the old KESSLER house TRAY visited earlier. EDIE looks at it.

EDIE
Is this one of those haunted house
attractions again?

TRAY
No, no, no. It's the old Kessler
house...

She sees the real estate sign with the stamp 'SOLD' written on it in bold red ink. As she turns back around to face Tray, he's DOWN on one knee, with a velvet box in his hand. He flips it open -- she GASPS.

There's an engagement ring inside.

EDIE
No -- fucking -- way!

TRAY
You've always said I had trouble
making commitments. This is my --
probably horrible -- attempt at
making one.

He takes a deep breath -- smiles at her. She's tearing up.

TRAY (CONT'D)
Will you marry me, Edie Bell?

Edie swallows -- she bursts into tears. Tray looks uncomfortable.

TRAY (CONT'D)
Oh no. You're crying... Is that...
is that GOOD or is that bad?

Edie laughs through her tears and KISSES him -- They break --

EDIE
It's -- it's fantastic. Thank you
so much, Tray --

He removes the ring from the box and places it on her finger.

EDIE (CONT'D)
It's gorgeous...

She WRAPS him in a tight embrace.

TRAY
Is that enough commitment for you?

Edie laughs as they pull away.

EDIE
This wasn't all just some attempt
to show off you could make a
commitment right?

Tray frowns --

TRAY
'Course not. I did some thinking,
Edie, and... I'm not afraid
anymore. I've grown up, and I love
you and I want to spend the rest of
my life with you.

EDIE
(smiles)
I do too.

She looks at the house, then at the ring...

EDIE (CONT'D)
How did you afford this?

TRAY
My mom's sort of rich? She lent me
money, as long as I pay it back.

He winks at her.

TRAY (CONT'D)
She's not ever getting that money
back.

Edie giggles and the two hold hands as they turn their heel
to walk into their new house.

EDIE

It's gonna need a lot of fix-up.

TRAY

Yeah. It'll be a fun project for the both of us, though.

Their conversation fades as they enter the house --

EXT. REED RESIDENCE - PORCH - MORNING

LUCAS, CLOVER and DAYNA are stood on the porch.

DAYNA

Ohmygod. This is SO deja vu. I mean just yesterday we were talking about this shit!

CLOVER

I know... Anyone else find it awkward?

LUCAS

What, the fact that there's two more dead bodies to add to the heap?

CLOVER

I mean, yeah, that... But... We compared Molly to the new Sidney yesterday. Whoever killed her had to have known we talked about it.

DAYNA

So it had to be one of us. I mean, no one else was around...

LUCAS

Where's Blake and Tevin?

DAYNA

Tev's mom let him skip.

CLOVER

(rolls eyes)

Blake just skipped. He figured with all the attention on the murders, no one would notice his absence...

DAYNA

So why are you two going?

LUCAS
Since when does my mom let me miss
a day of school?

Dayna nods -- understanding.

DAYNA
True, true....

CLOVER
And I came because I wanted to keep
Luc company.

DAYNA
Aw, how adorable...

CLOVER
(frowns)
Why are you here?

DAYNA
I wouldn't miss out on a story like
this...

KIRBY exits the house. Lucas rolls his eyes at her, his
friends follow them to Kirby's car.

LUCAS
Finally! Took ya long enough.

KIRBY
...Oh. I didn't know you were
bringing friends.

She looks at Lucas seriously.

KIRBY (CONT'D)
I wasn't planning on taking you to
school, exactly. That was just the
cover story.

Kirby winks. Lucas looks at Clover and Dayna. Dayna looks
confused, but Clover nods -- knowingly.

CLOVER
We'll just walk.

DAYNA
We will!?

Clover steps on her foot, Dayna cringes.

DAYNA (CONT'D)
Fine. We will.

Lucas smiles at the girls as they walk off. He then turns his attention back round to Kirby.

LUCAS
You got mom's permission?

KIRBY
(smiles)
Learn to bend the rules, little
bro.

Lucas smiles slightly as he opens the door to Kirby's car and takes a seat on the passenger side and she climbs into the front.

INT. CAFE - DAY

KIRBY, LUCAS, and MR. KESSLER all sit together at a table in a CAFE. The situation is definitely awkward. Lucas decides to say something to break the silence --

LUCAS
Nice suit.

Mr. Kessler smiles.

MR. KESSLER
Thank you... Nice... T-shirt.

Lucas nods.

LUCAS
So you want me to come out here and
you don't even open your mouth to
say anything to me?

MR. KESSLER
It's... It's just hard to explain.

KIRBY
He was the same way when he told
me. The difference was I actually
came to him.

MR. KESSLER
(nods)
Kirby found out. Called me up, and
I explained it. It was a lot easier
when you're not in person...

He looks at Lucas -- who waits for his explanation. Mr. Kessler takes a deep breath and looks at Lucas seriously.

MR. KESSLER (CONT'D)

Your mother and I had an affair,
when I was still married to Kate.
It lasted for a... a LONG time. I
ended up getting your mother
pregnant, with Kirby, and we
decided to cool it for a bit,
especially with Kate pregnant with
Jill. Your mother's boyfriend left
her, and our plans to cool our
affair didn't work as much as we
wanted. We slept with each other
for over a decade, and...
eventually I got her pregnant
again.

LUCAS

You two ever hear of condoms? Jesus
Christ!

MR. KESSLER

If we used them, you wouldn't exist
Lucas.

BEAT. He sighs.

LUCAS

So I'm the half-brother of a
psychotic serial murderess? Nice.

MR. KESSLER

Don't -- Don't talk about Jill like
that.

He looks angry. Lucas takes a deep breath --

LUCAS

I'm sorry. I'm just -- It's a lot
to take in, you know?

Mr. Kessler nods, understanding.

MR. KESSLER

It's up to you. If you want me in
your life. You're gonna be eighteen
soon. An adult. And... If you want
a relationship with me, I totally
understand.

LUCAS

(re: Kirby)

What about you two?

Kirby and Mr. Kessler exchange glances.

KIRBY
It's not really a solid
relationship, but I do want a
father in my life. We're trying.

Lucas is so confused, we can see it in his face.

LUCAS
I... I'll get back to you.

Lucas starts for the door, Kirby looks at him worriedly.

KIRBY
Where are you going?

LUCAS
Home.

KIRBY
I'll drive you...

LUCAS
No. It's a small town and I could
use some exercise...

Obviously hot and bothered, Lucas storms off. Kirby's eyes
are apologetic, but Mr. Kessler understands.

MR. KESSLER
Let the boy be. Like he said --
it's a hell of a lot to take in.

INT. WOODSBORO HIGH SCHOOL - AUDITORIUM - DAY

PAN through the auditorium -- MARNIE speaks to the student
body.

MARNIE
There have been days that I wished
I could pack up and move on. Away
from this town. This town, and the
memories that linger. Painful
memories, and reminders of what had
been, what could have been. They
don't come to me anymore. Not
often, at least. But when they do,
the pain is agonizing. The
memories. The horror. But I know
that -- Woodsboro is my home. A
piece of me will always be here. My
family. My friends. And there's
always a light at the tunnel.
(MORE)

MARNIE (CONT'D)

It's never completely dark, no matter how grim things may be. Because where there's evil... there is also good.

PAN through the students.

MARNIE and GARRETT pack up the stuff on stage.

GARRETT

I love it how the audience uses my speech as their intermission period, but nearly everyone got misty-eyed the moment you opened your mouth.

Marnie smirks.

MARNIE

I was born for this, Garrett. Motivational speaking just isn't your thing.

Garrett eyes her darkly, she giggles a bit.

MARNIE (CONT'D)

You know what they say, it's easier for people to sympathize with a woman. It's why when there's a horror film, they usually make the lead a female.

GARRETT

There's been some *fine* male leads.

MARNIE

Oh yeah? Name one.

GARRETT

Nicholas D'Agosto in Final Destination 5.

MARNIE

I asked for a good male lead, not one in general. All the guy did was mumble and stare at the screen all constipated-like. Hardly the best example.

Garrett sighs.

GARRETT

I -- I can't think.

MARNIE
 No, you're thinking fine. It's just
 that none exist. I'm correct, per
 usual...

She winks.

GARRETT
 (low, Ghostface-mocking
 voice)
 'Don't have to be a bitch about.'

Marnie smirks, putting a hand at her hip. She knows this one.

MARNIE
 STAB 6. Clever.

GARRETT
 Maybe I wasn't quoting it?

Marnie slaps the side of Garrett's arm lightly with a giggle,
 and walks toward the edge of the stage, by the podium...
 That's when DAYNA and CLOVER approach.

CLOVER
 Seriously Dayna? Leave her al--

DAYNA
 (ignoring Clover, shouting
 loudly)
 Miss Johnson. Oh, Miss Johnson!

Marnie rolls her eyes --

MARNIE
 (under her breath)
 Oh, fuck...

She spins around, a false grin pasted on her face.

MARNIE (CONT'D)
 Want an autograph?

DAYNA
 As much as I love you, Marnie, I
 don't think that'll be necessary.

Marnie frowns.

MARNIE
 And why's that?

DAYNA

As the heir to the legacy you've left behind at the Woodsboro High school paper, I have to say, your speech really made me think. You went from that sweet and curious high school girl to the fierce and feisty woman you are today. I've already made so much more progress within my sixteen years alive than you have in your what? Thirty-eight?

MARNIE

Thirty-eight? THIRTY-EIGHT? Don't you have a home to go to, little pest?

Dayna smiles.

DAYNA

I'm sorry... Twenty... six right?

Marnie doesn't respond so Dayna continues.

DAYNA (CONT'D)

I think I'm gonna be a star, Marnie.

Clearly uninterested, Marnie continues putting her papers together, packing up stuff. Her eyes widen, annoyed.

MARNIE

Do ya, now?

DAYNA

(giddy)

Uh-huh. I think it's perfect. I'm already channeling Gale Weathers while you still haven't even found the right channel yet. You're like in a limbo -- floating between Kirby's brainy, boring friend and Gale's weak imitation slash protege.

Marnie spins around, putting her folders close to her chest. She gets close to Dayna.

MARNIE

Look, I know you think you're better than me, but what I've come to figure out is that wannabes like you and me never make it too far.

(MORE)

MARNIE (CONT'D)

Let's face it, I never got to the level of success Gale Weathers ever did, what makes you think you'll be any different? I mean, Gale's off living with her hubby in Beverly Hills. She's got another show, hit bigger success than before. And here I am, all washed up, no more material left to write, stuck in my hometown delivering motivational speeches for cheap cash at my alma mater. If you happen to move on at all from your place at the throne of the Woodsboro High paper after graduation, you'll be lucky to have a job writing obituaries for this shitty-ass town's local paper.

(beat)

How's THAT for channeling a little bit of Gale Weathers?

Dayna's eyes go wide. She's a bit in shock.

DAYNA

Ohmygod...

Marnie looks at her, waiting, almost amused, for the girl's reaction. Dayna just suddenly BEAMS, spinning round to face Clover at the edge of the stage.

DAYNA (CONT'D)

...I just got verbally bitch slapped by my idol.

Clover rolls her eyes as Dayna continues gawking at Marnie. She steps on stage, taking Dayna by the arm.

CLOVER

I'm... SO sorry about my friend.
She's a little starstruck.

Marnie begins walking away, placing her stuff in a packing box back-stage.

MARNIE

Really? Didn't notice.

Clover starts dragging Dayna off.

CLOVER

C'mon Dayna. She's already verbally murdered you, I don't think you want to add physical assault to that list.

Clover sends an embarrassed-almost-apologizing-for-her-friend's-actions smile to Marnie, Marnie returns it politely as the two girls leave.

Garrett steps back on-stage, all the chairs having been cleared out. He looks amused as he watches Dayna and Clover go.

GARRETT

Knowing her, she might actually want to add it to her 'list'.

MARNIE

Oh yeah, definitely. I have my very own 'Debbie Salt', it seems...

Garrett smirks.

GARRETT

You're such a natural at this. The kids love you, I don't get how you do it.

MARNIE

(soft smile)

I barely understand it myself.

She takes a handkerchief from her suit pocket, and wipes Garrett's brow with it, with a scoff.

MARNIE (CONT'D)

You're sweating like crazy. The speech is over, buddy.

Garrett laughs.

GARRETT

Yet the fear lasts forever.

He smiles.

GARRETT (CONT'D)

I'm gonna go to the cafeteria and get some water. Want somethin'?

MARNIE

Nah, I'm good.

Garrett nods and makes his way off the stage, and into the hallway. Marnie puts some duct tape over a box. She picks up the box and places it at the edge of the steps. She can hear a bang against the wall. She gives it a curious look but shrugs it off.

She moves up the steps and back onto the stage. Her phone rings. With a sigh of vexation, Marnie answers.

MARNIE (CONT'D)
Marnie Johnson...

The VOICE spits out of the phone. Deep and haunting. A voice that holds many memories, that claimed many lives...

MAN'S VOICE
Oh, Marnie, I KNOW who YOU are.

Marnie freezes. She raises an eyebrow.

MARNIE
How did you get this number?

MAN'S VOICE
I'm resourceful. Sorta like you, Marnie.

MARNIE
You and me -- we've got nothing in common. Call someone who likes this bullshit, not ME.

She goes to hang up --

MAN'S VOICE
Four people are already dead, Marnie. It's only the beginning. Do you wanna seriously go down the sixth victim?! How embarrassing. I mean, to survive three massacres and be 'Randy'd' in the fourth?

MARNIE
(interjecting)
You said four are dead. If I'm the sixth victim, who the hell's fifth?

MAN'S VOICE
Someone's losing a lot of blood here. Someone in this school. The last person to die in this school was found by you, Marnie. And so will the next. So fitting isn't it? Everything comes full circle... The big question here, though, Marnie isn't who's next. But who will find YOU, hmm?

Marnie goes QUIET. She looks around her -- it's completely quiet. The auditorium is empty and the hallways around her deserted.

MAN'S VOICE (CONT'D)

You've got nothing to say? Save the
silence for when you're dead
Marnie, hanging on the goal post,
choked to death on your own
eyeballs. Don't worry, it won't be
much longer. But in the meantime?
Let's have a little fun.

A feeling of cognition overcomes her... Fear of what could happen.

MARNIE

Where's Garrett?

MAN'S VOICE

Why don't you come and find him?

MARNIE

You bastard, if you touch him --

Marnie moves toward the doors -- pushing them open --

INT. WOODSBORO HIGH SCHOOL - HALLWAYS - DAY

Marnie peeks through the open doors and down the EMPTY school hallway -- all she sees are ROWS of LOCKERS. She's ALONE...

MARNIE

So where are you? Hiding in a
locker?

MAN'S VOICE

That's a little uncomfortable,
wouldn't you think?

MARNIE

(scoffs)

I suppose so. But since when has a
psychopath ever listened to reason?
In my experience, rarely, if
ever...

TIGHT on Marnie's face as she follows a TRAIL of BLOOD on the hallway floor, her face contorting to an expression of pure horror--

MARNIE (CONT'D)

No...

MAN'S VOICE

He's still alive. But he's losing a lot of blood. Hopefully he can live long enough for the big show -- Wouldn't want him to miss it.

Marnie peeks around the corner -- the open CAFETERIA doors. On a table, lies GARRETT. She whimpers...

MARNIE

What the FUCK are you talking about?!

She rushes into the cafeteria...

INT. WOODSBORO HIGH SCHOOL - CAFETERIA - CONTINUOUS

She stands next to GARRETT's body -- RIPS a piece of his shirt off and puts pressure against the puncture wound in his stomach.

MAN'S VOICE

The big event. The final act.

MARNIE

Well if you wanted to save him for that, then you're not very efficient. Fuckin' amateur...

Marnie looks at Garrett -- speaks to him now --

MARNIE (CONT'D)

You're gonna be fine. Just keep pressure on it, okay? I'll call the police and...

MAN'S VOICE

You're not calling anyone, Marie. The school's cleared out because of curfew. Everyone's home. Except you and Garrett.

(beat)

And ME.

Marnie glowers -- she's pissed. Hangs up.

Garrett lifts a pale hand -- POINTS behind Marnie --

GARRETT

(weakly)

Marnie-- Marnie--

Marnie knows his warning -- She wants to help him, but she spins around -- to see the GHOST FIGURE stood behind her at the doorway leading into the hallway.

A sustained moment. A stand off. Marnie doesn't move. But then the killer withdraws his trademark. A long steel hunting knife... Garrett's fresh blood stain the silver edges.

Marnie BOLTS out of the way just as THE GHOST LEAPS --

Marnie rushes for the door on the other side -- She pretty much TACKLES it to throw it open -- In the cafeteria, we get a SHOT of Garrett. He lies on the table, pressing on his wound with the piece of his torn shirt.

He notices something on the edge of the table -- Marnie's phone. She left it there. He smiles slightly and reaches for it --

He types in the numbers '9-1-1'.

INT. WOODSBORO HIGH SCHOOL - HALLWAYS - CONTINUOUS

MARNIE charges through the hallways, the GHOST follows -- she dodges his wild swings -- Turns a corner --

MARNIE
WHERE THE HELL IS EVERYBODY?!

The Ghost manages to grab her -- She KICKS back and hits him in the stomach -- He flies back and Marnie keeps running -- the pool area is ahead.

INT. WOODSBORO HIGH SCHOOL - SWIMMING POOL AREA - CONTINUOUS

Marnie throws open the door and rushes into the pool area -- She SLAMS the door shut behind her, LOCKING it. She goes to run, but SLIPS on some water left behind -- FLIES backward -- hits her head on the cement floor. Dazed, she sits up -- Feels her head.

We see BLOOD is leaking from the back of her head through her open fingertips... She stumbles to her feet.

The Ghost SMASHES through the GLASS of the door and REACHES in, UNLOCKING it and THROWING open the door.

The Ghost CHARGES in. Stops as he enters. Looks around. Scans the area for his PREY... No sign of Marnie anywhere.

He stalks past the bleachers -- we PAN down to see Marnie hiding under them -- She watches as the Ghost walks past her.

She starts CRAWLING out from underneath the bleachers. She peeks outside only for a pair of GLOVED HANDS to reach from behind her and WRENCH her back by her HAIR.

She SCREAMS as she's DRAGGED under the bleachers by her hair. She screams horribly, flailing her arms and legs through the air -- SMACKING her hand against the metal of one of the seats above her. We hear it give a sickening CRACK and her horrified screams turn into crying shrieks of PAIN.

He drops her as they get out from under the bleachers -- Through her teary eyes, Marnie sees the Ghost raise that knife of his -- He swings for her SHOULDER but she dodges the blow, SWINGS at that pale mask. With his free hand, The Ghost GRABS her swinging fist and then JABS the knife into her SHOULDER.

She HOLLERS just as a pair of well-built guys leave the boy's locker room.

SWIMMER #1

What the hell's going on?

The Ghost SPINS his attention to them, gives a final look at the howling Marnie, before RUNNING off -- Through the doors --

SWIMMER #1 (CONT'D)

Holy shit!

The two swimmer's run up to Marnie and kneel down beside her.

SWIMMER #1 (CONT'D)

You okay lady?

MARNIE

You two seriously don't know me?

The two shrug. She grumbles under her breath.

MARNIE (CONT'D)

Someone go to the cafeteria. My friend's in there -- he's hurt. Stabbed in the stomach.

Outside, the alarms of police cars and ambulances wail. The students look worried.

MARNIE (CONT'D)

Don't worry, this doucheball isn't stupid enough to be waltzing around if the police are here. He's already gone. Just please -- check on Garrett. See if he's alright.

The second swimmer nods and rushes off and out the door, while the first stays with Marnie by the pool.

EXT. TRAY AND EDIE'S HOUSE - DAY

LUCAS, CAMILLA, TEVIN, and DAYNA walk up to the old KESSLER house -- now TRAY and EDIE'S HOUSE -- together.

TEVIN

So, explain to me again why we're stopping at Tammy and Eddie's humble abode?

LUCAS

We need to hear the rules from an expert. Obviously we were way off.

CAMILLA

What are you talking about?

LUCAS

We compared Molly to Sidney Prescott and then later that night... boom. She's dead. Like this killer's trying to prove us wrong.

BLAKE (O.S.)

Sup, guys.

They spin around to see CLOVER and BLAKE approaching, Clover's got an odd device in her hands.

DAYNA

Clover, please don't tell me that's your EMF.

TEVIN

(smirks)

Holy evil-spirit sniffing device!

CLOVER

Electromagnetic field detector, mind you! I mean, if any house is up-the-ass haunted it's gotta be this one, right? One cop died here and it was the house a killer grew up in. Houses have histories you know. They retain the energy released here. I mean, don't you think this house probably holds a buttload of negative energy from Jill?

CAMILLA

(smirks)

I doubt they'd let you tour the house so you can see if the 'Ghost of Ghostface Past' wants to communicate with your little machine.

LUCAS

Guys, chill, okay?

Lucas approaches the door. EDIE answers with a welcoming smile.

EDIE

Hey, guys. Come in...

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - DAY

The kids all sit around as TRAY sits in a chair - like a throne to him. EDIE leans against the wall, just watching as they talk. Loads of unpacked boxes are stacked up against the bare walls.

TRAY

...So you think it's about you this time?

DAYNA

(points to Lucas)

Sidney 3.0. Also known as Kirby 2.0.

(points to Tevin)

Trevor 2.0.

(points to herself)

Gale 3.0. A-k-a, Marnie 2.0...

Tray interrupts her, looking annoyed.

TRAY

Stop. Just stop.

(beat)

That 2.0 and 3.0 shit is really annoying. Just because some lame-ass STAB fanfiction on the 'net started using 'em doesn't mean you have to carry them into the real world okay? It's unnecessary, just like the fanfics the term came from.

Dayna goes quiet. Lucas starts talking now --

LUCAS

Yeah. I mean, obviously this killer is after us. We had our own -- group evaluation yesterday, I guess. Who we'd be if we were in a STAB film. We compared Molly to Sidney. And, then, the same night, she gets murdered.

TRAY

You think this killer's got a sick sense of humor then? It does seem pretty likely.

He scans the group -- they all look around awkwardly.

TRAY (CONT'D)

So you came to hear the rules huh? Good God, I'm trying to think -- I'm a bit lost, actually.

He scratches his head -- thinks.

TRAY (CONT'D)

Help me, what are some franchises that have had at least seven films?

LUCAS

Halloween. Friday the 13th.

BLAKE

The 'Massacre' films if you count the spin-off's like 'Cheerleader Massacre' and its sequel.

Tray nods -- allows it.

LUCAS

A Nightmare on Elm Street.

TRAY

So there's one thing about seventh installments that screams out at me already.

The kids look around -- the suspense is building and Tray's lovin' it.

TRAY (CONT'D)

Either this killer's got a bad case of sequelitis or has a really good reason for carving up a new cast. That, kids, is my introduction to, drumroll please --

He looks at Edie, she looks confused. His eyes widen and she gives an annoyed sigh and rolls her eyes. She creates a drum roll by rolling her tongue on the roof of her mouth.

TRAY (CONT'D)

-- A useless sequel in a long line
of ridiculously useless sequels!
Hooray!

He does jazz hands, while the kids all sit in silence. Tevin coughs a bit. Tray frowns.

TRAY (CONT'D)

Kids these days... So serious.

TEVIN

But you said it yourself -- The
killer here could actually have a
reason to be killing. Right?

TRAY

Right. But I'm just saying, as
humans, we have the capability of
seeking HELP for our problems, not
taking it out on innocent lives by
slaughtering them. Hence, all these
mass murderers - from the-one-who-
started-it-all Billy Loomis to my
own mirror image Quincy Randall -
could've gotten help instead of
killing to get what they want. Ya
see? Hence, every ounce of blood
that's been spilt has been spilt
for no good reason.

Tevin eyes him darkly -- Tray carries on --

TRAY (CONT'D)

Rule number one; Some lame 'secret-
of-the-past' is bound to come up.
Think Roman, but on a bigger scale.

LUCAS

Does the fact that I just found out
I'm the brother to Jill Kessler
count?

TRAY

Game-changing, for sure. But, not
enough.

(beat)

Unless you're the killer. Because
then it's your motive.

CLOVER

(quickly)

Or his. We can't count Mr. Kessler
out of this... Can we?

TRAY

Rule number two; This is usually
where it stops. By the time a
seventh installment hits, the
ending is near. So there's gotta be
some throwbacks to earlier
installments. Similar kills,
similar motive, perhaps?

DAYNA

(hopeful)

Similar ending? A-k-a similar
survivors?

TRAY

Not necessarily. Who knows?! For
finality, there might not be any
survivors at all.

CAMILLA

Well, that's depressing.

TRAY

Do any of you guys happen to have
telekinesis? Cause that would
really help us out...

The kids all sit in silence, except Lucas, who gets it with a
smirk.

LUCAS

Friday the 13th Part 7, right?

Tray points at Lucas -- beams.

TRAY

I didn't see it at first, but I see
it now. You are TOTALLY Kirby's
brother...

TEVIN

Well I think this has everything to
do with STAB. Perhaps a reboot?

BLAKE

Re-imagining sounds like the better
word.

TRAY

Well that would be your 'lame' seventh installment example, right there. If that's some psycho's motive in this day and age, it's not gonna cut it. It's gonna disappoint viewers. Like, really? It's been five years and you bring it back for some trendy 'reboot' just because everyone else is doing it? I know I'd be disappointed.

Tevin and Blake shrug to each other.

TRAY (CONT'D)

The only other thing I can think of is it's time to say goodbye to old faces of the past. Most like to think of Halloween H20 as Laurie Strode's last -- tending to forget the trainwreck that was 'Resurrection'. With 'New Nightmare' we get a pseudo-quasi goodbye to dear old Nancy. Sort of.

Tray rubs his head. Tevin looks unconvinced.

TEVIN

I don't think you know anything.
Sounds like a bunch of bull to me.

Tray looks up at Tevin - furrows his brow.

TRAY

There's always a skeptic. They never last long, so if I were you, I'd watch your back.

TEVIN

Maybe you're the killer.

Tray lifts an eyebrow, amused. Tevin carries on, leans in.

TRAY

No thanks. Not really my role.

Tray gets up -- shrugs to the group.

TRAY (CONT'D)

I don't really have much else advice to give, guys. You've all seen the movies right? Just avoid all cliché's, period...

Suddenly, Edie's phone rings. She answers.

EDIE

Hello?

Her face falls.

EDIE (CONT'D)

Oh my God. Okay. We'll be over there soon...

She hangs up -- Tray sees the urgency in her face, hears it in her voice. Something is up.

TRAY

What's wrong?

EDIE

It's Marnie and Garrett. They were attacked at the school. They're both in the hospital. Kids, it's time to leave.

LUCAS

Oh, my God... Are they okay?

EDIE

They're both alive. But Garrett's in surgery right now.

INT. WOODSBORO GENERAL HOSPITAL - GARRETT'S ROOM - DAY

KIRBY takes a seat beside GARRETT on his bed. She smiles softly at him.

KIRBY

Hey, you.

He looks up at her and smiles through the bruises -- it's obvious seeing her face has brightened up his day.

GARRETT

Hey to you too.

KIRBY

That fucker -- is so lucky he didn't kill either of you.

Garrett chuckles.

GARRETT

You woulda raised hell and kicked some ass?

KIRBY
More like kill the bastard with my
bare hands.

Garrett beams, laughing -- his smile spreading.

GARRETT
Ow. It sucks when smiling actually
hurts.

KIRBY
Don't fight it. Smile through the
pain.

She winks.

KIRBY (CONT'D)
...I'm so sorry. About yesterday.

Garrett nods, he understands.

GARRETT
For being a bitch and all?

Kirby is surprised he's so blunt. Not offended, though. Just surprised.

KIRBY
Yeah.

GARRETT
It's okay. You were confused.
Angry.

Kirby decides to remain smiling -- Stares at the floor.

KIRBY
I still am, honey. Still am.

GARRETT
Smile through the pain?

She looks up at him -- the smile slowly fading.

GARRETT (CONT'D)
...I can read you like a book,
Kirbs. Know 'ya too well...

Unexpectedly, Kirby leans in and gives him a kiss. Long, romantic. She pulls away --

KIRBY
Hmm, I don't think you saw that one
coming.

GARRETT
I must admit, you actually
surprised me for once.

On Kirby's smirk, we cut away...

INT. HOSPITAL - MARNIE'S ROOM - CONTINUOUS

TRAY sits alone with MARNIE, EDIE's gone elsewhere it seems.

MARNIE
Don't let this fucker get away with
it.

Tray eyes Marnie seriously... He swallows.

TRAY
We won't. Promise.

MARNIE
I want you two to keep a look out
for me. I would do it myself.
Natural reporter's instinct, you
know? But, since I'm bound to this
hospital for the night, I guess
it's kinda impossible.

TRAY
Keep a look out, how?

MARNIE
I want you two to follow around the
kids. Lucas Reed's friends.

TRAY
Kinda awkward. I'll be following
teenagers around a whole day?

MARNIE
If you're caught, Edie can just
flaunter around her breasts and
long blonde locks. The only one
left'll be the killer not afraid to
slaughter your usual dumb blonde.
It'll earn you two multiple awards,
and you'll finally get a starring
role in a STAB movie for actually
being important.

She winks. Tray smirks.

TRAY

No, it'll only get us *arrested*. I don't get why you don't like her. Edie.

MARNIE

I've changed my mind. She's sweet. She just has her hollow-head moments and it annoys me a bit.

TRAY

What made you change your mind?

MARNIE

Mood swing. I'm manic depressive.

TRAY

You, Marnie Johnson, are a confusing bitch.

Marnie laughs.

MARNIE

I try. I think it might be that complex-yet-shallow quality. It's deliberate, hun.

Marnie carries on about her attack...

MARNIE (CONT'D)

I want you two to keep an eye on this one girl in particular. Dayna Landry.

TRAY

What about her is suspicious?

MARNIE

She's obsessed with me to start. But it really could be any of them. I just want you two to keep an eye out, okay? It's time for you two to release your inner Gale Weathers from her cage.

TRAY

Inner Gale Weathers?

MARNIE

We all have a little of her inside of us.

TRAY

Creeptastic.

Marnie smirks.

TRAY (CONT'D)

Will do, though. We're here for you, we want nothing more than to catch the guy responsible.

MARNIE

Thanks.

The door opens -- EDIE peeks in -- a coffee in hand.

EDIE

They need to start putting automatic doors in this place, do they think people on crash trolleys enjoy getting barged through these doors? I nearly split it over myself and I just got this blouse last week!

MARNIE

I know the feeling, hun. The shirt I had was brand new and dear ol' Ghostface had to go and give it a red tint today.

EDIE

Bummer. I'll get you a new one if you'd like?

MARNIE

Oh, that'd be fabulous.

Marnie looks at Tray darkly as Edie gives a smile. She lowers her voice so only Tray can hear;

MARNIE (CONT'D)

Hollow. Like a chocolate rabbit.

Tray ignores Marnie and looks at Edie with puppy-dog-eyes.

TRAY

You didn't get me one?

EDIE

It's scientifically proven that caffeine keeps you awake at night. You barely get enough sleep as is, Tray, I'd hate to be responsible for giving you a sleeping disorder...

The two give Marnie a wave goodbye as they head out the door, Marnie just watches the couple leave with the shake of her head and a smirk on her face.

INT. KIRBY'S CAR - DAY

KIRBY drives away from the hospital, on her way home. Her phone buzzes and she reaches a stop sign. She checks her phone screen. She answers --

KIRBY
Hello?

MR. KESSLER
We need to talk, Kirby.

KIRBY
What's going on?

MR. KESSLER
I want you to come to Jill's grave.

KIRBY
...Wha...What?

MR. KESSLER
There's something...
(beat)
Something I never told you.

Kirby can sense it in his voice. Something's not right.

KIRBY
What's going on? Is everything
okay?

MR. KESSLER
Everything's fine. Just please --
Come.

She hesitates. Peeks at her reflection in the rearview mirror, maybe an attempt to ask herself 'should I?'

KIRBY
...I... All right. I'm on my way.

Mr. Kessler just hangs up. She keeps driving -- putting her phone in the cup holder. She's very confused.

EXT. CEMETERY - DAY

MR. KESSLER stands in the graveyard, seemingly alone. He stands in front of three headstones. Those of his ex-wife KATE and two children, JILL and TYLER. Tears form in his eyes -- but he wipes them away quickly.

A knife streaks across his cheek. He looks over at a GHOST mask which stares him in the eyes.

MR. KESSLER
You promised... You promised you
wouldn't touch Lucas or Rita. I
want your word.

The Ghost just stares. No response. Mr. Kessler swallows. He reaches for the mask, a smile that shows a small glimmer of hope. It's obvious that Mr. Kessler KNOWS WHO'S UNDER THE MASK.

MR. KESSLER (CONT'D)
Can I just... Can I see your face?

The Ghost just DRAWS that knife of his from his robe. It happens so fast -- STABS right through Mr. Kessler's hand. That's a definite 'no'. Mr. Kessler cries out, collapsing on his knees. The Ghost rips out the knife. One hand grabs Kessler by his hair, WRENCHING him back, the other hand puts the knife against his neck -- Slicing into the skin. Drawing blood. Mr. Kessler looks up, with begger's eyes.

MR. KESSLER (CONT'D)
...I want you to know that... I'm
sorry. For everything.

And then three quick jabs to the chest. Mr. Kessler keels over -- falls. The Ghost gets on top of Mr. Kessler and just POUNDS into the guy with his knife, blood splashes everywhere.

TIGHT on a shot of Mr. Kessler's limp hand lying over the headstone of his daughter JILL KESSLER -- Blood splashes onto the headstone. Focus on the engraving under her birthdate;

'BELOVED DAUGHTER, SISTER, AND FRIEND'

A tiny river of blood flows through the 't' in 'sister' as Mr. Kessler's hand slightly twitches. The sounds of the knife ripping in and out of his skin continue to ring out, and the blood continues splashing into the grass and on the headstones nearby.

EXT. CEMETERY - PARKING LOT - CONTINUOUS

KIRBY stands outside her car. SLAMS the door. She looks around the cemetery. People walk about.

She moves through the rows -- passing mourning people. A daughter placing flowers at her mother's grave. A father and son placing one at their beloved daughter and sister. She faces forward again -- She knows where this grave's at.

CUT to later as she walks up the hill leading to Jill's grave. It's a deserted area. No one's around. She sees a body lying on the ground.

She gasps. The clothes are MR. KESSLER's. She runs up to him...

KIRBY
Oh, my God. No! NO!

She puts her hands on his body and turns him over -- SCREAMS.

HER HANDS are covered in blood and entrails. His stomach is completely hollowed out, carved like a fucking turkey. Kirby gags-- amidst the tears.

She looks up and sees the graves a few feet ahead.

The massive monument honoring KATE, JILL AND TYLER has MR. KESSLER'S INTESTINES draped over them. Like a fucking garland on a Christmas tree. Blood is splattered all over the monument and all three of their separate headstones.

Kirby cries -- turns away quickly. Her phone rings. She pauses. She KNOWS who this is. She rips the phone out of her pocket and answers with a ferocity we've never seen before. Lips trembling from the tears and the ANGER.

KIRBY (CONT'D)
WHAAAT?

MAN'S VOICE
He thought he could come back home.
Make up for the mistakes of his
past, admit he did wrong, apologize
for letting his family down. Just
like you, Kirby. But you've both
failed. Like father, like daughter.
Fuck up everything for everyone
else in your lives but shit never
happens to YOU.

There's so much VENOM and INTENSITY in this voice. Even Kirby seems scared.

KIRBY

You want me? Come and fucking get me, then.

MAN'S VOICE

I still have a few more hearstrings of yours to yank out, chew on, and spit out... By the time all of this is over, you're gonna BEG me to kill you, Kirby. There will be nothing left to live for. No one to love... No one to love you.

(beat, a sinister chuckle)
There will only be blood.

KIRBY

You're a hypocrite. All these innocent lives, just like all the lives I'm supposedly responsible for?! You're no better than the psycho's that came before you.

MAN'S VOICE

These people aren't INNOCENT. They're friends with you. They're IGNORANT and STUPID. But now... consider them all DEAD.

He hangs up. That's that. Kirby's knees weaken. She looks at the blood that covers her clothes, her hands. Her hands shake as she dials '9-1-1'.

CUT TO LATER; DEPUTY LAKE RIVERS approaches the crime scene. She spies KIRBY REED stood at a tree, a blanket thrown over her shoulders, talking with other Deputy's. Lake approaches the SHERIFF, who stands nearby with DEPUTY ROBERTS.

LAKE RIVERS

What happened?

The sheriff gestures to the memorial monument, Lake turns away with a shudder. She looks at Roberts.

LAKE RIVERS (CONT'D)

That's -- That's sick.

Roberts nods gruffly.

LAKE RIVERS (CONT'D)

Who was the victim?

SHERIFF

Richard Kessler.

DEPUTY ROBERTS
Father of two kids. A wife. They're
dead. All of 'em.

Deputy Roberts looks back to the monument.

DEPUTY ROBERTS (CONT'D)
Whoever did this really had it out
for him. Kirby said Mr. Kessler
called her, drew her out here. She
found his body, spotted the
monument, and then the killer
called.

He faces Lake, seriously.

DEPUTY ROBERTS (CONT'D)
The killer threatened to pretty
much destroy her life -- and then
destroy her.

LAKE RIVERS
Is she... Is she okay?

DEPUTY ROBERTS
Pretty shaken up. But she'll be
okay.

LAKE RIVERS
Poor girl.

SHERIFF
I want you two back on detail.
Starting now. Now that we know this
killer isn't afraid to strike in
broad daylight, we gotta be more
alert. Take her home.

Lake understands. She nods -- As the Sheriff wanders off, she
and Roberts exchange glances.

INT. REED RESIDENCE - BATHROOM - DAY

KIRBY showers herself down. The blood from holding HER
FATHER'S body washes into the DRAIN --

We see SELF-INFLICTED cuts that run down her arms. She looks
at them, a look of shame. LATER, Kirby is out of the shower.
Towel wrapped around her. She looks at her hands -- blood is
still dried on them.

Kirby turns on the sink and desperately scrubs, rubbing it
down with soap.

It won't go away, as hard as she scrubs and washes. Angrily, she throws all of the bathroom utensils off the sink and sinks to the floor, sliding down the wall with a whimper.

Kirby's whimper turns into continuous sobbing as she stares at the blood that's on her hands...

INT. REED RESIDENCE - LIVING ROOM - SUNDOWN

LUCAS, CLOVER, and BLAKE are all sat together in the living room of Lucas's home.

BLAKE
...So you're the half-brother of
Jill Kessler?

LUCAS
(sighs)
We've already been through this,
Blake. YES.

BLAKE
...Trippy.

Pounding is heard at the door and Lucas opens it, letting in CAMILLA, who puts away a bottle of hand sanitizer into her purse as she rubs it on her palms.

LUCAS
You okay? I tried calling you twice
and you didn't pick up.

CAMILLA
After our little 'rules' rundown, I
had to go home and start planning
the funeral.
(beat)
Fell asleep. I fell asleep on him,
Luc...

Camilla cries -- guilt-ridden. Lucas hugs her. Clover and Blake exchange glances --

CLOVER
I have my ghost hunting stuff. If
you want, I can go up to the crime
scene and see if -- see if he says
anything?

Clover is sincere, but Camilla looks at her darkly.

CAMILLA
(snarls)
I don't believe in ghosts.

Clover looks apologetic as Blake pats his girlfriend's knee softly, a sign that maybe she should keep her mouth shut...

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

KIRBY moves down the stairs, hair wet and now dressed in new clothes. RITA greets her with a hug. Kirby looks taken aback as her mother cries --

RITA
Oh, sweetheart... I'm so sorry.

DEPUTIES LAKE RIVERS and AARON ROBERTS stand by the counter. Both watch the mother/daughter moment.

RITA (CONT'D)
I'm sorry for everything you had to go through, baby, I swear...

Kirby pulls away from the hug, she doesn't know what to say. She just smiles, hugging her mom back. She breaks away and moves toward the Deputies.

KIRBY
...I want to leave. I can't stay here, not with everything that's happened.

Lake understands, but she has to deliver bad news, we can see it in her face.

LAKE RIVERS
I get it. I'd want to leave too, but after what happened at the graveyard today, the sheriff still considers you a suspect.

KIRBY
Seriously?

Lake nods.

LAKE RIVERS
I'm sorry...

KIRBY
At this point, I don't even care about me. It's my family I want to protect.

DEPUTY ROBERTS
There's no stopping them from
leaving.

Kirby looks at her mother.

KIRBY
I want you to get Lucas out of
here. Save yourselves, Mom. I'm
scared this guy's gonna do
something...

RITA
I'm not leaving, not without you,
Kirby. And Lucas won't either.

LAKE RIVERS
You have my word, Kirby, I will
protect you and your family.

Rita holds her daughter's hand.

RITA
No matter what you think, Kirby, I
really do care about you.

She kisses Kirby on the forehead, Kirby slightly smiles a
bit.

KIRBY
I'm sorry. I've been such a hostile
bitch to everyone since I've gotten
back. You, Garrett...

RITA
(interjects)
...We all understand, Kirby. It's
been five years and all hell's
breakin' loose again. Quite
frankly, I'd be pissed at the world
too.

Kirby smiles at her mother. A sweet moment of bonding between
the strained souls. LUCAS and CAMILLA enter, arm in arm.

LUCAS
Clover and Blake just went home.

DEPUTY ROBERTS
Good. It's almost time for curfew
anywho.

Lucas nods. Camilla and Kirby lock eyes. Camilla scoffs.

CAMILLA
Oh, I forgot she was here. Kirby!

KIRBY
Camilla? You and Lucas --

CAMILLA
We're dating.

Kirby's face registers shock. She slowly smiles.

KIRBY
That's... That's a surprise.

LAKE RIVERS
You two know each other?

LUCAS
Yeah, they knew each other back in high school.

CAMILLA
Knew each other? Are you kidding me, we used to go out!

Lucas looks on in shock as Camilla continues on nonchalantly.

CAMILLA (CONT'D)
Kirby was trying to reinvent herself after freshman year. She was the geek who turned alternative and sexy over Summer break. Decided to experiment a bit, just as I was. We hooked up for a bit. It didn't exactly work, but it was fun.

There's a really awkward silence here. Rita clears her throat.

RITA
I... I think it's best for you to get going, Camilla. Curfew and all.

Camilla looks hurt.

CAMILLA
Go back to that apartment all alone? My dad just died last night, Rita. I thought you'd let me stay here for the night...

LUCAS

You just went out with me because
you figured one day you would get
to Kirby?

CAMILLA

No, it's nothing like that. Me and
Kirby just messed around, it was
nothing like what me and you had.
It's just been a long time since
I'd seen her.

Lucas can't trust her. He just can't. Deputy Roberts takes
Camilla by the arm -- eyes her seriously.

CAMILLA (CONT'D)

Get your hands off me!

DEPUTY ROBERTS

I think it'd be best if you left,
miss.

Camilla scoffs -- she shoots Lucas a hurt glance, he sends
her an equally-pained one back.

As the Deputy drags her out, he mutters under his breath.

DEPUTY ROBERTS (CONT'D)

Jesus Christ, it's like every night
there's SOME sort of drama going on
in this house...

Lucas and Kirby look at each other, Lucas just retreats
upstairs as she sighs, rubbing her tired, drained eyes.

KIRBY

I'm going to bed... Tray and Edie
are coming over in the morning.

RITA

This early?

Kirby nods - Rita looks at her, understanding.

RITA (CONT'D)

I get it. It's been a long night.

Kirby retreats down the hallway to the guest bedroom.

EXT. REED RESIDENCE - ESTABLISHING SHOT - MORNING

The morning sun dawns over the neighborhood of Woodsboro, we FOCUS in on the REED residence as birds tweet, carrying on with their lives, unknowing of the horrors this town has suffered in the past few days.

INT. REED RESIDENCE - LIVING ROOM - MORNING

KIRBY is sitting in the living room with TRAY and EDIE.

TRAY

How are you? After I heard what happened, I was worried.

EDIE

We both were.

Kirby stares at her friends... Her tough face softens.

KIRBY

It was... The worst thing I'd ever seen in my life.

TRAY

Do they have any idea who did it?

KIRBY

No. I was talking to the Deputy's last night... They think it's a teenager. Ya know, like the movies.

She waits a beat.

KIRBY (CONT'D)

But the sheriff insists that I have something to do with this.

Edie shakes her head, she can't believe what she's hearing. She doesn't really know what to say, so she just musters the best she can think of;

EDIE

I'm so sorry.

KIRBY

It's not your fault, you don't need to apologize. Right now, I honestly am just annoyed. I don't want anyone's pity. I just want this all to END.

EDIE
(understanding)
Yeah, we all do. But especially
Marnie...

TRAY
She sorta "recruited" us to be her
replacements. All the 'rogue
detective' work.

Kirby smiles.

KIRBY
You two as private detectives?
Seriously?

Tray nods.

TRAY
We gave her our word.

EDIE
(darkly)
More like *your* word.

KIRBY
You two be careful out there, ok?

LUCAS can be heard coming down the stairs, on the phone.

LUCAS
(into phone)
Whaddya mean, they're still going
tonight? Dayna's crazy, I don't
care if she thinks she's invincible
or not, it's not safe out there.
Especially after eight. I mean,
look what happened to Mr. Kessler
yesterday.
(pause)
I know, he's my dad. It's just
weird to say it.

Tray's attention snaps to Lucas at the sound of DAYNA's name.
He looks at Edie.

TRAY
...Dayna. That's the girl Marnie
told us to keep an eye on.

As Lucas passes by, Tray grabs his arm. Lucas turns around,
surprised.

TRAY (CONT'D)
Where's Dayna gonna be at tonight?
If you... don't mind me asking.

Lucas looks at Kirby warily, she just nods. He puts the phone down against his jeans, using the material to muffle out his voice.

LUCAS
The drive-in by Old Baker's Farm...
Why?

TRAY
No reason. Just curious.

Lucas looks at Tray oddly as his grip loosens on Lucas's arm, allowing him to head off and continue his conversation.

TRAY (CONT'D)
Well, I'll be at the drive-in
tonight.

EDIE
I'm coming with you.

TRAY
I need an informant keeping an eye
on the other kids.

He winks at her. She scoffs.

EDIE
I don't want you to be alone out
there.

TRAY
You always ask me to step up, and
when I finally decide to "be a man"
and do something, you won't let me
go.

EDIE
I'm just worried about you.

TRAY
I've already survived a knife wound
and the emotional scarring of
finding out my twin brother tried
to kill me.

Eddie can see he's pained, but he doesn't let it show. He smiles at her.

TRAY (CONT'D)
I'm not gonna let some angsty STAB-
obsessed teen be the end of me.

She laughs.

EDIE
Okay, fine. Just... be safe.

They kiss. Kirby rolls her eyes.

KIRBY
Save it for the honeymoon.

They break from their kiss and laugh.

EXT. REED RESIDENCE - FRONT LAWN - DAY

It's late afternoon as KIRBY walks TRAY and EDIE outside, they wave to her as they move to their car. Kirby waves back, but her attention is on LUCAS.

He sits on his SKATEBOARD at the edge of the curb, just staring ahead with his curled-up hands in front of his mouth. As Tray and Edie drive off, we focus in on Lucas as Kirby approaches in the background.

KIRBY
You okay?

Lucas looks back at her as she joins him on the curb. Then he stares back ahead. So many thoughts rushing through his head - his mind a stormy sea of confusion and mixed emotions.

LUCAS
I don't know.

He looks over at her -- the tears in his eyes are swimming...

LUCAS (CONT'D)
I feel like such an ass. I didn't
even give the guy a chance and then
he's torn apart.

He puts his head in her shoulder. He's not afraid to.

KIRBY
Don't beat yourself up, kiddo... I
did the same thing when I found
out. It was the natural way to
respond.

Lucas composes himself -- he swallows. Stares at his sister.

LUCAS

Does it feel weird to you? I mean,
she was your best friend for a long
time. D'you think she knew?

KIRBY

I thought about it. I thought maybe
it could explain why she snapped
but... There's really no explaining
psycho's. Jill is no difference,
even if she is our sister.

Lucas turns his attention back down the street...

LUCAS

I'm not mad at you, by the way.
About Camilla.

KIRBY

I just think it's weird how
she's... she's dating you now.

LUCAS

She didn't even know I was your
brother until it came up while we
were dating... I was just freaking
out.

KIRBY

It happens. You get it from me.

The two exchange soft smiles...

Lucas spots a woman peek out her window -- stare at the
siblings. His eyes lock on her and she disappears back
inside, scurrying away quickly, like a rat.

LUCAS

Everyone keeps doing that.

Kirby looks at him -- not understanding. He nods to the
window the rat-like woman was just looking from.

LUCAS (CONT'D)

Staring. Like I'm some sort of --
animal at the zoo.

He puts his curled fist up to his mouth, lightly nibbles on
his knuckles -- He's nerved up. Kirby calms him, a hand on
his shoulder.

KIRBY

(darkly sarcastic)
Feels good to be home.
(MORE)

KIRBY (CONT'D)

(beat)

I hate that I've brought this on you...

LUCAS

I just want you to know, I don't blame you for any of it.

Kirby's face softens. She smiles --

LUCAS (CONT'D)

And I'm glad you're okay.

KIRBY

At least someone is.

She wraps him in an embrace.

LUCAS

No matter what happens, Kirby, I've got your back.

She looks at him curiously.

LUCAS (CONT'D)

If anyone gives you shit, just call me up and I'll fuck 'em up.

She laughs -- Squeezes him tighter.

KIRBY

What makes you think I'll need your protection? If anything, I'll fuck them up for YOU.

LUCAS

We'll see.

He winks at her, and she just shakes her head with a chuckle.

EXT. DIRT ROAD - NIGHT

ESTABLISHING SHOT of a DIRT ROAD with plenty of cars driving around. FOCUS on one -- It's TRAY. He's driving amongst all these young teens.

JUMP from his car to one car that's ahead, it's TEVIN and DAYNA. They pull into a parking space outside a DRIVE-IN MOVIE THEATER.

INT. TEVIN'S CAR - NIGHT

TEVIN puts the car in park. He looks over at DAYNA.

TEVIN

I'm hoping a fun night out here
will change your mind about us.
Show you that there's still a...
spark.

She leans over the seat to look at him, giving a scoff-slash-giggle. Somewhere in between.

DAYNA

Drive-in theater? Ah, living in
Woodsboro. Isn't it just *so much*
fun?

Tevin contemplates this -- then SMILES.

TEVIN

Hell yeah. Figured we'd go retro.
It's so 50's but that was like, the
baby boomer years right? Maybe
we'll get our baby boomin' on
tonight...?

He leans over to KISS her -- she shoves him back. He looks
majorly disappointed.

DAYNA

Cool it, studbucket. I'm still
pissed at you... we're only on
speaking, and pecking, terms.

TEVIN

So, let's peck?

She shrugs, he gives her a quick kiss.

TEVIN (CONT'D)

Ah, the taste of chocolate. I've
missed that.

DAYNA

Now a racist remark? You've just
been demoted to speaking-terms-
only...
(smirks)
...vanilla puddin' lips.

Dayna gives a smirk, clearly enjoying tormenting him. She
throws the door open and steps out. Tevin looks annoyed.

TEVIN
...Oh, but black-on-white
harassment is OK, right? HYPOCRITE!

EXT. DRIVE-IN THEATER - CONTINUOUS

As TEVIN and DAYNA walk off from the car, we see TRAY's car sitting behind theirs. He watches them head off to their seats --

Tevin makes an observation, peeking around at the cop cars around the place.

TEVIN
It's swarming with cops tonight,
geeze!

DAYNA
Yeah, curfew, remember? We've gotta
be home -- with rides to pick us up
from here -- by nine.

TEVIN
And it's...
(checking his phone)
...Seven forty-five.

They take a seat on some bleachers, where other teens are sprawled about chatting. The movie that plays on the screen is obviously some sort of horror film. Two friends in a cabin of sorts on their own, a blonde and a brunette.

TEVIN (CONT'D)
Oooh, it's STAB 10. My favorite.

DAYNA
Ugh. I thought we'd have a romantic
time, not watch blood and guts spew
at us? Good thing we already missed
half of it.

She rolls her eyes.

DAYNA (CONT'D)
I'm gonna grab some snacks. Want
anything?

He shakes his head 'no', getting into the movie. With a scoff, Dayna climbs down the bleachers.

DAYNA (CONT'D)
Wait, where's the concession stand
again?

Tevin answers without looking at her, he's glued to the screen.

TEVIN

At the barn down the road.

Dayna groans, clearly bugged by having to walk a distance.

EXT. DIRT PATH - NIGHT

DAYNA starts down the dirt path, passing by giggling teens. A loud-speaker pounds "I DON'T WANNA CARE RIGHT NOW" by LUPE FIASCO FEAT. MDMA. She struts her way toward the BARN. She moves toward the window.

DAYNA

Just a small popcorn please.

She produces the money from her purse as the concession stand worker grabs the popcorn. They make a trade - the popcorn for the money - and Dayna starts off down the path again. A long walk back.

Her phone rings. She juggles the popcorn in one hand as she reaches in her purse with the other. She yanks it out finally - 'PRIVATE NUMBER'. She grumbles as she answers, stopping on her feet.

DAYNA (CONT'D)

Who are you and why are you wasting my time?

MAN'S VOICE

Hello, Dayna.

It's the Killer. His voice is unmistakable.

DAYNA

Who is this?

MAN'S VOICE

You KNOW who.

Dayna does know. She looks around for help. A COP CAR is sat at the side of the road ahead of her. She starts getting flirty, her attempt at perhaps distracting him.

DAYNA

OK, so you're Woodsboro's latest dumbfuck to don the mask of Father Death. But who's the pretty face behind the mask?

MAN'S VOICE

Silly, Dayna. That's not the way we play the game.

DAYNA

I'd have to pass on playing a game. I'm not really a 'game' person, sorry...

MAN'S VOICE

Tevin would like to attest to that motion. You two seemed pretty comfy in the car -- cute little exchange you two had. You like to play games *with him...*

Dayna gets testy with him.

DAYNA

Well, let me rephrase that -- I don't play games with creepy ass voices who refuse to show their faces.

MAN'S VOICE

You wouldn't play, even if your life depended on it? Would hate to get blood all over that sweater of yours...

Dayna stops cold. She looks around. The place is alive with people. He could be anywhere.

DAYNA

...You're either a woman, or a closeted homosexual.
(beat)
...Blake...

The voice gives a tiny snicker on the other line. This is all just some sick game to him.

DAYNA (CONT'D)

Where are you?

MAN'S VOICE

Since I like you so much, I'll give you little hint. I'm wherever you want me to be.

She continues moving to the nearby patrol car.

DAYNA

So you're God?

MAN'S VOICE

...Stay away the hell away from the
cops, ya little smartass.

A deadly warning. Dayna stops.

MAN'S VOICE (CONT'D)

That's right. I can see you.

She plays it cool. She looks around her, to the upper floor
of the nearest barn and the passing groups of teenagers. She
starts picking up her pace back to the drive-in.

DAYNA

What do you want from me?

MAN'S VOICE

It's not what I want from YOU. It's
what YOU want from ME.

Silence.

DAYNA

What do you mean?

MAN'S VOICE

You always wanted to be just like
Marnie Johnson. Isn't that what
you've always dreamed of? Now you
get your opportunity.

DAYNA

You're getting obvious.

MAN'S VOICE

No, Dayna, I'm just getting
started. Seeya soon. Let's hope
you're as lucky as your dearest
Marnie was...

DAYNA

No, wait...

MAN'S VOICE

Watch your back.

CLICK. The phone goes dead. Dayna puts it back in her purse,
spins around, doing quick circle to make sure no one's around
her. She turns and heads off, right into...

...A student passing by, a jock wearing a WOODSBORO PANTHERS
jacket. He flips her off.

JOCK

Watch where you're goin' Barbara Walters.

The other jocks at his side laugh as they leave. Dayna does a mocking laugh and gives a heavy groan as she starts off again.

DAYNA

Relax, Dayna, you're almost there...

TIGHT on her feet as they pick up the pace -- She looks around her. There's no one nearby. The jocks are at the barn plenty of feet behind her and the drive-in is plenty of feet away. She takes her chances and keeps going --

INT. DRIVE-IN THEATER - PARKING LOT - CONTINUOUS

-- FOCUS on a TRUCK in the parking lot. The headlights flicker on and the hum of the motor can be heard.

BACK on Dayna, she's almost at the parking lot. From behind her, we see a QUICK FLASH of light. She doesn't have time to turn around as

WHAM! The truck barrels into her back and SLAMS her into the side of a car. Dayna GASPS - trapped between both cars, spitting up blood on the back of the car. A dark-cloaked figure SWOOPS out of the truck, as Dayna GOES to SCREAM, the GHOST slams a KNIFE right into her FACE -- "I DON'T WANNA CARE RIGHT NOW" fades away here.

CUT to a crowd of students rushing toward the crash. TEVIN turns his attention toward it, watching as the other students crowd around the truck and the car it hit.

TRAY is among those who investigates.

TRAY

There was a girl here, I saw her get here --

STONER

There's no one here man...

Tray flashes a flashlight at the car that the truck smashed into. There's BLOOD on it. A GIRL whimpers.

TRAY

Not anymore!

GIRL

How could someone have just taken
her so fast, though?

TRAY

Like a fuckin' ghost...

CUT to what's shown on-screen. It's STAB PEYTON, played by a bleached blonde, and STAB PHOEBE, a brunette. They're chatting together.

STAB PEYTON

Relax, Phoebes, we're fine.

STAB PHOEBE

You heard what the Killer said.
He's already carved up a few of our
friends, who's to say he's not
serious about us too?!

STAB Peyton hops on the couch, laughing it off.

STAB PEYTON

You're such a little bitch!
Everything's fine, stop freaking
out!

STAB Phoebe crosses her arms, concerned. She gives a sigh and moves into the kitchen.

BACK on Tevin as his phone VIBRATES. He checks it - it's a text from DAYNA's phone. 'In the maze, babe. Come find me<3'

He smiles -- thinking he's about to get lucky.

TEVIN

Maze? Not exactly the most romantic
place, but I'll take it.

(smirks)

I knew ya couldn't resist, Dayna.

He gets up and heads toward the maze. BACK at the car, Tray brings some COPS - one of them being DEPUTY ROBERTS - over to check it out.

TRAY

...This place isn't safe. The
killer's HERE!

DEPUTY ROBERTS

We're gonna have to get everyone
out of here.

The nameless Deputy doesn't look happy about this.

DEPUTY
Are you serious? That's gonna' be
hell, man.

DEPUTY ROBERTS
Someone's probably dead out there,
man! Do you wanna' risk anyone else
dying tonight!?

The other Deputy goes quiet.

DEPUTY ROBERTS (CONT'D)
Get the sirens going, grab us some
speakers.

Deputy Roberts nods at Tray, Tray nods back as the other
Deputy rushes off.

ON-SCREEN, STAB Phoebe's phone rings to the tune of "RING-A-
LING" by THE BLACK EYED PEAS.

STAB PHOEBE
Hello?

INT. CORNFIELD MAZE - CONTINUOUS

TEVIN walks through the MAZE. He's clearly lost.

TEVIN
Dayna, you out here?

His phone buzzes. He checks it.

'I'm right behind you, babe!<3'

He turns around -- and SCREAMS.

DAYNA's body is hoisted up on a SCARECROW pole, a straw hat
placed on her head, KNIFE still stuck in her FACE. Her body
is MANGLED, almost torn in half due to being crushed between
the truck and the car earlier.

Tevin turns away and PUKES into the corn around him -- amidst
tears.

TEVIN (CONT'D)
No, no, no --

He starts running now, hand over his gut.

TEVIN (CONT'D)
HELP ME! MY GIRLFRIEND'S DEAD,
SOMEONE--

Two hands LUNGE out of the darkness of the corn, WRAPPING around his HEAD, COVERING his mouth -- they YANK him into the corn. Tevin TOPPLES onto the killer, BITES onto the gloved hand. This offers him the opportunity to scramble on his feet and run. He finds plenty of tools at the opening nearby. He GRABS a pair of GARDEN SHEARS and SPINS --

The Ghost TACKLES him down -- A quick STAB in Tevin's CHEST. He SCREAMS in pain.

EXT. DRIVE-IN THEATER - CONTINUOUS

The teens start piling out. DEPUTY ROBERTS stands in front of the screen, microphone in hand.

DEPUTY ROBERTS
Everyone, we have reason to believe
the killer is here and ready to
strike. Get out now. Do not travel
home alone, safety in numbers,
people. Please, DO NOT panic!

Behind him on-screen, STAB PEYTON is being STABBED to death on the couch as STAB PHOEBE walks in. She SCREAMS, dropping the bowl of popcorn everywhere.

EXT. CORNFIELD MAZE - CONTINUOUS

TEVIN hears the SIRENS wail and Deputy Roberts's announcement. He attempts SCREAMING over them as he crawls away, HEAVING through his pained chest. He SWINGS the garden shears back at the killer. Trying to hold him off as he goes for a SICKLE...

The Ghost STABS Tevin in the foot, he drops the garden shears...

The Ghost PICKS them up as Tevin crawls away.

EXT. DRIVE-IN THEATER - CONTINUOUS

DEPUTY ROBERTS speaks to the other DEPUTY's standing below the STAGE where the projector is at.

DEPUTY ROBERTS
I want officers in the maze, down
by the barn. He could be anywhere.

The other officers nod and rush off in different directions.

ON-SCREEN; STAB PHOEBE runs through the rain -- TREMBLING and SCREAMING.

She's STABBED repeatedly --

EXT. CORNFIELD MAZE - CONTINUOUS

The Ghost SWINGS the SHEARS at TEVIN as he GRABS the SICKLE and turns around. The Ghost SHOVES them through his ear and into his head. Blood SPLASHES down his mouth, dribbling down. He gives a slow gasp as Tevin's body sinks into the dirt --

Unmercifully, the Ghost STABS him once more in the stomach, a final nail in the coffin. Police can be heard entering the maze -- THE GHOST snaps his attention away from Tevin's dead body and to them.

EXT. DRIVE-IN THEATER - CONTINUOUS

DEPUTY ROBERTS shouts to kids who think it's cool to stick around, he's still standing on stage in front of the projector.

DEPUTY ROBERTS
Get the hell out of here! This is a
police investigation... We're
handling the situation, but
please...

As the blood-soaked STAB PHOEBE lets out one final scream behind him on-screen, THE SCREEN RIPS -- a BODY comes TEARING THROUGH --

People SCREAM as the entire projector screen COLLAPSES -- Deputy Roberts DUCKS --

As the projector and stage collapse around him, Deputy Roberts slowly sits back up, and looks at the body in front of him -- it's TEVIN. Garden shears still stuck in his head.

INT. TRAY'S CAR - NIGHT

TRAY speeds HOME as "STRONGER" by KANYE WEST plays in his car... He wrestles with his phone. Dials EDIE's number.

TRAY
Edie...

INTERCUT between the two; EDIE's at home. She's getting undressed into her nightgown.

EDIE

What's goin' on babe, everything okay?

TRAY

It's crazy down here. Police everywhere. Shit's going down, but I don't know what exactly. Let's just say our Friendly Neighborhood Ghostface has struck again.

Edie looks confused -- it's clear that she can't hear him.

EDIE

What? Honey, you're breaking up, I -
- Hello?

Her voice is barely audible on Tray's end. This road is empty. Tray looks annoyed.

TRAY

I'll just see you in a bit. I'll be home in ten minutes.

Edie hangs up. She saunters away and we focus on the window as a SHADOW rushes past quickly -- unseen by Edie, but we see it CLEARLY--

BACK with Tray: He hangs up. A moment later, Tray's phone RINGS.

TRAY (CONT'D)

(startled)

Whoa, nelly...

(answers call)

Y'ello?

MAN'S VOICE

Hello.

Tray's face falls.

TRAY

Listen, I don't....

MAN'S VOICE

I don't care what you have to say. You're a supporting character. Someone not even important enough to survive STAB 10. What makes you think you can walk around, playing the hero? Hmm?

TRAY

Fuck you! You know what, I don't get it -- Why are you killing, huh? Bullied emo brat? Pampered princess who just wanted a little fun? What excuse do YOU have?

MAN'S VOICE

You're just pissed because your brother was more important than you'd ever dream. In fact, you're jealous. The killer gets all the publicity and you're left behind. No one cares that you survived - you could've died and it wouldn't have made a difference - not to anyone. Not even to Edie. She doesn't love you... She *pities* you.

TRAY

(through grit teeth)
You don't know anything about me.

MAN'S VOICE

I do know that you love her blindly. The Edie girl.

INTERCUT to a P.O.V. shot of someone waiting outside the bedroom window -- watching EDIE in her nightgown. She walks down the hallway and the P.O.V. shot moves toward the front door --

BACK to Tray. He's turning pale.

TRAY

You got a point with all this?

MAN'S VOICE

My point is -- I'm outside the fucking door...

(laughs coldly)

...I brought my knife. It's been getting a lot of use tonight, as you know. I just can't settle for two victims tonight... The show's just about to begin, and I think I have enough time to claim another pair...

TRAY

You're sick, you know that!?
Fucking sick!

He STEPS on it -- gaining speed -- going well over the speed limit.

MAN'S VOICE

Maybe so. You've got ten minutes to make a twenty minute drive home, Tray.

TRAY

FUCK YOU! THAT'S NOT FAIR, YOU CAN'T--

CLICK. The killer hung up.

TRAY (CONT'D)

Nononono. PLEASE!

Tray SPEEDS -- TIGHT on his face -- he's determined as hell -- As he drives along the bumpy road, he frantically goes to dial a number on the phone but drops it. He slows down a bit.

TRAY (CONT'D)

Damn...

He bends down and picks up the phone. Looks down at it and pulls over a bit. He goes through his address book and lands on the name EDIE. After a moment of reluctance, maybe fear, he hits the call button and the phone RINGS. After a few seconds, he can hear someone pick it up and he sends himself into a frantic frenzy of screaming and shouting...

TRAY (CONT'D)

EDIE, CALL THE POLICE! GET OUT OF THERE NOW --

But the voice that returns to him isn't Edie's. It's far colder, more calculating and less welcoming... but just as familiar to him.

MAN'S VOICE

You should know better, Tray. You're not playing by the rules. I thought you loved her? Are you TRYING to get her killed? Maybe you are as crazy as your brother....

TRAY

Listen to me, I'm NOTHING LIKE HIM. If you lay one filthy hand on her, I swear to God, I'll kill you with my bare FUCKING HANDS!

MAN'S VOICE

No, Tray, YOU listen to ME! If
you're not here in ten minutes,
I'll hollow her out... DO YOU
UNDERSTAND?

In the background we can hear EDIE's horrific SCREAMING...

TRAY

No! NO!

The line goes dead. He hung up. Tray's pissed -- he ZOOMS down the dirt road -- SCREECHING through, sending dirt flying in all directions from his spinning tires. "STRONGER" fades as we see his car speed away...

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - NIGHT

EDIE is tied up by her hands. She tries kicking and SCREAMING but her attacker, the GHOST, stabs her in the gut and she slowly stops-- Losing her breath--

The Ghost drags her away as she slowly loses consciousness.

EXT. STREETS OF WOODSBORO - NIGHT

TRAY comes screeching around the corner of the street. Tires smoking. Sparks FLYING. He speeds through the streets of the quiet suburban neighborhood...

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - NIGHT

EDIE is hoisted up by the rafters, hanging from a noose. Her body dangles, she is regaining her consciousness, choking for life. The Ghost stands at the doorway, watching. As if taking this moment in gleefully.

She kicks her legs, her arms are tied behind her back, she just flails helplessly. Her face turns purple and her bleeding stomach wound drips onto the floor.

EXT. STREETS OF WOODSBORO - NIGHT

TRAY just goes crazy, swerving down the street. He nearly hits a street pole as the car skids to a halt and then starts up again -- speeding away.

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - NIGHT

TIGHT on EDIE's face as she gags, trying to fight from the binds of the noose. TIGHT on her tied hands as she can't move them, her legs kicking... The rope tears into her skin. The Ghost CHARGES at her -- READYING his BUCK knife.

She SWINGS her body in the other direction, dodging his knife. He stumbles, gets up and takes a stab at Edie again -- she tries to scream, but ends up just swinging out of the way again and KICKING the Ghost right in the face.

EXT. STREETS OF WOODSBORO - NIGHT

TRAY pulls into the driveway of his home -- The HEADLIGHTS shining against the window.

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - NIGHT

Tray's HEADLIGHTS shine in through the window as Edie swings there, she chokes -- her feet start to tremble and shake. The Ghost disappears from sight, Edie looks around fearfully. He's nowhere to be found.

TIGHT on her neck as the rope rips into her skin -- blood streams down the rope and her neck.

A NICE PSYCHO-ESQUE close-up of Edie's eye as blood swirls around and into the pupil, giving a death rattley gasp.

EXT. TRAY AND EDIE'S HOUSE - PORCH - NIGHT

TRAY unlocks the door and throws it open --

INT. TRAY AND EDIE'S HOUSE - LIVING ROOM - NIGHT

-- TRAY finds EDIE hanging there. He SCREAMS in horror. GRABS a FIREPOKER from the nearby FIREPLACE, picks it up and SWINGS wildly at the rope holding Edie there. As he cuts the rope with it, her body collapses to the ground, he LEAPS down, dropping the firepoker, and cradles her.

Cries. Feels for a pulse.

TRAY
C'mon, Edie, please...

Blood oozes from her wound, she's not responding, things aren't looking good. Just then, THE GHOST leaps from an open doorway. Charges at Tray.

Tray KNOCKS the Ghost away -- he looks at Edie's limp form on the floor, hesitates -- It pains him, but he has to...

TRAY (CONT'D)
I'm sorry, baby, I'm sorry.

He gets up and heads for the kitchen --

INT. TRAY AND EDIE'S HOUSE - KITCHEN - CONTINUOUS

--But the GHOST intercepts him. As Tray SWINGS a fist for the attacker, The Ghost TACKLES him, Tray's head SMACKS against the countertop. Dazed and bleeding, Tray looks around dizzily.

The Ghost grabs Tray by his blood-soaked, shaggy head of hair, picks him up back on his feet, and CHUCKS him through the GLASS DOOR.

The DOOR EXPLODES, Tray's body falling through, and landing on the patio outside with a deafening crash. CLOSE on Tray's SHOCKED expression --

We get a P.O.V. SHOT FROM TRAY of the Ghost LINGERING over his body... until his vision grows blurrier and blurrier before fading to complete darkness.

INT. REED RESIDENCE - LUCAS'S BEDROOM - NIGHT

LUCAS lounges on his bed - watching an episode of THE WALKING DEAD. He hears a knock on the glass door. He jumps a bit. Hops off his bed and approaches the glass. On the other side, standing on the wood patio scripts, is CAMILLA.

CAMILLA
Luc, please let me in...

He slides open the door - Cam steps in, wrapping her arms around his waist.

CAMILLA (CONT'D)
I missed you... I'm so sorry...
So... sorry...

She's about to collapse. Reaching for his jeans and snapping open the button --

Lucas sets her on his bed with a frown.

LUCAS
You seem exhausted.

CAMILLA

Long walk.

She brushes it off.

CAMILLA (CONT'D)

I'm scared. Everywhere I look in that stupid apartment all I see is him --

She chokes up.

CAMILLA (CONT'D)

D'ya think I can stay here for a while? At least until whoever's doing this is caught?

LUCAS

Of course. I'm sorry for even getting mad at you last night. I'll talk to my mom, I'm sure she'd let ya camp out here for the night at least.

Camilla beams.

CAMILLA

I'm glad you understand. It was a stupid mistake.

LUCAS

I'm not gonna let something as silly as some high school fling get between us.

CAMILLA

Good...

She giggles and kisses Lucas. They break -- He puts his hand in front of her lips.

LUCAS

But it was with my sister.

Camilla pushes his hand away and just kisses him again. The two laugh...

INT. REED RESIDENCE - LIVING ROOM - NIGHT

LUCAS and CAMILLA head down the stairs, RITA hears their footsteps. CLOVER and BLAKE sit on the couch across from her chair as she reads. Clover gives Lucas a cheery wave. Without looking back, she calls back to Lucas.

RITA
Your friends are here, Lucas!

She turns around, and looks surprised to see Camilla next to her son.

RITA (CONT'D)
Oh, Cam, it's good to see you.
How'd you get in?

CAMILLA
Climbed up the deck stairs...

Rita nods.

RITA
How are you doing?

CAMILLA
Decent. Ya know, all things
considered.

RITA
I'm gonna go make the kind officers
some hot cocoa, would you kids like
any?

CLOVER
No thanks!

The others just shake their heads 'no' and Rita shuts her book, getting out of the chair and retreating into the kitchen.

BLAKE
So, Camilla, I heard you and Kirby
used to get it on. Lucas was pissed
when he told us, so I'm shocked to
see you here.

Camilla's nostrils flare and she puts on a snooty smirk.

CAMILLA
F-y-i, we've made up. But it really
is NONE of your business.

She gives Lucas a dark look, he just looks back at her guiltily.

BLAKE
You know what they say, your vagina
doesn't have a 'Clear History'
button.

CAMILLA

Your dick doesn't have one either,
but it'd be of no use anyway since
you're going out with innocent
little Pippi Longstocking over
there.

Obviously pissed, Camilla storms off angrily while Clover
remains oblivious on the couch.

CAMILLA (CONT'D)

I'm gonna lay down. I'll be in
Lucas's room.

She struts upstairs, Lucas angrily thumps Blake in the
forehead.

LUCAS

Idiot. She wasn't supposed to know
that I told you!

Blake rubs his head and gives Lucas an apologetic look.
DEPUTY ROBERTS and DEPUTY RIVERS walk in the living room with
Rita.

Roberts clumsily runs into the desk with the computer on it.
The monitor's one of the big, old ones. He rubs his hip,
turns to Rita.

DEPUTY ROBERTS

You should get a new computer. This
thing could kill someone.

Rita laughs.

RITA

You sound like my kids!

LAKE RIVERS

Lucas...

Lucas looks over at Lake, she waves him over. He walks off to
join them in the kitchen.

INT. REED RESIDENCE - KITCHEN - NIGHT

LAKE hands LUCAS a BULLETPROOF VEST. He looks at it --

LAKE RIVERS

I want you to wear this, to keep
you safe.

He takes his shirt off and RITA helps him put it on. KIRBY stands by the counter, next to DEPUTY ROBERTS.

DEPUTY ROBERTS
Things are getting a little out of hand. I'd suggest you get your friends out of here.

LUCAS
Why? It's not safe?

DEPUTY ROBERTS
No, because you could have a killer in your house. Dayna and Tevin are dead.

Lucas looks stunned.

LUCAS
And you think it's safe to have three of my friends walk home alone?

KIRBY
He's got a point. If they're innocent and they get killed out there...

DEPUTY ROBERTS
That's a huge risk.

LUCAS
Safety in numbers, right? Well I trust all of them. They're staying here.

Rivers turns her eyes back at Roberts. Gives him a serious GLARE.

LAKE RIVERS
It's time.
(beat)
Your turn to take the outside shift.

DEPUTY ROBERTS
(sarcastic)
Great. Rookie cop outside at night with a serial killer running around. You know you are brilliant, Lake.

Lake scoffs - smiles. She flashes her bandaged arm at him.

LAKE RIVERS

Hey, I've already risked my ass for them, it's your turn.

Lake walks away. Roberts looks back at Rita.

Rita shuffles nervously in her place.

RITA

Be careful.

Roberts smiles.

DEPUTY ROBERTS

I will.

And with that, he disappears out the door.

EXT. REED RESIDENCE - FRONT LAWN - NIGHT

DEPUTY ROBERTS turns around the corner of the house, he spots a shadow on the porch. His eyes narrow -- He points his beam of light from his flashlight in that direction. Creeps toward the porch.

EXT. REED RESIDENCE - PORCH - CONTINUOUS

The suspense builds just as he steps on the porch and is startled by a shout.

BLAKE

Jesus, who the hell...?!

BLAKE steps from the darkness of the shadows, pocketing something as he sees the Deputy approaching.

BLAKE (CONT'D)

(chuckles nervously)

Oh. Heyloooo, officer!

DEPUTY ROBERTS

What'd you put in your pocket?

Blake doesn't respond. The Deputy steps closer, SERIOUS --

DEPUTY ROBERTS (CONT'D)

Empty your pockets, son!

Blake shouts, the Deputy turns around and in the line of his flashlight's vision, the GHOST CHARGES at him. His eyes widen in SHOCK as the Ghost plunges the knife into his chest.

Blake is left looking on in horror as Roberts drops to the grass, limply... The Ghost stabs the Deputy's fallen body once more in the back, for good measure. Then he rushes at Blake, who barely has time to react --

INT. REED RESIDENCE - LIVING ROOM - CONTINUOUS

CLOVER sits alone on the couch, curled up watching GHOST HUNTERS. She hears someone shout outside. Worried, she peeks out the window. There's no one on the porch.

She opens the door and steps outside --

EXT. REED RESIDENCE - PORCH - CONTINUOUS

-- CLOVER shuts the door and looks around. No sign of BLAKE. Both he and DEPUTY ROBERTS are gone.

CLOVER
Blake?! Blaaaaake?

No response. Clover walks off the porch, marching toward Blake's car parked in the driveway.

EXT. REED RESIDENCE - DRIVEWAY - CONTINUOUS

CLOVER inches towards Blake's car. It's dark inside. She peeks into the window -- she suddenly sees something lighting up in the passenger seat.

CLOVER
I left my phone in his car?

She opens the door and climbs into the seat --

INT. BLAKE'S CAR - CONTINUOUS

CLOVER picks up her phone. We see that it reads "BLAKE CALLING". She gives a sigh of relief and puts it against her ear, answering the call.

CLOVER
Hey, honey. Where are you? I was getting worried.

MAN'S VOICE
You should be.

Clover freezes in fear.

CLOVER

Where's Blake and why do you have his phone?

MAN'S VOICE

I knew you were dumb, but I figured you could put the pieces together... Look by the big tree. Do you see anything?

Clover peeks out the front windshield, she sees nothing.

CLOVER

It's too dark...

MAN'S VOICE

Turn on the headlights... Maybe that'll help.

She flicks them on, and in the headlights' path -- is BLAKE. Alive, but tied to the tree and gagged.

CLOVER

Oh my god, Blake!

She goes to run for him, but the chilling voice STOPS the redhead in her tracks.

MAN'S VOICE

NOT SO FAST. You get out, and you both die. If you stay in the car, I'll give you both a fair chance. Which do you *prefer*?

Clover whimpers, slowly sitting back down behind the wheel.

MAN'S VOICE (CONT'D)

We're gonna play a game. You answer correctly, he lives. If not, he dies... In the cult horror classic THE BURNING, what is the most iconic scene in the film?

CLOVER

Oh my God, I don't know -- I -- I saw this movie before... But... I don't remember!

MAN'S VOICE

If you saw it, there must have been ONE scene that stuck out the most. Which is it?!

CLOVER
We all have different opinions, I
mean I don't know what sticks out
to YOU, personally...

MAN'S VOICE
JUST PICK!

Clover closes her eyes tightly, she's THINKING...

INT. REED RESIDENCE - HALLWAY - NIGHT

DEPUTY RIVERS messes with a window -- making sure it's
tightened shut or something. She heads back down the hallway.

CLOVER
(overlap)
Um... I can't remember this one
exactly, because I can't
distinguish it from the other
slashers Blake has made me watch...

INT. REED RESIDENCE - LIVING ROOM - NIGHT

LUCAS enters the living room. No sign of his friends. He
looks around in shock.

CLOVER
(overlap)
I hate these stupid movies, they're
all the same!

KIRBY ushers him to the kitchen, he looks around frantically,
but follows his older sister.

MAN'S VOICE
(overlap)
Five seconds.

INT. BLAKE'S CAR - NIGHT

CLOVER's shaking furiously, she's crying, she can't control
it...

CLOVER
(runs it through her head)
Ummm... The Burning, The Burning,
The Burning... THINK, CLOVER,
THINK!

She fans herself down with one hand, the other shaking as she holds the phone against her ear.

MAN'S VOICE
FOUR SECONDS UNTIL I SLICE OPEN
YOUR BOYFRIEND...

It clicks into her head. A total 'lightbulb' moment. Clover beams --

CLOVER
It was on a raft! A FUCKING RAFT!

Silence. Clover's face registers surprise -- but with herself.

CLOVER (CONT'D)
I've NEVER used that kind of
language before. You're the first
person to get the pleasure of
hearing it from me!

MAN'S VOICE
You're correct, Clover. Very nicely
done. Let's see if you can handle
your next question. Who was the
killer in THE SLUMBER PARTY
MASSACRE?

CLOVER
You can't be serious! Oh man, you
are serious...

She suddenly breaks down -- shakes her head in defeat.

CLOVER (CONT'D)
(between sobs)
I -- I don't know!

MAN'S VOICE
FIVE SECONDS, CLOVER! USE THEM
WISELY... THINK!

Clover closes her eyes -- tries her best to think.

MAN'S VOICE (CONT'D)
FIVE.
(beat)
FOUR.
(beat)
THREE.
(beat)
TWO.

Clover SHRIEKS -- still crying -- a weak attempt to maybe stall him.

MAN'S VOICE (CONT'D)

ONE!

CLOVER

PLEASE! Can I have a lifeline?
Phone a friend or something?

MAN'S VOICE

I'm sorry, Clover. Time's up...
GAME OVER!

BACK to Clover as the killer hangs up.

CLOVER

No! Please, no!

-- She looks at Blake, who's staring at her, eyes moving frantically. Muffled screams under his gag. Nothing happens. She waits -- crying --

Just then, the Ghost LEAPS from behind the tree, SLASHING across Blake's face. Slicing open his eyes. It's such a quick cut. Clover erupts into a fit of screams and cries.

In the car, Clover watches in a panic as the Ghost walks toward the car -- she goes to open the door but it LOCKS. She whimpers and notices that the Ghost has Blake's car keys.

As the Ghost stares into the car -- right at Clover -- she SHRIEKS IN PURE TERROR. The Ghost then disappears from her sight. Hysterical, Clover tries to unlock the door but can't. Every time she presses the unlock button, it locks up immediately, thanks to the Ghost. She keeps toying with it, crying softly to herself.

ANGLE through the windshield. She doesn't see the... GHOST FIGURE open the back door of the car and slowly crawl in behind her.

The GHOST reaches out and grabs hold of Clover's neck.

Clover, with surprising strength, spins around and attacks the GHOST.

She falls back against the dash, legs out, kicking wildly at him. Her arms swing wildly, elbows pounding against the windshield. It begins to crack as she keeps kicking at the attacker --

-- The windshield shatters and Clover falls through, rolling down the hood of the car and hitting the ground with an oof.

She gets on her feet and runs. She passes by Blake's body -- blood pouring from his slit eyes -- she whimpers as she does, but KEEPS RUNNING.

She decides to go around the back of the house -- an attempt to throw the Ghost off her trail --

INT. REED RESIDENCE - KITCHEN - NIGHT

LAKE RIVERS checks her gun, cocking it, as LUCAS races down the stairs to join her and KIRBY in the kitchen.

LUCAS
I can't find them. Camilla said
she'd be upstairs, but she's
not...!

RITA waltzes in, folding laundry.

RITA
Cam didn't seem too happy with you
earlier, she musta' left.

She heads upstairs to deliver the laundry to their proper bedrooms.

LAKE RIVERS
Where's Roberts? He should be back
by now!

Deputy Rivers goes to head out the back door and investigate, when there's a ring at the doorbell and repeated pounding. The cop draws her gun, nods to Kirby and Lucas.

LAKE RIVERS (CONT'D)
Stay here.

She stalks into the --

INT. REED RESIDENCE - LIVING ROOM - CONTINUOUS

-- walking toward the door and opening it, gun drawn. There stands MARNIE JOHNSON.

MARNIE
Whoa, whoa, whoa. Guns down, Deputy
Spitfire, it's just me! Jesus,
Christ... There's a dead kid tied
to the tree out here!

Lake ushers Marnie inside, slamming the door shut behind her. Kirby and Lucas race in.

KIRBY

Marnie, what are you doing here?

MARNIE

Tray and Edie's place was trashed, I wanted to come to see them and find out what happened, but they weren't there. They were attacked, Kirby, and they're GONE. I tried calling you, but you wouldn't answer. No one was fucking convenient for me tonight at all!

LUCAS

I heard you say someone's dead. Who is it?

MARNIE

Shaggy kid. Dark hair.

Lucas looks pained -- he knows.

LUCAS

...Blake.

LAKE RIVERS

Didja call the cops?

MARNIE

Not yet, but I'm about--

There's banging and screaming. From upstairs. Lake rushes toward the steps -- Kirby follows. Marnie goes after, but Kirby stops her.

KIRBY

Stay down here. Keep an eye on Lucas, okay?

Marnie looks angry at first, but her face softens. She nods, understanding, and the two rush upstairs leaving Marnie with Lucas. Marnie pulls out her phone.

MARNIE

I'm callin' the cops right now...

LUCAS

Good idea.

EXT. REED RESIDENCE - BACK PATIO STEPS - NIGHT

CLOVER is on the wood two story patio, banging on the patio glass doors leading into Lucas's bedroom. It's locked and she can't get in. The Ghost RUNS up the steps behind her.

CLOVER

NOOOO!

He SWINGS his knife at her, she ducks. She tries fighting back as he pins her down, raising the knife once -- STABBING Clover in the gut.

INT. REED RESIDENCE - LUCAS'S BEDROOM - NIGHT

LAKE and KIRBY burst into LUCAS's room and see CLOVER getting stabbed repeatedly on the deck outside, her screams ringing out. TIGHT on Kirby's pained face -- The horror of having to witness yet another human being DIE right in front of her. In a frantic attempt to save Clover, Kirby runs for the door but Deputy Rivers grabs her by the arm.

LAKE RIVERS

It's too late for her, Kirby! Get down before he sees us --

KIRBY

She's a kid, we can't just leave her out there to die!

The Ghost doesn't notice them as he stands, picking Clover's limp, bloody form up with him. Lake drags Kirby to the floor, holding her up against the wall, right below the window.

In the room, we can see Clover's body being THROWN over the deck's railing.

CUT to outside as we watch her body fall -- Clover LANDS on her neck on the hard cement outside. CLOSE-UP of her neck as it hits the cement and SNAPS. Clover's now contorted body lies in a pool of blood as the Ghost looks down curiously at his latest victim.

He disappears down the deck steps. Kirby and Lake hear his footsteps as they disappear into the night.

LAKE RIVERS

C'mon, let's get out of here...

Lake gets up, THROWS the door open and the two rush out into the hallway--

INT. REED RESIDENCE - UPSTAIRS HALLWAY - NIGHT

KIRBY and LAKE run into RITA almost instantly. Lake jumps at her appearance.

KIRBY

Mom!

RITA

Sweetheart, ohmygod, are you OK?

KIRBY

I'm fine, Mom...

RITA

I heard screams, is everything alright?

LAKE RIVERS

Ma'am. Ma'am. I need you to calm down.

RITA

We need to find him...

LAKE RIVERS

Shh...

Rita goes to speak again when Lake's WRIST FLICKS -- a FLASH OF SILVER quickly swipes across Rita's NECK. BLOOD forms in a sinister line around her neck. She grasps at the open wound and slowly backs away -- a look of pure horror in her eyes.

A SICK RICTUS SMILE forms on Deputy Rivers's usually-calm face.

LAKE RIVERS (CONT'D)

I told you -- to SHUT THE *FUCK* UP.

She kicks Rita in the stomach and Rita TOPPLES backwards, flipping over the banister and crashing to the first floor with a CRASH.

KIRBY

MOM! NO!

Kirby SWINGS at Rivers, right across the face. Lake Rivers hits the wall -- Kirby RUNS --

Lake CHARGES at her like a BULL -- TACKLES her to the ground. Lake's eyes CONNECT with Kirby's. She looks FERAL. Like a fucking LIONESS.

LAKE RIVERS

I don't know where you think you're going. The finale's just about to begin.

INT. REED RESIDENCE - HALLWAY - NIGHT

LUCAS and MARNIE walk through the hallway.

LUCAS

I gotta find Clover and Camilla...
You don't have to follow if you
don't wanna'.

MARNIE

Oh, I wish I had the option, but
your sister entrusted me to keep an
eye on you, so I am.

CAMILLA suddenly appears at the end of the hall. She squeals at Lucas's appearance, charging at him...and wrapping him in a hug. She's shaking horribly.

CAMILLA

I knew I heard your voice... I was
so worried. It's a fucking
bloodbath outside, I just found
Clover... She's dead. I'm so
scared, Luc...

MARNIE

(not buying it)
So you run back inside instead of
hauling ass?

CAMILLA

I wasn't leaving without Lucas! Are
you trying to suggest something?

Before Marnie can respond, the Ghost LEAPS from the bathroom door, SLASHING in the air and cutting across Marnie's face. She crumples to the ground so fast, hitting her head pretty hard against the wall as she slumps down. Camilla shrieks as the Ghost GRABS her by her buxom hair and kicks at Lucas, sending him flying back. Camilla tries to fight back, screaming.

CAMILLA (CONT'D)

LUCAS, NO! HELP ME! HELP MEEE--

She elbows her attacker and falls to the ground, flat on her chest. She tries crawling away, but the Ghost GRABS her by her feet and DRAGS her into the bathroom.

Lucas gets back on his feet and runs to help her, but the Ghost brings her into the bathroom and slams the door. LOCKS it. Lucas pounds against it, screams.

LUCAS
NO! CAMILLA!

INTERCUT into the bathroom, Camilla kicks at her attacker, lunges for the door. The Ghost STABS her in her bare foot. She gives a pained cry and he RIPS his knife out quickly. STABS her in the back.

IN the hall, Lucas desperately kicks at the door. No luck. He falls over uselessly.

INSIDE, Camilla is stabbed three times in the back and picked up on her feet. The Ghost tosses her into the mirror, it shatters all over her face.

OUTSIDE, Lucas FINALLY manages to kick a hole in the door. He keeps kicking --

INSIDE, the splinters of wood fly as Lucas's leg protrudes through the door. The Ghost keeps stabbing Camilla. Arterial blood sprays all over the shower curtain, walls, and the shattered mirror.

OUTSIDE, Lucas KICKS again, making the hole bigger.

INSIDE, Camilla gives a soft whimper as the Ghost SHOVES his knife into her Adam's apple -- the killing blow. She splutters blood from her mouth in a fountain all over her face and the life slowly leaves her eyes. TIGHT on her blood-stained face as her eyes glaze over.

Lucas finally makes his way inside -- but he's too late. The Ghost is gone, through the open bathroom window, and he's left alone with Camilla's dead body.

He cradles her in his arms, cries softly. Her blood smears all over him, but he doesn't care. Not at this point.

LUCAS (CONT'D)
I'm so sorry... Cam, I love you...

He sniffles, leaves her on the ground, coughing. He looks into the shattered mirror at his broken reflection. Something about his own reflection makes Lucas jump. It must be the blood that covers him... Haunts him. He goes through the door and re-enters the hallway.

INT. REED RESIDENCE - HALLWAY - CONTINUOUS

As he gets out of the door, LUCAS sees MARNIE's lifeless body still slumped against the wall. Her face gashed and bleeding horrifically. He whimpers, moving down the hallway into the...

INT. REED RESIDENCE - KITCHEN - NIGHT

...kitchen -- LUCAS looks around. He picks up a KNIFE from the counter for defense, and presses it against his chest. He can't see anything around him. No one in sight. He closes his eyes, fighting tears...

LUCAS

...Hello?

He gulps -- he goes to move for the glass patio door WHEN --

A BLOODIED HAND smacks against the GLASS. Lucas jumps back with a YELP.

He opens the door and DEPUTY ROBERTS, injured, bleeding, is seen outside. A look of sheer determination on his face.

LUCAS (CONT'D)

Oh my God -- Deputy --

Lucas slides open the door and allows Roberts to CRAWL in -- a trail of BLOOD leaking in with him.

DEPUTY ROBERTS

Where -- Where's the bastard?

LUCAS

I don't know, but we have to get out of here --

DEPUTY ROBERTS

No. I need to catch him. I gotta --

LUCAS

You're hurt, Deputy, come on --

LAKE RIVERS

(O.S.)

Deputy Roberts, Lucas -- !

Both turn their attention to LAKE RIVERS, who DRAGS KIRBY in by her hair, a KNIFE TO HER NECK and a GUN TOTED at the both of them. Kirby's arms and legs are BOUND by ROPE, her mouth DUCT-TAPED. Her face reddened and TEAR STAINED.

LAKE RIVERS (CONT'D)
 So glad you two could join us for
 the after-party. It's been a blast
 so far, right Kirbs? Rita sure had
 fun.

Lake winks at Lucas.

LUCAS
 You killed my mom?!

Roberts' gun shakes.

DEPUTY ROBERTS
 I can't believe -- you --

LAKE RIVERS
 If you're gonna shoot, then shoot.
 C'mon!

Roberts's face glowers.

LUCAS
 SHOOT HER, ROBERTS--

The gun fires. And Lucas is THROWN BACKWARDS. The knife in
 his hand clattering to the ground uselessly.

The GUN smokes in Roberts's hands. He climbs to his feet and
 stares down at Lucas's body with a GRIN --

DEPUTY ROBERTS
 The name's Tyler, kid. Tyler
 Kessler.

Spitting on Lucas's still form, Roberts looks coldly to Lake.

DEPUTY ROBERTS (CONT'D)
 That stupid 'Roberts' name was
really starting to piss me off,
 babe.

Through the duct-tape, we can still hear Kirby's cries. Her
 eyes pour tears so quickly, her face trembling. Roberts --
 AKA TYLER KESSLER -- approaches Kirby. Her eyes lock on him.
 How is this possible? How is he here?! So many emotions
 running through those pained, TORTURED EYES of hers. He moves
 his line of eyesight from Kirby to Lake.

TYLER KESSLER
 ...You did fantastic.

Lake grins, a look of complete infatuation.

LAKE RIVERS

Thank you. Not too bad yourself.

She giggles childishly and rips off the duct-tape from Kirby's mouth.

KIRBY

Y--You're dead.

Tyler cracks a smile.

TYLER KESSLER

Hoss and I were best buddies back in high school. Wasn't hard for me to convince him to fake my death -- plant a body that's "so unidentifiable" in the ravine I supposedly fell in... It was all so simple.

KIRBY

Why? Jill killed because she thought you were dead! She went crazy!

TYLER KESSLER

Who do you think helped her? Loved her, nurtured her into the killer she became? Jill didn't just snapped, she was BORN to be a killer.

His eyes flicker madly -- he grins at Kirby.

TYLER KESSLER (CONT'D)

I found out about Daddy's little fling with your slut of a mother when I was a little kid. My mom was so devastated -- They got a divorce when she was pregnant with Jill. I had to live my life keeping a secret for ages because mom only cared about her reputation and didn't want to be pitied by the rest of the neighbors. And then he went and continued his little affair even after she left him. You think he'd not want to ruin his family anymore than he already had, but he didn't care. He only cared about himself.

(snarls)

You and Jill were an odd pairing. Total opposites.

(MORE)

TYLER KESSLER (CONT'D)

Why do you think she wanted to be your best friend so badly? It was all in the plan. But she started hesitating.

He trains his gun on Kirby, draws closer as Lake holds her still. Puts the gun under her chin.

TYLER KESSLER (CONT'D)

She started to actually CARE about her friends. She needed that extra little push. Jill was the perfect killing machine after I

(using air quotes)

"died"

(back to normal)

It was originally just her and my buddy Hoss, but Jill had so many problems. She hated you for just fucking EXISTING, her friends seemed so indifferent after my funeral, and then Sidney was coming back to town. Mom always talked about Sidney. Jill was a fucked-up girl, no doubt.

(shrugs)

Just runs in the family, I guess.

LAKE RIVERS

Tyler here's been planning this big shabang for years. He is SUCH a charmer... I just needed a lil' excitement in my life and his plan was just genius. I was a cop, so I just killed the real Aaron Roberts, burned his body to nothing but ashes and faked an ID for Tyler. No one met the guy before he transferred, so no one knows what he looks like. We can disappear without a trace after we're finished. It's so perfect. We had so much FUN!

She turns to Tyler with an almost-orgasmic laugh. It's like she's getting OFF on this.

LAKE RIVERS (CONT'D)

Oh God, we're gonna have to do this again!

She laughs. Kirby ignores the bitch -- her eyes still locked on Tyler.

KIRBY

Why weren't you just man enough to try and kill me yourself? All these years? You're a fucking coward! And I'm guessing Ginny was all you too?!

TYLER KESSLER

Oh no, Ginny was more fucked than I even knew. I knew she went through a goth phase back in high school and was a little... Off... but her attempts were a pleasant surprise. False hope that you'd end up dead, sure, but it was hope.

(beat)

Jill had it in her, why bother risking my life when I could have her in on it instead? She was my little puppet.

Tearing up, actually feeling some remorse for the girl who tried to kill her all those years ago, Kirby shakes her head. So many mixed emotions.

KIRBY

Let's just get this fucking over with. Marnie called the cops on your sorry asses.

LAKE RIVERS

Oh honey, we ARE the cops.

TYLER KESSLER

They radio'd me and I told 'em everything was okay, just some kid prank calling as a funny joke.

He winks.

TYLER KESSLER (CONT'D)

There ain't no cops comin', Kirby. Just us. Lake and I'll frame you and your brother. I mean it's perfect. The boy was jealous. Pissed that his mom's a whore, murdered her boyfriend, and in a fit of rage decided to finish it off. And you helped him, because you were just driven insane after all the shit that's happened to you. The perfect ending.

KIRBY

You -- You knew ever since you were
a kid so --

TYLER KESSLER

I jumped your bones that night,
knowing you were my sister. I
pretended to be drunk. It was the
perfect set-up for me to storm off
and "die". I just couldn't resist.

KIRBY

I wanna puke all over you, you know
that?

Tyler smirks at her before he turns back to Lake.

TYLER KESSLER

Mind getting out our 'guests'?

LAKE RIVERS

Of course not.

Lake tosses Kirby over to Tyler, he takes her roughly by the
arm. Lake moves toward a nearby closet door. Rips it open and
reaches in -- her hands wrapping around the scruffs of two
collars -- She throws them to the floor, they both skid
across.

It's TRAY and EDIE. Their hands, legs, and mouth are duct-
taped.

TYLER KESSLER

The intention was to get all four
of 'em. Edie, Tray, Marnie, and
Garrett. Line 'em up. Force a
speculum into each of those starry
eyes of yours and make you watch as
we blow all four of their brains
out one by one. Marnie's already
dead and nabbing Garrett was too
risky...

(beat)

But I guess we'll just settle for
these two.

Lake drags the lovers into the room. Seats them in chairs.
Tyler hands Lake a gun.

TYLER KESSLER (CONT'D)

You do the honors, babe.

Lake can't hide it. She's filled with exhilaration.

Kirby watches in HORROR as Lake RIPS away the tape from both of her victims. She puts the gun in Tray's mess of hair. Giggles...

LAKE RIVERS
I'll let you two say your goodbyes.
Make it quick...

EDIE
Oh, God, Tray --

Edie's eyes spot Tray. She cries.

EDIE (CONT'D)
Tray, I love you -- No matter what,
you know that right? I've loved you
since I first saw you, and I've
never stopped...

TRAY
Of course I know, baby, you're the
only thing that's ever truly
mattered to me in my life. Know
that okay?

ANGLE on Kirby as she CRIES --

KIRBY
Just -- Just leave them alone. They
have nothing to do with this!

Edie looks at Lake -- sees her RAISING the GUN --

EDIE
OH MY GOD, NO! I FUCKING LOVE--

Looking annoyed and fed up, Deputy Rivers raises up the gun, fires, hitting Edie dead center between the eyes, sending a splash of blood and brain matter onto the wall behind her - and all over Tray.

TRAY
NOOOOO!

His reaction is instant. The love of his life just DIED right in front of his eyes and what's left of her is now stained all over his face.

Tears POUR down his face, he SOBS uncontrollably, barely able to breathe at this point -- Kirby CRIES too, so much PAIN in those eyes.

LAKE RIVERS

Sappy goodbye's over. We don't have
time for this shit...

Tray spits at Lake, hitting her right in the eye. Her face slowly glows from that gleeful, almost childish happiness, to complete rage.

LAKE RIVERS (CONT'D)

You shouldn't have fucking done
that.

TRAY

WHY NOT. YOU'RE GONNA KILL ME
ANYWAY, SO BRING IT ON YOU CRAZY-
ASS, BUG-EYED BITCH --

Lake FIRES. WHAM! Right into Tray's KNEECAP. It explodes in a red eruption all over his jeans.

Tray's SCREAMS are piercing. Kirby CLOSES her eyes -- her CRIES audible even behind the binds --

LAKE RIVERS

You would've died fucking FASTER if
you kept your fucking mouth SHUT.

TRAY

COME ON, THAT'S ALL YOU'VE GOT?
YOU'VE GOTTA BE BETTER THAN THAT--

BAM! She fires another one into his other kneecap. He keeps SCREAMING -- Kirby cries. Lake just watches, gives a chuckle.

LAKE RIVERS

Don't test me...

Tray looks inhuman -- his face RED, he's fighting back tears, SEETHING through grit, angry, CHATTERING teeth. Obviously in pain. But he's fighting it like a BEAST.

KIRBY

STOP IT! PLEASE!

She FIRES once more. Right into his LEFT foot. STEPS on the wound. She's getting very thorough.

TYLER KESSLER

THAT'S ENOUGH.

He goes to take the gun from Lake, but she swats him away. Staring down at Tray with a glimmer of diabolical glee, she presses the gun against his ear.

LAKE RIVERS
Playtime's over.

TRAY
Pity... I really was enjoying
myself...

Her finger inches for the trigger. BAM!

CLOSE on Kirby... she doesn't even watch. She can't bear it.
Her eyes SHUT. But then they open back up as she hears
SCREAMING -- a woman's screams.

Kirby feels her body THROWN to the ground. She sees things
from her sideways point-of-view. A pair of leather boots
stand in front of her -- a SMOKING GUN in hand. She traces
the figure and notices that it's --

MARNIE.

MARNIE
This is why I don't like cops.

She raises her gun to fire at Tyler, but he CHARGES at her.
Overpowers her. Throws her aside. Kirby sees Lake's body STIR
at Tray's feet, who cries silently to himself.

Kirby stands on her feet -- GRABS Tyler off of Marnie and
throws him against the wall. He's quick getting back on his
feet, lunging at Kirby. The two fight and make their way into
the doorway and living room.

Marnie goes to join them but Lake GRABS her by the foot,
flipping her over.

INT. REED RESIDENCE - LIVING ROOM - CONTINUOUS

KIRBY and TYLER fight in the living room. Kirby GRABS a LAMP
and smashes it over Tyler's head. He SWINGS his hand at her
face, JABBING her in the eye with his thumb.

KIRBY
AH, FUCK!

In pain, Kirby stumbles back and holds onto her eye
instinctively. Tyler KNOCKS her across the face with his
fist, sending her falling backward.

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

MARNIE walks past LAKE, crumpled on the floor, and begins
untying TRAY's binds. She can't even look at EDIE's body.

MARNIE

I can't... I have no words. I'm so
sorry, Tray...

TRAY

Just... Get me out of here.

His eyes are locked on Lake's body, HELLBENT.

Marnie starts untying his hands just as Lake LEAPS TO LIFE -- GRABBING Marnie by the neck and DRAGGING her to the floor. The two women tumble around, throwing punches and SCREAMING at each other. Tray tries to BREAK through the ropes but he can't.

Marnie slams Lake's head against the hardwood floor. The Deputy swipes, slashing Marnie along the side, deeply. Marnie screams, begins to crawl away. She kicks Lake in the face. Lake drops the knife. Marnie stands up, begins to back away.

INT. REED RESIDENCE - FOYER - CONTINUOUS

TYLER chases KIRBY into the foyer, racing by RITA's dead body in the middle of the floor, a pool of blood around her. Tyler jumps at her. Kirby disappears into another room. THE CHASE CONTINUES --

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

MARNIE barrels into LAKE, tackling her to the ground. She repeatedly pummels the woman.

Lake retaliates with a swift headbutt, Marnie looks dazed.

MARNIE

Aw, shit --

She falls over and Lake KICKS her in the ribs.

MARNIE (CONT'D)

(coughing)

Get your dirty-ass foot off of me --

She KICKS Lake across the face, knocking her backward. Marnie gets on her feet.

MARNIE (CONT'D)

You have no idea how much this
sweater cost...

SUDDENLY,

WHAM! The laundry room door swings open and the GHOST emerges, KNIFE in hand. Lake turns around swiftly just as the Ghost buries the knife deep into Lake's chest, sending her flying backwards with a deathly croak. She looks up at her attacker in FEAR, CONFUSION.

Marnie screams. The ghost stops in his tracks, pulling off his mask --

IT'S LUCAS. He can barely stand up. Obviously that gunshot knocked the wind out of him, but he tears off the robe and lifts up his shirt -- revealing the bulletproof vest Lake gave him earlier.

LUCAS
Shoulda' aimed for the head,
cunt...

Lake slowly rests her head, eyes glaze over. Lucas drops the knife and collapses in Marnie's arms.

MARNIE
You okay kid?

LUCAS
I'm fine... Just... It knocked the
fucking wind out of me. Jesus
Christ.

INT. REED RESIDENCE - GUEST ROOM - NIGHT

KIRBY hides behind the door as TYLER stalks in. Armed with an umbrella. She readies it in her hands -- He turns around and she SWINGS. WHAM! Right across the head.

Tyler gives a SCREAM as he falls, BLEEDING a bit from the head wound. He gets back up and tackles Kirby into the hallway outside.

TYLER KESSLER
I'm gonna finish off what Jill
should've done years ago.

KIRBY
You gotta catch me first, asshole.

Kirby runs -- circling back into the --

INT. REED RESIDENCE - FOYER - CONTINUOUS

-- FOYER. She keeps going, TYLER chasing after her, gun in hand. He fires at her. Glass explodes from a shot window and lamp, Kirby screams and keeps running --

INT. REED RESIDENCE - LIVING ROOM - CONTINUOUS

-- KIRBY makes it into the living room, but TYLER tackles her. This sends them both flying into a glass cabinet. Nick nacks rain onto her. She looks up dazed. He RAISES a knife at her.

She TACKLES him. Kirby has Tyler in a headlock, right beneath the desk holding that 'DINOSAUR COMPUTER'. She wrestles with the knife, manages to stab him quickly in the shoulder. He screams -- bites her hand. Kirby gives a yelp and releases Tyler from her grip.

He falls weakly to the floor, as she leaps up, and pushes the computer onto Tyler's head. Tyler has no time to react, the computer smashes through his face. His screams are muffled by the buzzing computer, his body writhing from the electric shocks.

Kirby angrily picks up a FIREPOKER from its place against the fireplace. She spears it through the back of the computer, impaling Tyler through the face. She lets go of the firepoker as electricity shoots through the computer, leaping back. She watches as Tyler's twitching corpse goes LIMP.

KIRBY

There... That should keep you
fucking dead.

She hears footsteps and turns. LUCAS and MARNIE stand in the doorway, breathless. She smiles, surprised.

The siblings embrace.

KIRBY (CONT'D)

Oh my god, I thought you were
dead...

LUCAS

Don't worry, sis, I'd never leave
you like that.

Kirby then hugs Marnie too. That's when they hear a horrific SCREAM -- BULLETS rip through the air and Kirby pushes Lucas to the ground. Marnie is hit, she FALLS.

KIRBY

MARNIE!

They turn around and see LAKE RIVERS, leaning against the wall, bleeding, holding her gun in the air. Firing blindly, her eyes shut, giving a PAINED CRY as she does.

LAKE RIVERS

JUST FUCKING DIE, ALL OF YA, JUST
DIE -- !

Another GUNSHOT rips through the air. The top of Lake's head is suddenly BLOWN OFF from behind her -- blood explodes all over the living room walls and the hardwood floor. Her body sways a bit before falling, resting next to Tyler's on the ground. A sick twist of final irony.

TRAY falls onto the floor, gun in hand. Marnie's dropped gun from earlier.

TRAY

(mutters)

That was for Edie, bitch...

As Lucas checks Marnie's pulse, she springs to life.

MARNIE

I'm alright... I'm okay...

Kirby races to Tray's side, holding his body in her arms. It's obvious that Tray's weak. His heart broken, his body battered and bloodied, he's not gonna make it. He just doesn't have the will.

KIRBY

I'm so sorry... I'm sorry for all
of it.

Tray offers her a weak smile, mustering the little strength he has left for it.

TRAY

It--It's not your fault, Kirbs.

He stares blankly at her.

TRAY (CONT'D)

Take me to her. Please.

Kirby doesn't need to be told again. Kirby picks his body up in her arms. Carries him into the kitchen--

INT. REED RESIDENCE - KITCHEN - CONTINUOUS

CUE "THE STARS JUST BLINK FOR US" by SAY HI as KIRBY places TRAY at EDIE's feet. Tray lifts his hand up -- puts it in Edie's dead hand.

TRAY

Thank you... Thank you...

His voice just fades from here on out, mumbling incoherent words... He climbs up, sitting on her lap. He takes her head and lies it on his shoulder. He cradles her body, just as the life slowly leaves him.

FADE out to show Kirby crying, watching Tray die with Edie in his arms. She breaks down completely --

EXT. REED RESIDENCE - FRONT LAWN - NIGHT

The aftermath brought police, ambulances, and coroner's vans.

KIRBY sits in the back of an ambulance, being checked for her minor injuries. LUCAS sits in the back of the ambulance behind her, with MARNIE beside him. GARRETT walks over, supported by crutches, and joins them. He hops on the back of the ambulance next to Kirby.

KIRBY'S POV - A COVERED GURNEY is rolled out of the front door by an official with a jacket marked "CORONER".

KIRBY

That's the fourth body I had to watch them roll out.

GARRETT

And the last you'll ever have to see. I promise... I'll keep you safe.

Garrett puts a tight grip around her hand -- Kirby rests her head on his shoulder... Closes her eyes with a small, optimistic smile of the future as "THE STARS JUST BLINK FOR US" fades.

IT'S OVER.

FADE TO BLACK.

ROLL CREDITS TO "THIS TOO SHALL PASS" BY OK GO.