

Scream 5

INT. TV STUDIO - CONTINUOUS

GALE looks backstage, FRANK stands there with a very excited thumbs up.

GALE  
(big grin)  
WELL, it looks like we have a  
CALLER!

GALE stands.

GALE(CONT'D)  
Hello?

BEAT

VOICE  
(V.O.)  
...Hello, GALE.

GALE's face lights up at the sound of the FAMILIAR VOICE.

CUT TO:

INT. SIDNEY'S APARTMENT - CONTINUOUS

SIDNEY and DEWEY immediately turn to one another. They then look back at the screen.

CUT TO:

INT. GALE'S FORUM - CONTINUOUS

GALE continues to stand in the middle of the stage. Everyone in the audience remains quiet, listening to the conversation ensuing.

VOICE(CONT'D)  
(V.O.)  
What's your--

GALE cuts him off.

GALE  
Favorite scary movie? Uh, this is  
my show. I ask the questions, here.

VOICE  
(V.O.)

(MORE)

(CONTINUED)

VOICE (cont'd)  
This may be your show, but it's MY  
MOVIE. I say who dies and when.  
Come on, GALE. You know all this.

GALE  
I do. All too well.

VOICE  
(V.O.)  
Don't underestimate the power of  
another sequel, GALE. Because this  
is so much more than that. The  
"MAIN TRIO" may be dead, but your  
stories aren't over... yet.  
Everything comes full circle and  
the franchise will NEVER. EVER. Be  
the same.

GALE  
...Can you give us any indication  
at who your next victim is?

VOICE  
(laughs)  
Not as knowledgeable as we thought,  
huh GALE? You helped discover the  
fourth in the second. Whose the  
fourth in the fifth? Good luck,  
you'll need it.

The line cuts off. GALE stands in the middle of the stage,  
all eye of the audience and over thirty million viewers on  
her. For the first time, she is speechless as she thinks  
hard. She looks backstage to see FRANK standing there,  
slicing the air with his hand, silently mouthing  
"Commercial. Commercial."

CUT TO:

INT. POLICE STATION - CONTINUOUS

The frozen police station watches a stiff and hard-thinking  
GALE fade-out as the show cuts to commercial.

JUDY comes running up behind KINCAID and BRACKETT.

JUDY  
BRACKETT, KINCAID! We trace the  
call.

The two men turn to her.

(CONTINUED)

JUDY  
(reads notepad)  
We traced the call. 2-2-4-3 6th  
Street.

BRACKETT  
Let's go!

The DETECTIVES grab their blazers and follow behind JUDY.

CUT TO:

EXT. MARTHA'S HOUSE - CONTINUOUS

MARTHA pulls her 2010 Mercedes Benz into the driveway of her ranch-style home. Getting out of the car, she shuts the door and looks down at her iPhone. She reads the text on the screen:

MARTHA: Hurry up. I have something to offer you.

RAMONE: On my way.

She then walks up to her house. A phonecall coming in just as she makes her way through the front door.

CUT TO:

INT. MARTHA'S HOUSE - CONTINUOUS

MARTHA comes through the door into the HALLWAY, looking at her cellphone curiously before answering it.

MARTHA  
Hello?

She closes the door behind her and turns on the lights.

VOICE  
(V.O.)  
MARTHA MEEKS, please.

MARTHA  
...This is her.

MARTHA makes her way into the LIVING ROOM.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

MARTHA walks through the doorway and toward the desktop computer on her desk.

VOICE

(V.O.)

Ah, MARTHA. How are you doing? Oh, well it doesn't matter anyway. You see, you're next on my list.

MARTHA turns and looks around her livingroom.

MARTHA

...I've been waiting for this call. What took you so long?

She reaches for the landline portable phone next to her computer.

VOICE

(V.O.)

It's all part of the set-up, MARTHA. You see, you play a specific role far beyond just being Randy's sister. You're the first post-opening kill and--

She dials a number into the phone.

MARTHA

(interrupts)

And the fourth victim... just like my brother. Right?

VOICE

(V.O.)

Hehe. You're good. Just like Randy. But like Randy, with all your horror movie knowledge, you still don't WATCH YOUR BACK!

MARTHA spins around and looks behind her - no one there.

MARTHA

Why don't you stop fucking around and come get me? I'm here and not going anywhere, you motherfucker!

MARTHA hangs up on THE KILLER and runs down the hall to the KITCHEN.

CUT TO:

INT. GALE'S STUDIO - DRESSING ROOM - CONTINUOUS

GALE sits at her vanity looking herself in the mirror.

GALE  
Discovered the fourth in the  
second... the fourth in fifth?  
...Randy... MARTHA!

GALE jumps out of her seat and runs out of her DRESSING ROOM.

CUT TO:

INT. SIDNEY'S APARTMENT - CONTINUOUS

DEWEY grabs the remote and turns off the TV. He and SIDNEY look at each other. SIDNEY shakes her head.

SIDNEY  
DEWEY... what's to come?

DEWEY  
I don't know, SID. But I think you  
need to protect yourself. And that  
baby. You need to go to the  
safe-house.

SIDNEY doesn't know what to say. She just leans over and takes a breather. At that moment, a cellphone rings.

DEWEY(CONT'D)  
That's me.

He reaches into his pocket and pulls out his cellphone.

DEWEY(CONT'D)  
It's MARTHA.

SID sits up and looks at DEWEY who answers the call.

DEWEY(CONT'D)  
(on cellphone)  
MARTHA?

CUT TO:

INT. MARTHA'S HOUSE - KITCHEN - CONTINUOUS

MARTHA stands in the middle of her kitchen, a BUTCHER KNIFE in one hand and the house phone in the other.

MARTHA

DEWEY! THE KILLER called me! I'm his next victim. Get over to my house!

DEWEY

(V.O.)

MARTHA, get out of the house and call the police!

MARTHA looks out the window to see the NIGHT setting in. Her backyard empty of people.

CUT TO:

INT. SIDNEY'S APARTMENT - CONTINUOUS

SIDNEY listens attentively to DEWEY's conversation with MARTHA.

MARTHA

(V.O.)

No! DEWEY, you need to get here! We're going to catch this prick and we're going to do it now!

DEWEY

MARTHA, no!

DEWEY becomes frantic.

MARTHA

Just get here, DEWEY!

CLICK. MARTHA hangs up.

DEWEY

MARTHA!

SIDNEY

What's going on?!

DEWEY

MARTHA's baiting herself to THE KILLER.

(CONTINUED)

SIDNEY

What?!

DEWEY

I have to get to her house!

DEWEY walks toward the door.

SIDNEY

I'm coming with you!

DEWEY

SID, no. Stay here. Please. Just stay here with your bodyguards.

SIDNEY stands and watches DEWEY turn and run to the front door, pulling out his cellphone.

Just as she hears the door close behind him, SIDNEY rushes over to her desk. She opens the drawer and pulls out her revolver. She then proceeds into her BEDROOM.

CUT TO:

INT. BEDROOM - CONTINUOUS

SIDNEY runs over to the window, opens it and climbs out onto the fire escape.

CUT TO:

INT. MARTHA'S HOUSE - KITCHEN - CONTINUOUS

MARTHA, with her house phone in one hand and the knife in the other, peers out of her kitchen and down the HALLWAY. She breathes heavily as she looks out. She slowly steps through the doorway.

CUT TO:

INT. HALLWAY - CONTINUOUS

MARTHA slowly creeps down the HALLWAY toward the closed front door. The house is silent and full of shadows.

Just then, her doorbell rings. She pauses. There's a knock at the backdoor in the KITCHEN. She jerks her head and looks back.

(CONTINUED)

MARTHA  
(whisper)  
Shit.

The doorbell rings again. She turns around.

MARTHA (CONT'D)  
...Who is it?

RAMONE  
(O.S.)  
MARTHA, it's me - RAMONE.

MARTHA  
RAMONE.

MARTHA sighs in relief, turning and looking at the backdoor. She again, turns around and runs down the hallway toward the front door.

Opening the door, she immediately pulls RAMONE inside and slams the door shut and locking it.

RAMONE  
Hey. What the hell are you doing?

RAMONE stands there, confused as to why she holds a butcher knife in her hand.

MARTHA  
THE KILLER is here! He's coming  
after me!

RAMONE  
(worried)  
What?! Well, why the hell are we  
here?!

MARTHA  
You love the STAB movies, don't  
you? How do you feel about helping  
me catch THE KILLER?

RAMONE  
...Uh, did you call the police?!

MARTHA  
DEWEY's on his way.

RAMONE  
I'm calling the police!

(CONTINUED)

RAMONE pulls out his cellphone and as he begins dialing the number, GHOSTFACE comes flying out of the closet. MARTHA and RAMONE scream. MARTHA jumps back.

THE KILLER goes to stab RAMONE, but RAMONE grabs THE KILLER's arm, stopping him. GHOSTFACE grabs RAMONE's free arm with his and the two begin a battle of strength. THE KILLER slams RAMONE up against the wall.

RAMONE

Ah!

MARTHA

RAMONE!

MARTHA holds up the butcher knife and goes at THE KILLER. GHOSTFACE pulls RAMONE in front of him and the blade of MARTHA's knife goes right into RAMONE's forearm. He yells out in pain. MARTHA pulls out the knife and jumps back.

Still holding onto GHOSTFACE's arm, RAMONE and THE KILLER continue to struggle.

CUT TO:

EXT. MARTHA'S HOUSE - NIGHT

DEWEY's car pulls into MARTHA's driveway. SIDNEY's car pulls up right behind him. DEWEY gets out of his car to see SIDNEY standing there, slamming her car door shut. She pulls out her gun and runs toward him.

Another car pulls into the driveway. SIDNEY and DEWEY turn and look back to see GALE get out of the vehicle.

CUT TO:

INT. HALLWAY - CONTINUOUS

RAMONE shoves THE KILLER up against the wall and looks over at MARTHA.

RAMONE

MARTHA!

RAMONE sees MARTHA standing right in front of ANOTHER GHOSTFACE KILLER. THE KILLER raises TWO BUCK 120 KNIVES and brings them down into her. MARTHA is DOUBLE BUCK 120'D right in the chest. A look of utter shock comes across MARTHA's face. GHOSTFACE rips the knives out of her chest, MARTHA's body dropping to the floor, blood spilling out all over.

(CONTINUED)

Pounding on the front door is preceded by calls to MARTHA from SIDNEY, DEWEY and GALE.

TRIO

MARTHA, open up! MARTHA! MARTHA!

The SECOND GHOSTFACE disappears into the darkness with the TWO BLOODY BUCK 120's. The FIRST GHOSTFACE throws RAMONE up against the other wall, causing RAMONE to lose grip of the black sleeved arm. GHOSTFACE runs down the hall, following behind the SECOND KILLER.

DEWEY kicks the door open, holding a gun pointed ahead. GALE and SIDNEY are behind him. RAMONE lays there on the floor.

RAMONE

He ran down the hall!

DEWEY runs past RAMONE, slightly stopping at the sight of MARTHA's body. He acknowledges her and looks back at SIDNEY and GALE. SIDNEY, with her gun in hand, walks in. Both her and GALE look shocked at MARTHA's body.

SIDNEY rushes over to MARTHA. DEWEY runs down the hall. SIDNEY takes MARTHA's pulse at her wrist.

GALE bends down to RAMONE, taking off her sweater.

RAMONE

Is she dead?!

GALE wraps the sweater around his wound. Tears stream down SIDNEY's cheeks. She looks over at RAMONE. His pain-stricken expression turns to anger.

RAMONE

Ah!

GALE applies pressure to his wound.

GALE

Hold it there. You got to stop the bleeding.

From the open doorway behind GALE, GHOSTFACE jumps out, knife brandished. SIDNEY goes wide-eyed.

SIDNEY

(standing)

GALE, look out!

SIDNEY aims her gun up at GHOSTFACE, pulling the trigger five or six times. GALE turns back, beyond startled as the KILLER drops to the floor in front of her and RAMONE. SIDNEY immediately runs over, kicking the knife away.

SIDNEY bends down over the masked killer. She looks at GALE as she slowly reaches for the mask.

RAMONE

Holy shit. Do it!

SIDNEY eases her hand into the middle of the mask, her ring and middle finger grabbing at the eyes. She slowly pulls the mask off.

GALE's jaw drops.

GALE

CLARK?!

Her NEPHEW lays there, blood spewing from the five or six holes in his torso. He looks unconscious or DEAD.

SIDNEY

Oh my god.

RAMONE

No. Fucking. Way.

GALE's face reads of nothing but shock as her eyes remain glued to the face of her NEPHEW.

CUT TO: