

first 27 pages

FADE IN

CUE DIMENSION FILMS LOGO

CUE "RED RIGHT HAND" INSTRUMENTAL BY NICK CAVE AND THE SEEDS

FADE TO:

EXT. GRAUMAN'S CHINESE THEATER - DUSK

ZOOM OUT from the PROJECTED SCREEN showing the opening scene to the original STAB film. CASEY BECKER played by HEATHER GRAHAM SCREAMS as she is chased by the infamous GHOSTFACE KILLER. Behind the big screen, on the building wall, is a massive black poster with the GHOSTFACE MASK profile above the title, STAB: REBOOT.

REPORTER

(V.O.)

We're here at GRAUMAN'S CHINESE THEATER for the long awaited premiere of STAB: REBOOT,

PAN the outside of the building. The first thing seen, a 50 foot tall GHOSTFACE statue holding a large brandished knife. A long RED carpet extends from the entrance of the heavily secured theater to the curb of the sidewalk where numerous limousines wait in line. A large crowd stands behind a gated area, cheering and presenting all kinds of GHOSTFACE MEMORABILIA. Cameras and speakers set up everywhere, the media in place for this prolific event.

REPORTER (CONT'D)

(V.O.)

the controversial film based on the 2011 WOODSBORO MURDERS. After a long TWO YEARS, STAB is back and our ORIGINAL fan-favorites have returned!

At the curb, a limo door opens and out steps the DIRECTOR - ROBERT RODRIGUEZ, a black cowboy hat on his head, pitch black sunglasses over his eyes. He and his female ESCORT(no pun intended) step down the RED CARPET toward the entrance of the theater.

REPORTER (CONT'D)

(V.O.)

And here's the DIRECTOR, MR. ROBERT RODRIGUEZ!

As he passes, the CROWD of fans recite a verse from RED RIGHT HAND by NICK CAVE AND THE SEEDS.

(CONTINUED)

CROWD
 (in unison)
 "You're one microscopic cog in his
 catastrophic plan, designed and
 DIRECTED by his RED RIGHT HAND."

THE DIRECTOR smiles and waves to the CROWD, revealing his
 RIGHT HAND to be painted RED. The CROWD cheers louder.

The DIRECTOR and his ESCORT approach the waiting REPORTER in
 the middle of the RED CARPET.

REPORTER
 MR. RODRIGUEZ, tell us, what was is
 like to film STAB: REBOOT FIFTEEN
 YEARS after making the ORIGINAL
 movie?

The REPORTER points the microphone to his mouth. The
 DIRECTOR removes his sunglasses and as he is about to speak,
 the SHOT CHANGES, the BACKGROUND MUSIC picking up volume.

PAN the CROWD as if a news camera. The CROWD looks directly
 into the camera and cheers, showing off their various items
 of memorabilia. ONE GUY rips open his buttoned shirt to
 reveal a large GHOSTFACE TATTOO on his chest. TWO GIRLS, ONE
 dressed similarly to SIDNEY in SCREAM and the OTHER dressed
 like Jill in SCREAM 4, turn to one another and KISS. The
 CROWD cheers.

REPORTER (CONT'D)
 (V.O.)
 And here's everybody's favorite
 little victim - TORI SPELLING,
 A-K-A, SIDNEY PRESCOTT.

TORI SPELLING stands on the RED CARPET. She steps slowly
 forward, stopping to strike a pose for the flashing cameras.
 TORI walks up to the REPORTER, a fake smile planted on her
 face.

REPORTER (CONT'D)
 TORI!

TORI SPELLING
 Hi, there.

REPORTER
 TORI, it's been TEN YEARS since you
 last played this character in STAB
 3: HOLLYWOOD HORROR. Tell us, did
 you ever think you'd be back,
 playing SIDNEY again for the FOURTH
 TIME?

(CONTINUED)

TORI SPELLING

(shakes head)

No, I didn't think I would be. SIDNEY PRESCOTT was living rather peacefully. That is, until the WOODSBORO MURDERS REBOOT.[smiles]

REPORTER

Right! The book by GALE WEATHERS, whose again being played by the amazing JENNIFER ANISTON!

TORI SPELLING's face contorts slightly.

TORI SPELLING

(nods)

Yeah, JEN took over as GALE for STAB 3 and came back for this one. So did DAVID SCHWIMMER and our favorite DIRECTOR, ROBERT RODRIGUEZ!

REPORTER

And did their signing on have anything to do with you agreeing to come back? There were quite a few rumors that you weren't interested in returning to play this ICONIC ROLE.

TORI SPELLING

Well, of course I came back. I am SIDNEY PRESCOTT. The fans recognize me and DAVID and JENNIFER. And what we do on screen - that is the truth! Our movies are nothing like those other stupid sequels. I just had to return.

REPORTER

And boy, are we glad you did! Now tell us, what is SIDNEY PRESCOTT like now after almost being murdered by her boyfriend, her brother and now her cousin among others?

TORI SPELLING

SIDNEY is just the epitome of strength. There's no replacing her - she's the FINAL-FINAL GIRL--

The REPORTER's attention is caught behind TORI SPELLING. She interrupts her.

(CONTINUED)

REPORTER

Ooh! Hold that thought, TORI. Here comes JENNIFER ANISTON! JENNIFER!

The REPORTER and her CAMERA-MAN run past TORI SPELLING, leaving her standing alone. She looks around awkwardly, cameras continuing to flash. She looks out at the CROWD. Among the GHOSTFACE MASKS and fake wounds, some fans hold up posters of the REAL SIDNEY PRESCOTT, the REAL Jill Roberts and a poster or two of JENNIFER ANISTON.

DAVID SCHWIMMER approaches her.

DAVID SCHWIMMER

TORI, hey.

He walks up, kissing her on the cheek.

TORI SPELLING

How'd you make it past the BITCH and her camera?

DAVID SCHWIMMER

(laughs)

You kidding? I'm on the D-list these days. Come on, lemme walk you in.

They turn, he escorts her to the entrance.

CUT TO JENNIFER ANISTON, the unintentional "star," as beautiful as ever, she stands there with a big smile, microphone to her mouth, the flash of unseen cameras all around her.

JENNIFER ANISTON

...GALE is equally as strong as SIDNEY, if not stronger. That is the reason why I took on this role for STAB 3.

REPORTER

And what spurred you to return this time, for STAB: REBOOT?

JENNIFER ANISTON

(smiles)

This time, I'm returning to my roots - HORROR.

END "RED RIGHT HAND" INSTRUMENTAL by NICK CAVE AND THE SEEDS

CUT TO:

INT. GRAUMAN'S CHINESE THEATER - CONTINUOUS

PAN the inside of the filling theater. People search for their seats or stand around chit-chatting.

TORI SPELLING and DAVID SCHWIMMR are escorted to their seats by an USHER. He seats them across the aisle from one another. TORI SPELLING looks around.

TORI SPELLING
Where's JEN sitting?

DAVID SCHWIMMER fiddles with his cellphone.

DAVID SCHWIMMER
Uh, I think she's on the balcony somewhere.

TORI SPELLING
The balcony?! Are you kidding me?!

DAVID SCHWIMMER
Hey, what are you going to do? She *is* one of the highest paid actresses in HOLLYWOOD.

TORI SPELLING
Yeah, well I'm sick of it. Have you seen STAB 3? You'd think she was the STAR! At least with this one they couldn't do anything more than exaggerate GALE's measly stabbing. [rolls eyes] I'm SIDNEY FUCKING PRESCOTT and if they think I'll come back and play this character again - and EVERYONE knows someone is going to want to kill her again, but if they think I'll come back for yet another one of these pitiful box-office sequels, well then, Sunrise Studios can just kiss my ass!

DAVID SCHWIMMER
You really do wear that ZIP CODE proudly, huh?

She looks at him with an unamused expression across her face. The lights of the theater dim. DAVID SCHWIMMER sticks his Iphone back into his pants pocket. Everyone in the theater takes their seats.

(CONTINUED)

MOVIE SCREEN: Green colored words fade into a black screen;
"Based on the book, THE WOODSBORO MURDERS REBOOT, by GALE
WEATHERS."

DAVID SCHWIMMER leans back in his chair comfortably. Just
then, we hear the sound of a cellphone vibrating.

CUE "THE GAME BEGINS" by MARCO BELTRAMI

He pulls the phone out of his pocket to see the caller ID
reading: PRIVATE NUMBER. He answers, bringing the phone to
his ear.

DAVID SCHWIMMER
(whisper)
Hello?

TORI SPELLING notices this from across the aisle, looking
over at him.

The OH SO FAMILIAR VOICE answers on the other side.

VOICE
(V.O.)
Hello, DAVID. What's your favorite
scary movie?

DAVID SCHWIMMER
[light laugh] Who is this?

VOICE
(V.O.)
Third floor - PROJECTION ROOM 1. Be
there or be DEAD.

The line ENDS. DAVID SCHWIMMER looks at his phone, the five
second call time flashing before returning to his wallpaper.
He looks around.

MOVIE SCREEN: Two UNKNOWN ACTRESSES sit on a couch, both
obviously playing Marnie Cooper and Jenny Randall from
SCREAM 4.

"JENNY"
(V.O.)
If there were to be another
REAL-LIFE STAB, it would have to go
to the EXTREME.

DAVID SCHWIMMER sticks the Iphone back into his pants
pocket, stands and walks up the dark aisle of the theater.

"JENNY" (CONT'D)

(V.O.)

If SIDNEY doesn't die, then she's
so obviously THE KILLER.

TORI SPELLING follows him with her eyes.

CUT TO:

INT. HALLWAY - CONTINUOUS

DAVID SCHWIMMER comes through the door from the stairwell. A small sign next to the door has a "3" on it. He peeks out, suspiciously. He comes out into the short HALLWAY, a number of doors on either sides of the walls.

A WOMAN comes out of one of the doors and proceeds down the hall, passing DAVID SCHWIMMER. The ACTOR smiles and nods to her as they pass. He notices a small silver plate on her chest, reading: PROJECTIONIST. She proceeds into the stairwell. DAVID SCHWIMMER stops at the door in the center of the hallway - PROJECTION ROOM 1, the door the PROJECTIONIST came out of.

Turning the doorknob, he realizes the door is locked. He tries turning it once or twice before turning around and pulling out his cellphone. Standing in front of the locked door, he fiddles with his cellphone. Just then, the door swings open behind him. A BLACK FIGURE wraps their arms around him, pulling him into the ROOM. The door slams shut.

CUT TO:

INT. PROJECTION ROOM - CONTINUOUS

DAVID SCHWIMMER is aggressively pulled into the PROJECTION ROOM and thrown up against the wall. Looking up, he sees someone dressed in the GHOSTFACE COSTUME ahead of him. GHOSTFACE steps up to his face. The mask is PULLED OFF. The person in the costume is revealed to be JENNIFER ANISTON. She leans in and kisses him passionately.

END "THE GAME BEGINS"

They make out up against the wall next to the projector projecting STAB: REBOOT through a window to the theater. The sound of the movie plays in the background. They part from kissing.

(CONTINUED)

DAVID SCHWIMMER

(laughs)

You almost had me there for a second.

JENNIFER ANISTON

They don't pay me TEN MILLION a movie for nothing!

She kisses him. He pulls away.

DAVID SCHWIMMER

Wait. They paid you ten million for STAB: REBOOT?!

JENNIFER ANISTON

Oh, shut up!

The continue to make out for a BEAT. He pulls away again.

DAVID SCHWIMMER

You know, it's funny to think. Here we are, making out in the PROJECTION ROOM of our movie premiere. Who would've thought that after all these years of working together, that it would be STAB FUCKING EIGHT that brought us together.

JENNIFER ANISTON

Weird, huh? Almost like, if the WOODSBORO MASSACRE REBOOT didn't occur, we would never have gotten together.

DAVID SCHWIMMER

Yeah. It's been so long since we've worked together, it makes me wonder if we ever will again. Ya know, if there's ever ANOTHER REAL-LIFE SEQUEL.

He kisses her.

JENNIFER ANISTON

Oh, I think there will be.

DAVID SCHWIMMER

Do you?

JENNIFER ANISTON

Yup. But one's thing for sure,
though...

She kisses him.

JENNIFER ANISTON(CONT'D)

You won't be in it.

JENNIFER ANISTON brandishes a BUCK 120 KNIFE and stabs DAVID SCHWIMMER right in the middle of his chest. SHOCK takes over him immediately. He shakes a bit as BLOOD streams from his partially opened mouth.

JENNIFER ANISTON(CONT'D)

(laughs)

I wonder if our *FRIENDS* ever
thought they'd see the day when
Rachel *finally* killed Ross.

After holding the knife in his chest for a moment, she pulls it out. His eyes go to the back of his head and his body slides down the wall, DEAD.

JENNIFER ANISTON stares down at his lifeless body for a moment before turning and walking to the door. She opens the door and is startled by the sight of GHOSTFACE standing there! A BUCK 120 is brandished before being driven into HER STOMACH. With JENNIFER ANISTON on the blade, THE KILLER runs her into the wall, the blade going deeper in. Upon hitting the wall, she drops her knife, it landing next to DAVID SCHWIMMER's body.

She chokes and coughs up BLOOD.

JENNIFER ANISTON(CONT'D)

But I'm...

She takes a BEAT to gag on her own blood.

JENNIFER ANISTON(CONT'D)

THE KILLER.

The black gloved hand pulls off the GHOSTFACE mask, revealing TORI SPELLING with a most deviant smile on her face.

TORI SPELLING

(smile)

And the KILLERS always die.

(CONTINUED)

Having JENNIFER ANISTON pinned to the wall with the KNIFE, TORI SPELLING reaches down and picks up the other BUCK 120 dropped next to THE BODY. She looks JENNIFER ANISTON in the eyes, shaking her head with a fake sympathetic expression.

TORI SPELLING
There can only be ONE STAR in *this*
movie! Sorry, JEN.

TORI SPELLING holds up the other knife and drives it towards JENNIFER ANISTON. A loud SCREAM yells out--

CUTTING TO:

INT. THEATER - CONTINUOUS

CLOSE UP on the STAB: REBOOT TITLE CARD appearing across the BIG SCREEN -- FAKE-OUT OPENING TITLES.

CUT TO:

INT. THEATER - LATER

TORI SPELLING comes walking down the dark aisle of the theater to her empty seat. A secretive, sadistic smile planted on her face. She sits.

We hear the end of the movie.

MOVIE SCREEN: TORI SPELLING as SIDNEY shocks ASHLEY GREENE as Jill's head with a defibrillator. "Jill" falls to the floor.

TORI SPELLING mouths her movie line as it plays.

"SIDNEY"
(V.O.)
Don't fuck with the original!

She smiles.

CUE "BAD KARMA" by IDA MARIA

CUT TO:

EXT. GRAUMAN'S CHINESE THEATER - NIGHT

TORI SPELLING comes walking out of the doors of the theater, a crowd amongst her. She immediately squints her eyes upon coming out, the bright lights everywhere.

The CROWD of fans remains, screaming and cheering, especially at the sight of TORI SPELLING. She enjoys the attention and smiles before confidently walking down the RED CARPET toward her limo.

PAN the exterior of the theater. The fans still cheering, a trailer of STAB: REBOOT plays on the big projection screen. Limousines line up in the street.

CUT TO:

INT. TORI SPELLING'S LIMO - CONTINUOUS

END "BAD KARMA" by IDA MARIA

TORI SPELLING sits in the backseat of her limo, sucking down a glass of champagne.

TORI SPELLING
Ugh! Can we get the fuck out of
here already?!

TORI SPELLING's cellphone rings. She looks at the phone screen and contorts her face to an expression of defensive curiosity. She answers the phone with an aggravated tone.

TORI SPELLING(CONT'D)
Uh, hello?

VOICE
(V.O.)
Hello, TORI.

TORI SPELLING scoffs and rolls her eyes.

TORI SPELLING
Oh, it's you. The GHOSTFACE VOICE
really necessary? It's done, by the
way - they're DEAD. We got our
OPENING KILLS that no one saw
coming. Blah!

She looks out the tinted window.

CUT TO:

EXT. GRAUMAN'S CHINESE THEATER - CONTINUOUS

The STAB: REBOOT trailer on the large projection screen cuts and the footage of Jill and Charlie's murders begins with the REAL Marnie Cooper's murder. The volume on high, the CROWD is captured by her SCREAMS. They all turn and pause - watching the screen as if in a trans.

CUT TO:

INT. TORI SPELLING'S LIMO - CONTINUOUS

TORI SPELLING keeps her cellphone to her ear. THE VOICE responding on the other side.

VOICE

(V.O.)

I know TORI. You did your job well.
But just one question - THE KILLERS
do always DIE don't they?

TORI SPELLING's face contorts to that of cautious fear.

VOICE(CONT'D)

(V.O.)

But what happens when THE KILLER is
the MAIN CHARACTER? Does she get
shot, stabbed OR

THE VOICE waits a BEAT.

VOICE(CONT'D)

(V.O.)

BLOWN UP?

TORI SPELLING's eyes immediately grow wide.

CUT TO:

EXT. GRAUMAN'S CHINESE THEATER - CONTINUOUS

The CROWD continues to watch the murders on the projection screen, their backs turned to the street.

Just then, TORI SPELLING's limo explodes right before the die-hard Stab fans.

A WOMAN'S SCREAM--

CUTS TO:

INT. PROJECTION ROOM - CONTINUOUS

The PROJECTIONIST stands in the center of the ROOM, SCREAMING.

JENNIFER ANISTON lay BLOODY on the floor, the GHOSTFACE ROBE still on her body. Film strip is wrapped multiple times around her neck, streamed onto the projector. DAVID SCHWIMMER lays sprawled a few feet from her, HIS GUTS hanging out. The GHOSTFACE MASK is over his head.

In between the BODIES, written in BLOOD on the floor:
"WHAT'S YOUR FAVORITE SCARY MOVIE?"

CUT TO:

EXT. GRAUMAN'S CHINESE THEATER - CONTINUOUS

We continue to hear the PROJECTIONIST SCREAM.

The frantic CROWD runs around the burning limousine at the end of the RED CARPET.

ZOOM IN on a burning GHOSTFACE MASK laying on the RED CARPET.

The PROJECTIONIST'S SCREAM echoes--

CUTTING TO:

TITLE CARD: SCREAM 5

The ICONIC "SCREAM" LOGO appears across a BLACK SCREEN. A Large, RED, number "5" shoots toward the title from behind.

CUT TO:

CLOSE UP ON SIDNEY PRESCOTT'S FACE.

We hear the sound of typing.

INT. SIDNEY'S APARTMENT/LIVING ROOM - NIGHT

SIDNEY sits at her desk, typing away on her laptop. Her flat screen TV is off. The room is dimly lit by the light of one lamp in the corner, next to the couch. Under the lamp, the FRAMED PHOTOGRAPH of SID and her MOTHER rests on the side table. To the right of her is the open door to SID'S bedroom.

(CONTINUED)

She stops typing and looks over at the open window. She can hear the faint sound of traffic outside in the city streets. But the sudden and short sound of a chair moving across the floor behind her catches SIDNEY's attention. She reflexively jerks her head looking back.

CUE "SID'S WINDOW" by MARCO BELTRAMI

SID's view through the living room archway is to a long HALLWAY which leads to the KITCHEN. The two doors before the archway to the KITCHEN is the front door and a coat closet. SID sees nothing down the hall. She hears nothing. She immediately stands and opens the top drawer of her desk where lays a GUN - a black Taurus .357 Magnum (her gun from SCREAM 3). She pulls it out and steps into the HALLWAY.

CUT TO:

INT. HALLWAY - CONTINUOUS

SID steps slowly down the HALL. As she creeps toward the KITCHEN, she sticks close to the left wall, hearing the sound of shuffling. She passes by the front door, cocking the revolver and peeking into the kitchen. Whatever or rather, whoever is in there, SID cannot see. She jumps through the archway.

CUT TO:

INT. KITCHEN - CONTINUOUS

SID jumps into the kitchen, the revolver aimed ahead of her.

MARK

(O.S.)

Whoa, SID!

MARK throws up his arms and steps away from the counter he was unloading groceries onto. DETECTIVE KINCAID is now thirteen years older from the last time we saw him and time has taken it's toll. Graying, but still a handsome forty-something year old, he is SID's on again, off again boyfriend.

SID sighs in relief and immediately drops her aim.

SIDNEY

Ugh, MARK!

She reaches up and nervously scratches her head. MARK steps toward her.

(CONTINUED)

SIDNEY(CONT'D)

You scared the shit out of me! What are you doing here?

MARK

Whoa. Hold on. First, give me the gun, please.

He reaches for the gun and gently takes it from her, putting it down on the small dining table which they stand in front of.

MARK(CONT'D)

Thank you.

SIDNEY

So?

MARK steps back over to the counter, pulling out a bag of chips from the grocery bag.

MARK

What?

SIDNEY

(folds arms)

What are you doing here?

MARK

(pauses)

Uh, I live here - remember?

SIDNEY

I just didn't expect you home... I thought you were staying with BRACKETT.

MARK pulls out a box of cereal, settling it down on the counter, he just stares at SID for a second. He then walks back up to her and wraps his hands around her upper arms. SID looks away from him, clearly displeased.

MARK

Come on, SID, I don't want to fight. I hate when we fight like this.

SID seems resistant to bury the hatchet. But secretly, she knows she wants to. She hardly even looks at him, choosing to ignore his last comments.

BEAT

(CONTINUED)

SIDNEY

I didn't even hear you come in.

MARK let's go and walks back over to the counter, continuing to unload the groceries.

MARK

Wouldn't be the first time. You were so busy typing away...

SID looks down, catching MARK's subtle comment. At that moment, there is a hard knock at the front door. SID looks over through the archway. MARK looks up, pausing.

NEIL

(O.S.)

[calling out] SID, it's DAD.

SID looks to MARK before she turns and walks into the HALLWAY. MARK walks over to the dining table and grabs the revolver.

CUT TO:

INT. HALLWAY - CONTINUOUS

SID unlocks the door. Behind her, in the KITCHEN, MARK hides the gun. SID opens the door to find her father, NEIL standing there. NEIL is also thirteen years older since we last seen him in SCREAM 3. Now in his mid-sixties, he remains close to his only daughter, but has moved on with his life since the original Woodsboro murders.

SIDNEY

(surprised)

DAD.

NEIL comes rushing in, a frantic expression across his face, he grabs SID.

NEIL

Oh, KID - thank god you're alright!

SIDNEY

Huh? DAD, what's going on?

MARK steps into the archway, a curious look on his face.

NEIL

SID, did you forget?

SIDNEY looks at him, confused.

(CONTINUED)

NEIL(CONT'D)
Dinner with PAM, JAMIE and I?

SIDNEY's face contorts to shock - at her own self. She realizes she completely forgot.

SIDNEY
(apologetic)
Oh, shit! DAD, I'm so sorry, I just completely--

NEIL
SID, I'm just glad you're alright.

NEIL wraps his arms around her. SID squeezes him.

SIDNEY
I'm so sorry I worried you. I've just been so focused on this damn book and--

NEIL
Well, we wouldn't have worried so much if we could get a hold of you.

SIDNEY reluctantly nods, already knowing what's coming:

NEIL(CONT'D)
What did I tell you about keeping that phone on? *How many times have I told you?*

MARK puts up his finger.

MARK
Possibly more times than I have.

SIDNEY rolls her eyes.

NEIL
(nods)
How are you doing, MARK?

MARK
Fine, NEIL. And yourself?

NEIL
(smiles)
Oh, I'm hanging in there.

They both laugh lightly before MARK turns and goes back into the kitchen. SIDNEY follows, leading NEIL in.

CUT TO:

INT. KITCHEN - CONTINUOUS

MARK walks back over, continuing to unload the grocery bags. SID and NEIL walk through the archway and stand at the dining table.

SIDNEY

So when are you leaving for New York?

NEIL looks at the time on his cellphone which is in his hand.

NEIL

Uh, in a few hours, actually. I have to get back to the house before I run to the L-A-X.

SIDNEY

Where is PAM?

NEIL

She, uh, brought JAMIE back to her dorm.

SIDNEY

Well, when you see her, tell her that I'm really sorry about tonight. I can't I believe I forgot. It's just THIS BOOK and these deadlines.[shakes head]

NEIL

(nods)

I'll tell her. She'll understand.

SIDNEY

(smiles)

Yeah, PAM knows a thing or two about deadlines.

NEIL just nods. A BEAT of silence is broken by him.

NEIL

Anyway, I really have to get back and pick up my suitcase.

SIDNEY

Alright. I'm so sorry I scared you.

NEIL

It's alright, KID. I'm just happy you're okay.

(CONTINUED)

SIDNEY and NEIL hug again.

SIDNEY
Call me when you get home, okay?

NEIL
Turn. that. phone. on!

SIDNEY
(smiles)
I will. [nods]

NEIL looks up at MARK and sticks out his hand. MARK reaches in for the shake.

NEIL
MARK, always a pleasure.

MARK
Likewise.

MARK watches SIDNEY walk NEIL to the door which she opens. NEIL steps out.

SIDNEY
Have a safe trip, DAD.

NEIL turns and SID leans in, kissing him on the cheek.

NEIL
Love you.

NEIL turns back and starts down the hall.

SIDNEY
Love you too.

SIDNEY closes the door and walks back into the kitchen. She and MARK stare at each other for a BEAT.

MARK walks up to SID and wraps his arms around her. She doesn't look at him. He moves his head, trying to get her to turn and face him. He contorts his face to a playful, sad expression, sticking out his bottom lip. SID tries to hold back a smile, but falters and bursts into laughter.

MARK
I knew you couldn't stay mad at me.

SIDNEY looks up at him. The two look eye to eye. MARK leans in and kisses her. The two began making out, SID wrapping her arms around him.

CUE "DEWEY'S THEME" by MARCO BELTRAMI

(CONTINUED)

MARK holds SIDNEY, turning toward the dining table. SIDNEY lays back onto the surface of the table, MARK on top of her. They continue making out.

A SHOT from behind MARK's shoulder shows them break apart. SIDNEY lifts her shirt over head. MARK leans in, kissing her.

CUT TO:

INT. WOODSBORO POLICE DEPARTMENT - NIGHT

The SHOT opens up with DEWEY RILEY sitting at his desk, his SHERIFF's uniform on. The trumpet of "DEWEY'S THEME" plays in the background. There are stacks of papers all around him. He holds a small FRAMED PICTURE in his hands. He stares at it, sadly.

CLOSE UP on the picture - it's GALE. DEWEY stands and turns to the bookshelf behind him. Above copies of OUT OF DARKNESS and the rest of DEWEY's book collection are more framed photographs. They're all of him and GALE. One is of Tatum.

A knock at the door startles DEWEY.

ABRUPTLY END "DEWEY'S THEME"

DEWEY drops the framed photograph of GALE he still held in his hand. It falls face flat, the glass is heard cracking.

JUDY comes through the door.

JUDY

SIR!

DEWEY looks down at the picture on the floor. JUDY realizes she startled him.

JUDY

Sorry, SIR.

DEWEY bends down and picks up the frame by its stand. He turns the picture around, seeing the glass cracked right into GALE's face. DEWEY stares at it for a moment. JUDY looks on.

DEWEY

(looks up)

What is it, LIEUTENANT?

(CONTINUED)

LIEUTENANT JUDY HICKS, well known throughout Woodsboro for her heroism, her fame does not exceed beyond that. Still a devoted officer of the law, JUDY stays close to DEWEY, personal reasons or not.

JUDY
LOS ANGELES County Police
Commissioner is on line two with an
URGENT call!

DEWEY
Los Angeles County Commissioner?
Uh, thanks, LIEUTENANT.

DEWEY eagerly and nervously picks up the receiver of the phone on his desk. He presses for line 2.

DEWEY(CONT'D)
Commissioner? SHERIFF RILEY, here.

JUDY
(low tone)
You're welcome, SIR.

JUDY stands there for a moment, staring at DEWEY before she leaves, closing the door behind her.

CUT TO:

INT. UNIVERSITY OF LOS ANGELES/JAMIE'S DORM - NIGHT

A small flat screen TV sits on a dresser. It's turned on - none other than GALE WEATHERS in the center of the screen. At the bottom of the screen is a BREAKING NEWS news feed. The caption reading: "JENNIFER ANISTON, TORI SPELLING AND DAVID SCHWIMMER MURDERED AT STAB: REBOOT PREMIERE." The volume is on low, but it's loud enough to be heard.

GALE
(on TV)
We're at the beginning of yet another movie! The STAB Franchise's THREE BIGGEST STARS, DEAD. MURDERED tonight at the premiere of the latest film of the franchise, STAB: REBOOT - the controversial film based off of *my* very own book, The Woodsboro Murders Reboot...

GALE sits at a desk in a news studio, the logo at the bottom right of the screen reading: Channel5News.

(CONTINUED)

JAMIE, a curly haired brunette with soft, entrancing eyes lays sleeping in her bed. The lamp on the side-table at the head of her bed is on and her cellphone lays ringing and vibrating on the surface. JAMIE tosses and turns. GALE is barely heard.

GALE

(O.S.; on TV)

We have no further details at this moment. But we can confirm the popular STAB TRIO to be DEAD. We will continue to bring the news to you, LIVE, as it comes in.

JAMES groggily reaches over her head, her hand searching for the ringing cellphone on the table. She finds it, grunting as she lifts her head, bringing the cellphone to her ear. She doesn't even notice nor hear the news on the TV.

JAMIE

Hello?

There's a BEAT of silence before THE VOICE responds.

THE VOICE

(V.O.)

Hello, JAMIE.

JAMIE

(annoyed)

Ugh.

THE VOICE

(V.O.)

What's your favorite scary movie?

JAMIE

(unenthusiastic)

RAMONE, I'm really too tired for STAB, right now.

We hear a chuckle on the other end. JAMIE sits up, yawning.

RAMONE

(V.O.)

Well, you better get use to it! Did you hear what happened?

Feeling too exhausted, she throws herself back down.

JAMIE

No. And right now, I really don't care.

(CONTINUED)

RAMONE

(V.O.)

[excited] Awesome! You don't know,
so I can tell you!

JAMIE

RAMONE, I was sleeping. Make this
qui--ck.

JAMIE turns her head toward the TV, reading the news feed.

RAMONE

(V.O.)

JENNIFER ANISTON, TORI SPELLING and
DAVID SCHWIMMER were killed at
the premiere, tonight!

JAMIE's face contorts. eyes glued to the flat screen.

JAMIE

Holy -- you're not bullshitting.

RAMONE

(V.O.)

No, I'm not. It's all over the
news! "The TRIO" is finally
murdered - at the STAB premiere, no
less. I can't believe this shit! I
can't fucking believe it!

JAMIE

Hold on.

JAMIE pulls the covers off of herself and climbs out of bed.
She stands in a t-shirt and her underwear. She looks around
the messy room for the remote, but doesn't immediately see
it. She walks over to the TV and turns up the volume
manually.

GALE

(on TV)

...Police arrived only minutes ago,
but sources close to Channel 5 News
tell us that TORI SPELLING was
killed in a car bomb right outside
GRAUMAN'S CHINESE THEATER, where
the premiere was being held.

RAMONE

(V.O.)

I hear GALE. I'm watching her too.
She must be stoked... sort of.

JAMIE's eyes are glued to the screen.

(CONTINUED)

JAMIE

This is insane. Typical. But insane. CLARK is probably at the newspaper office now as we speak.

RAMONE

(V.O.)

Oh, he is. Just spoke to him. Ya know, I wonder what your STEP-SISTER is feeling right now.

JAMIE

I shutter to think.

Just then, the door to JAMIE's dorm room opens up and her roommate, TERRI GOWAN comes rushing in. There's a big smile on her face.

TERRI

Can you believe this shit?!

She tosses SOMETHING to JAMIE, who barely catches it.

RAMONE

(V.O.)

That TERRI?

JAMIE holds IT up, looking and realizing that it is a GHOSTFACE mask.

JAMIE

Yeah, she just came in. I'll call you back.

RAMONE

(V.O.)

Later.

JAMIE pulls her cellphone away from her ear.

TERRI

Who was that? The STAB FANATIC?

JAMIE nods and walks over to her bed, sitting down.

TERRI (CONT'D)

I bet he's thrilled by all of this!

JAMIE

He couldn't wait to disturb my sleep just to inform me. Ugh, I hate to imagine what Facebook must look like, right now.

(CONTINUED)

TERRI

News sure does travel fast these days. The whole campus is going crazy! There's a huge "STAB" party starting at the Gamma Phi Beta house.

TERRI walks over to a mirror on the wall and begins fixing her make-up. JAMIE looks out the window on the side of her bed. We hear the sound of laughter and screams from outside.

TERRI (CONT'D)

Coming with?

JAMIE

No. I can't. I got to work on this screenplay. We start shooting next week.

TERRI

Ugh. Thank god I'm a psychology major.

JAMIE pulls the MASK over her face.

JAMIE

(playfully)

[Ghostface imitation] Hey, TERRI.
What's your favorite scary movie?

TERRI turns from the mirror and goes toward JAMIE.

TERRI

(laughs)

[ghost imitation] Ooooooh!

She walks up and pulls the mask off of JAMIE's head. JAMIE has a smile on her face. TERRI holds the mask in her hand as she walks toward the door.

TERRI

So I'll catch you later, huh?

JAMIE

Kay. Have fun.

TERRI leaves the room. JAMIE watches before throwing herself back onto the mattress.

CUE "TROUBLE IN WOODSBORO REMIX" by DISCOPHANTOM & MARCO BELTRAMI

JAMIE looks at her cellphone. The background picture is of her as a young girl with a man - her father.

(CONTINUED)

CUT TO:

EXT. LOS ANGELES - DAY

PAN the skyline of LOS ANGELES. A typical, beautiful, sunny city day. A small plane flies by the SHOT. A banner attached to the back reads, "WHATS YOUR FAVORITE SCARY MOVIE?"

The SHOT pulls back, revealing the back of the "H" of the HOLLYWOOD SIGN. Hanging from the middle is a dummy dressed as GHOSTFACE.

INT. SIDNEY'S APARTMENT/BEDROOM - CONTINUOUS

SIDNEY wakes up in her bed. The sun shines in through her windows. She yawns and stretches before looking over to the side and seeing that MARK is not next to her, on his side of the bed.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

SIDNEY holds a cup of tea in one hand and the TV remote in the other. She sips from the cup, turning on her flat screen TV. She sits.

The SHOT remaining focused on SID, she flips through the channels before stopping and staring. Her face contorts from early morning exhaustion to shock and quickly to anger. Her watery eyes are glued on the inaudible OFF SCREEN television.

CUT TO:

EXT. WOODSBORO POLICE DEPARTMENT - CONTINUOUS

DEWEY comes out of the building in his street clothes. He holds a duffle bag in his hand and walks up to his navy blue 2010 Chevrolet SUV. He opens the back door and throws in his bag before getting into the front seat. As he starts the car, the passenger side door opens. In sits JUDY. She is also in street clothes. DEWEY's expression shows surprise as he stops and stares at her. She tosses her bag in the back seat and looks at him and shrugs. DEWEY nods and looks forward, moving the gear into drive.

The car pulls out, driving up the street. The SHOT draws back, revealing WOODSBORO to be a GHOST TOWN. The lampposts are once again coved by GHOSTFACE.

(CONTINUED)

CUT TO:

EXT. LOS ANGELES STREET - CONTINUOUS

On a street in downtown, the LAPD try to contain two crowds that stand on opposite sides of the street. Both crowds consisting of over fifty people, one side holds up posters and signs of Jill Roberts. The crowd on the other side chanting and also holding up posters and signs, only of SIDNEY PRESCOTT. The crowds scream at each other, bottles are thrown.

CUT TO:

INT. GALE'S PENTHOUSE - CONTINUOUS

GALE comes out of her bedroom talking passionately into her cellphone, smiling as she does so. She is as stunning as ever, looking practically the same only living her dream life. She just can't get over the ONE THING missing. The BACKGROUND MUSIC makes her inaudible. She walks down the hallway of her apartment and into the large open living room. One whole wall is just windows from ceiling to floor - a view out onto the LOS ANGELES skyline.

CLARK WEATHERS, GALE's nephew sits on the luxurious black leather sectional couch, typing away on his computer. He looks up as she comes walking by. She doesn't notice nor acknowledge him. She walks over to a table, grabs her purse and walks out the front door. CLARK turns his head, looking out the windows. He sees the PLANE WITH THE BANNER flying by. He shakes his head.

END TROUBLE IN WOODSBORO REMIX

CUT TO:

EXT. UCLA/LECTURE HALL - CONTINUOUS

A LECTURE HALL FULL OF STUDENTS sit before a single middle aged PROFESSOR. JAMIE and RAMONE sit in the front row, they look around curiously. CLARK sits in the back, with a pencil behind his ear, a notepad on the desk.

PROFESSOR
(looking around)
Well, either three quarters of my class hasn't been showing up all semester or I over did it with the Valium this morning. [smiles]

(CONTINUED)

The students all laugh.

PROFESSOR(CONT'D)

I guess I shouldn't be surprised.
You should've seen this place when
Stab 3 started happening. People
were lined up down the hall trying
to get into this class.

He pauses and looks around, a bit overwhelmed by all the people.

PROFESSOR(CONT'D)

Alright, since you're all here for
one thing and one thing only, let's
do it!

A young man - CHAD, sitting a few rows behind JAMIE and RAMONE yells out.

CHAD

That's what she said!

The class bursts into laughter. The PROFESSOR does as well.

PROFESSOR

Guess I walked into that one, huh?
Alright, guys. So, what do you
think? Are we really in the midst
of a FIFTH INSTALLMENT?

CHAD

OR is this another attempt at a
remake?

Another young man, JOSHUA sitting on the other side of the room calls out.

JOSHUA

(yells)

Just as long as it's not Stab 3!

The class laughs, yet again.

RAMONE

(low tone)

I like Stab 3...

PROFESSOR

Well, let's think about it. What
would be THE KILLER's motive, this
time?

(CONTINUED)

RAMONE

Ya know, off topic, but why does everyone always refer to the culprits as THE KILLER or A KILLER? I mean, really, it's always been TWO KILLERS since the original, with the exception of Stab 3, which is a whole other discussion. I mean really, too often is it forgotten that when there's one chasing you, the other is holding your hand. Ya know?

PROFESSOR

That's a good point, MARTIN. But I think only the Stab fanatics that win contests to co-write one of the films would think of something like that.

RAMONE smiles proudly and nods agreeingly.

CHAD

Well, the SECOND KILLER is always the surprise, is the thing. It's the person you "least suspected." All the evidence points to only one person and then two people are revealed. That's why the original STAB was genius.

PROFESSOR

So is this another remake - a sequel to the remake?

JOSHUA

Ugh! I hope not! Rob Zombie's Halloween II, anyone?

We hear a few "boo's" from the crowd of students.

RAMONE

(points up finger)
Texas Chainsaw - The Beginning.

The "boo's" echo out again.

CHAD

Actually, that was a prequel. A bad one at that.

(CONTINUED)

JAMIE

Well, there's a difference between a remake and a reboot. A remake would be something like A Nightmare On Elm Street--

JOSHUA

Yugh. That one was terrible.

JAMIE

But a reboot *can* be a remake and at the same time, serve as a sequel.

RAMONE

Exactly the main theme of STAB: REBOOT!

JAMIE

Well, that's what it was. SIDNEY survived, but The Woodsboro Reboot was just that - a reboot of her story.

CHAD

Something we all thought ended in Stab 3.

RAMONE

Clearly not.

JAMIE

So again, this is simply just *another sequel*.

CHAD

But it's the *fourth sequel*.

JAMIE

(joking)

Or is it the *eighth*?

JOSHUA

Hope we don't have a real life Resident Evil or Zombieland in our near future. With a FIFTH INSTALLMENT, SIDNEY's story is teetering on the edge of *that* realm, I'll tell ya.

CHAD

Bring on the Paranormal Activity!

Everyone laughs.

31.

CUT TO: