

JOHNO PRESENTS...

SCREAM 5

TEASER TRAILER

DECEMBER 22, 2011.

BLACK. The DIMENSION LOGO flashes IN and OUT of the screen...

CLERK (V.O.)
Oh my god...

FADE IN:

INT. AIRPORT - GATE 72 - DAY

CLERK
You're... you're Sidney Prescott
aren't you?

Sidney just nods with a polite smile.

CLERK (CONT'D)
Wow. It's good to see you. You're
a real hero of my son's -- He's a
huge fan of the movies. Wishes he
had a "badass mom like Sidney
Prescott." I keep telling him it's
too bad, he's stuck with me.

Sidney chuckles uncomfortably.

SIDNEY
Glad I can entertain.

EXT. WOODSBORO POLICE STATION - DAY

REPORTER
It's been a year since the twisted
tale of Jill Roberts and Charlie
Walker unfolded right here in
Woodsboro, acting as a reboot to
the murders that occurred a decade
and a half ago...

INT. DR. DEWITT'S OFFICE - DAY

VERA
Okay, everyone.

VERA DEWITT joins the group in a seat where everyone can get
a good view of her. Dividing her attention equally among the
group...

VERA (CONT'D)
As you all know. We suffered a
great loss last night.
(MORE)

VERA (CONT'D)
 Someone who was close to us.
 Someone who cared about us very
 deeply, someone we cared about very
 deeply as well...

There's a moment of silence. Either in remembrance or the
 fact that none of them have anything to say...

VERA (CONT'D)
 ...I know it's odd to be doing a
 meeting without them. But... all
 the more reason to be conducting it
 right? We're all reeling.
 Mourning.

There's a pause as Vera scans the group.

Sidney's solemn expression. Jessa being respectfully silent.
 Missy is staring at Sidney. Sidney takes notice, the girl
 turns away quickly. Sidney looks uncomfortable, shuffling in
 her chair...

VERA (CONT'D)
 And it's okay to mourn. To reel.
 Whether you realize it or not, we
 all... we all wear masks.

This catches Sidney's attention. She snaps forward to stare
 down Vera. She's looking directly at Sid.

VERA (CONT'D)
 Whether we realize it or not.
 Maybe not literal masks, but we
 mask our feelings. Smile through
 the pain you know? But it's okay
 to let it out.

ON SIDNEY

VERA (CONT'D)
 To take off that mask.

Sidney's annoyed. She takes a deep breath.

SIDNEY
 Could you... use different analogy?
 Please?

Vera looks slightly taken aback. But she nods. Understands.

VERA
 I know how touchy this all is with
 you, but...
 (MORE)

VERA (CONT'D)
you joined this support group, you
should be willing to share with us.
We're like family, Sid.

SIDNEY
Yeah, well, I've learned the hard
way that I can't always rely on
family.

FADE TO BLACK.

MAN'S VOICE (V.O.)
Sidney. The face of 'STAB'. You
and I -- we have a very interesting
relationship, wouldn't you say?

SMASH CUT TO:

INT. CONFERENCE ROOM - NIGHT

Ghost Face grabs the arms of the chair holding a disfigured,
hollowed-out blonde body, and giving it a hefty shove toward
the window.

EXT. OFFICE BUILDING - CONTINUOUS SHOT

Glass falling with her, the poor blonde falls about four
stories from the window. Her body is contorted as it falls,
the chair hitting the ground first. Before her body makes
the inevitably SPLAT on the cement, we cut away --

MAN'S VOICE
Think about it. We make each
other. Without me, you wouldn't be
you. And without you -- well, then
there'd be no story left.

INT. BOOKSTORE - NIGHT

GALE walks through a BOOKSTORE in the dead of night -- on the
phone with presumably GHOST FACE.

Behind her, the mask is visible peeking over a bookshelf --

Which is why, when the SHELF behind Gale plummets over and on
top of her, it's no surprise. Underneath the shelf, Gale
looks up in horror as Ghost Face raises his knife and brings
it through the front and back of a book --

THE BLADE IS NOW ONLY INCHES AWAY FROM HER FACE.

She SCREAMS.

INT. FOYER - NIGHT

Dewey and Sid race through the house. They reach the front door. Sid UNLOCKS IT and RIPS IT OPEN to find...

GHOSTFACE ON THE FRONT PORCH. KNIFE RAISED. HE STRIKES, SIDNEY PREPARES FOR IMPACT.

MAN'S VOICE (V.O.)
We complete each other.

EXT. STREET - DAY

A male body is THROWN into the streets below, SLAMMING INTO THE WINDSHIELD of a quickly moving van... BURSTS OUT through the back doors of said van and tumbles out onto the street where it an APPROACHING CAR SPEEDS TOWARD HIM...

INT. LIVING ROOM - NIGHT

A gorgeous, hand-crafted piano.

We get a CHILLING SHOT OF THE CREME WHITE PIANO KEYS --

as they're given a new coat of CRIMSON RED PAINT, dribbling down VICIOUSLY from an unseen VICTIM...

MAN'S VOICE (V.O.)
I'm just trying to prove a point --

INT. LAUNDRY CHUTE - NIGHT

MISSY has forced herself into an uncomfortably small LAUNDRY CHUTE. Her hands begin to slip and she looks up --

To see they're COVERED in BLOOD. Massive AMOUNTS. As she keeps looking up, she sees that blood lines the walls of the chute...

... Slowly, cautiously, she looks down and sees a BLOODY CORPSE -- disfigured, mangled, and totally unrecognizable -- at the bottom of the chute. She tries not to scream --

-- as a HUNTING KNIFE is jammed into the claustrophobic wall. She just barely dodges it with a HORRIFIED SHRIEK.

MAN'S VOICE (V.O.)
-- The scares are just for *fun*.

MONTAGE:

- Kirby tied up in a patio chair, mouth, legs, and arms duct-taped.
- Marshall stumbling towards Judy, falling in her arms. They give a relieved embrace.

SIDNEY (V.O.)
Oh yeah? And what is your point?!

- Big, battered and bloody, EDDIE SNOW is on course for something or someone -- armed with an AXE. And nothing is going to stop him, even as GUNFIRE erupts all around him.
- Steffi is pressed against the door of a freezer -- peeks through the window as a SHADOW breezes past --
- Sidney washes her hands... She peers up to look in the mirror. In the reflection, we see GHOST FACE stood behind her. It's almost symbolic.

AND THEN A FINAL SHOT:

INT. BURNING BUILDING - NIGHT

FIRE. SMOKE. DESTRUCTION.

As the flames dance around, a figure becomes visible in the distance.

GHOST FACE.

Just standing there. Absolutely CREEPY amongst the flames -- the glistening HUNTING KNIFE in his hand.

MAN'S VOICE (V.O.)
My point is that the legacy of
Ghost Face has gone on for far too
long. It's time to end it with a
BANG. And to end this legacy,
Sid... I have to end yours too.

THUNDERCLAP.

SMASH TO BLACK.

SCREAM 5

"Spring 2012."