

Halloween III in 3D (1983)

By

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Based on the characters created by John Carpenter and Debra Hill.

FADE IN:

CUE UNIVERSAL PICTURES LOGO

FADE TO:

MICHAEL MYERS' P.O.V.: He wears the clown mask, approaching his older sister, JUDITH. She notices Him -- covering her breast--

JUDITH

Michael!

He stabs her repeatedly, THE SHOT TURNING TO THE KNIFE going back and forth in the view through the mask's eyes.

Judith moans in the background and then her bloody body collapses to the floor before--

CUTTING TO:

BLACK SCREEN--

SUPERIMPOSE TEXT IN AMBER: "HADDONFIELD, ILLINOIS"

"HALLOWEEN NIGHT, 1978"

FADE TO:

A 1 MINUTE RECAP OF THE EVENTS OF THE ORIGINAL "HALLOWEEN" AND "HALLOWEEN II"

leads to the final scene OUTSIDE THE HOSPITAL where Laurie is loaded into the ambulance with NURSE MARION CHAMBERS at her side.

This final shot of the ambulance disappearing into the fog of the dark morning setting is CONTINUED--

EXT. HOSPITAL PARKING LOT - DAWN

DEPUTY GARY HUNT from Halloween II stands at his police squad car, having watched the ambulance pull away.

Standing a short distance away is Marion. She is Michael's 30-something, would-be nurse and trusted ally of Dr. Sam Loomis. His death and the entire night's events have left her reeling. She spots the deputy and approaches him.

(CONTINUED)

MARION  
Excuse me, Officer.

DEPUTY  
Yeah? Ms. Chambers, right?

MARION  
(nods)  
Has there been any word on Dr.  
Loomis? Have they found his body?

Lurking in the background is a suspicious looking FELLOW,  
completely eavesdropping in on the conversation.

DEPUTY  
I'm not at the liberty to say, Ms.  
Chambers.

MARION  
What about It's body? Michael  
Myers? Can you tell me if they  
found it yet?

DEPUTY  
I'm sorry. I really can't say.  
Excuse me.

The Deputy attempts to walk away, but Marion follows him.

MARION  
I wish to see its body when it is  
found.

DEPUTY  
Who?

MARION  
(snappy)  
Michael Myers!

DEPUTY  
Ma'am, I don't--

MARION  
(interrupts)  
Dr. Loomis shot him six times in  
the chest earlier tonight. And he  
got up and went on to kill a  
hospital full of people.

DEPUTY  
Ms. Chambers, if what Laurie Strode  
says is true, than there is no way  
(MORE)

(CONTINUED)

DEPUTY (cont'd)  
either one of them could have  
survived that explosion.

This reality hits Marion and it takes her a BEAT to recover.

MARION  
I still want to see the body. I'm a  
nurse. I can handle it.

The Deputy doesn't say anything and attempts to walk away,  
but Marion continues to pester him.

MARION  
Nobody wanted to listen to Dr.  
Loomis, but I saw Him get shot for  
myself! Multiple times! Right there  
inside that hospital entranceway.  
Listen to me! This was all to kill  
his own sister! It didn't faze him  
*one bit!* It got up again and killed  
that Marshall.

Marion and Deputy Hunt hold a stare off for another BEAT.

MARION  
I want to see it.

Hunt shakes his head and turns and walks away from her.

HUNT  
Call the Sheriff's office.

Marion watches the Deputy tread away, but get caught up by  
the lurking man -- news journalist, JULIAN JOHN SCOTT, early  
30's. "Scott" is determined and focused -- he lives and  
breathes his career.

SCOTT  
Deputy Hunt, J.J. SCOTT, The  
Haddonfield Herald. Have you  
received word on the official body  
count?

HUNT  
Ah, come on!

Hunt swats Scott away like a fly.

SCOTT  
How is Sheriff Brackett? Have you  
spoken to him since he heard the  
news about his daughter's murder?

As Hunt frustratedly walks away, Scott stops and turns to see Marion standing alone, lighting a cigarette.

He walks up to her.

SCOTT

Hi.

MARION

(standoffish)

Yes?

SCOTT

J.J. Scott of The Haddonfield  
Herald--

He reaches out to shake her hand. She doesn't engage, but only blows out a plume of smoke.

SCOTT(CONT'D)

You were in there last night,  
weren't you? Any comments on the  
murders or on Laurie Strode or on  
the killer, Michael Myers? I've  
heard the police aren't being so  
forthcoming.

MARION

Well, you're a reporter. You must  
get that all the time.

SCOTT

(smirk/nod)

Do you have anything I can quote  
for my article?

MARION

As a matter of fact, I do.

She smokes.

MARION

Dr. Samuel Loomis gave his life  
this morning to protect the  
innocent from evil. A menace... to  
humanity. The doctor is a hero.  
Let's hope he didn't die in vain.

SCOTT

In vain?

MARION

Unfortunately I have no doubts  
about Dr. Loomis' fate. But only  
THE BOOGEYMAN himself will convince  
me of Michael Myers'.

IMMEDIATELY, the CLASSIC THEME follows her words.

She blows out smoke, turns her back and walks away.

Scott is left watching her, both curious and confused as the  
theme amplifies the suspense before the SCENE ADVANCES TO  
THE--

MAIN TITLE SEQUENCE IN 3D--

A BLACK SCREEN.

TITLE CARD: CLASSIC FONT TURNS 3D: HALLOWEEN III

when the soft piano lead-in is hit with a 1980's GLAM ROCK  
VERSION of the original theme -- a chillingly slow bass  
gives through to the menacing beat of the original score.

a RAPIDLY ROTTING JACK-O-LANTERN gradually comes forward,  
while next to it, the OPENING CREDITS ROLL OUT at the  
audience with each passing name before--

THE FLAME GOES OUT--

BLACK SCREEN--

SUPERIMPOSE IN WHITE: "SMITH'S GROVE SANITARIUM"

"OCTOBER 30TH, 1983"

FADE TO:

EXT. SMITH'S GROVE SANITARIUM - DUSK

P.O.V.: The view is of a large building MANY YARDS AWAY with  
lots of dying greenery around it. A dreary navy sky as the  
backdrop.

BREATHING.

STEPS FORWARD -- TRACKING TOWARD THE BUILDING.

P.O.V. turns to see a parked 1980 Chrysler Imperial with the  
engine running, a MAN'S SILHOUETTE behind the wheel.

(CONTINUED)

The car radio plays "RUNAWAY" by JEFFERSON STARSHIP (1978), but quickly fades as the P.O.V. advances forward.

TRACK SHOT 1 CONTINUES UP THE STEPS BEFORE--

CUTTING TO:

INT. OFFICE - DAY

PAN around an incredibly neat, but busy office -- stacks of files everywhere; the floor, the chair, the desk.

MAN

(O.S.)

I just want run my hands slowly up  
your thighs. As slowly and as  
softly as you can imagine.

The title card on the desk reads: "DR. TERENCE WYNN;  
ADMINISTRATOR" before revealing the doctor to be the man who  
is talking on the phone.

DR. WYNN(CONT'D)

Oh, yeah. You know it. You know how  
dirty my mind is.

Dr. Wynn is recognizable as the prominent psychiatrist and  
colleague of Dr. Loomis at Smith's Grove Sanitarium. Still  
there and still a genius, distractions can often lead to his  
downfall -- as is the usual case.

He leans back in the chair and unzips his pants. He sits  
with the chair turned away from his door to his office;  
hidden.

INT. STAIRWELL 1/HALLWAY 1 - NIGHT

TRACK SHOT 2 BEGINS IN STAIRWELL 1:

The slow strokes on the piano keys create the dismal theme  
in the background.

P.O.V.: Go through a doorway and going up the first flight  
of stairs, turning and stepping up the rest.

Go through another door and enter HALLWAY 1:

P.O.V: Begin down the dimly lit corridor.

Proceed all the way to down before hearing FOOTSTEPS upon  
approaching the end -- the corner meets a perpendicular  
extension of the hall.

(CONTINUED)

Quickly step back behind the corner as a DOCTOR passes by reading a chart. NEVER AWARE OF YOUR LURKING PRESENCE, he proceeds in his direction.

Make a right at the corner and advance down HALLWAY 2:

NURSE 1  
(O.S.)  
We better get those files  
transcribed.

Voices approaching -- STOP.

TRACK SHOT ENDS WITH A--

CUT TO:

INT. SMITH'S GROVE - HALLWAY 3/HALLWAY 2 - NIGHT

NURSES 1 & 2 turn the corner from HALLWAY 3 to HALLWAY 2. They walk together back down the corridor, NO ONE IN SIGHT.

NURSE 1 (CONT'D)  
Chambers will slit our throats if  
it isn't done by the time she comes  
in in the morning.

NURSE 2  
That's if Michael Myers doesn't  
first.

NURSE 1  
Oh, you and your sick sense of  
humor.

NURSE 2  
She's the one whose practically  
obsessed with him.

NURSE 1  
That bitch.

They pass by an opened doorway into a PITCH BLACK ROOM.

INT. PITCH BLACK ROOM/HALLWAY 2/HALLWAY 3/OFFICE - NIGHT

TRACK SHOT 3 IS BACK TO THE P.O.V.: Hide in the darkness, staring out into the illuminated hallway.

Hear their laughter and proceed back out into HALLWAY 2:

Look back down the hall as the nurses walk away in chatter.

(CONTINUED)

NURSE 2

How do you become Head Nurse at her age?

NURSE 1

Have an affair with Dr. Rogers, that's how.

Turn in the opposite direction and continue to HALLWAY 3:

Make a left and continue walking until you reach a wooden door half-way down.

The shade is drawn on the window of the door which says, "DR. TERENCE WYNN; PATIENT ADMINISTRATOR," on it.

Listen to his voice -- he's in there.

DR. WYNN

(O.S.)

Oh, yeah, baby. Keep talking.

Reach down with your BURN SCARRED HAND and turn the door knob -- the door silently swings open, leaving you with a view into the OFFICE:

The back of Dr. Wynn's office chair hides him, though it moves back and forth in an implied act of masturbation.

Proceed in quietly -- he won't notice you until you want him to.

Standing before his desk, you reach down and rip the jack out of his phone.

DR. WYNN

(somewhat O.S.)

Hello? You there? Hello?

Step around his desk as his chair turns, Dr. Wynn unsuspectingly about to face you.

DR. WYNN

Ah, shit--

THE P.O.V. ENDS AGAIN WITH ANOTHER--

CUT TO:

INT. OFFICE - CONTINUOUS

SHOT CHANGES TO DR. WYNN'S P.O.V.:

IN 3D

You cannot even muster a scream, but only DEEP GASPS as you MISS THE SIGHT OF THE SHAPE and only watch as THE BLADE COMES RIGHT AT YOU -- OVER AND OVER AND OVER AND OVER AGAIN.

Fall back into the chair and slide down until hitting the floor.

BLOOD trails out from BEHIND THE CAMERA.

Dr. Wynn's last sight is of a pair of boots and black slacks before the SHOT ENDS--

AND CHANGES BACK TO THE SHAPE'S P.O.V.:

Dr. Wynn lays in a pool of his own blood, of which the white window shades are covered in.

Turn and shove the stacks of files over on top of the body just because...

Notice a picture of the Doctor's family on his desk -- a set of CAR KEYS right by the frame.

Your scarred hand grabs them.

EXT. SMITH'S GROVE - DR. WYNN'S OFFICE - NIGHT

UP AT THE WINDOW

the light GOES OUT in Dr. Wynn's office with the ABRUPT PIANO SOUND EFFECT to accompany this.

INT. SMITH'S GROVE - HALLWAY 3/STAIRWELL 2/HALLWAY 4/HALLWAY 5 - NIGHT

TRACK SHOT 3 BEGINS OUTSIDE DR. WYNN'S OFFICE.

Close the door upon leaving.

Look down both ends -- the coast is clear.

Turn and quickly continue down the empty hallway.

All the way at the end, The Shape's P.O.V. reaches STAIRWELL 2:

(CONTINUED)

Enter this stairwell and begin down the steps.

First landing, turn and down the next one.

Another door -- open it and advance through to HALLWAY 4:

Walk halfway down the hall before turning the corner to avoid NURSE 3, who exits a door with a cart at the other end.

Now entering HALLWAY 5:

Proceeding down this corridor, a VOICE can be heard, it amplifying as the P.O.V. progresses toward the OPEN DOOR.

SAMANTHA

(O.S.)

I'm tired of him. I'm just tired of everything. Tired of school, of Dan... of Haddonfield most of all.

You come upon the doorway -- stopping right before it.

SAMANTHA

(O.S.)

I can't wait to leave that town.

Listen in.

CUT TO:

INT. PEGGY'S ROOM - CONTINUOUS

SAMANTHA NEMETH, 17, lights a small candle in front of her face.

SAMANTHA (CONT'D)

This summer I'll be eighteen, finally. I don't know where I'll be going. I doubt College.

Sam places the lit candle in a newly carved jack-o-lantern. The guts sit on a sheet of newspaper right next to it.

SAMANTHA (CONT'D)

But remember when I told you that I've been saving up to go to New York? I still remember all the stories you told me about when you lived there.

(CONTINUED)

Sitting in a rocking chair is PEGGY NEMETH, 40. Catatonic -- this Smith's Grove patient's personality doesn't reach beyond the squeaking she creates when rocking back and forth.

SAMANTHA (CONT'D)

The only problem is that I'll miss you... Mom.

Sam walks over and kneels before Peggy. She stares into her mother's lifeless eyes. Peggy blinks, sparingly, but her reactions don't span any further.

SAMANTHA

I know I don't I get up here often enough. But I promise, that's gonna change.

NURSE 4 walks in.

NURSE 4

I'm sorry, sweetie. Visiting hours just ended.

SAMANTHA

Oh. Yeah, I gotta get going. Haddonfield is such a drive... (to Peggy) Uncle Larry is waiting for me in the car. He and Aunt Jane are going to Grandma's tomorrow. She hasn't been doing too well. Still can't convince him to get his butt up here. But I will one day. I promise.

Sam leans in and hugs her mother.

SAMANTHA

I love you.

She kisses Peggy's cheek and turns to clean up the mess.

NURSE 4

Oh, dear, I got this. You get going.

SAMANTHA

Oh, okay. Thank you.

Sam grabs her jacket and blows her mother a kiss before walking to the door. Meanwhile, Nurse 4 attends to Peggy.

(CONTINUED)

SAMANTHA

(pauses)

Oh -- Happy Halloween, Mom.

Sam leaves.

As the nurse turns her back to clean up the pumpkin guts, A SHAPE crosses the doorway right after Sam.

Peggy's HEAD JERKS -- she saw Him!

CUT TO:

EXT. SMITHS GROVE - NIGHT

Sam exits the hospital and descends the staircase, never seeing The Shape hiding in the shadows in the bushes.

THE SHAPE'S P.O.V.: watch Sam run over to the Chrysler Imperial and get in on the passenger side.

Walk toward the other cars in the lot while watching the vehicle pull away.

CUE THEME.

END P.O.V. as a PAIR OF LEGS come upon a 1982 Cadillac Cimarron -- Dr. Wynn's car.

The Shape gets into the car, turns on the engine and pulls away.

INT. CADILLAC - NIGHT

The Shape sits SHADOWED OVER from over his shoulder. Spurs of light shine through the windshield and reveal his burned hands on the steering wheel.

Driving ahead is the illuminated back of the Imperial -- an Illinois license plate in view of the headlights.

EXT. SMITHS GROVE - NIGHT

The Imperial's headlights shine across the "SMITH'S GROVE SANITARIUM" sign as it turns out onto the road.

Coming up right behind it, Dr. Wynn's expensive Cadillac follows after Samantha's uncle's car.

The two cars drive down a dark and deserted road away from the fencing around the institution.

(CONTINUED)

FADE TO:

EXT. HADDONFIELD STREET - DAY

END THE FAST THEME FOR THE SLOW BUILDING KEY STROKES UNDER

a small-town suburban street in the midst of autumn. Dead leaves roll along the street and sidewalk, lawns covered in them. A very Sunday tone and feel. Birds chirp.

SUPERIMPOSE TEXT IN WHITE: "HADDONFIELD--"

"HALLOWEEN"

SLOWLY TRACKING DOWN THE TREE-LINED STREET

the focus is on the NEMETH HOUSE in the middle of the block. An attractive two-story home with a distinctive and memorable exterior, it's multiple surrounding trees cast their shadows around it in the morning sun.

PANNING AROUND the face of the house, the front door opens and Sam comes stepping out. She comes down from the porch and walks down the path through the lawn, turning onto the sidewalk.

Behind her, the front door opens again and a boy, SHAWN NEMETH, 10, comes running after her.

SHAWN

Sam, wait!

He's her adorable and innocent little cousin, but he's definitely not as much of a pain in the ass as any little boy his age.

SHAWN

Why didn't you wait for me?

SAM

Because I'm tired of waiting for you everyday, Shawn. Even when your brother drives us, we still get stuck waiting for you in the car.

SHAWN

It's not everyday.

Sam and Shawn walk right by a PARKED CAR -- the Cadillac, amongst a line along at the curb. Neither notices The Shape sitting in the driver's seat.

INT. CADILLAC - CONTINUOUS

THE SHAPE'S P.O.V.: He watches Samantha and Shawn straddle down the block, side by side in conversation.

BREATHING.

SAMANTHA

And you're going to be late for your bus. You miss it and it's a two mile walk.

SHAWN

I'll make it. I always do.

SAMANTHA

Yeah, you always wind up chasing it until Mr. Evers gets to a red light and finally let's you on.

SHOT FROM OVER THE SHAPE'S SHOULDER

he leans forward to start the engine -- the side of his face revealed in the sun coming through the windshield. From his neck to his cheek to his temple, severe burn scars are apparent.

EXT. STREET - DAY

Sam and Shawn come up the block, approaching the corner where stands an old phone booth.

SHAWN

I hate when Clive has practice.

SAMANTHA

Ugh. I hate when you complain.

SHAWN

Sam. Why are you always so grouchy?

SAMANTHA

Because you're a pain in the butt. I never had any siblings but somehow got stuck with you as a little brother.

As they cross the street, the Cadillac lurks slowly toward them.

(CONTINUED)

SHAWN  
But we're cousins.

SAMANTHA  
Tell me about it.

Confused, Shawn stops short as they step onto the sidewalk. He brushes it off and quickly runs to catch up with her.

SHAWN  
Hey, did I tell you what my costume is?

SAMANTHA  
Yeah, like forty times.

SHAWN  
No, I changed it.

Sam doesn't respond, she just wants quickly up the street as if she were trying to get away from him.

He speeds up.

SHAWN  
I said I changed my costume.

SAMANTHA  
Again?

SHAWN  
Yup. Now I'm gonna be a policeman.  
Bang. Bang.

Shawn points his "finger-gun" right in Sam's face as if shooting her.

SAMANTHA  
Shawn, if you know what's good for you...

The Cadillac turns the corner behind them.

INT. CADILLAC - CONTINUOUS

The Shape drives slowly up the block, stalking the two cousins from an subtle distance.

INT. HADDONFIELD HERALD - OFFICE - DAY

A TELEPHONE rings.

It sits on a desk in a messy, cluttered little office.

On a small love seat across from his desk, the Haddonfield Herald journalist, J.J. Scott sleeps sloppily, snoring with his mouth wide open. Papers lay on his chest. A bottle of brandy on the coffee table across from him.

He sets the record for the most painful wake up as the phone blares in the background.

SCOTT

Ah, shit.

The papers fall off of his chest and all over as he jumps up and staggers across the room, yawning and rubbing his eyes.

SCOTT

J.J. Scott.

He answers the phone, but his greeting is muffled by an unending yawn.

MARION

(O.S./over phone)

Mr. Scott?

SCOTT

Yes? Excuse me. Whose calling?

MARION

(O.S.)

It's Marion Chambers, head nurse at--

SCOTT

At Smith's Grove, yeah I haven't forgotten you. It's been a while.

Suddenly he seems more awake.

MARION

(O.S.)

Did I wake you?

SCOTT

No. No. I'm... just getting into the office.

He grabs a half-eaten doughnut and takes a bite.

(CONTINUED)

MARION

(O.S.)

I was calling to see if you had heard about what happened last night?

Scott jumps up, his attention within the grasp of her voice.

SCOTT

No. What happened?

MARION

(O.S.)

Not surprising. There's been virtually no press coverage.

SCOTT

What's going on?

MARION

(O.S.)

Dr. Wynn, Patient Administrator at Smiths Grove--

SCOTT

Yes, I am aware of Dr. Wynn.

MARION

(O.S.)

Well, he was murdered last night... in his office. At Smith's Grove. His body was found by the janitor early this morning. He was stabbed repeatedly.

SCOTT

You gotta be kidding me.

MARION

(O.S.)

Do I sound like a comedian?

SCOTT

Do they have a suspect?

MARION

(O.S.)

None that I know of. All of the patients have been accounted for and there have been no signs of a breach in the hospital security. But listen to this: The Doctor's car was stolen.

(CONTINUED)

Scott says nothing. He turns to the wall and stares at his bulletin board where his articles hang. Accompanied in one of the articles is a large photograph of THE MASK.

MARION

(O.S.)

I think we both know who did this.  
...Mr. Scott?

SCOTT

Yeah. Look, we've been through this before, Ms. Chambers. Michael Myers died that night. I saw his death certificate. Hell, they even buried him in the Haddonfield Cemetery.

MARION

(O.S.)

But did you see the body? Did you see the actual remains of Michael Myers?

SCOTT

I was there for the burial. I watched them put that box in the ground and call it a day. Its over.

MARION

You're a reporter, Mr. Scott. I expected you to be a little more open minded about this. Call me when you've come to your senses. I just hope that it's before He arrives in Haddonfield.

The line ends -- she hung up.

Scott places the phone back on the hook. He then steps over to his bulletin board full of his article clippings.

His eyes meet a picture of Laurie Strode; "SURVIVOR OF HALLOWEEN MURDERS KILLED IN AUTO ACCIDENT." Then next to it is his "HALLOWEEN MASSACRE; Heroic Doctor sacrifices self to kill madman" headlined article.

Next to that is an article with the photograph of a simple gravestone that says, "MYERS," on it -- "MYERS BURIAL SITE FUELS COMMUNITY OUTRAGE."

EXT. HADDONFIELD HIGH SCHOOL - DAY

Sam stands somewhat hidden on the side of the school building -- the exact location of Haddonfield High School seen in "Halloween."

She stands with her best friend, MAGGIE SPENCER, 17. Maggie is the nerdy and often quirky schoolgirl that everybody seems to like, though she is too modest and too nosey to fully embrace. She keeps checking her wristwatch.

Sam smokes a cigarette as a few students pass by and into the entrance -- JAKE MONROE, 17, among them. A rather dumb nature to him, he's your average 1980's small-role with good-looking but ignorant hunk.

JAKE

What's up, ladies?

MAGGIE

Hey, Jake!

SAM

Hi, Jake.

He turns and walks backward, continuing inside--

JAKE

Are you coming tonight?

MAGGIE

Oh, yeah, definitely.

SAMANTHA

Yeah, we'll be there.

JAKE

Alright! Later!

He turns and continues on.

MAGGIE

Sam, we're gonna be late.

SAMANTHA

Maggie, I'm almost done.

Samantha pivots just in time for the Cadillac to slowly pass by with her back turned to it.

Maggie notices the car, but doesn't think twice.

MAGGIE

What class do you have first?

(CONTINUED)

SAMANTHA

Um... shit.

Sam checks the inside of her schoolbag.

MAGGIE

What?

SAMANTHA

Dammit. I forgot my math book.

MAGGIE

What else is new? You're always forgetting your books.

SAMANTHA

Can I use--

Before Sam can even finish the sentence, Maggie holds out her math textbook.

Sam smiles and takes the textbook just as the BELL RINGS.

MAGGIE

Shit. Come on!

Maggie runs into the building and up the stairs among the other last minute students.

SAMANTHA

I'm coming.

Sam almost struggles to stick the textbook into her shoulder bag, sticking the cigarette in between her lips as she does so. She then takes one last pull and throws it on the ground before being the last student to proceed in.

FROM BEHIND HER

The Shape's legs step into the shot. He just stands there, staring at her backside as she rushes down the corridor.

His hand reaches down and picks up the burning cigarette butt as a Spicoli-esque STONER, 17, comes skateboarding up, catching The Shape off guard. The Stoner skates right by, his bloodshot eyes catching sight of The Shape--

STONER

Woah, bud -- That's a bad mask!  
Rock n' Roll!

Stoner keeps skating in, never realizing what an odd and once-in-a-lifetime experiences he just had.

Stoner going in, The Shape turns around and walks away.

EXT. HADDONFIELD CEMETERY - DAY

Scott walks about the deserted cemetery, though he realizes it's not so deserted--

Around a tree, he sees the backs of A COUPLE, both mid 40's, holding and comforting each other at a grave.

He passes behind without them noticing. The gravestone that they stand before reads: "LYNDA VAN DER KLOK; 1961-1978; BELOVED DAUGHTER"

Scott continues around the various headstones.

He travels across the entire cemetery and into a corner near the woods. He looks around curiously before he finally sees it:

A SQUARE HOLE IN THE GROUND -- A MISSING HEADSTONE.

He steps over to it and stares in. Scott then turns and stares all around, as if he would see and find the culprit.

INT. HADDONFIELD HIGH SCHOOL - CLASSROOM - DAY

Sam sits at her desk near the back. With her arm holding her head up, she dozes off to the sleep and awakes at her falling head.

Out of the window right next to her, The Cadillac sits parked on the side of the street. The silhouette -- no... *The Shape* of a man sitting in the front seat. She's oblivious.

OUT OF NOWHERE, a hand drops a folded up note on her desk. Sam immediately opens the paper up.

It reads: "Hey there, Beautiful. Catching some z's? -Dan"

Sam looks across the classroom where her eyes meet DAN WARNER, 17. Your typical jock who obsesses over the one girl who doesn't want him. Poor, ignorant fool, he smiles at her.

She looks back down at the note and that's when--

THE BELL RINGS and Sam immediately jumps up, tossing the note into her textbook and heading for the door in a hurry.

Out the window, The Cadillac pulls away.

INT. HALLWAY - CONTINUOUS

Sam comes speed walking out of the classroom and into the bustling HALLWAY of students.

Dan tries to catch her, but she jets around everyone in her way as she desperately tries to avoid him.

DAN

Sam!

She reaches the STAIRWELL--

INT. HADDONFIELD HIGH SCHOOL - STAIRWELL - CONTINUOUS

Sam immediately runs into her cousin, CLIVE NEMETH and his girlfriend, KAREN BRENT, both 17.

Her best friend, cousin and "brother," Clive is an instantly likable ally to Sam. Rather popular, but what can you expect from a football jock and his cheerleader girlfriend--

Karen is a blonde bombshell and paired with Clive, makes an attractive couple. She wears Clive's football jacket.

SAMANTHA

Oh, Clive, Karen--

CLIVE

In a rush?

SAMANTHA

Dan is stalking me!

KAREN

Oh, no.

Clive rolls his eyes.

CLIVE

Come on.

KAREN

I'll divert him.

SAMANTHA

I owe you one!

Karen runs up the stairs as Clive escorts Sam back down.

INT. HADDONFIELD HIGH SCHOOL - HALLWAY 2 - DAY

Clive and Sam come out of the stairwell and into HALLWAY 2.

SAMANTHA

I hope it's not going to be like  
this until graduation.

CLIVE

Hey, listen: I need you to do me a  
huge, huge favor.

They stop at Sam's locker halfway down.

SAMANTHA

I'm not babysitting Shawn for you.

CLIVE

Oh, come on, Sam!

SAMANTHA

Clive, I want to go to Jake's party  
tonight. Besides, between your  
brother and Dan, I get enough  
agrivation in my life at the  
moment.

She opens the locker -- neat and pristine... except for the  
CIGARETTE BUTT laying next to her books. Sam grabs it and  
looks at it with disgust.

CLIVE

What are you saving your cigarette  
butts in your locker now?

SAMANTHA

No. Some jerk must've stuck it in  
there. Ill!

She drops it onto the floor.

CLIVE

Well anyway, I hope you know that  
Dan is going to Jake's, too.

SAMANTHA

I thought he was going to visit  
Illinois State for the weekend.

CLIVE

Nope. Not anymore. He canceled so  
that he could go to the party --  
hoping to see you.

(CONTINUED)

SAMANTHA

Oh, you're kidding me.

CLIVE

He asked me to talk to you this morning at practice. The guy's brokenhearted, Sam.

SAMANTHA

He'll get over it. Stalking me is not going to help. It certainly isn't going to make me change my mind. Ugh. Why won't he just let it be?

The BELL RINGS. The hallway begins to clear quickly.

CLIVE

So? Will you do me this favor?

SAMANTHA

Favor? No way. It's gonna cost you.

CLIVE

What? How much?

SAMANTHA

Twenty bucks.

CLIVE

Twenty bucks! How about ten?

SAM

Twenty, Clive.

CLIVE

Fifteen.

SAM

Twenty or you could just stay home.

CLIVE

Ah well, Jake's house *is* only around the corner. We could both go to the party.

SAMANTHA

And leave Shawn home alone? We can't do that. He'll be scared.

CLIVE

He's ten years old. He'll be fine. He's a smart kid.

(CONTINUED)

SAMANTHA

You mean, a smartass. And no, he can't be left alone. If your parents found out -- we'd have to pay Shawn anyway, just to keep him quiet. Twenty bucks, Clive and the night is yours.

CLIVE

Fine. Fine. Thanks for nothing.

Sam smirks smugly at him and the two go their separate ways.

Sam turns around and yells out.

SAMANTHA

Don't forget to wait for me after school!

Clive doesn't bother to respond, just entering the stairwell.

Sam laughs to herself as she turns back the other way.

EXT. HADDONFIELD STREET - DAY

Scott stands in a phone booth on a busy corner street. He talks on the payphone with the booth door open.

SCOTT

Ms. Chambers? It's J.J. Scott.

MARION

(O.S./over phone)

Yes, Mr. Scott? Have you changed your mind?

SCOTT

I'm willing to entertain your theory. I went to the cemetery. His headstone is gone. Looks like it was stolen right out of its plot.

MARION

(O.S.)

Hm. Have you gone to the police?

SCOTT

It's just a missing gravestone. Besides, I'm the press, Ms. Chambers.

(CONTINUED)

MARION

(O.S.)

You're right. I'm coming up there.

SCOTT

Are you sure?

MARION

(O.S.)

Yes. I'm in Langdon so it's going to take me a couple of hours. I'm sure it's him, Mr. Scott. I'm sure of it. Anyway, it's been too long since I paid Sheriff Hunt a visit.

SCOTT

Come to my office at headquarters when you arrive. I'll be there.

MARION

Okay. I'm leaving shortly.

Scott hangs up the phone and leaves the booth, staring out at his surroundings. He takes in a deep breath.

The Cadillac passes right by him in the busy street.

INT. CLIVE'S BOBCAT - DAY

CUE SONG: "RAPPER'S DELIGHT" by SUGARHILL GANG (1979)

Clive drives. Sam sits next to him, rocking to the music.

CLIVE

Twenty bucks. Tss.

SAMANTHA

Nothing in life is free, Clive.  
It's a good lesson that you're  
learning. Be grateful.

Clive pulls up to the stop sign on the quiet street.

With her window halfway down, Samantha turns her attention to the trick-or-treaters walking down the block in their costumes. They chant:

TRICK-OR-TREATERS

Trick-or-treat; Happy Halloween;  
Michael gonna make you  
scream! Trick-or-treat; Happy

(MORE)

(CONTINUED)

TRICK-OR-TREATERS (cont'd)  
 Halloween; Run for your life or you  
 will be seen! Trick-or-treat; Happy  
 Halloween; You'll be dead before  
 eighteen!

CLIVE  
 (O.S.)  
 Hey, you wanna roll that window up?

Sam turns to her cousin to see him lighting a joint.

She turns back to roll her window up, yet again oblivious to  
*that* Cadillac approaching them from behind.

After taking a big drag, he passes it to Sam in a 3D  
 CLOSE-UP of the joint -- a total ripoff of the 3D shot in  
 Friday the 13th Part III.

Samantha takes it and gleefully smokes the marijuana.

Clive glances through at the rear view mirror before he  
 starts moving the car again. He turns up the music.

EXT. STREET - DAY

Driving down yet another suburban street, Clive's 1978  
 Mercury Bobcat passes by an EMPTY LOT between two houses --  
 where the Myers house once stood.

A BEAT later The Cadillac comes passing by and STOPS SHORT  
 before the empty lot -- EEERRR!

The car sits in the middle of the street right in front of  
 the gap in the block, but only for another BEAT.

The Cadillac moves forward.

INT. CLIVE'S BOBCAT - DAY

THE CADILLAC FOLLOWING THEM THE ENTIRE TIME,

the cousins move to the beat, passing the joint back and  
 forth.

BOTH  
 (sing)  
 "To the hip hop; the hippie to the  
 hippie, the hip hip hop and you  
 don't stop, rock it to the bang  
 bang boogie, said up-jump the  
 (MORE)

(CONTINUED)

BOTH (cont'd)  
 boogie to the rhythm of the boogie  
 to the beat; A skiddleebop, we  
 rock, a-Scooby-Doo, and guess what,  
 America, we love you; 'cause you  
 rocked and a-rolled with so much  
 soul, you can rock 'til your a  
 hundred-and-one years old;

As she rocks and raps, Samantha glances at the side mirror--

SHOT THRU SIDE MIRROR: The Cadillac follows.

All enthusiasm is instantly drained from her.

BOTH(CONT'D)  
 (sing)  
 I don't mean to brag, I don't mean  
 to boast--

Sam stops mouthing the words, staring back over her chair.

CLIVE  
 (solo)  
 but we're like hot butter on a  
 breakfast toast. A-rock it out--"

He notices her staring back, the song going on without him.

CLIVE  
 What's wrong?

SAMANTHA  
 That car--

He looks into the rear view mirror.

SAMANTHA(CONT'D)  
 (O.S.)  
 I've been seeing it all day.

SHOT THRU REAR-VIEW MIRROR: The Cadillac slows down and  
 pulls up against the curb, stopping.

CLIVE  
 You're getting paranoid, Sam.

Samantha continues looking back.

SAMANTHA  
 I'm not paranoid. It was parked on  
 our block this morning. And I swear  
 I saw the same car back at Smith's  
 (MORE)

(CONTINUED)

SAMANTHA (cont'd)

Grove last night. God, I hope its  
not Dan.

Clive is still rocking his head back and forth and driving,  
not paying her much attention.

CLIVE

They build thousands of models of  
the same car, Sam. Besides, it's a  
Cadillac. Looks brand new.

SAMANTHA

Yeah, but do they all come with  
that creepy silhouette of a man  
driving, too?

Clive continues to rock, ignoring her. Sam just keeps  
staring out through the back as they drive away.

EXT. STREET - DAY

The Cadillac sits at the curb, in front of some random house  
on this street. Clive's car gets smaller in the distance.

BUM-BUM-BUUMM... BUM.

EXT. HADDONFIELD POLICE DEPARTMENT - DAY

Scott sits in his car outside the police station.

Through the side mirror, he watches as the Sheriff's car  
pulls up behind him.

The Sheriff gets out of his vehicle, sun glasses on, looking  
around suspiciously. He walks around the car where he  
unexpectedly meets Scott, standing on the sidewalk.

SCOTT

Sheriff.

Hunt stops, shaking his head.

SCOTT

So, I guess that means that you've  
heard the news about Dr. Wynn's  
murder. Did you hear that his car  
was stolen, too?

Hunt acknowledges some PEOPLE walking by.

(CONTINUED)

HUNT

You want to keep your voice down?  
Ugh. Didn't take you long, Scott.

SCOTT

Oh, Gary. You know how good I am at  
what I do. You and I go way back,  
man.

The Sheriff lights a cigarette.

HUNT

I have no comment on... anything.

He walks right past Scott.

SCOTT

Happy Halloween, Sheriff. I'm sure  
it'll be an interesting one.

Hunt glances back at Scott before he proceeds into the  
police department. Scott sports a smile and waves.

EXT. NEMETH HOUSE - DAY

Clive and Shawn walk down the driveway to the sidewalk,  
Shawn wearing his cop costume.

SHAWN

Come on, Clive! We gotta hurry --  
Halloween curfew.

Shawn runs up ahead as Clive continues walking, shaking his  
head, looking stoned and completely displeased.

INT. NEMETH HOUSE - SAM'S BEDROOM - DUSK

Sam lies across her bed on the phone in HER BEDROOM. A  
magazine lies open before her and a sexy witch costume hangs  
behind her.

SAMANTHA

Well, if Dan's gonna be there, than  
I definitely don't wanna be.

She sits up. A BLACK CAT jumps onto her lap. She pets him.

MAGGIE

(O.S.)

Rumor has it he canceled an  
interview with the university coach  
this weekend.

(CONTINUED)

SAMANTHA  
My god. He's insane.

MAGGIE  
(O.S.)  
He's obsessed.

The cat jumps down as Sam stands and walks over to her bureau -- the mirror borderlined by photographs. Sam rips down the picture of her and Dan embracing happily.

IN THE BACKGROUND BEHIND HER,

out the window, down at the end of the long backyard, The Shape walks in the shadows under the trees. He stops beside a tire swing. He just stands there -- so subtle, You might miss it on your first viewing.

MAGGIE  
(O.S.)  
Oh, I also heard that Shelly Dean was *thrilled* when she heard that you and Dan broke up.

SAMANTHA  
Do you know if he bought a new car, by any chance?

MAGGIE  
(O.S.)  
None that I know of. Why?

Samantha drops the photo into a trash can and turns around, now facing her window. It doesn't take long for her to notice Him just as she was about to say something--

SAMANTHA  
Uh -- Oh god... there's somebody standing in the backyard!

MAGGIE  
(O.S.)  
What?

SAMANTHA  
There's a guy standing in my backyard!

MAGGIE  
(O.S.)  
Sam, cut the crap.

SAMANTHA

Maggie, I'm not kidding! He's standing by the tire swing.

MAGGIE

(O.S.)

Who is it? Is it Dan?

SAMANTHA

How the hell should I know -- He's just standing there. I can't see his face.

Sam squints -- trying to see him better.

BEAT.

SAMANTHA

I don't think it's Dan.

MAGGIE

(O.S.)

Are the doors locked?

SAMANTHA

Um... I'll go check. Hold on.

MAGGIE

(O.S.)

Call the police!

SAMANTHA

Alright.

Sam hangs up and runs out of her bedroom.

INT. NEMETH HOUSE - DUSK

Samantha comes racing down the stairs and over to the front door which she goes to lock when--

KNOCK-KNOCK-KNOCK.

Sam stops right before the door, staring at it.

SAMANTHA

Who is it?

KNOCK-KNOCK.

(CONTINUED)

SAMANTHA  
Who's there?!

There is a BEAT of silence before--

CREEPY CHILD  
(O.S.)  
Trick-or-treat.

Sam slowly reaches for the doorknob. Once meeting it, she turns the brass knob and peeking out, she sees--

NO ONE.

Before she can shut the door, MICHAEL MYERS jumps out from the side and slams his fist against the shutting door.

MICHAEL MYERS  
Rah!

Sam SCREAMS at the sight of THE ICONIC MASK coming at her.

LAUGHS.

Shawn pops out from the other side of the door, hysterically laughing.

A hand pulls the mask off to reveal Clive, also chuckling, wearing even the recognizable navy blue jumpsuit.

SAMANTHA  
You shit!

Sam punches Clive in the shoulder.

CLIVE  
Ow.

SAMANTHA  
You asshole. You scared the shit out of me!

CLIVE  
(to Shawn)  
I told you I'd get her.

SHAWN  
I wish we had a camcorder. You should've seen your face, Sam.

Sam rolls her eyes and turns around to hide her smile, walking into the LIVING ROOM AREA and plopping down on the couch.

(CONTINUED)

CLIVE

Oh, come on, Sam. It's Halloween. Everyone's entitled to one good scare.

SAMANTHA

Guess you're getting your twenty dollars worth out of me, huh? You can't walk around town with that mask, Clive. You'll be burned at the stake.

Shawn sits right next to her with his bag full of candy, immediately digging into it.

CLIVE

I'm just going around the corner to Jake's with it.

SAMANTHA

Always the spectacle, huh? You're gonna get shot wearing that.

Sam shoves her hand into the bag, much to Shawn's chagrin. She pulls out a Tootsie-Roll and unravels it.

CLIVE

Alright, I gotta pick up Karen.

SAMANTHA

Oh, your mother called while you guys were out. Grandma's feeling a lot better. But Aunt Jane said she wants you(Shawn) in bed at your regular time and you(Clive) in the house by eleven.

CLIVE

Yeah, yeah. I'll be back.

Clive drops the mask on a chair and leaves, still wearing the navy blue coveralls.

Sam yawns and it inflicts Shawn, causing him to do the same.

SAMANTHA

Oh, Shawn. What are we going to do tonight?

SHAWN

Uh. We could continue our Space Invaders competition.

(CONTINUED)

SAMANTHA

So I could whoop your butt, again?

The PHONE RINGS.

Sam reaches over to the side table and answers it.

SAMANTHA

Hello?

MAGGIE

(O.S.)

Is everything alright?

SAMANTHA

Yeah, it was my jackass cousin  
trying to scare me. Listen, I'm  
gonna call you back from my room.

Sam hangs up and goes upstairs.

Shawn sits back on the couch, eating his candy. He stares at the mask sitting in the chair across from him.

He gets up, walks over to it and takes off his policeman's hat. He then picks up the mask and pulls it over his head. With the mis-sized mask on, he walks over to a mirror on the wall.

SHAWN'S P.O.V.: Through the eyes of the mask, look into the mirror at yourself. You see: William Shatner, er... Michael Myers.

BREATHING.

Glance out the window -- DOUBLE TAKE.

Walk up to the window where you see The Shape in the shadows.

END P.O.V. WITH A--

CUT TO:

EXT. NEMETH HOUSE - BACKYARD - CONTINUOUS

OVER THE SHAPE'S SHOULDER

He stares across the yard at *the mask* in the window.

INT. NEMETH HOUSE - CONTINUOUS

Shawn pulls off the mask and stares out, cautiously.

The Shape steps away from the tire swing, disappearing into the bushes -- completely out of sight.

INT. HADDONFIELD HERALD - OFFICE - DUSK

Scott sits on his office couch with a file open before him. A newspaper clipping reads: "BOY, 6, KILLS SISTER, 17, WITH KITCHEN KNIFE."

Next to the file is a glass which he fills with a small bottle of brandy. He throws it back, just before a knock at the open office door--

THERE STANDS MARION, completely entrenched in the 1980's style and as attractive as she has she has always been.

MARION

Mr. Scott?

He jumps up.

SCOTT

Ms. Chambers.

They greet each other with a handshake.

MARION

It sure has been a long time.

SCOTT

Indeed. How was the ride?

MARION

Long. It gave me some good time to think, though. I want to go see Sheriff Hunt.

SCOTT

I tried to speak to him earlier. Well, I mostly went to antagonize him, but I find that that often leads to a better reaction when you're asking someone something that you know they don't want to answer.

(CONTINUED)

MARION

Okay. And?

SCOTT

He didn't comment. I don't know how they're handling this. Or what they're thinking.

MARION

It must be that they better cover their asses because they faked his death.

SCOTT

Ms. Chambers, that's a huge accusation. And libelous.

MARION

And I'm right.

They stare at each other for a BEAT.

SCOTT

Can I get you a drink?

MARION

No, Mr. Scott. I want to go to the police station and I want you to come with me.

SCOTT

Um. Okay... Let's go.

Marion leads the way out, Scott following behind her and grabbing his jacket off of the coat rack.

EXT. PARKING LOT - NIGHT

The duo walk through the parking lot, side by side.

SCOTT

Let's take my car.

He pulls out his car keys and leads her to his 1963 Pontiac Bonneville -- an aged vehicle and it shows.

INT. SCOTT'S CAR - NIGHT

They both get in the car, Scott turning on the engine.

MARION  
What's that?

Sitting on the dashboard is a RADIO-DISPATCHER.

SCOTT  
This?

With the engine running, Scott turns on the radio-dispatcher and turns up the volume.

DISPATCHER  
(O.S.)  
Radio clear. Patrol 3 settled.  
Radio clear.

MARION  
A police scanner?

She lights a cigarette.

Scott nods, smugly.

MARION  
You're more clever than I thought.

SCOTT  
Hang around me a bit longer, Ms.  
Chambers -- I'll show you how  
clever I can be.

She smiles at him while he pulls the gear into drive.

EXT. PARKING LOT - NIGHT

The car pulls out of its parking spot and drives away.

EXT. NEMETH HOUSE - NIGHT

Crickets chirp, slowly. The exterior illuminated by only the light over the door. The dusky interior is illuminated by the flashing blue light of the living room television.

INT. LIVING ROOM - NIGHT

CUE "THE THING FROM ANOTHER WORLD THEME" (1951)

Shawn sits on the couch in the dark living room. The light from the TV shines across him as he stares at it in a trans.

The television plays the opening title card to "THE THING FROM ANOTHER WORLD" film.

The mask lies in the chair across from him.

INT. SAM'S BEDROOM - NIGHT

Sam stands by the window, staring out. She then turns around and walks over to her closet door where her costume hangs. She opens the door and places the costume inside the closet.

Her bedroom door is ajar just a crack.

INT. HALLWAY - CONTINUOUS

P.O.V.: In the DARK HALLWAY,

ZOOM IN on the crack in the door, peeking in as Sam moves across the room and begins changing her clothes.

INT. SAM'S BEDROOM - NIGHT

SAM TURNS HER BACK TO YOU

removing her bra and revealing practically nothing. WOMP. WOMP.

THE DOOR CREEKS OPEN -- CREEEEEEEEEEEEK.

Sam quickly turns her head around, immediately covering her chest.

Her door sits almost fully open -- the doorway into blackness.

SAMANTHA

Shawn? You better get out of here,  
you little pervert!

Samantha turns and pulls her nightgown on quickly. She then turns back around and pokes her head out into the hallway.

(CONTINUED)

SAMANTHA

Shawn?

INT. LIVING ROOM - NIGHT

Shawn sits with his eyes bulging in fright, though completely stuck on the blaring TV.

A *very subtle* shadow shines across the wall behind the couch, moving quickly in the flashes from the TV screen.

INT. SAM'S BEDROOM - CONTINUOUS

Sam pokes back into the room, shaking her head and appearing a bit annoyed. She shuts the door all the way and walks over to her vanity, removing her earrings and other jewelry.

Her eyes catch one of photos in the border -- it's of her and her mother, Peggy in happier times.

EXT. NEMETH HOUSE - NIGHT

Headlights shine across the house as Clive's car pulls into the driveway.

Another subtlety You might miss: The Shape walking around the side of the house -- practically unnoticeable.

INT. LIVING ROOM - NIGHT

Shawn is still watching the movie in the dark.

The front door opens and Clive and Karen enter. Clive immediately switches on the lights and catches Shawn's attention.

CLIVE

What are you watching?

Karen is dressed like Marilyn Monroe and pulling it off quite well.

SHAWN

Um--

KAREN

Oh, "The Thing From Another World."  
This movie scared the hell out of me as a kid.

(CONTINUED)

CLIVE  
Looks like it's doing the same to  
him.

Clive laughs.

SHAWN  
I'm not scared!

Sam comes down the stairs in her nightgown, spandex pants  
and leg warmers.

KAREN  
Hey, Sam.

SAMANTHA  
Hey, Karen. You look great.

KAREN  
(Marilyn impression)  
Why thank you, honey.

The girls laugh.

SAMANTHA  
So, I guess you're going to Jake's  
with Michael Myers tonight, huh?

CLIVE  
Yeah, uh, speaking of which... (to  
Shawn) where's my mask?

Shawn looks down at the chair and sees that the MASK IS  
GONE.

SHAWN  
I don't know.

CLIVE  
I left it right here, Shawn.

SHAWN  
I didn't touch it, I swear.

CLIVE  
Someone must've. (to Sam) Did you?

SAMANTHA  
Why would I want your stupid mask?

Sam rolls her eyes and walks over to the windows, pulling  
down the shades.

CLIVE

(O.S.)

Then who else could've touched it,  
Shawn?

Sam stares out the window through the shades for a BEAT.

SHAWN

(O.S.)

It wasn't me. It was right there  
the entire time.

She then closes them and pulls the curtains shut.

CLIVE

Sam, did Shawn touch my mask?

SAMANTHA

I didn't see him -- no.

SHAWN

I swear. It was right on the chair  
where you left it.

KAREN

Maybe you left it in the car? Did  
you--

CLIVE

I didn't bring it with me! Shawn--

Clive goes toward him, prompting Shawn to jump up.

SHAWN

I didn't do it!

CLIVE

Come here, you little shit!

Shawn takes off running.

KAREN

Clive, come on.

Shawn runs around the wall separating the living room from  
the hallway, jetting up the stairs with Clive right behind  
him.

KAREN

Clive!

(CONTINUED)

SAMANTHA

Ah, let him go. Shawn needs to be taught a lesson every now and again. My aunt and uncle sure aren't going to do it.

KAREN

But I wanna go to the party. It's already started.

Karen walks over to the staircase and calls up.

KAREN

Clive, come on! I wanna go.

INT. MASTER BEDROOM - NIGHT

Shawn hides under his parents' bed, in their dark bedroom.

He notices a BLACK CASE right next to him.

But his attention is grabbed by the opening door.

SHAWN'S P.O.V.: Under the bed, the door opens and a pair of SLACKS and BOOTS come walking in.

KAREN

(O.S./calling out)

Clive! Let's go!

The Slacks and Boots walk around the side of the bed.

HEAVY BREATHING from Shawn.

Watch as the Slacks and Boots walks over to the closet, open the door and turn on the light. They then turn around, walk around the side of the bed and stop.

END P.O.V.--

INT. NEMETH HOUSE - NIGHT

Karen shakes her head.

KAREN

You know what? I'm not waiting for his ass anymore. Tell him to just meet me there. Ugh.

Karen opens the front door.

(CONTINUED)

SAMANTHA

Alright. Have fun. Hurry up, it's  
after curfew.

Karen walks out. Sam watches her go and then closes the door  
behind her.

SHE HEARS A POUND ON THE FLOOR UPSTAIRS

and looks up.

EXT. NEMETH HOUSE - NIGHT

Karen comes down the path to the sidewalk, turning and  
walking along the dark and desolate sidewalk.

KAREN

Halloween curfew. Pssht.

As Karen passes the front, ZOOM INTO the BLACKNESS of the  
alley between the Nemeth's house and their neighbors' -- A  
WHITE MASK GRADUALLY EMERGES.

Karen comes up the windy street, covering her shoulders as  
dead leaves blow by her feet and face. She's caught a chill.  
YARDS BEHIND HER AND OUT OF FOCUS, The Shape comes to the  
sidewalk, turns and begins following her.

Suddenly she stops... and looks back.

There He stands.

KAREN

Ugh, Clive! Come on, I'm cold!

The Shape proceeds toward her at his own pace.

KAREN

Come on! Hurry up!

He inches closer and closer.

A strong gust blows by.

Karen shivers.

KAREN

Oh, you're such a jerk!

She turns around and begins jogging up the sidewalk before  
she curtails off into the street, crossing to the other  
side.

(CONTINUED)

The Shape continues to follow her, though she unknowingly remains a safe distance from him.

She steps up onto the other side of the street as he steps off of the curb across from her.

KAREN

Come on!

She continues running up, her dress blowing in the random gusts of wind.

He pursues her to the other side as she is just making it to the corner. She turns it onto STREET 2 and is no longer in front of Him.

EXT. STREET 2 - NIGHT

She runs three houses down STREET 2 before she comes upon the path to JAKE'S HOUSE -- the party. The music plays loudly within. Voices. Fun.

She begins up the path, looking down the block to the corner where The Shape just stands; still and watching.

KAREN

(calls out)

You're not scary! Stop being a jerk  
and come on!

OVER THE SHAPE'S SHOULDER

with the mask over his head, he watches her from down the at the corner of the street as she rushes up the pathway and up the stairs, disappearing onto the porch.

He breathes, heavily.

EXT. NEMETH HOUSE - NIGHT

Clive comes out of the house, shaking his maskless head. He looks pissed and walks quickly in his coveralls.

He turns and walks up the lifeless street.

Walking, he catches a POLICE SQUAD CAR coming down the street, up ahead.

CLIVE

Shit.

He gets down and hides behind a parked car as the piggy mobile passes by. Clive slowly rises, watching it drive away. He turns and begins running up the street.

INT. NEMETH HOUSE - LIVING ROOM - NIGHT

Shawn stands in front of a mirror, his shirt sleeve pulled up, revealing a big bruise on his upper arm.

SHAWN

Ah.

Sam walks in with a bowl full of popcorn, eating some.

SAMANTHA

Why would you hide under your parents' bed? Don't you have a better hiding spot than that?

SHAWN

Uh... of course, I do! I just don't want him to know where it is in case I really mess up.

The two plop down on the couch next to each other, Shawn digging into the popcorn.

SAMANTHA

So what'd you do with the mask?

SHAWN

I didn't touch it! I mean, I did. But I put it right back. I swear!

SAMANTHA

The likely story. So I guess you weren't watching me change before, either?

SHAWN

What? No way! I was watching the movie the entire time!

SAMANTHA

Uh-huh. Sure.

Sam shoves a mouthful of popcorn into her mouth.

"The Thing From Another World" continues on the TV.

INT. POLICE STATION - SHERIFF'S OFFICE - NIGHT

Marion sits in the Sheriff's office all by herself.

The door opens and Sheriff Hunt enters the room, Marion turning to him.

HUNT

Sorry to keep you waiting, Ms. Chambers. But as you could guess, I am very busy man and I don't have much time to spare.

Marion stands and pulls out her pack of cigarettes.

MARION

Do you have enough time for a cigarette?

She holds the opened pack out to him.

INT. POLICE STATION - FRONT DESK - NIGHT

Scott stands half leaned over the front desk, conversing with TWO DEPUTIES.

SCOTT

So, tell me fellas -- off the record, of course: did you guys know about the cover-up? I mean, forget the fact that you won't let me in his office. I have to ask, how much of his dirty work does he make you guys do?

The Deputies turn to each other, smirk and shake their heads.

INT. SHERIFF'S OFFICE - NIGHT

Marion sits in the chair, while Sheriff Hunt leans against his desk. The two each smoke a cigarette. They are deep in conversation.

HUNT

He. Is. Dead, Ms. Chambers. How many years isn't going to take to convince you that Michael Myers died that night in '78?

(CONTINUED)

MARION

We both know that isn't the truth, Sheriff. But for some reason, you want to continue this charade. But I think I'm beginning to realize why.

She takes a drag from her cigarette.

He stares down at her, attentively.

MARION

You wanted this all to disappear. If Michael Myers is believed dead and his house is gone, Laurie Strode is conveniently dead, than this godforsaken town can move on past the stigma and be normal again. And hopefully, The Boogeyman won't return. And until then, we're just going to live right here, in denial. Ignorance is bliss. Isn't it, Sheriff? For everyone else, maybe. But you, you know the truth. I wonder what it must feel like waking up everyday, fully aware that Michael Myers could return to Haddonfield and kill a couple of more teenage girls. But what would I know? I'm just a nurse.

She takes another drag from her cigarette while he continues to stare, silently at her.

MARION(CONT'D)

What are you using the whole town as bait, Sheriff? Awaiting It's return so that you can catch Him and you can be the one they call the hero? What do you want a statue erected in your honor? "Sheriff Hunt; Caught, Killed and Covered-Up This Town's Most Shameful Secret." If you think Scott and I aren't planning to warn the public the second we walk out of here--

HUNT

(interrupts)

Laurie Strode isn't dead, Ms. Chambers.

(CONTINUED)

MARION

What?

HUNT

We faked her death for her safety.

MARION

(stands)

Wait a minute! Wait a minute! What are you telling me, here?! Laurie Strode is alive?!

HUNT

We all figured that if He believed she was dead and everyone thought He was and the Myers house was gone, that He'd have no reason to come back.

MARION

Oh, my god. You all knew.

She shakes, taking in a huge drag from her cigarette.

HUNT

If everyone believed he was dead, we could continue our search for him without any interference. No one would see him in their backyards or at the grocery store parking lot. There would be no hysteria.

MARION

So everyone's just blind to this dangerous monster out there, at large?

HUNT

Can I finish? I have my men out there. I've had a secret task force on this for the last five years, Ms. Chambers. Don't tell me how to do my job. I'm a trained officer of the law and I've dealt with this son of a bitch before. I can handle this if you and your boyfriend out there would just stay the hell out of the way! We will find him and it'll be because of my efforts to contain the beast. Now if you have any questions or comments, let me know now because my time is limited.

(CONTINUED)

MARION

Why did you tell me all of that?

HUNT

Because I'm putting it in your hands. I've struggled with this for the last five years. Now you can have a taste of the experience.

The Sheriff's phone rings.

He quickly puts out the cigarette and answers it.

SHERIFF

Yeah, it's Hunt.

Marion stares up at him. She is shaken by Hunt's confession -- she knew it all along. She smokes, nervously.

SHERIFF

...Thank you.

The Sheriff hangs up and stands.

SHERIFF

We got the car.

He walks past Marion toward the door as she jumps up and turns to him.

MARION

Dr. Wynn's?! Where was it?

SHERIFF

On Orange Grove. In front of the old Wallace house.

MARION

Oh, god. It's him. Sheriff, he wants you to know it's him!

SHERIFF

Thanks for the warning. You have a lot to think about, Ms. Chambers. I'll leave you to that.

Hunt opens the door to his office and walks out.

INT. JAKE MONROE'S HOUSE - NIGHT

CUE SONG: "YOU GOT ANOTHER THING COMING" by JUDAS PRIEST  
(1982)

PAN AROUND the happening party as the song fills the background. Kids dancing and drinking in their various costumes. A smokey-80's-essence fills the entire house.

Clive and Karen sit on the staircase, talking.

CLIVE

No. I never found the mask. The little shit lost it. That wasn't me.

Karen sees Maggie approaching them in rather unattractive, bulky bunny rabbit costume and carrying a can of beer.

KAREN

Woah!

Clive looks up at her and bursts into laughter.

CLIVE

Bitchin' costume!

MAGGIE

You too... Clive. A plumber?

KAREN

Can't you tell? He's Michael Myers.

MAGGIE

(nervous laugh)

Oh.

KIDS

(O.S.)

Oh! Go Dan!

Maggie, Clive and Karen all look across the room to see Dan, standing in the center of the crowd on the coffee table, empty a beer keg into his mouth.

CLIVE

...Go Dan.

KAREN

Oh, no.

(CONTINUED)

MAGGIE  
He must be crushed she isn't here.

CLIVE  
Was he looking for her?

MAGGIE  
(nods)  
I told him she's babysitting,  
tonight. As bitchy as possible.

Dan drops the keg and starts rocking to his very own  
air-guitar along with the song. This is all to the crowd's  
pleasure, Jake among them.

CUT SONG WITH A--

CUT TO:

EXT. HADDONFIELD POLICE DEPARTMENT - NIGHT

Marion and Scott exit the building and get into his car.

INT. SCOTT'S CAR - NIGHT

They sit in the car in front of the police station.

SCOTT  
So? Are you gonna tell me what he  
said or what?

Marion looks like she just saw a ghost. She shakes as she  
attempts to light a cigarette. She stops and starts rolling  
down the window, but then pauses and attempts to light  
the cigarette again.

SCOTT  
Well?

She gets it lit with a massive drag.

SCOTT  
He confessed, didn't he--?

MARION  
No!

SCOTT  
No?

Marion and Scott trade stares for a BEAT.

(CONTINUED)

MARION

They found the car.

SCOTT

They did? He told you?

MARION

It's definitely Michael Myers. It was found on Orange Grove Avenue in front of that Wallace girl's house.

Scott turns and immediately starts the car.

EXT. HADDONFIELD POLICE DEPARTMENT - NIGHT

Scott's car tears out of the parking spot and speeds away.

INT. NEMETH HOUSE - LIVING ROOM - NIGHT

Samantha and Shawn sit on the floor in front of the television playing Space Invaders on an Atari 80 game console.

SAMANTHA

Ooh! Ooh! I got it! I got it!

She won the round.

She turns to Shawn.

SAMANTHA

How many points do I have now? Over eighty-thousand?

SHAWN

Wow. You're even beating Clive's record.

The TELEPHONE RINGS.

Sam jumps up and goes to answer it.

SAMANTHA

Hello?

MAGGIE

(O.S.)

Hey.

(CONTINUED)

SAMANTHA  
Hey! How's the party?

Shawn continues playing the game behind her.

INT. JAKE MONROE'S HOUSE - CONTINUOUS

Maggie stands in the KITCHEN, talking on the phone on the wall. The party continues on, loudly, behind her.

MAGGIE  
Oh, loads of fun. You don't know what you're missing.

SAMANTHA  
(O.S.)  
How's Clive? He left here pretty pissed.

MAGGIE  
He's fine. It's Dan I'm worried about.

SAMANTHA  
(O.S.)  
Oh, no...

KIDS  
(O.S.)  
Woo-hoo! Go Dan! Go!

MAGGIE  
Well, let's just say, he isn't holding his liquor too well, tonight.

SAMANTHA  
(O.S.)  
He's trashed?

MAGGIE  
Wasted.

Maggie turns to see Stoner walking by, dressed like an old woman and smoking a joint. He nods to her.

MAGGIE  
Hi, Stoner.

STONER  
I'm Norman Bates!

Maggie nods with a fake smile and rolls her eyes as she turns away from him.

INT. NEMETH HOUSE - LIVING ROOM - CONTINUOUS

Samantha sits on the couch watching Shawn play.

SAMANTHA

It'll suck to be him in the morning. Hey, why don't you come over and bring me a few beers? I'm getting bored with Space Invaders.

MAGGIE

(O.S.)

Alright. Fine. Give me a few minutes.

Sam hangs up the phone and sits back.

SAMANTHA

Hey, Shawn. Isn't it getting close to your bedtime?

Shawn looks back at her.

SHAWN

What? Mom and Dad aren't even home! You're gonna make me go to bed?

SAMANTHA

How else am I gonna get rid of you?

SHAWN

Uh... I'll go take my bath.

Shawn shuts off the game and runs upstairs.

Sam looks at her nails.

SAMANTHA

(calls out)

And don't forget to drain the tub when you're done! I hate that.

Shawn shakes his head, disappearing up.

EXT. JAKE MONROE'S HOUSE - NIGHT

Maggie comes out of the house, down the stairs and along the path to the sidewalk.

EXT. STREET - NIGHT

Maggie turns the corner from Street 2 and continue up the block toward the Nemeth house in her rabbit costume.

The street remains dark and windy.

Walking along the sidewalk, she hears a rattling in the trees up above. Leaves fall down. She slows down and looks up.

The tall trees aren't baron of leaves, but full of dark orange, yellow and brown.

She's sees nothing and crosses the street, running across.

Just a few houses away from the Nemeths', a car comes passing from behind.

TEENAGE BOY  
(yells out)  
Hey fatty, nice costume!

The car speeds by.

MAGGIE  
Yeah. Happy Halloween to you, too.

Maggie shakes her head and walks across the Nemeths' lawn.

INT. NEMETH HOUSE - NIGHT

Sam lies on the couch, dozing off to sleep when--

DING-DONG

The doorbell awakens her.

Knock-Knock-Knock-Knock-Knock

Sam jumps up.

SAMANTHA  
I'm coming. I'm coming.

(CONTINUED)

MAGGIE

(O.S.)

Trick-or-treat. Trick-or-treat.

Knock-Knock-Knock-Knock

SAMANTHA

Maggie, I'm coming!

Sam opens the door to see Maggie standing there in her costume -- a rabbit snout strapped to her face.

MAGGIE

Trick-or-treat!

SAMANTHA

Ugh! What are you wearing?

Sam is hysterical with laughter.

MAGGIE

My costume. You don't like it?

SAMANTHA

No, it's just... it's Halloween.  
Not Easter.

MAGGIE

You dress like this on Easter?

SAMANTHA

Would you come in?

Maggie does so.

SAMANTHA (CONT'D)

Where are my beers?

Sam turns her back as she closes the door, COMPLETELY missing sight of The Shape standing under the light in the middle of the street -- SHUT.

Maggie reveals two beer cans.

SAMANTHA

You only brought me two?

MAGGIE

Two? One's for me!

Maggie cracks open the can and takes a seat in the chair across from the couch.

(CONTINUED)

SAMANTHA

Thanks a lot.

Sam sits down on the couch and opens her beer.

MAGGIE

You're missing a real show over at Jake's. Your boyfriend is making a big fool out of himself.

SAMANTHA

Ex-boyfriend. And you're only convincing me of what a great decision it was to stay home. I just hope Dan doesn't show up here.

MAGGIE

You think he might?

SAMANTHA

Wouldn't be the first time.

MAGGIE

Oh, you mean those late nights when he would crawl through your window and you two would do it like - like *rabbits*--

SHAWN

Sam?

Sam and Maggie turn to see Shawn standing by the foot of the stairs.

SAMANTHA

(annoyed)

What, Shawn?

SHAWN

There's a man standing in the street staring at the house.

SAMANTHA

What?

SHAWN

I think he's wearing Clive's mask. But I don't think it's Clive.

Sam turns to Maggie.

The girls stand and walk over to the windows by the front door. They peek through the shades--

(CONTINUED)

OUTSIDE: It's dark and deserted. Leaves blow in the street.

MAGGIE

There's nobody out there.

Maggie and Sam turn and look at Shawn, though Sam looks only slightly terrified.

Shawn goes to take a look.

SHAWN

I saw him. He was there.

SAMANTHA

Shawn, are you kidding around or are you serious?

SHAWN

I'm serious! There was a man standing out there wearing Clive's Michael Myers mask.

MAGGIE

(sarcastic)

Wait! Maybe it was Michael Myers!

SHAWN

(frightened)

Isn't he dead?

SAMANTHA

Maggie, shut up. Shawn, I'm serious! Are you trying to play a prank on us?

SHAWN

I said no, Sam! Why don't you believe me?

SAMANTHA

Because you're a known liar.

SHAWN

I'm not lying! There was a guy dressed like Michael Myers out there. And I think I saw him in our backyard, earlier.

Sam turns to Maggie -- BUM-BUM-BUUMM... BUM.

MAGGIE

Didn't you say that that was Clive?

(CONTINUED)

SAMANTHA

Yeah.

SHAWN

The man I saw by the tire swing was not Clive.

Maggie walks across the room to the telephone.

SAMANTHA

Who are you calling?

MAGGIE

Jake's. We'll see if Clive's there.

Maggie dials the number and the phone rings and rings and rings in her ear.

INT. JAKE MONROE'S HOUSE - KITCHEN - NIGHT

RING-RING-RING-RING-RING

under the loud music playing all throughout the house. No one hears it and no one answers.

Drunk kids stumble by it.

INT. NEMETH HOUSE - NIGHT

The phone is still ringing in Maggie's ear.

MAGGIE

There's no answer.

SAMANTHA

They probably can't even hear it.

Maggie hangs up and walks over to the front door.

SHAWN

What are you doing?

MAGGIE

I'll be right back.

SAMANTHA

Maggie, no -- where are you going?

MAGGIE

Back to the party. I'll call you if he's there.

(CONTINUED)

SAMANTHA

I don't think you should go out there.

MAGGIE

I'll be right back. I'm just going around the corner.

SAMANTHA

I just have a bad feeling, Mags.

SHAWN

Don't go, Maggie!

Shawn looks like he's about to burst into tears.

MAGGIE

Ugh. Don't be so dramatic, guys.

Maggie opens the door and leaves.

Sam and Shawn stand in the doorway watching her walk down the pathway.

SAMANTHA

Maggie, come on.

MAGGIE

Stop being so scared. This is Haddonfield. The cops are everywhere, tonight.

After Maggie reaches the sidewalk and passes the front of the house, Sam shuts the front door and locks it.

Her and Shawn stand there, staring back at each other.

BUM-BUM-BUUMM... BUM

EXT. STREET - NIGHT

Maggie stares all around herself, having played down how scared she actually is. She proceeds up the street quickly.

Still quite a bit away from the corner, Maggie STOPS--

A SILHOUETTE is hunched down behind one of the cars that line the street.

MAGGIE

Clive! I see you!

(CONTINUED)

A bit startled, she steps onto the lawn of a house, making a wide distance around the car as--

HE JUMPS OUT FROM BEHIND THE CAR

HE

Boo!

Maggie screams as DAN COMES OUT OF THE SHADOWS.

MAGGIE

Oh, my god! You asshole, Dan!

She throws a punch his way.

Inebriated and laughing his ass off, Dan stands there, hunched over.

DAN

Ya better check your pants!

MAGGIE

Jerk! What are you doing out here?

DAN

I saw you coming up the street so I hid.

MAGGIE

You scared me half to death! Why aren't you at the party?

DAN

...I was going to Sam's.

MAGGIE

Oh, no you weren't.

DAN

Yeah, I was.

MAGGIE

Don't, Dan. You're drunk and it's just not a good time.

DAN

I just need to see her. I gotta tell her how I feel.

MAGGIE

She knows how you feel, Dan. Trust me. You'll regret this in the morning.

DAN

No. She needs to hear it.

He starts down the block. Maggie reaches for him.

MAGGIE

Dan, don't! Don't go!

He makes a run for it.

MAGGIE

Ugh!

Maggie turns around and crosses to the other side.

She tries running a bit, but slows down. She can hear the music from the party despite it being all the way around the corner.

Four houses away from corner to Street 2, Maggie stop and turns around again -- she must have that feeling that she is being watched. Paranoia?

No one is behind her.

MAGGIE

Dan?

BEAT.

DUN-DUN -- THE SHAPE DROPS DOWN FROM A TREE RIGHT BEHIND HER!

Maggie SPINS AROUND, no time to scream--

THERE'S A 3D SHOT OF THE KNIFE COMING AT HER BEFORE--

CUTTING TO A WIDE SHOT FROM DOWN THE STREET: The Shape's silhouette murders Maggie's rabbit-silhouette right in the middle of the suburban sidewalk. After numerous stabs, the The Shape drags the body into the darkness.

INT. NEMETH HOUSE - NIGHT

Sam sits on the couch, biting her nails beside the phone, while Shawn goes over to turn on the TV.

SAMANTHA

Shawn, I really don't want to watch TV right now.

(CONTINUED)

SHAWN  
I'm bored.

SAMANTHA  
Maggie just left. Let's just wait  
for her call.

He turns on the television anyway.

SHAWN  
Are you scared?

SAMANTHA  
Shawn, if you and Clive are trying  
to scare me again--

DING-DONG.

Shawn and Sam turned to one another with surprise.

SHAWN  
Whose that?

DING-DONG-DING-DONG

Sam jumps up and rushes to the door, Shawn not far behind  
her.

SAMANTHA  
Maggie?

KNOCK-KNOCK-KNOCK-KNOCK

SAMANTHA  
Maggie, is that you?

A quick BEAT of silence.

DAN  
(O.S.)  
Samantha?

SAMANTHA  
Ugh!

SHAWN  
Is that Dan?

SAMANTHA  
Shawn, go up to your room.

DAN

(O.S.)

Sam, baby, please talk to me!

SHAWN

You're not my mother.

SAMANTHA

Go!

SHAWN

But Sam...

She vigorously points up the stairs.

DAN

(O.S.)

Samantha!

Shawn frowns as he goes up the steps.

SAMANTHA

Dan, what do you want?

DAN

(O.S.)

I just want to talk. Please! I need  
to talk to you. I love you!

Sam stands at the door. She leans her head against it,  
sadly.

DAN

(O.S.)

You're my first love. My only love.  
Please, just talk to me!

Sam unlocks the door and opens it.

Dan stands there with tears in his drunken, red eyes.

EXT. ORANGE GROVE AVENUE - NIGHT

Scott's car sits on a quiet street corner with the street  
sign reading: "ORANGE GROVE AVENUE."

In the reflection of the windshield, police siren lights can  
be seen down the block.

Scott and Marion sit in the car staring out through the  
front.

INT. SCOTT'S CAR - NIGHT

They two sit quietly in the car, the police scanner on low in the background.

SCOTT  
Well, they have the car.

MARION  
Dr. Wynn's brand new Cadillac.

SCOTT  
Still doesn't prove it's actually  
Him, though.

Marion looks to Scott, surprised.

SCOTT(CONT'D)  
It could be an imposter. Some crazy  
person obsessed with the story.

MARION  
It's Michael Myers, Mr. Scott.

SCOTT  
Why don't you just call me Scott?  
That's what I go by.

MARION  
Marion.

SCOTT  
So Marion, are you ever going to  
tell me what the Sheriff said to  
you in his office?

Marion lights yet another cigarette.

SCOTT  
I can't believe you're gonna betray  
me like this. I thought we were  
allies in all of this. I know I'm  
the press, but I thought you could  
trust me--

MARION  
Michael Myers was never dead,  
Scott. It was a completely  
fabricated story.

SCOTT  
He told you that?

(CONTINUED)

MARION

Not in those words, but yes.

SCOTT

Oh, I can't believe it.

MARION

It is what it is.

SCOTT

This bastard lies for five years to the entire world?! How the hell did he get so many people to go along with it? He couldn't have pulled this off alone!

MARION

He had good reason.

SCOTT

Oh yeah, what's that?

MARION

To prevent as much scarring as possible. And to further the discretion of the investigation in order to actually capture Him.

SCOTT

At this cost? To lie and endanger the public?

MARION

It's a no-win situation, Scott.

SCOTT

This is unbelievable -- you're actually defending him!

Marion sits back quietly and smokes her cigarette.

SCOTT

How the hell are they going to find him? He's playing this town for a fool. He planted that car to be found. This is all a thrill to him!

MARION

No kidding. Why do you think he waited five years to kill Dr. Wynn?

(CONTINUED)

SCOTT  
He's certainly not around here.

MARION  
No, he's not. Unless...

SCOTT  
Unless?

MARION  
Dr. Loomis believed that Michael was empty. Completely void of any sense of humanity... like a biological robot. But I don't agree with that. I think there is a lot going on within Michael Myers. He's smart and calculating. He has a willpower to survive like no other. You don't get anymore human than that. And that's the terrifying part. This might be a diversion that's not a diversion. He wants us to believe he wouldn't leave the car *here*, of all places and remain in the neighborhood.

SCOTT  
You think so?

MARION  
Working with mental patients for so many years, including the murderers and the sociopaths, I've learned that at the end of the day, there is no rhyme or reason; it's within themselves that drives their nature. He's crazy. Not stupid. With Laurie Strode... dead... he loses the motivation and suddenly you realize Michael Myers is more insane than first thought.

SCOTT  
It *is* the Twentieth Anniversary of his sister, Judith's murder.

MARION  
And he wants everyone to know he's going to pay tribute.

SCOTT  
That's if Sheriff Hunt would take the earmuffs off of Haddonfield.

(CONTINUED)

MARION

I guess it's up to us then, huh?

Scott turns to her. They hold a stare for a BEAT.

INT. JAKE MONROE'S HOUSE - NIGHT

Clive and Karen lay across the stairs, intensely making out.

The party seems to have died out a bit.

Stoner lies passed out in a chair in the corner, almost hidden with a beer can glued to his hand.

POLICE SIRENS--

Lights flash through the windows.

JAKE

Shit, it's the cops!

Clive and Karen jump up.

CLIVE

Come on!

Clive grabs Karen's hand and leads her around to the back.

Stoner remains sleeping in the chair, kids rushing by him.

EXT. NEMETH HOUSE - NIGHT

The house is completely dark, save for the light at the front door.

Up in the second story window of the house, Shawn stares out into the street.

INT. NEMETH HOUSE - MASTER BEDROOM - NIGHT

Staring out the window in his parents' dark bedroom, Shawn sees some kids hightailing it down the block, away from Jake Monroe's house.

The kids laugh until a squad car comes blaring its sirens up the street.

KID

Run!

They disperse behind the houses across the street.

An officer jumps out and chases after them while the squad car takes off.

INT. LIVING ROOM - NIGHT

Dan lies on top of Sam, the two making out on the couch in almost complete darkness. The TV sits on the news, though without sound.

ZOOM OUT

to reveal The Shape standing over them -- watching the distracted couple.

BUM-BUM-BUUMM... BUM--BUM-BUM-BUUM... BUM.

EXT. ORANGE GROVE AVENUE - NIGHT

IN FRONT OF THE OLD WALLACE HOUSE

Marion, Scott and a CAMERAMAN stand. Scott holds a microphone and they are preparing to shoot.

MARION

How are you going to get this to air?

SCOTT

We're breaking in live.

MARION

Can you do that?

SCOTT

Cleverness, Marion. It's good to have smart and skilled friends.

Scott winks at the Cameraman, who winks back.

SCOTT

Alright, stand next to me. Are we ready?

The Cameraman stands behind the camera and nods, counting down, 5-4-3-2-1 on his fingers--

SHOOT:

SCOTT

I'm J.J. Scott of The Haddonfield Herald. And with Nurse Marion

(MORE)

(CONTINUED)

SCOTT (cont'd)

Chambers of Smith's Grove Sanitarium, we have breaking news to share with you. And yes, I did say Smith's Grove Sanitarium, where last night, Patient Administrator, Dr. Terence Wynn was murdered in his office. Right now, Ms. Chambers and I are standing in front of the Old Wallace house, where moments ago police just removed Dr. Wynn's stolen car from the front of it. Five years ago to this very day, three teenagers were brutally murdered in this house by madman and former Smith's Grove patient, Michael Myers. Myers was said to have died that night in an explosion at Haddonfield Memorial Hospital that killed his former doctor, Sam Loomis, all in an attempt made by Loomis to finally stop Myers from killing his teenage sister, Laurie Strode. However, despite the fact that Michael Myers supposedly died that night on Halloween, 1978, tonight Ms. Chambers is going to reveal some startling confessions made to her by Haddonfield Sheriff, Gary Hunt, earlier tonight. Ms. Chambers, what did the Sheriff admit about Myers' supposed death?

As Marion goes to speak--

CUT TO:

EXT. NEMETH HOUSE - BACKYARD - NIGHT

In the darkness, Clive and Karen come running into the backyard from the side of the house.

CLIVE

Come on, hurry!

They make it around to the back door -- it's open.

Clive notices the doorknob hanging off, but continues in behind Karen.

INT. LIVING ROOM - NIGHT

Clive and Karen tip toe by the living room, catching sight of Dan and Samantha making out on the couch -- The Shape nowhere in sight.

So not to disturb them, Clive and Karen turn and laugh to each other, silently. Holding hands, Clive leads Karen down the hall and to the stairs where the two go up.

ON THE TELEVISION: Marion stands with Scott outside the Wallace house -- the volume too low to hear what she is saying.

INT. HADDONFIELD POLICE DEPARTMENT - NIGHT

The DEPUTIES and Hunt stand around a television, watching Marion speak into Scott's microphone.

MARION

I specifically requested to see the remains one time after another. Sheriff Hunt replaced Leigh Brackett in November, 1978. At which time, if you recall, the police had finally claimed that they had found remains in the fire and dental records confirmed that the remains did, in fact, belong to Michael Myers.

Hunt stands there, shaking his head.

INT. UNKNOWN LOCATION - NIGHT

A TELEVISION SET plays the exact same news broadcast in a random house.

MARION(CONT'D)

I was still never allowed to see them and a day or two later, the body was interred into Haddonfield Cemetery.

SCOTT

Much to the community's outrage. But to make up for it, Sheriff Hunt demanded the mayor have the Myers house demolished. And how quickly that happened.

An OUT OF FOCUS PHOTOGRAPH OF A GIRL sits on the mantle behind the TV.

INT. NEMETH HOUSE - CONTINUOUS

In the midst of making out, Sam suddenly pushes Dan off of her.

SAMANTHA  
Dan, stop.

DAN  
What?

SAMANTHA  
I can't do this. Shawn is right upstairs.

DAN  
It's the middle of the night. He's probably asleep. Come on, you know you want this as badly as I do.

He tries to kiss her again, but she pushes him away.

SAMANTHA  
No, I don't. At all. In fact, I think you should go.

She slides out from under him and stands, walking over toward the door.

DAN  
Oh, come on, Sam. I love you.

SAMANTHA  
I'm serious, Dan. This isn't happening. Go back to Jake's.

Dan gets up and walk over to her.

DAN  
Sam--

SAM  
Go!

DAN  
You'll kill a guy with this chase, Samantha.

(CONTINUED)

SAMANTHA  
Just leave. Please.

Dan sucks his teeth and leaves through the front door, leaving it wide open behind him.

A breeze comes through and blows in a few dried leaves.

Sam walks over and shuts it, locking it. She flips the switch on the light, but it doesn't work.

Sam looks up at the light fixture on the ceiling as she flips the switch once or twice more.

She walks back into the living room, the TV now off. But does she realize?

Sam tries to turn on the lamp by the phone. It doesn't work.

SAMANTHA  
Shit.

She picks up the phone -- nothing.

SAMANTHA  
Shit.

She puts it back down on the receiver and looks around in the darkness.

EXT. NEMETH HOUSE - NIGHT

Right in front of the house, Dan drops his ass down on the curb, in between two cars. He lights a cigarette and glances up.

DAN  
(to drunken self)  
Bitch. Hope it ain't too late for her when she realizes... Aaahh...

He leans back, looking up. He takes a drag.

UP IN THE SKY

the moon is full. Dark clouds pass by it.

Dan HOWLS like a wolf.

DAN  
Owwwoooooo! Happy Halloween!

(CONTINUED)

He goes to sit up when he is grabbed by his hair and his head jerked back--

DAN

Ah!

The Shape stands over him from behind, he SLICES Dan's THROAT. Dan chokes and gags as blood shoots from the vagina in his neck.

IN 3D: SHOOTING BLOOD SHOOTS RIGHT AT YOU, COVERING THE SCREEN BEFORE--

CUTTING TO:

INT. NEMETH HOUSE - NIGHT

BUM-BUM-BUUMM... BUM.

Sam ascends the dark staircase.

INT. CLIVE'S ROOM - NIGHT

Clive and Karen roll around in the bed, in the midst of sexual passion. Some slight moaning, but somewhat discrete.

INT. UPSTAIRS HALLWAY - NIGHT

Sam comes to the top of the stairs and proceeds down the hall to Shawn's room where she opens the door and checks in on him--

He's asleep in bed.

She closes the door behind her and continues back down the hall, stopping as she passes by Clive's bedroom door -- LOW MOANING.

She leans in, about to knock--

KAREN

(O.S.)

Oh!

Sam shakes her head and laughs.

SAMANTHA

Didn't see you two come in.

Sam continues back down the hall to her room.

INT. SAM'S BEDROOM - NIGHT

She enters her room, shutting her door.

She walks over to her open bedroom window, staring out at the backyard.

BACKYARD: Deserted. The tire swing and trees sway.

She closes the window and locks it before crawling into her bed, under the covers.

INT. CLIVE'S ROOM - NIGHT

Clive rolls off of Karen, both sweating and out of breath.

CLIVE  
So how was it?

KAREN  
Let's just say that you've made up  
for your earlier antics.

CLIVE  
I told you, that wasn't me.

He stands.

KAREN  
Where are you going?

CLIVE  
Get some water. I'm so dehydrated.

KAREN  
Get me some.

CLIVE  
Come with me.

KAREN  
I have to pee.

She goes to get out of the bed as Clive pulls the coveralls back on.

KAREN  
You're going down in that?

She stands in only her underwear -- her perfect, milky breasts revealed.

(CONTINUED)

CLIVE

Easy to put on. Easy to take off.  
Don't get dressed!

Clive throws her a robe hanging on his door and giggly walks out of the room.

INT. HALLWAY - CONTINUOUS

As Clive steps across and down the stairs, he totally misses the six-foot high white, shadowy mask at the end of the hall -- right in front of Sam's bedroom door.

INT. LIVING ROOM - CONTINUOUS

Clive comes off of the bottom step, reaching for the light switch by the front door -- no dice.

CLIVE

Shit.

He tries the other switches and still nothing.

He sees the couch clear of Dan and Samantha and continues to the kitchen.

INT. HALLWAY - NIGHT

Karen comes out of the bedroom and walks across the hall to the bathroom. As you can guess, The Shape is no longer standing there.

She steps into the BATHROOM, immediately reaching the light switch -- again, there is no electricity working.

KAREN

Ugh. Damn it.

She peeks out into the hallway and then goes back, closing the bathroom most of the way.

INT. KITCHEN - NIGHT

Clive stands at the sink, he downs a cup of water and then refills his glass under the faucet.

INT. BATHROOM - NIGHT

Karen stands and flushes the toilet.

The door creaks open and there He stands -- The Shape, in the dark.

KAREN

Are you wearing that stupid mask again? I knew it was you. You're such a bad liar.

The Shape breathes heavily under the mask, just standing there before her.

KAREN

Come on. Take that thing off. It's creepy.

She tries to walk past him, but he moves in front of her.

KAREN

Stop!

Again she tries to pass him, but he blocks her.

KAREN

Clive, you know how much I hate when you act like an asshole. And take off that goddamn mask!

Karen reaches up and pulls it off.

In the little bit of light coming through the bathroom window, she can see MICHAEL MYERS' severely burned face. And she quickly realizes that it is not Clive standing before her -- GASP.

INT. HALLWAY - CONTINUOUS

KAREN SCREAMS OFF-SCREEN.

The bathroom door SLAMS SHUT--

INT. KITCHEN - NIGHT

Clive drops his glass of water, shattering it.

INT. SAM'S BEDROOM - NIGHT

The sound of Karen's scream startles Sam awake in her bed.

INT. SHAWN'S BEDROOM - NIGHT

Shawn as well.

INT. BATHROOM - NIGHT

The Shape wraps his arms around her throat -- the mask still in her hand.

They slam off of the walls and cabinet, moving in and out of the shine through the window.

She chokes, loudly.

INT. HALLWAY - CONTINUOUS

Clive comes to the top of the stairs as Sam comes out from her bedroom door.

SMASH!

Clive runs to the bathroom door, turning the door knob -- it's locked! He slams his fist.

CLIVE

Karen?!

Shawn hides in the doorway to his bedroom, watching from across the hall.

CLIVE (CONT'D)

Karen!

SAMANTHA

Karen!

Sam bangs on the door behind Clive.

CRASH! BOOM -- SILENCE.

INT. BATHROOM - NIGHT

Michael holds Karen under the water in the filled bathtub, the shower curtain half wrapped around her body. She kicks her legs and tries to pull herself up as He keep her head submerged, his hand still wrapped around her throat.

CLIVE

Karen, open the door!

SAMANTHA

Karen!

SLAM! SLAM!

Bubbles leave her mouth and nose and rise to the surface. She screams underneath the water.

It doesn't take long for her to stop kicking and fighting -- SHE'S DROWNED.

SLAM!

Michael stands back up and rips the mask from her dead hand.

SLAM!

INT. HALLWAY - NIGHT

Clive throws his body into the door over and over.

SLAM! SLAM--

THE DOOR FLINGS OPEN.

The Shape stands there pulling his mask back over.

INT. BATHROOM - CONTINUOUS

OVER THE SHAPE'S SHOULDER

he stares back at Clive, Sam and Shawn all looking in.

INT. HALLWAY - CONTINUOUS

They notice Karen, DEAD in the bathtub beside Him, but don't process all immediately.

(CONTINUED)

SAMANTHA  
Who the hell is that?!

SHAWN  
It's Michael Myers!

Clive lunges at him!

SAMANTHA  
Clive!

As Clive comes at Him, The Shape throws his arm up, now holding his knife. The taller Clive is able to grab The Shape's wrist and the two latch onto each other -- an aggressive struggle beginning as The Shape pushes back--

SAMANTHA  
Clive!

Sam and Shawn jump out of the way as Clive and The Shape fly out of the bathroom and slam up against the wall, knocking down a row of hanging picture frames.

Clive shoves Him and the two fall through the open doorway to Sam's bedroom.

SAMANTHA  
Shawn, go to the Martins' and call  
the police!

Sam runs down the hall to her room as Shawn goes down.

INT. SAM'S BEDROOM - CONTINUOUS

On top of Sam's bed, Clive and The Shape roll off, knocking into the vanity -- The Shape on top, *but now knifeless*.

Sam comes to the doorway--

On the floor is the knife.

The Shape grabs Clive's throat.

SAMANTHA  
Get off of him!

With both hands, Sam plunges the knife into The Shape's back -- right below his neck.

He throws up his arms, trying to reach back as Sam steps away, the knife still deep within Him.

Clive comes up and shoves The Shape back off of him.

(CONTINUED)

He falls back silently and lies there, still... Dead?

SAMANTHA

Oh, my god!

Clive stands up -- The Shape laying between him and Sam. They stare down at him, Sam beginning to cry.

SAMANTHA

Is he dead?

Clive slowly reaches toward Him.

SAMANTHA

Clive!

CLIVE

Sshh.

He continues down, feeling The Shape's wrist for a pulse.

A BEAT LATER, he looks up--

CLIVE

I think he's dead.

SHAWN

(O.S.)

Sam! Clive!

SAMANTHA

Shawn!

Sam turns to run out.

CLIVE

Karen!

Hysterical, Clive runs out of the room behind her.

INT. HALLWAY - CONTINUOUS

Sam and Clive come out of her room, Sam breaking down as she comes upon the bathroom.

SAMANTHA

Oh, god -- Karen!

Clive speeds past her and into the bathroom.

(CONTINUED)

CLIVE

Karen!

From the bathroom doorway, Sam watches Clive pull a soaking wet, BLUE Karen out of the bath water.

CLIVE

Karen!

SHAWN

(O.S.)

Sam!

SAMANTHA

Shawn!

In tears, Sam runs over to the stairs -- her back to The Shape who stands in the doorway to her bedroom.

At the stairs, Sam looks down to see Shawn at the front door; open, wind blowing in leaves.

SHAWN

The Martins aren't home - No one is answering!

CLIVE

(O.S./hysterical)

Karen! [calls out] Call an ambulance!

Shawn comes running up, but Sam meets him halfway down.

SHAWN

Is Karen dead?!

SAMANTHA

Shawn, stop!

CLIVE ABRUPTLY SCREAMS -- Sam and Shawn immediately turn, startled and frightened--

CUTTING TO:

INT. BATHROOM - NIGHT

Over Karen's dead body, The Shape holds Clive up by his hair, stabbing him endlessly in the back -- the blade tearing through the front of his coveralls.

(CONTINUED)

SAM  
 (O.S.)  
 Clive!

Clive shakes to death, his head drooping over. Blood dripping from his mouth, The Shape throws Clive's DEAD BODY down over Karen's.

He looks back to see Sam standing at the doorway -- eyes bulging, her hands curl around her face as she lets out A BLOOD CURDLING SCREAM.

He turns around and goes toward her with the bloody knife in His hand.

INT. HALLWAY - CONTINUOUS

Sam runs down the hall in a cross between a horrifying scream and a hysterical cry -- THE BASS THEME kicking in.

Shawn is terrified by her as she approaches him at the top of the stairs where he waits.

SAMANTHA  
 COME ON!

She grabs him by the wrist and rips him down the stairs, but way too hard -- they both tumble down the last five steps and land at the front door.

SAMANTHA  
 Ah!

Shawn jumps right up, it's Sam who has twisted her ankle.

SHAWN  
 Sam, come on! Come on!

She looks back to see The Shape, standing in the shadows at the top of the stairs. He descends.

EXT. NEMETH HOUSE - CONTINUOUS

Shawn leads a staggering Sam out of the front doorway, running across the lawn where Sam faceplants the grass.

SAMANTHA  
 Ah, my leg!

SHAWN  
 Sam, he's coming!

The Shape comes to the doorway, stopping. He stares out at them no more than meters away.

(CONTINUED)

Sam tries to get up, but slips again.

SHAWN

Sam!

SAMANTHA

Shawn, run! Go to the payphone --  
call the police!

The Shape approaches from behind.

SAMANTHA (CONT'D)

Run! Go!

She quickly gets up and staggers up the in the opposite direction of Shawn. She looks back to see The Shape pursuing her, as she had hoped.

SAMANTHA

Run to Jeffrey's house after--don't  
stop up until you get there--Help!  
Help me, please!

Sam staggers off of the curb and into the middle of the street.

SAMANTHA (CONT'D)

Somebody, help! Call the police!

She looks back and forth at the houses on either side of her, hoping someone comes to their door and to her aid.

He continues to follow behind her.

SAMANTHA

Help!

She gets to the other side of the street, picking up an empty beer bottle laying against the curb.

SAMANTHA

Someone! Help me! Help!

As she continues up the street toward Street 2, she turns and chucks the bottle at one of the houses -- it shattering through a window.

SAMANTHA

Call the police!

The Shape reaches the other side of the street and begins following her along the sidewalk.

EXT. STREET - NIGHT

At the corner is the phone booth that Sam and Shawn passed earlier. Shawn comes running out of the darkness, in tears, running right toward it.

SAMANTHA

(O.S.)

Help me! Somebody!

Shawn reaches the booth and picks up the phone.

SHAWN

Operator, I need the police!  
Fifteen-Fifteen Cedar Avenue.  
Please, it's Michael Myers!

Shawn looks through the glass of the booth, staring up the dark street.

SAMANTHA

(O.S.)

Help!

SHAWN

No! This is not a prank!

He cries, listening to his cousin scream in the background.

EXT. STREET 2 - NIGHT

Samantha reaches the corner at Street 2, in tears, hunched over and barely able to run. She looks back to see:

NOTHING.

SILENCE.

Sam looks up ahead and sees Jake's house -- the lights still on. She continues up Street 2 to the party house.

EXT. SCOTT'S CAR - NIGHT

Scott and Marion sit *parked* on the side of the street. They kiss passionately, inside. The windows fogged.

INT. SCOTT'S CAR - NIGHT

Scott lies on top of Marion -- the moment quite heated.

DISPATCHER  
 (O.S./radio)  
 Dispatch. Dispatch. Response needed  
 at fifteen-fifteen Cedar Avenue.  
 Response and back-up. Multiple  
 calls for a 10-66 and 10-67.

They both stop, immediately listening in.

DISPATCHER  
 Repeat: Dispatch response for  
 fifteen-fifteen Cedar Avenue for a  
 10-66 and 1067.

MARION  
 It's gotta be Him!

SCOTT  
 Cedar Avenue. We're not that far!

Scott turns and starts the engine.

EXT. STREET - NIGHT

EEEEERRRR -- the vintage Bonneville speeds out.

INT. SHERIFF'S OFFICE - NIGHT

Sheriff Hunt sits at his desk. The door flings open--

DEPUTY  
 Sheriff, we got a call -- we think  
 it's him!

The Sheriff jumps out of his chair.

EXT. RANDOM STREET - NIGHT

A police squad car flies down the street, sirens blaring.

DISPATCHER  
 (V.O.)  
 By order of the Sheriff, the  
 suspect is to be considered armed  
 and dangerous. Shoot to kill.  
 Repeat, shoot to kill.

EXT. JAKE MONROE'S HOUSE - NIGHT

Sam climbs the steps to the front porch.

SAMANTHA

Jake! Jake!

Sam runs to the door and immediately goes inside.

INT. JAKE MONROE'S HOUSE - CONTINUOUS

Inside, Sam locks the door. She turns around to an empty, but trashed house.

SAMANTHA

Jake!

Sam holds the wall and makes her way down the hallway, past the stairs and into the kitchen--

INT. KITCHEN - NIGHT

Turning the corner into the kitchen, Sam goes to grab the phone, when she finds it missing from the receiver. The wire gone too.

SAMANTHA

Jake!

She turns and runs back out into the--

INT. HALLWAY - CONTINUOUS

Sam runs back down the hallway, to the staircase.

SAMANTHA

Jake, where are you?!

She begins up, turning on the light switch as she does.

SAMANTHA (CONT'D)

Call the police!

Sam gets to the top--

INT. UPSTAIRS - CONTINUOUS

Sam comes to Jake's bedroom door.

SAMANTHA

Jake?!

She opens the door -- his room is dim and someone is laying under the covers in his bed.

SAMANTHA

Jake!

She runs over to the bed.

INT. JAKE'S BEDROOM - CONTINUOUS

At the bed, Sam pulls the cover over to see DAN -- throat slashed, blood all over, his eyes staring up at her. GASP!

She stumbles back in shock, the bedroom door swinging back closed behind her -- JAKE HANGED by the phone wire on a hook, the phone hanging down his chest. She turns around--

Sam SCREAMS and CRIES, covering her face when--

BLACKOUT.

She gasps.

SAMANTHA

Oh, god!

A terrified and crying Sam slowly moves back into a corner of the room, crouching down and covering her trembling lips with her hands.

She then jumps up and runs over to the door, trying to avoid Jake's body at all costs as she pulls it back open and quickly exits.

INT. UPSTAIRS - CONTINUOUS

Sam runs down the hall to the stairs--

Startled by the sight of Him, she let's out another scream.

He stands at the foot of the steps, staring up.

She breaks back down the hallway.

He starts up, taking his sweet time.

Sam runs back toward Jake's room, but chooses the door across from his -- going into the FRONT BEDROOM and slamming the door shut.

INT. FRONT BEDROOM - NIGHT

Sam locks the door. With her back turned, she's in for a big surprise when she turns around to see--

Maggie lying on the bed, light coming in from the windows, her arms spread out, her rabbit costume is covered in blood.

SAMANTHA

Maggie!

She runs over to her friend's bloody body, grabbing her face and hysterically crying.

SAMANTHA

Oh god, no! Maggie--No. No!

SIRENS IN THE BACKGROUND

catch her attention. She spots a phone on the table next to the bed. She grabs it, bringing it to her face--

SAMANTHA

Please! Please!

She lets the phone slide out of her hand, crying with her back against her best friend's "death bed."

THE SHAPE BURST THROUGH THE DOOR -- SHE ROARS IN FRIGHT--

EXT. NEMETH HOUSE - NIGHT

FOUR SQUAD CARS pull up in front of the Nemeth house from all directions. They surround it.

EXT. STREET - NIGHT

Scott's car floors it up the street.

INT. JAKE MONROE'S HOUSE - FRONT BEDROOM - CONTINUOUS

Sam jumps up as He lunges for her, the knife held up high.

(CONTINUED)

Sam turns and grabs the lamp on the table, swinging it as he goes to stab her, she is able to block his strike, but drops the lamp in the process. She immediately grabs his arm, pushing back and crying out.

His deep, grisly breathes grow deeper as she forces him back, both hands holding his knife-wielding arm above her head. With his other hand, He goes to grab her throat--

BITE!

He pulls back and trips over the lamp, stumbling back with Sam now falling into him--

She cries out as they SMASH THROUGH the center windows of the set.

EXT. JAKE MONROE'S HOUSE - NIGHT

From the second story windows, the two fall out, rolling down either sides of the peak of the roof over the porch. They simultaneously drop off into opposite sides of the front lawn -- Sam landing in the bushes.

The Shape lays on the grass and dead leaves -- seemingly unconscious.

INT. SCOTT'S CAR - NIGHT

They sit in the car, Scott driving intensely.

MARION  
I hear the sirens.

SCOTT  
The turn is a little further up.

EXT. RANDOM STREET - NIGHT

A black 1973 Oldsmobile Cutlass ZOOMS through the streets of Haddonfield.

EXT. JAKE MONROE'S HOUSE - NIGHT

The bushes shake as Sam crawls out of them, dirty, bloody and cut up. She can barely pull her weight, shaking, painful, but almost silent cries.

(CONTINUED)

She grips the grass to pull herself forward. To her left, and OUT OF FOCUS, across the yard, The Shape sits up. She doesn't immediately notice--

BEAT

Out of the corner of her eye -- she DOUBLE TAKES. He stares over at her.

SAMANTHA

(gasps)

Help(barely audible)!

He walks toward her. Hands free.

She tries to crawl away in the distance. He comes upon his knife and picks it. He then proceeds toward the helpless crawler,.

DUN. DUN-DUN. DUN. DUN-DUN... DING-DING-DING-DING-DING-DING.

SAMANTHA

Help!

He's within feet from her -- he crosses the path.

Scott's car SPEEDS PAST--

EEEEERRRRR -- it stops!

INT. SCOTT'S CAR - NIGHT

Scott and Marion fall back into their seats after the abrupt stop. They both stare back.

SAMANTHA

(O.S.)

HELP ME!

MARION

Oh, god!

SCOTT

It's him!

Marion reaches into her purse and pulls out a .357 MAGNUM, getting out of the car just behind Scott.

EXT. JAKE MONROE'S HOUSE - CONTINUOUS

Sam SCREAMS, staring up at him as he steps down on her neck, holding her down in the grass while he raises the blade and leans over her--

BANG-BANG!

He falls back -- Sam crying out--

FLASH TO:

EXT. NEMETH HOUSE - NIGHT

More police cars sit outside the house. Neighbors at their doors. They all just heard the gunshots.

Sheriff Hunt, among them.

FLASH BACK TO:

EXT. JAKE MONROE'S HOUSE - CONTINUOUS

OPEN ON A 3D SHOT of Marion's gun pointed before her--

FOCUS IN on her and Scott, standing at the sidewalk.

The Shape takes a step forward.

BANG! BANG! BANG! BANG!

He drops the knife. Drops to His knees. He falls flat.

Marion stands there while Scott runs up to help Sam.

MARION

Scott, be careful! He's not dead.

Scott picks a crying and trembling Sam to her feet.

SCOTT

Let's get her to the car -- come on. You drive.

Marion stares over at The Shape as she steps back before turning, the three get back over to Scott's car.

The doors to the car left open, Marion gets into the driver's seat, while Scott helps Sam get in on the other side.

INT. SCOTT'S CAR - NIGHT

Sam slides in.

MARION

Hurry!

Marion helps get an injured Sam into the front seat just before--

EXT. SCOTT'S CAR - CONTINUOUS

The Shape comes up behind Scott, STABBING HIM RIGHT IN THE BACK AND LIFTING HIS FEET INCHES ABOVE THE GROUND.

SCOTT

Aaahhh!

Marion and Samantha SCREAM IN UNISON.

INT. SCOTT'S CAR - NIGHT

The engine already running, Marion pulls the gear into drive and slams her foot on the gas.

The car speeds forward, the door still open.

EXT. STREET 2/STREET - NIGHT

Scott's car, driven by Marion makes it to the corner of Street 2, making a sharp and wide turn onto the next street before an oncoming police car causes her to stop SHORT--

The driver's side door opens and Marion get's out, pulling Sam out with both of her arms.

Sheriff Hunt gets out of the police car.

The rest of the commotion occurs in the background, down the street in front of the Nemeths'.

EXT. STREET 2/CEDAR AVENUE - NIGHT

The Shape walks toward the corner -- Scott's body lies DEAD in the middle of the street.

The Shape continues down the block despite the flashing red lights across the pavement.

(CONTINUED)

He turns the corner, wide enough to remain in the middle of the street where He meets a barricade of police cars -- a roadblock. Police officers standing behind, holding their weapons toward him.

He pauses.

HUNT  
(over loudspeaker)  
Stop. You are under arrest. Drop  
your weapon and put your hands up!

The Shape looks around, as if looking for Samantha.

THE SHAPE'S P.O.V.: THRU EYES OF THE MASK: Look around--  
END P.O.V.--

HUNT  
(loudspeaker)  
Repeat: Drop your weapon and put  
your hands up.

BEAT.

The Shape takes a step forward like a boss.

The deputies start turning to one another, shocked.

HUNT  
(loudspeaker)  
Stop! We will open fire! We will  
open. Fire!

The Shape continues forward -- HEADLIGHTS GROWING BEHIND HIM.

HUNT  
Alright, boys--

EEEEEEERRRRRRR -- they turn and look.

The black Oldsmobile rips into a turning-stop only meters from The Shape.

Even His attention is caught and he turns around.

LEIGH BRACKETT, 50's, the former Sheriff and father of victim, Annie Brackett, reveals his face over the top of the car after getting out.

Hunt stares on.

(CONTINUED)

DEPUTY  
(O.S.)  
Holy shit! Leigh Brackett!

Leigh walks around from behind his vehicle, revealing a DOUBLE-BARREL PUMP-ACTION SHOTGUN. He walks straight toward The Shape, an insane determination in his eyes.

HUNT  
(loudspeaker)  
Leigh, stop! Stop.

Leigh approaches Him -- both maintaining eye contact.

LEIGH  
This is for Annie, you son of a  
bitch!

Leigh pumps the shotgun and steps just inches from Him. The Shape raises his knife.

HUNT  
(loudspeaker/O.S.)  
Leigh!

THE SHAPE'S P.O.V.: IN 3D: The barrel of the shotgun is pointed right at You. BOOM -- A FLASH OF LIGHT--

THE SHAPE'S FACE EXPLODES AT THE CENTER OF THE MASK

as he falls back in SLOW-MOTION.

The Shape SLAMS onto the pavement.

Brackett stands over Him, covered in The Shape's blood.

He throws the shotgun down. He reaches into his jacket and pulls out a cigar, spits on The Shape and then lights it.

It's silent.

The Shape lay DEAD in the middle of the street. Blood streams away from the mess that was once his face, still mostly covered in what's left of the mask.

The blood trials down the pavement and into the sewer.

FADE TO:

EXT. NEMETH HOUSE - NIGHT

TRACK SHOT through the crowd of police, their cars, reporters and such in the middle of the street--

DEPUTY

He followed her back from Smith's Grove last night. She's got a mother there.

Continue the track shot.

At an ambulance, Stoner sits next to Sam, with Marion comforting her on the other side.

SAMANTHA

(cries)

Why me? Why me?

Sam breaks down.

Marion looks over at the Sheriff, who stares on from afar.

He turns and walks away.

SHAWN

Sam!

SAMANTHA

Shawn!

He runs into her arms and she breaks down again.

CUE BASS THEME and ZOOM OUT of scene before--

CUTTING TO:

SERIES OF SHOTS:

-- Sam's mother, Peggy sits staring out the window at the full moon. She rocks in her chair.

-- Haddonfield High School is completely dark. Leaves blow by it.

-- Leaves roll along the street in front of the lot where the Myers house once stood. ZOOMING IN, a simple GRAVESTONE with the name, "MYERS" on it sits in the center of the lot.

-- Police and ambulances surround Jake's house. A black body bag, filled, is carried out on a gurney.

(CONTINUED)

-- The Wallace House sits completely dark, a "FOR SALE" sign still in front of it.

-- The picture of the girl on the mantle is revealed to be Annie Brackett from "Halloween" -- it's Leigh's house.

-- Hunt looks across the crowd in front of the Nemeth house and meets eyes with Leigh, whose been awaiting the eye contact. They trade sympathetic, but stoic stares before Leigh takes a drag from his cigar, turns and walks away.

-- A SHOT of the Laurie Strode picture in the article, "SURVIVOR OF HALLOWEEN MURDERS KILLED IN AUTO ACCIDENT."

-- Marion places a cigarette between her lips. Her lip trembles, tears well up in her eyes... but she holds back.

-- Michael Myers' body bag is loaded into the back of the ambulance. The door shut.

It drives away--

CUTTING TO:

BLACK SCREEN--

TITLE CARD: HALLOWEEN III --

THE AMBER TEXT TURNS 3D BEFORE--

CUEING CREDITS