

**HALLOWEEN 4:
The Night of Michael Myers**

Written by

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

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FADE IN:

CUE VHS FBI WARNING--

1980's MCA HOME VIDEO LOGO--

RETRO UNIVERSAL PICTURES LOGO--

FADE TO:

POV: we're staring up. The last thing we see is the
PARAMEDICS before the zipper encloses us in--

BLACK SCREEN:

SUPER-IMPOSE TEXT IN AMBER: "HADDONFIELD, ILLINOIS"
"HALLOWEEN NIGHT, 1983"

REPORTERS

(O/S)

1: Michael Myers has been declared
dead, his body being carted off as I
speak--

2: Myers has claimed another seven
victims this Halloween--

3: Finally an end to yet another
massacre in Haddonfield--

FADE TO:

A RECAP OF THE LAST FEW MINUTES OF "HALLOWEEN III (1983)"

which leads to the final scene on--

EXT. CEDAR AVENUE - NIGHT

At the back of an ambulance, Sam sits with Marion and Stoner
by her side.

SAM

(cries)

Why? Why me? Why me?

She completely breaks down.

Marion comforts Sam, catching the eye of SHERIFF HUNT
staring on from afar. He turns and walks away.

(CONTINUED)

CONTINUED:

SHAWN
(O/S)
Sam!

SAM
(looks up)
Shawn!

They embrace, Sam a complete emotional mess.

PANNING UP THE CROWDED STREET, "*HALLOWEEN 1963*" (1978)
begins to silence the commotion in the street.

The paramedics load up the ambulance with the body bag
encasing A SHAPE.

The doors close.

The sirens begin to flash.

The ambulance pulls away from the scene, "*Halloween 1963*"
FADING WITH IT--

EXT. ROAD - NIGHT

We TRACK the ambulance along the desolate road.

Soon after, the CLASSIC "*HALLOWEEN THEME*" (1978) picks up in
the background.

The NEWER OPENING CREDITS begin rolling in that familiar
font, right over the shot of the moving ambulance van.

TITLE CARD: "**HALLOWEEN 4: THE NIGHT OF MICHAEL MYERS**"

The ambulance drives over a smashed pumpkin in the middle of
the road.

It passes under trees draped in toilet paper.

INT. AMBULANCE - NIGHT

Side by side, they sit in the dark ambulance van. Lighting
the cigarette is JOE TURNER(20s) and driving is MORRIS
DANIELS(50s), both at different places in their lives, their
job is about the only thing they have in common.

JOE
Shit. Michael Myers.

(CONTINUED)

CONTINUED:

Did the body bag just move? Neither noticed if it did.

MORRIS
Yep. That's him.

JOE
Did you see his skin? Ugh!

MORRIS
Yeah. Satan didn't even want him.

Morris glances into the rear view mirror to see the black body bag lying still in the back.

JOE
Shotgun to the face. He must've been killed instantly.

MORRIS
I hope it was the most excruciating instant ever.

JOE
Such hard feelings, Mo.

MORRIS
It's called compassion, Joseph. Don't let this job strip you of it. My brother's wife was one of the nurses killed at Haddonfield Memorial back in 'seventy-eight.

JOE
Well, justice is lying right behind us, Morris. Michael Myers is dead.

The body bag definitely moved that time. Still, it went unnoticed between them.

MORRIS
Hopefully, now this town will finally be able to heal.

The body bag moves all around -- The Shape inside clearly not dead.

Joe looks back to see everything still. Smoke shoots from his nostrils.

JOE
They should just let us throw this fucker in the ground and be done with him.

(CONTINUED)

CONTINUED:

The body body begins to unzip, the scene being so obviously referenced in "H20." They don't even hear it, though.

MORRIS

Sure would save our tax dollars.

JOE

Well, time to turn this piece of shit into fairy dust. Hey, wanna get a beer after?

MORRIS

Uh...

POV: we sit up, staring right out at the road through the windshield, the backs of Morris and Joe's heads on our left and right, respectively--

ON JOE

JOE

Come on, Morris. We'll celebrate this motherfucker's end!

ON MORRIS

MORRIS

Oh, no. It'll be way past my bedtime by then. Plus, my wife is waiting for me--

A FLASH OF A SHOT

reveals The Shape right between them -- a BLOODY MESS for a face! He wraps his hands around both of their heads--

BOTH

Ah!

and BASHES THEM TOGETHER--

EXT. ROAD - NIGHT

The "*Theme*" picks up again, the ambulance continuing along until it suddenly swerves violently across the road and then back again, over a barricade and disappearing over the side.

EXT. RIVER - NIGHT

The ambulance flips and rolls down a short ridge into a quick moving river, the current forceful enough to move the overturned, sinking vehicle down the stream--

BLACK SCREEN:

END THEME.

SHERIFF STEVENS

(O/S)

Effective immediately, Sheriff Hunt is stepping down and I will be stepping in as acting Sheriff...

INT. POLICE DEPARTMENT - UNKNOWN TIME

A press conference is being held, a politician or two standing among several officers, including SHERIFF STEVENS(50s), who speaks at the podium amid the flashing cameras of the UNSEEN PRESS.

REPORTER 1

(O/S)

Sheriff Stevens, has a search party been issued to find the bodies?

REPORTER 2

(O/S)

Has Michael Myers' body been found?

REPORTER 3

(O/S)

Sheriff Stevens, were you involved in the cover-up?

SHERIFF STEVENS

A search party has been out looking for both paramedics and the body--he-hem--of Michael Myers.

REPORTER 4

Is it possible that Michael Myers caused the accident?

SHERIFF STEVENS

Absolutely not, Michael Myers was shot and killed last night. He was declared dead at the scene before his body was removed--

(CONTINUED)

CONTINUED:

REPORTER 1

Is it possible that Michael Myers is still alive?

SHERIFF STEVENS

I'm just going to say this one last time -- last time -- Michael. Myers. Is. Dead.

REPORTER 2

Sheriff, how can we trust anything the department says after they've been exposed for lying and endangering the public for the last five years--?

SHERIFF STEVENS

This press conference is over. Thank you very much.

The sheriff leads the way out as the press goes wild, cameras flashing.

REPORTER 3

(O/S)

Sheriff, are you covering up yet another faked death by Michael Myers?

REPORTER 1

(O/S)

Hey Sheriff, when's the funeral?

There's laughter--

BLACK SCREEN:

"DUN-DUN--DUN...DUN..."

SUPER-IMPOSE: "LANGDON, ILLINOIS"

"OCTOBER 30th, 1985"

EXT. HOUSE - DAY

ESTABLISHING: The lawn is covered in leaves from the shedding trees all around.

INT. HOUSE - DAY

An old invalid man is helped into his chair by none other than NURSE MARION CHAMBERS(35). She looks exactly the same, though she's changed tremendously since October 31st, 1978. Marion no longer works with mental health patients.

MARION

Alright. Let's get you settled with
your coffee and your T.V.

Marion uses the remote control to turn on the television and then immediately turns back to adjust her patient.

RING-RING-RING on the old rotary telephone on the desk.

Marion gets him settled as the phone blares away in the background.

She jets across the room, picking up the phone--

MARION (cont'd)

(on the phone)

Hello?

The chilling voice(ROBERT STACK CAMEO) of an anonymous CALLER speaks from the other end--

THE CALLER

(O/S; from phone)

Marion Chambers?

MARION

Yes?

THE CALLER

October 28th -- two bodies were
discovered in a swampy grave near
Haddonfield.

MARION

What?

THE CALLER

Both men were found stuffed into a
single body bag.

MARION

Who is this?

(CONTINUED)

CONTINUED:

THE CALLER

They've since been identified as Joseph Turner and Morris Daniels -- neither of which are Him... the one who belonged in it.

There is a BEAT of silence.

MARION

I'm listening.

THE CALLER

The Haddonfield P-D is as quiet as always and the media is about to crack this case wide open... But by then it might be too late--

CLICK--

MARION

...Hello?

Marion hangs up the phone. She is struck, confused, processing and trying to relive the words of The Caller.

On the table beside the phone is a newspaper, conveniently folded with the headline, "Haddonfield Hoping For Another Peaceful H'ween as Myers' Body Remains Missing," staring right up at her.

Marion grabs the phone and begins dialing--

EXT. BACK OF HOUSE - LATER

Marion lights a cigarette.

She sits on the back steps, the phone cord fed through the closed back door and up to Marion's ear.

MARION

Come on. Come on.

Marion SPOTS something across the yard--

A shed sits next to waving bushes. ...Or did she?

Marion stands and drops the cigarette, stepping on the burning butt in the cemetery of crushed butts at the foot of the stairs.

Marion re-enters the house, closing the door behind her. She stares, cautiously, out through the window as she locks up.

EXT. INDIANA WOODS - DAY

Leaves drop from the trees, falling onto train tracks that cut through these woods. A gust blows the leaves as the sound of an oncoming train is heard OFF-SCREEN.

PANNING along the tracks, a FREIGHT TRAIN approaches, smoke billowing from it's smokestack.

EXT. BRIDGE - DAY

The train crosses a long BRIDGE, more than eighty feet above a wide and rapid river.

EXT. GREENVILLE - DAY

The slow piano keystrokes of "*LAURIE'S THEME*" (1978) creep in as the dried and colorful leaves roll across the pavement of this quaint and depressed college town.

SUPER-IMPOSE: "GREENVILLE, INDIANA"

"OCTOBER 31st--"

"HALLOWEEN"

The town is dreadful. The gloomy autumn sky blankets everything.

The graffiti covered freight train moves right through the town, blocking off the road as it passes.

A church steeple stands the tallest among the town's buildings, hiding around the corner behind a small building with a PHARMACY storefront -- windows decorated with cut-out jack-o-lanterns.

The surrounding storefronts are boarded up. Homeless people sleep in the entrance ways.

PANNING across the street, we come upon JOHN'S -- a retro diner with fluorescent lighting.

INT. JOHN'S - DAY

"BUM-BUM--BUM...BUM" -- the chillingly dark, even slower half of the score offsets the active shot before us, creating an overall essence of lurking doom... everywhere--

(CONTINUED)

CONTINUED:

It's SAMANTHA NEMETH(19), working her tail off as a waitress in this busy diner. She's experienced a lot, but she's moved on... or tries to, at least. Her scars have begun to manifest in all sorts of ways.

CUSTOMER 1
More coffee, please.

SAMANTHA
Hey there, what can I get for ya?

Her and her co-workers are in the middle of a crazy rush which Sam handles with grace and confidence, pouring coffee at one table and taking an order at another.

CUSTOMER 2
Two eggs with corn beef--

Sam shakes her head with a "you don't want that look."

CUSTOMER 3
Can I have more coffee, too?

Without even turning away from Customer 1, she pours the coffee, precisely.

SAMANTHA
The corn beef hash... uh, I wouldn't recommend it. Not today.

CUSTOMER 4
Can we have our check?

CUSTOMER 2
I'll just have the pancakes.

SAMANTHA
Good choice.

Sam turns around--

IT'S THE SHAPE SITTING IN A BOOTH--

She GASPS and drops the coffee pot--

CRASH -- it shatters at her feet!

Sam stares, mortified--

But it isn't Him. It's just a random man(WILLIAM SHATNER CAMEO) sitting in the booth. His face inexplicably similar to that of the iconic mask.

(CONTINUED)

CONTINUED:

Everything has stopped(including "*Laurie's Theme*") and all eyes are on her.

SAMANTHA (cont'd)
...I'm so sorry.

TANIA(20s), Sam's co-worker and friend immediately rushes over.

TANIA
I got this, Sam. Take a breather.

SAMANTHA
...Thanks.

Sam rushes down the aisle and steps outside.

EXT. JOHN'S - DAY

"BUM-BUM--BUM...BUM"

Sam lights a cigarette. standing right outside the diner.

Little kids excitedly pass along the street in Halloween costumes -- the only bright spot in this gloomy shot.

Sam's lip trembles. Tears well up in her eyes, but she manages to fight them back and takes another drag from her cigarette.

END THEME.

EXT. GREENVILLE STREET - DAY

A pair of Converse covered feet ride on a skateboard along the street.

PANNING up the stylishly ripped jeans, we meet the familiar face of STONER CASEK(19). Even without sun, he wears a pair of sunglasses, a pair of headphones over his ears -- he's better dressed and more handsome now, his appearance emulating his maturity since we last saw him.

"*FEAR NO EVIL*" by GRIM REAPER (1985) kicks the scene into a dark and heavy, 1980's metal tone.

Stoner rides by the most run-down houses, sparingly decorated, a jack-o-lantern here and there, one in pieces on the pavement, lawns uncut and covered in fall leaves.

EXT. GREENVILLE - DAY

Stoner enters town, passing by a department store, a big "COSTUMES" sign in the window.

He impresses with some epic skate tricks off the curb, then hopping over the train tracks.

He swerves around the group of costumed kids as they cross the street with their annoying kid-like ways.

Coming around the corner, he stops right in front of John's Diner, just as "*Fear No Evil*" begins to FADE OUT.

INT. DINER - DAY

The diner is practically empty and Sam is standing at the counter by the register wrapping sets of napkins and silverware. She appears exhausted and almost in a trans.

Suddenly she drops a set--

the knife, the fork and the spoon hit the floor and shoot in opposite directions.

Sam bends down to pick up the knife when Tania suddenly appears, handing her the fork.

SAM

I'm sorry.

TANIA

For what? We all have our days. Just expect a couple of visitors, now.

SAM

What?

TANIA

You never heard that old saying? Drop a fork and expect a female visitor. Drop a knife and you get a male one.

She picks up the spoon and passes it.

TANIA (cont'd)

Drop a spoon and a... a baby is coming. So they say.

Tania just shrugs with an awkward smile.

(CONTINUED)

CONTINUED:

SAM
I've never heard that before.

TANIA
Huh, it's an old superstition.

Sam just nods the scene into an awkward silence for a BEAT as the two girls stand.

TANIA (cont'd)
...Well, you feeling alright, hon?

DING-- the bell over the door rings.

TANIA (cont'd)
(turns)
Hi, there.

Sam peeks around her--

Stoner stands there in his sunglasses, holding his skateboard in his hand.

SAM
Stoner!

Sam practically leaps from behind the counter to hug him.

STONER
Long time no see.

Sam doesn't let go. She holds a huge look of relief. She gives him a little squeeze.

ON STONER:

He is in BLISS.

INT. JOHN'S - LATER

Sam and Stoner sit across from one another in a booth. Stoner stuffs his face with a cheeseburger and fries, while Sam just sips on coffee.

STONER
You look like hell. You been eating?

SAM
I work in a diner, Stoner. I get free food all of the time.

(CONTINUED)

CONTINUED:

STONER
You look skinny.

Sam sips her coffee.

SAM
I've really missed you. How's school going? How's the semester been?

STONER
It'd be better if you were still around.

She lets that one slide with a slight nod.

SAM
...Did you do well on your midterms?

STONER
Did you pay your phone bill?

He barely looks at her, just eating without pause.

SAM
Are you mad at me, Stoner?

He stops and looks at Sam at her most pitiful.

STONER
I haven't seen or heard from you in over a month, Sam. You get kicked out of school, you don't tell your aunt and uncle and instead you move into a shitty little place with your boyfriend, out in the middle of nowhere, and start working here for tips that don't even get you by. How is Perry, anyway? Still "working" at the auto body you guys live behind?

CUT TO:

INT. CAR - DAY

SMASH -- A CROWBAR shatters the drivers side window.

EXT. STREET - DAY

PERRY PHILLIPS(24), your typical bad-boy with a heart, though some would just call that human, looks all around as he opens the door to the beautiful brown 1984 Astin Martin sedan parked on this street.

Perry gets into the car and unlocks the passenger side door, allowing TONY GEAL(22) to enter the vehicle. Tony lives and breathes his art, but must resort to other means to survive.

Perry very quickly hotwires the car.

VVVVVVRRRRRRRRMMMMMMMM--VRRRRRMMMMMM--

TONY
Alright, Per'! Let's do this.

Tony laughs sadistically as they make their getaway.

INT. DINER - CONTINUOUS

Sam lights a cigarette.

STONER
Look, I'm sorry. It's just... you don't seem like you're okay, Sam. Not yourself. I'm worried about you.

There is a BEAT of silence before--

SAM
(shrugs)
Happy Halloween, Stoner.

STONER
So it's here... again. Are you... scared or something?

SAM
No more now than I have been since that night.

Stoner thinks, shaking his head as Sam blows out a plume of smoke.

STONER
I just... you saw his face get blown away. I saw his body. I just don't see how he could have survived that.

(CONTINUED)

CONTINUED:

SAM

Well, he did survive that explosion at Haddonfield Memorial. His doctor shot him. I stabbed him. Marion shot him -- it's like he's this... unstoppable machine, almost. But human. Oh, I'll never forget his burnt skin and the feel of his rough hands on my throat.

She falls into a trans, conjuring up these memories. She holds the coffee mug up to her lips. She's staring past Stoner, out the window--

OUT THE WINDOW: The Shape stands staring in!

SAM (cont'd)

(O/S)

Even if he did die that night, he'll never stop haunting me.

ON SAM:

SAM (cont'd)

Never. And sometimes it gets to you...

OUT THE WINDOW: He is not there. He never was.

SAM (cont'd)

(O/S)

Sometimes you can live with it.

She breaks free of the trans--

SAM (cont'd)

But he didn't come back for me that night. And if he only kills on Halloween, then why didn't he come after me last year then? He either can't find me or he decided I wasn't worth it. Not like we're related or anything, anyway.

Stoner just shrugs.

STONER

It'd be pretty easy to kill someone and get away with it in New York City, too.

(CONTINUED)

CONTINUED:

SAM

That's part of the reason why I couldn't stay there -- why I came here. There was just... too many people. Too many faces that made me paranoid. He could literally be anyone. I was seeing him everywhere. In every crowd -- that... mask.

STONER

So you convince your aunt and uncle to let you join me at G.U. and then get yourself expelled right after you aced the summer session. Ya ever plan on telling them?

SAM

(shrugs)

So how's Shirley? And Owen?

STONER

Ah, they're the same old. Getting ready for tonight -- there's a party off campus. You should come with us.

SAM

Ugh. College parties were never really my scene. But hey, we don't really have any plans tonight. Why don't you guys come over to our place?

STONER

Um...

SAM

I'd love to get to hang out again. Me and you. I've missed you, Stoner.

Stoner can't help but crack a blushing smile.

STONER

Um...

SAM

Hey, I can even pick you guys up from the party. We always have beer and we can just have our own little thing.

STONER

You sure you want to celebrate?

Sam ponders it for a BEAT before taking a drag.

(CONTINUED)

CONTINUED:

SAM
Yeah. Absolutely.

STONER
Well, alright then. I'll let Shirley
and Owen know. Hey--

Stoner raises up his milkshake.

STONER (cont'd)
To a new beginning.

SAM
I'll drink to that.

Sam clinks his glass with her coffee mug.

Sam sips her coffee as Stoner *slurps* his milkshake through
the straw.

EXT. JOHN'S - DAY

Sam is smoking yet another cigarette outside the diner with
Stoner.

SAM
I get off at seven so I'll pick you
guys up around ten?

STONER
Sounds good.

EXT. GREENVILLE - DAY

POV FROM ACROSS THE STREET: Stoner and Sam bid farewell and
he takes off on his skateboard. She watches him off.

EXT. JOHN'S - DAY

Sam continues to stand there, smoking. She seems a little
more at ease, now. She watches as the yellow and orange
leaves drop slowly from the tree out front.

MARION
(O/S)
Got a light?

Sam turns to see Marion standing there with a cigarette
between her fingers. She just smiles and flicks the torch on
her lighter.

(CONTINUED)

CONTINUED:

Marion lights the cigarette and blows out a plume of smoke.

MARION (cont'd)
Hasn't anyone ever told you that
smoking kills?

SAMANTHA
Yeah, but she's still alive, so...

Marion blows out another puff before her and Sam finally
embrace with mustered smiles.

EXT. GREENVILLE - LATER

Sam and Marion stroll along the street.

MARION
You understand why I had to come,
now?

They come upon a bench where an old homeless woman sleeps
sitting upright.

MARION (cont'd)
Here, let's sit.

Sam seems shaken. A little dead inside.

MARION (cont'd)
You knew he was alive, Sam.

SAMANTHA
You sure weren't gonna let me forget.

Sam is furious, just staring straight forward, almost
refusing to look at Marion.

MARION
I would've called before I just
showed up, but--

SAM
Yeah, I don't have a phone.

MARION
That must be why I haven't heard from
you in four months.

Sam turns to Marion, once again fighting back tears.

(CONTINUED)

CONTINUED:

SAM

I can't take this anymore. I don't want hear his name or see his face -- that... that goddamn mask!

MARION

Have you been going to therapy?

SAM

Why the hell would he come after me? He has no reason to! I can't live in fear like this anymore, Marion! All you have ever done is remind me of Michael-Fucking-Myers every chance you got!

MARION

Sam, I'm sorry, but today is--

SAM

Halloween! I know! Every day is Halloween for me!

Marion is heartbroken by that comment, just watching as Sam gets up, pacing back and forth, smoking furiously.

SAM (cont'd)

I'm not Laurie Strode! He has no reason to kill me--!

MARION

He doesn't need one.

SAM

I have no reason to believe he'd even be able to find me!

MARION

Sam, I know you're going through a lot and this is very difficult, but that's why I am here, okay? And I promise I'm not leaving.

Sam stops, taking a drag and just staring at Marion, a slight relief to this momentary freak-out.

SAM

I'm sorry.

Marion just shakes her head, disapprovingly. Sam takes a seat beside her, again.

(CONTINUED)

CONTINUED:

MARION

Maybe you need to get away for awhile. Between work and school--

SAM

I'm not in school anymore.

MARION

Oh?

SAM

I was expelled. For cheating... twice.

MARION

I see. Do your aunt and uncle know?

SAM

No. Go ahead and tell them. I don't care, anymore.

MARION

Sam, I've come only to check on you. I may have grown very attached in that short time that you stayed with me, but you have a mother -- I'm just your friend.

Sam turns to her.

SAM

...Thanks.

MARION

So where are you living, now?

SAM

With my boyfriend, Perry. He's a mechanic and we live in an apartment behind the auto shop. It's over on Route Fifty-four -- about a thirty minute drive from here. Listen, thank you for coming.

Marion moves closer and plants her hand on Sam's shoulder.

MARION

I'll always be here for you, Sam.

Sam needed to hear that.

SAM

I'll always be there for you, too.

(CONTINUED)

CONTINUED:

They exchange flattened smiles, before it becomes too much for Marion's cold bones.

MARION

I know you're not Laurie Strode. But as much as I have no reason to believe that He'd still come after you... I do. He'd just have to find you--

EXT. PARKING LOT - DAY

Marion's car sits in the packed parking lot. The trunk suddenly opens.

CLOSE ON A PAIR OF BOOTS

which touch down on the pavement and bear the weight above before they walk off.

EXT. GREENVILLE - CONTINUOUS

Sam and Marion still sit on the bench.

MARION

But I want you to remain cautious. Don't put your guard down. It's best that you just stick with your friends, tonight. People you trust. Don't be alone. Stay in a big group.

SAM

I will. I should really be getting back. I've already taken a longer break than I should have.

MARION

I'm staying in town tonight. If you need me, call over to the Perkins Motel over by the highway. Any hour.

SAM

Kay. Maybe we can meet for breakfast tomorrow?

MARION

I'd like that.

The two grip each others hands before they go their ways.

(CONTINUED)

CONTINUED:

Marion watches Sam walk back down the block before she gets up and runs across the street.

EXT. PARKING LOT - DAY

Marion walks through the parking lot, stuffing her cigarette into her mouth as she searches her purse for her car keys.

MARION

Shit.

Marion finds the keys, looking up just as she approaches her blue 1975 BMW Series 3 to find the trunk WIDE OPEN. She pauses.

Marion turns and looks all around the mostly deserted parking lot.

There is no one in any direction, but she knows something is up. She looks up when she hears--

CHURCH BELLS--

The bells ring in the tower visible from the parking lot.

A BURNT HAND WRAPS AROUND MARION'S MOUTH--

She begins fighting Him off, though we NEVER SEE HIS FACE.

Her purse and her keys drop next to her feet -- the Boots positioned right behind her.

FROM ACROSS THE PARKING LOT

Marion fights off her barely visible Attacker in the maze of cars, silenced by the banging of the church bells.

Marion is flung into the OPEN TRUNK just as the ringing of the bells ends--

SLAM -- the burnt hands lock her in.

One scarred hand reaches down and picks up the keys.

SEEING ONLY HIS BOTTOM HALF, He walks around the side of the car and gets into the drivers side.

The engine starts--

Marion's car backs out of the parking space and exits the parking lot.

INT. TRUNK - DAY

Marion lies in the dark of the TRUNK, the sound of the wheels and the engine all around. She bangs her fists on the hood of the trunk.

MARION
Help! Somebody! Help!

The sound of the engine ROARS as the car picks up in speed--

EXT. GREENVILLE ROAD - DAY

Marion's car RACES along this stretch of barren rural road, farming fields on either side.

INT. TRUNK - DAY

Marion continues banging and kicking on the hood above her until IT FLIES OPEN--

EXT. CAR - DAY

The trunk is wide open as Marion sits up to look out.

MARION'S POV: She looks down at the pavement passing dangerously fast from underneath the car.

Marion moves over to the right end of the trunk, leaping from the back--

She lands in the grass on the side of the road, rolling violently in the opposite direction of the speeding away car.

EXT. GREENVILLE ROAD -DAY

Fifty to sixty feet ahead, the car brakes suddenly, skidding across the road--

EEEEEEEEERRRRRRRRRRRRRRRRRRRRRR--

The trunk SLAMS SHUT.

INT. CAR - DAY

IN THE REAR VIEW MIRROR, we quickly see the EYES of what must be a new, undamaged mask -- BLACKNESS--

(CONTINUED)

CONTINUED:

The Shape's scarred hand adjusts the mirror, getting a distant view of the road behind him--

A car is approaching deep in the distance.

EXT. ROAD - DAY

Marion's car moves forward, fleeing the scene.

Marion lies beat up and unconscious on the side of the road.

The approaching car comes along and passes right by, never even noticing her.

INT. JOHN'S - LATER

Sam is busing a table, dropping the stacks of dishes into the carrying bin. Tania passes by--

TANIA
So I guess you got your two visitors.

SAM
Yeah... I guess I did.

TANIA
See. Told ya, girl.

Sam smirks, not paying attention to what she is grabbing--

SAM
Ah, shit--!

A STEAK KNIFE hits the floor -- *DUN!*

Sam looks at her finger -- it BLEEDS from a small cut.

"BUM-BUM--BUM...BUM!"

EXT. GREENVILLE - DUSK

Sam is exiting John's.

SAM
Alright, bye, Tania.

TANIA
Get home safe, hon'.

OFF-SCREEN SIRENS--

(CONTINUED)

CONTINUED:

Sam stops at the curb, letting a blaring AMBULANCE speed right by before she runs across the street and enters THE PHARMACY.

INT. AMBULANCE - DUSK

Marion lies on a gurney in the back of the ambulance, an IV injected in her arm. The PARAMEDIC checks her eyes for a reaction to his flashlight.

INT. THE PHARMACY - DUSK

Sam stares at a shelf displaying various brands of home pregnancy tests. The prices range from \$37.99 to \$49.99.

She sighs and walks into the next aisle filled with costumes. There she browses a familiar looking CLOWN COSTUME(an adult version of the one young Michael wears in "Halloween").

The price reads, \$14.99.

She grabs the costume and approaches the register.

SAM

Hi.

CLERK

Well, hello there. Happy Halloween.

EXT. GREENVILLE - DUSK

Sam comes out of the pharmacy with her new costume, walking past a group of homeless people who warm their hands over the garbage can fire.

CUE "LAURIE'S THEME" ONCE AGAIN--

She enters the parking lot where she gets into her pickup truck and pulls out.

The pickup turns down the street and drives away, passing by MARION'S PARKED CAR.

The headlights FLASH ON -- "*Laurie's Theme*" quickly transitioning into the "*HALLOWEEN THEME*" as The Shape does a U-turn and follows Sam's pickup up the street.

EXT. ROAD - NIGHT

The "*Theme*" continues--

From a discrete distance, Marion's car trails Sam's pickup through the darkened trees and shadowed roads.

EXT. THE AUTO BODY SHOP - LATER

The pickup pulls into the parking lot of a dark, run-down old auto body shop on the side of the road, in the middle of nowhere.

The Shape slowly passes as the pickup pulls into a parking spot close a phone booth right under a streetlight.

INT. CAR - NIGHT

THE SHAPE'S POV: We watch Sam exit the pickup and disappear into the shadows behind the shop.

EXT. ROAD - NIGHT

Further down the road, Marion's car pulls to the side.

END THEME.

INT. THE APARTMENT - NIGHT

Sam enters the apartment, locking all of the locks behind her like a compulsive habit.

It is a dimly lit, graffiti-covered pigsty -- baring the essence of a 1980's New York City Subway station -- empty beer cans left everywhere, pizza boxes, mail, dirty dishes left around and filling the sink, mountains of cigarette butts in ashtrays all over.

But Sam is captured by the sight of something before her:

It's Tony, the artist who has made the walls his canvas, kneeling before a piece that he SPRAY PAINTS.

It's a MURAL encompassing the entire wall -- an entrancing and sinister depiction of a JACK-O-LANTERN shrouded in shadows. A light is pointed directly at it, illuminating the details.

He takes a step back to examine his work.

(CONTINUED)

CONTINUED:

Tony glances back to see Sam there, startling him. She notices this, but the two barely react. Tony just shakes his head and holds his chest for a BEAT.

TONY
It is Halloween, right?

SAM
Woah. It looks so much different with the colors added.

TONY
Yeah. Got me some new paints, today.

He steps forward and touches up a spot.

Neither can take their eyes off of it.

SAM
Is Perry in the room?

TONY
Where else would that bum be?

She steps backward, still staring up before she enters--

INT. THE BEDROOM - NIGHT

The room is shabby looking and unkempt.

Perry lies under the covers, smoking a joint and watching the 1931 adaption of "FRANKENSTEIN."

PERRY
Hey, baby -- get in here, there's a Halloween movie marathon on.

Sam drops her things and curls up in bed next to Perry, wiped and desperate for affection. He cuddles her.

PERRY (cont'd)
Long day?

Sam leans up and kisses him before resting her head on his chest. Perry kisses her forehead and gives her squeeze.

PERRY (cont'd)
I bet I know how to make you feel better.

Sam turns and looks up at his big smile.

(CONTINUED)

CONTINUED:

Perry passes her the joint.

She hits the jay while he reaches into the drawer next to the bed and pulls out a WAD OF CASH.

PERRY (cont'd)
Payday, baby.

SAM
Haha, alright!

She lies next to him and hits it again before passing it.

PERRY
Rent is paid, we got the smoke, we
got the beers--

SAM
Did you pay the phone bill?

PERRY
Put a money order in the mail.

SAM
Ugh. I love you!

She leans in and kisses him.

PERRY
I love you more. Ha!

He snatches the joint from between her fingers and hits it.

SAM
Oh yeah? Why don't you show me how
much you love me?

She sticks out her hand.

With the joint between his lips, he separates a few bills from the wad and places them in her hand.

SAM (cont'd)
Um, the truck needs gas.

Perry scoffs and hands her another couple of old US tens.

SAM (cont'd)
Thanks, baby. You're so generous.
Now, next order of business is
cleaning this place up.

Perry, distracted by the TV, shoots her a dirty look.

(CONTINUED)

CONTINUED:

SAM (cont'd)

Don't give me that look -- this place is a mess! I invited a couple of friends over tonight.

Sam gets off the bed and pulls out her costume.

PERRY

Friends? Ah, not those college turds again!

SAM

Like it?

PERRY

How much was it?

SAM

Cheaper than the grass.

Sam throws the costume across the bed and snatches the joint back from him.

PERRY

Ah, babe -- I don't wanna have people over tonight. Can't we just stay in bed and watch Night of the Living Dead?

SAM

Then what would be different from any other night? Perry, come on -- it's Halloween. It'll be my first time celebrating since--

She PAUSES. Reality strikes.

PERRY

Yeah? Since when?

SAM

I've never told you about--

KNOCK-KNOCK-KNOCK--

Tony immediately enters the room.

TONY

Hey--

PERRY

Yo, man! You gotta wait till I say enter.

(CONTINUED)

CONTINUED:

He rushes over to the bedroom window, peeking through the blinds.

TONY

Sorry. Someone keeps knocking on the door.

SAM

Who is it?

TONY

They won't answer. They just keep knocking. Hey, you got that gun, Per'? Ha-ha!

PERRY

It's Halloween! It's probably just some kids--

Sam turns to Perry.

SAM

Do you have the gun?

PERRY

Yeah -- where it always is.

Sam steps up and peeks out next to Tony.

TONY

I don't see anyone.

PERRY

It's some bored kids causing trouble -- we've all done it!

SAM

Why would there be kids all the way out here?

PERRY

I don't know, they rode their bikes--

FAINT KNOCKS--

SAM

Get the gun.

Sam leads the way out of the bedroom and back into--

INT. THE LIVING AREA - NIGHT

Sam and Tony stop before the front door. Perry follows them out soon after.

SAM
Whose there?

Sam notices Perry's crowbar lying on the counter. She grabs it.

KNOCK. KNOCK. KNOCK.

PERRY
Hey, who the hell is it?!

SAM
Ssh!

KNOCK. KNOCK.

Sam puts her hand on the doorknob, the "bad" boys both standing behind her.

PERRY
(whisper)
Baby, wait!

Sam shoos him, silently without looking back.

SAM
Whose there?

...KNOCK-KNOCK-KNOCK--

Sam rips the door open, the crowbar held high--

NO ONE IS THERE.

Tony stands behind Perry, who holds the gun in his hand.

OLD-AGE JUMP SCARE:

CRYSTAL
Trick or treat!

CRYSTAL HENRY(21) jumps out from behind the doorway. She's just as much of a lost soul as Sam, though her chances of surviving are far more slim.

SAM
Crystal, you idiot!

(CONTINUED)

CONTINUED:

Crystal is hysterically laughing, at first, but quickly sees the gun in Perry's hand and the crowbar in Sam's.

PERRY

Crystal, I almost shot you!

TONY

Yeah, sure you did...

CRYSTAL

Aw, damn! What the hell? Y'all were about to shoot me and bludgeon me like this was the game of Clue or some shit. What the hell is going on?

They all hang their heads in shame. Perry just scratches his head of messy hair and returns to his room, silently.

CRYSTAL (cont'd)

Y'all need to lighten up.

TONY

What are you doing here?

CRYSTAL

Sam called me about the party, is that alright?

TONY

Party? What party?

SAM

There's no party, I just invited a few people.

TONY

Ah, Sam -- I still got a lot of work to do.

He gestures to the work of art behind them.

CRYSTAL

Oh, damn, Ton'!

Crystal steps forward, admiring the mural.

Sam, still at the front door, looks out:

POV: The field only has the light of the moon before the complete darkness inside the woods. The only two sheets on the clothesline blow in the wind. There isn't much to watch.

(CONTINUED)

CONTINUED:

CRYSTAL (cont'd)

(O/S)

This is really something.

TONY

(O/S)

Thanks.

She closes the door, locking it.

INT. ER CUBICLE - NIGHT

Marion's EYES OPEN. Her face is a bit beat up, but she looks okay.

DOCTOR

(O/S)

Miss?

Marion finds herself lying in a hospital bed, bandaged up, with a DOCTOR right before her.

DOCTOR (cont'd)

Miss, do you know your name?

MARION

Marion.

DOCTOR

Do you know your last name?

MARION

Chambers.

DOCTOR

Ah, Ms. Chambers, you were found by the side of the road--

She begins hyperventilating.

MARION

Oh my god, He's here!

DOCTOR

Ms. Chambers?

MARION

It was Him! It was Michael Myers!
You've got to call the police! He's
alive and He's here! He's gonna kill
her!

(CONTINUED)

CONTINUED:

DOCTOR

Woah. Woah. Hang on, just one second.
Ms. Chambers, do you know what day it
is?

MARION

Ugh, of course I know what goddamn
day it is! Would you listen to me! He
is here in Greenville! I lead Him to
her--

DOCTOR

Okay, just one moment.

The Doctor exits through the curtain blocking off the
cubicle.

MARION

(realization)

Oh my god -- I lead Him to her!

DOCTOR

(O/S)

Can we get psych up here.

Marion hears him. She stares all around before flinging the
blankets off of her and touching her feet to the floor.

Her hip is injured. She can't bare much weight.

INT. EMERGENCY ROOM - NIGHT

The sounds of a busy ER are all around. NURSE 1 approaches
the cubicle.

NURSE 1

Miss? Ms. Chambers?

She pulls open the curtain--

THE CUBICLE IS EMPTY.

INT. HOSPITAL - NIGHT

Marion limps around a deserted corner in the hospital where
she finds a door--

"RESTRICTED AREA -- HOSPITAL PERSONNEL ONLY"

It's locked, to her dismay. But wait -- she hears voices on
the other side and scurries to hide.

(CONTINUED)

CONTINUED:

The door opens and a pair of nurses walk out.

NURSE 2
I hope it's not crazy out there,
right now.

NURSE 3
The parking lot seemed empty.

Marion painfully stumbles up behind them, catching the door and entering the room.

EXT. HOSPITAL - NIGHT

A pair of legs exit the hospital to the parking lot.

It's NURSE Marion Chambers, dressed in the full get-up, looking almost exactly as she did in the OG "Halloween." She limps up to a random car.

She has a pair of keys, which she tries on the door. No luck.

MARION
Shit.

She tries the next car.

There are at least ten cars in the parking lot at the moment. She'll have to try them all. And quickly.

EXT. THE AUTO BODY - NIGHT

Leaves blow across the unkempt pavement in the front parking lot. The one-story building deserted and barely lit.

An electronic-hip hop instrumental similar to "I.O.U" by FREEEZ (1984) can be heard from a distance--

EXT. THE APARTMENT - NIGHT

ESTABLISHING: The music comes from within the shabby, one story SHACK behind the auto body. This is what they call their "apartment."

The sheets on the clothesline continue to blow in the wind.

The rusty shell of a car stripped of its parts sits idly in the grass.

(CONTINUED)

CONTINUED:

Crickets CHIRP.

INT. APARTMENT - NIGHT

The *MUSIC* plays loudly from a set of turn tables.

Tony continues to work on his mural while Sam and Crystal clean up the apartment, dumping all of the garbage into trash cans.

Perry comes storming out of his room--

PERRY
(inaudible)
Hey! Tony!

He storms over to the turn tables and turns volume down--

PERRY (cont'd)
Hey, Ton'--

They all turn and look at him.

PERRY (cont'd)
I'm not gonna tell ya to turn this
shit down again!

TONY
Aw, Per' man, it's helping my
creative flow--

PERRY
Put your damn head phones on!

Perry turns and storms back to his room--

SAM
Ya know, you two could help us clean
up!

The bedroom door SLAMS shut.

CRYSTAL
(to Tony)
What about you, Picasso? You do live
here!

Tony scoffs and turns back around, SPRAYING--

CCCCCCCCCCCCHHHHHHHHHH--

EXT. ROAD - NIGHT

A 1970's CAR races down the road.

LIGHTS FLASH and SIRENS BLARE as two police cars speed past, heading in the opposite direction.

INT. CAR - NIGHT

Marion sits behind the wheel of the car that matched the keys she stole. She looks into the rear view mirror.

"BUM-BUM--BUM...BUM--"

INT. THE BEDROOM - NIGHT

Sam stands before the mirror in her clown costume. Behind her, in view, Perry lies in bed, entranced by the TV and eating from an old container of Chinese food.

ON THE TV: It's the 1940's black and white spinning UNIVERSAL PICTURES logo, big orchestra music accompanied, before transitioning into the opening titles of 1942's "NIGHT MONSTER."

Stuck in the frame of the mirror is that PHOTOGRAPH of Sam and her mother, Peggy last seen in "Halloween 3D." Sam acknowledges the photo. She pulls the plastic mask onto her head and then turns around to Perry--

SAM
How do I look?

STILL ON THE MIRROR, we see him glance over and stuff cold chow mein into his mouth and shrugging.

PERRY
(mouth full)
It's not scary.

SAM
Ugh. I'm leaving to pick up Stoner and Owen and Shirley.

PERRY
Great.

SAM
You better be out of that bed by the time I get back.

(CONTINUED)

CONTINUED:

He turns to her, the glare of the TV across his face, the chow mein hanging from his mouth.

INT. THE LIVING AREA - NIGHT

It's no thorough job, but the whole place is much more tidy.

Tony stands at a wall-unit with shelves. He opens a small lockbox containing a social security card, a rosary bead, a picture of a woman -- his mother -- and some small bills.

He pulls out his own little wad of cash and locks it away.

ON AN OLD 1980'S BEER CAN

Crystal cracks it open and takes a sip.

Sam comes out of the room, closing the door behind her.

SAM

Hey.

CRYSTAL

Hey. Nice outfit.

SAM

Thanks. I'm gonna head up to the college to pick up Stoner.

CRYSTAL

You mean that little guy?

She does not seem thrilled.

SAM

Yeah. And Owen and Shirley. You've met them before, too.

CRYSTAL

Yeah... I remember them.

Crystal rolls her eyes.

SAM

So, you wanna come along for the ride?

CRYSTAL

Um...

Crystal's eyes veer across the room to Tony--

(CONTINUED)

CONTINUED:

CRYSTAL (cont'd)
I think I'll stick around here.

Sam catches on.

SAM
Oh. Okay. Well, uh, I'll be back in
an hour or so. Oh and just do me a
favor -- make sure Perry gets out of
that bed.

CRYSTAL
Okay.

Sam grabs her purse and in her clown costume, sans the
mask--

SAM
Have a beer, Tony.

TONY
(turns)
Huh?

Sam exits.

CRYSTAL
(O/S)
Hey, Ton'!

He turns around just in time to catch a beer can.

Crystal stands there with a big smile on her face.

EXT. THE APARTMENT - NIGHT

Sam walks around the side of the apartment to the front of
the--

EXT. AUTO BODY SHOP - NIGHT

Sam approaches her truck and gets in.

THE SHAPE STEPS INTO THE SHOT--

HEAVY BREATHING--

He remains in the shadows on the side of the auto body as he
watches her PULL AWAY.

DUN-DUN--DUN...DUN--

(CONTINUED)

CONTINUED:

THE SHAPE'S POV: We turn and walk around the side of the auto shop back to--

EXT. THE APARTMENT - NIGHT

THE SHAPE'S POV:

We trace the side of the shadowed walls, peeking into the window at Crystal and Tony talking in front of his mural.

We continue around the side, past the front door and peer in on Perry through the cracks between the shades.

EXT. JOHN'S - NIGHT

With the car parked in front of her, Marion hides out in the PHONE BOOTH.

INT. PHONE BOOTH - NIGHT

Inside the phone booth, Marion flips through the yellow pages, desperately searching for--

"PREFERRED AUTO BODY; (765)555-3453; 8241 Route 54, Greenville, Indiana 46135"

She picks up the phone and drops in some change and dials the number--

INT. AUTO BODY SHOP - OFFICE - NIGHT

It's dark and the phone just RINGS and RINGS and RINGS.

INT. PHONE BOOTH - NIGHT

BRRRR...BRRRR--

Marion hangs up.

She tears the page from the book and exits the phone booth.

INT. APARTMENT - NIGHT

Crystal sits on the couch looking through Tony's sketchbook as he turns off the light pointed at the mural.

(CONTINUED)

CONTINUED:

CRYSTAL
Wow. These are... just amazing.

Tony takes a seat next to her and sips his beer.

CRYSTAL (cont'd)
You're so talented, Tony.

TONY
Yeah, I figure I could get a
portfolio together and get my ass out
of Greenville.

CRYSTAL
Ugh. Take me with you.

TONY
Hey, at least you have a reason to
stick around.

CRYSTAL
No, I don't!

TONY
What about you and that guy -- the
one Perry runs numbers with?

CRYSTAL
Ugh! Perry didn't tell you?

TONY
No, what?

CRYSTAL
That guy started messin' with dope --
he stole all of my savings and my car
and took off. I haven't seen or heard
from him in almost a month.

TONY
Damn. He didn't tell me about that.
That sucks.

CRYSTAL
Ah, he's wasn't much of a person,
anyway. No job. No direction... No
talent. Nothing like you.

She bats her eyes.

TONY
Ha. 'Cept for that no job part.

(CONTINUED)

CONTINUED:

CRYSTAL
Doesn't seem to be a problem -- I saw
that stash you hid away.

TONY
Well, I have my ways, you know.

CRYSTAL
And you know I have mine.

Crystal leans in and kisses Tony. He wants it and he let's
it happen no matter how uncomfortable and inexperienced he
appears.

The sketchbook drops to the floor as Crystal crawls on top
of him.

The make-out session doesn't last long before Tony pushes
her away.

CRYSTAL (cont'd)
What's wrong?

TONY
We shouldn't do this.

CRYSTAL
Why not?

TONY
Sam will be back soon.

CRYSTAL
She said an hour. That's plenty of
time.

TONY
I mean... Perry's your ex.

CRYSTAL
So? That was like a year ago!

TONY
Yeah, but he's in the next room
and... I think we should just forget
this ever happened.

Crystal is pissed. She pulls off of him.

CRYSTAL
Fine.

Crystal stands.

(CONTINUED)

CONTINUED:

CRYSTAL (cont'd)
You don't know what you're missing.

TONY
Ah, Crystal, you don't gotta leave!

She turns and walks away, *SLAMMING* the door shut behind her.
Tony sighs.

EXT. THE APARTMENT - NIGHT

Crystal walks quickly and angrily along side of the apartment and the back of the auto body shop.

EXT. AUTO BODY SHOP - NIGHT

She comes around the front of the shop and gets into her navy blue 1980 Volkswagen Bug.

INT. CRYSTAL'S CAR - NIGHT

She breaks down into tears, crying in her hands for a moment before wiping them away.

She fans her face and then adjusts herself to start the car--

CLICK. CLICK--

It's DEAD.

CRYSTAL
Oh, you've got to be kidding me.

She tries it again and again. No luck. The battery is shot.

CRYSTAL (cont'd)
Dammit! Ugh!

Crystal looks around. She spots the pay phone under the streetlight.

She turns and searches her purse for change.

She gets out--

EXT. AUTO BODY SHOP - NIGHT

Crystal walks up to the pay phone. She stares all around. It's dark, deserted and nothing but the crickets can be heard.

INT. PHONE BOOTH - NIGHT

Crystal enters the phone booth, deposits the change and begins dialing. It rings--

BRRRRRR...BRRRRR... BRRRRRR

CRYSTAL

Bobby? Yeah, it's Crystal. Hey. Yeah,
you think you could come pick me up?
...Uh, up over on Route Fifty-four.

(click)

Hello? Bobby? Hello? Bobby!

She slams the phone down, the change eaten.

CRYSTAL (cont'd)

Shit!

She deposits another coin and dials.

BRRRRRR...BRRRRR... BRRRRRR

CRYSTAL (cont'd)

David, hi - it's Crystal Henry--
(click)

David? Hello? David?

She whines and slams the phone back down.

EXT. AUTO BODY SHOP - NIGHT

Crystal steps out of the phone booth and walks back over to her car, catching a chill on the way back.

INT. CRYSTAL'S CAR - NIGHT

She gets back into the car and desperately tries to start the car once again--

NOTHING.

She grips the steering wheel in crippling frustration, screaming out before she slams her fists down.

(CONTINUED)

CONTINUED:

Crystal thinks for a BEAT and then looks into her rear view mirror, wiping the smeared make-up from under her eyes.

She gets back out--

EXT. AUTO BODY SHOP - NIGHT

Crystal exits her car and walks back around the shop to--

EXT. THE APARTMENT - NIGHT

Crystal comes around the side when she stops short and GASPS--

Standing at the front door is a SHEET COVERED "GHOST."

CRYSTAL

Tony?

He doesn't move.

She approaches--

CRYSTAL (cont'd)

My car won't start. Happy Halloween.
Is that you, Tony or is it Perry?

She walks right up to him, only tall enough to meet his chest.

CRYSTAL (cont'd)

Well, it's definitely not Tony--

INT. THE APARTMENT - NIGHT

Tony is at the turn tables with his headphones on. The mural is shrouded in shadows behind him.

EXT. THE APARTMENT - NIGHT

Crystal stand just inches from "The Ghost."

CRYSTAL

Come on, Perry. I think my battery is dead.

HE does not respond.

(CONTINUED)

CONTINUED:

CRYSTAL (cont'd)
Ugh, seriously, Perry--

She rips the sheet down, revealing THE SHAPE -- MICHAEL MYERS -- in the flesh! Tall and lean, he's grown more relentless with time. He just stares down at her.

CRYSTAL (cont'd)
(gasp)
What the hell? First a sheet, now a mask?

He gives her nothing.

CRYSTAL (cont'd)
Are you gonna help me with my car or what?

Still nothing.

CRYSTAL (cont'd)
Perry!

Crystal steps forward and LIFTS THE MASK OVER HIS HEAD--

HIS FACE -- WE SEE IT -- burnt disfigured flesh and a massive crater where his nose and cheek once were!

Once again she gasps, but this time it's followed with a SCREAM as she steps back--

INT. THE APARTMENT - NIGHT

Tony is still at the turn tables, he can hear nothing else.

INT. THE BEDROOM - NIGHT

Perry is out cold in bed, sitting up, the TV still playing "Night Monster," and very loudly at that.

Her screams are too faint behind the walls to wake him--

EXT. THE APARTMENT - NIGHT

She can't turn away, nor does she move fast enough -- her screams are silenced when The Shape steps forward, grabs her head with both hands and--

SNAP!

INT. THE APARTMENT - NIGHT

Tony heard nothing.

INT. THE BEDROOM - NIGHT

Perry, either.

EXT. THE APARTMENT - NIGHT

Crystal's DEAD BODY drops to the ground at His feet.

The mask lies flat by the door. His burnt hand reaches down and picks it up.

He pulls the mask back over his head. The clouds move across the view of the moon behind Him in the shot.

"BUM-BUM--BUM...BUM--"

EXT. ROAD - NIGHT

Sam's pickup speeds down the road, passing by a sign with an arrow reading, "GREENVILLE UNIVERSITY."

EXT. FRAT HOUSE - NIGHT

Music and voices blare from a big old house with Greek letters in front.

Sam sits in the pickup.

From inside, THE BLUES BROTHERS appear -- it's OWEN RUSSELL(19) and Stoner looking just like John Belushi and Dan Ackroyd did in the 1980 film. With them is the cowgirl, SHIRLEY ROBERTS(19). They approach the pickup.

SAM

Hey!

SHIRLEY

Happy Halloween!

Shirley slides into the pickup, giving Sam a kiss on the cheek.

Stoner jumps in next to her, leaving no room for Owen--

(CONTINUED)

CONTINUED:

STONER

Hey, big guy, you're riding in the back!

OWEN

Sounds so safe.

SAM

Sorry, Owen!

Stoner pulls the door shut.

Owen climbs into the back.

SAM (cont'd)

(O/S)

You guys all look great!

The pickup pulls away.

EXT. STREET - NIGHT

A man looking similar to Hunter S. Thompson walks his dog down the street, smoking a cigarette.

Suddenly the stolen car Marion drives pulls up--

MARION

Excuse me!

The man stops and bends down a little to look into the car.

MARION (cont'd)

Can you tell me how to get to Route Fifty-four?

MAN

Fifty-four, huh? Well, you'd have to go all the way back that way till you get to Milford, then make a left and then the first right after that -- I think it's Pine Road or something like that -- anyway, stay on that till you see the sign for Route Fifty-four.

Marion recites it back to herself in her head.

MARION

Okay, got it -- thanks!

The car speeds off--

(CONTINUED)

CONTINUED:

ERRR--

It pulls back and stops--

MARION (cont'd)
By any chance, do you have an extra
cigarette?

EXT. ROAD - NIGHT

Sam's pickup speeds back the sign again, now going back in
the opposite direction.

INT. PICKUP - NIGHT

Stoner busts out the beers, passing one back to Owen.

STONER
We might as well!

Owen's arm comes through the window.

OWEN
Thank you.

SAM
Owen, you're gonna have to get down
if we pass any cops.

OWEN
Hey, at least with them, I'd get to
ride inside the vehicle.

STONER
You could've sat up here, Owen, but
then Shirley and I both would have to
be back there!

Stoner chuckles and Shirley elbows him.

SHIRLEY
Don't listen to him, Owen.

OWEN
Trust me, Shirley, after rooming with
him for the last year, I've learned
how to.

STONER
That's not the only thing he's
learned! Right, Owen?

(CONTINUED)

CONTINUED:

Stoner is hysterical.

Owen shoots him a dirty look.

SAM

What?

SHIRLEY

(whispers)

Owen lost his virginity.

SAM

What?!

STONER

Ha-ha! Finally!

SAM

Alright, Owen! Congratulations!

Sam stares back and forth through the rear view.

OWEN

Gee... thanks.

SAM

So who was the lucky lady?

STONER

Ha-ha! Guess!

SAM

Who?

STONER

Tell her, Owen!

OWEN

Oh, bite me, Stoner.

SAM

Who is it?

(turns to Shirley)

Who?

SHIRLEY

(whispers)

His American History professor. She
broke things off earlier today.

(CONTINUED)

CONTINUED:

STONER

(yells out)

And she gave him a B- on his midterm paper!

SHIRLEY

Stoner!

SAM

Oh. Oh, forget about her, Owen.
You're better than some dried up old history professor.

STONER

Dude, she is HOT!

Shirley rolls her eyes.

EXT. PICKUP - NIGHT

Owen sits with his back against the cab, his face right at the open window behind Shirley's head.

OWEN

I hate Halloween.

He downs his beer.

INT. THE APARTMENT - NIGHT

Tony is still on his turn tables, bopping his head to the beat, closing his eyes--

The front door OPENS SLIGHTLY -- The Shape's burnt hand on the exterior knob.

INT. THE BEDROOM - NIGHT

Perry is now awake. He lights a cigarette with his Zippo lighter. He then puts it down on the side table next to HIS WALLET. He grabs it.

He has a wallet sized photograph of Sam, which brings a smile to his face. As he puts it back, he finds another old photo -- of Crystal!

Perry grabs the lighter and sets the picture on fire, tossing it into the ashtray. He lies back, continuing to watch TV and smoke his cigarette.

INT. THE APARTMENT - NIGHT

Tony takes his headphones off and dances his way over to the fridge where he grabs a beer. He pulls open a drawer full of knives, removing a small one which he uses to puncture a hole into the beer can before shotgunning it down--

Out of breath, he crushes the can and then notices the door WIDE OPEN.

He tosses the beer can into the sink with the knife, leaving the drawer open.

TONY

Crystal?

He walks over and closes the door, locking it. He turns and looks around the dimly lit room. No one is there.

TONY (cont'd)

Shit!

He jets across the room and climbs up onto the shelf to ensure his lock box was where he left it.

He sighs in relief upon finding it. BEHIND HIM, if you notice, The Shape camouflages into the mural, his mask emerging from the darkness as he approaches Tony from behind.

Tony steps down from the bottom shelf and turns around--

CCCH -- ORANGE SPRAY PAINT COVERS HIS FACE--

TONY (cont'd)

Ah!

Tony cries out, grabbing his eyes and keeling over.

Suddenly the cord to his headphones WRAPS AROUND HIS NECK and pulls him back--

He reaches for it as it begins to strangle him--

The Shape stands behind him, pulling the cord tight enough to drop Tony to his knees as he struggles to pull free.

The actual headphones bounce off of Tony's back as they swing back and forth--

The Shape pulls the cord back, stepping back and pulling Tony across the floor.

(CONTINUED)

CONTINUED:

Tony leans back, looking up and seeing The Shape staring down at him while he *loudly* struggles to gasp for air.

A CLOSE UP shows that his neck has already bruised severely from the cord's tight grip.

The Shape stares down as Tony stares up -- his face orange and his EYES RED.

The Shape holds tight, not allowing Tony to struggle much.

Tony's fingers draw blood underneath from his chin as he desperately tries to get them around the cord--

TONY (cont'd)
(weak, barely
audible)
Please!

Either sides of the cord are wrapped around The Shape's knuckles. He pulls so tight and so hard, blood begins to drip from his hands.

Tony gargles as he finally dies. His eyes remain wide open. Tears roll down the orange surface of his skin.

The Shape lets go of the cord, Tony's body falling forward--

The plugin for the headphones is ripped out--

INT. THE BEDROOM - NIGHT

Perry is dozing before he is STARTLED AWAKE by the sudden blare of the *MUSIC*--

Perry fumes for a BEAT, while the music continues.

PERRY
I'm gonna kill him!

He jumps out of bed and sticks his feet into his slippers.

INT. THE APARTMENT - NIGHT

Perry exits the bedroom with as much fury and force as before, only he finds NO ONE there -- the turn tables still turning with the music on full blast. He doesn't immediately see Tony's body laying in the shadows on the floor.

But then he does--

(CONTINUED)

CONTINUED:

PERRY
(inaudible)
Tony!

Perry doesn't realize that Tony is dead until he walks up to his body and turns him over.

PERRY
(still inaudible)
Tony!

Tony is as dead as can be -- there is no faking it! Perry shakes him and slaps his face.

The sound of everything is completely drowned out by the music.

Perry turns around, terror in his face, he is immediately CLONKED ON THE HEAD with something hard. His face sours in agony as he grabs the top of his head.

With one hand on his head and the other on the floor, he pushes himself to his feet and begins staggering away from THE SHAPE--

Who stands there with the crowbar in His hands.

Perry holds his head, crying inaudibly in pain as the music blares and Michael Myers watches his attempt to get away.

Perry leans against the wall, making his way toward the front door before he collapses onto his stomach.

Blood begins streaming down his forehead and face. He cries as he reaches out for the door. Not even close. No chance.

The Shape stands by the blaring turn tables, the mural right behind him -- a beautifully dark shot -- as he watches Perry's crawl of death through this graffiti-ridden trap

The Shape turns and smashes the turn tables with the crowbar, SILENCING everything but the breaking plastic and wood. He lifts the table and tosses it across the room.

Perry still crawls, slower and slower, his face covered in blood. He weeps.

After killing the music and then some, The Shape turns and walks over to what's left of Perry who He, with great passion, begins beating with the crowbar.

WHACK!

(CONTINUED)

CONTINUED:

WHACK!

WHACK!

WHACK--SPLAT!

Blood sprays across The Shape's mask. He stops.

EXT. PICKUP - NIGHT

Sam's pickup beams by a sign which reads, "Route 54."

INT. PICKUP - NIGHT

They sit quietly, now.

Stoner uses a key to snort a bump of coke into each nostril.

Shirley watches him in disgust before she turns down Stoner's offering.

STONER

Sam?

Sam glances over.

SAM

Oh, uh -- when we get back to the apartment.

Stoner turns and passes it behind Shirley's head to Owen's grabbing hands.

SNIFFLE. SNIFFLE.

Stoner sips his beer.

SHIRLEY

How much further?

SAM

Uh, we'll be there in two minutes.

STONER

So, is it just Perry and that Tony guy?

SAM

Yes, that Tony guy will be there. You gotta see his mural. Oh and Crystal, too. You remember her?

(CONTINUED)

CONTINUED:

SHIRLEY
I remember her.

OWEN
(O/S)
I remember how mean she was.

SAM
Oh, no. Crystal just... she's just
had it rough. Really rough. She has a
good heart, though.

SHIRLEY
Poor thing.

STONER
Is Perry gonna get drunk and threaten
me with his gun again?

SHIRLEY
What?!

OWEN
(O/S)
You missed that time, Shirley.

Owen's head pokes in--

OWEN (cont'd)
That was great!

SHIRLEY
Oh my god.

SAM
Oh, look -- we're here!

Stoner and Shirley turn and look--

EXT. THE AUTO BODY SHOP - NIGHT

The pickup pulls into the parking lot and parks right next
to Crystal's VW Bug.

Everyone exits the pickup, with Owen sloppily hopping over
the side, narrowly missing an ass busting.

OWEN
(mutters)
This place is like asking to be
mugged.

(CONTINUED)

CONTINUED:

They all begin around the side toward the back, when Sam pulls back and walks closely alongside Stoner behind Owen and Shirley.

SAM
(whispers)
We gotta talk later.

STONER
What's up?

SAM
Marion came to the diner after you left, today.

STONER
Really?

SAM
Yeah. She... confirmed what we already suspected; He's alive, Stoner.

STONER
How does she know?

SAM
She got an anonymous call -- look, it's a long story, but... hey, this basically confirms that he's not after me anymore!

EXT. THE APARTMENT - NIGHT

Sam sports a big smile as they follow Owen and Shirley around the corner to the front of the apartment. She pulls out her house keys.

SAM
If he's been alive all of this time then why hasn't he come after me? He has no reason to! He never did!

She's overly excited, deeply in denial and Stoner can see it. But there is no time for him to respond--

Shirley and Owen come upon an open door, which they walk right into.

Sam and Stoner are right behind.

INT. THE APARTMENT - NIGHT

SAM
Guys, we're back.

Sam calls in behind them, noticing the blood on the floor and the walls as they step over it.

SAM (cont'd)
What the--?

There are no bodies anywhere. Just the evidence of fatal violence -- the blood and the smashed turn tables -- remains.

SAM (cont'd)
Perry?

STONER
What happened here?

Sam races to the bedroom, which she finds empty.

SAM
Perry? Tony? Crystal!

Sam race across the living area and opens the door to the bathroom -- no sign.

Shirley stares around, uncomfortably, as Stoner and Owen observe the floor to ceiling graffiti and the mural.

SAM (cont'd)
Where the hell are they?

STONER
Calm down. I'm sure everything is fine.

SAM
Look at Tony's turn tables -- either Perry finally had enough or... And that looks like blood over there.

OWEN
Maybe they got into a fight?

Sam looks around. Something isn't right and she knows it.

She races to the open front door and calls outside--

SAM
Perry!

(CONTINUED)

CONTINUED:

No response.

SAM (cont'd)
Tony! Crystal!

Still nothing. She turns around to Stoner, Owen and Shirley.

SAM (cont'd)
Crystal's car is still here.

SHIRLEY
So they must be around here,
somewhere.

SAM
Something isn't right.

Stoner approaches her.

STONER
Alright, calm down.

SAM
Stoner, under the bed there's a shoe
box with a gun in it. Get it.

STONER
What?

SAM
I'll be right back.

Sam turns and runs out--

EXT. THE AUTO BODY SHOP - NIGHT

The PHONE BOOTH sits encased in the center of the bubble of light from the overhead streetlight, the bubble surrounded by BLACK SPACE.

Sam runs from out of the darkness and into the phone booth, out of breath and in a bit of a panic.

INT. PHONE BOOTH - NIGHT

She enters the phone booth, grabbing the phone and leaving the door open.

SAM
Operator? Operator! Hello?

(CONTINUED)

CONTINUED:

Sam taps the hook, trying to get a line through, failing to notice The Shape -- THEE SHAPE -- emerging from the darkness.

VOICE
(automated)
Please deposit ten cents.

SAM
Goddammit.

Sam holds the phone between her face and shoulder as she searches her pockets, only glancing at Him and then quickly doing a DOUBLE TAKE--

EXT. PHONE BOOTH - NIGHT

The Shape storms straight for her.

INT. PHONE BOOTH - NIGHT

She's stuck in a trans -- eyes glued to the whole figure--

SAM
Oh... my--

SAM GASPS.

The Shape lifts his knife as he steps up to the phone booth.

Sam slides the transparent door SHUT--

EXT. PHONE BOOTH - NIGHT

Her tortured screams are SILENCED on the inside of the phone booth as He tries to pry it open.

INT. PHONE BOOTH - NIGHT

Ear piercing SCREAMS fill the phone booth as Sam struggles against The Shape to keep the door closed, her foot wedged against the bottom, her hand pressed against the glass, her back against the opposite side for leverage.

Utterly hysterical, she screams into the phone she still holds in her one hand.

SAM
HELP! HELP! HELP ME!

(CONTINUED)

CONTINUED:

The Shape slams against the door, it sliding open slightly. Sam, screaming endlessly, let's out a blare with each bang.

He does it again--

SAM (cont'd)
Stop! Stop--HELP!

And again!

He gets his arm inside, reaching for her.

SAM (cont'd)
No! No! Stoner!

While pushing against the door with her everything, she desperately pulls away to evade his reaching burnt hand.

Sam fends him off, beating at his arm with the phone.

EXT. AUTO BODY SHOP - NIGHT

In the center of the bubble, The Shape leans against the phone booth, furiously grabbing at Sam on the inside. She remains plastered against the glass, holding the door closed as much as she can.

With the door slightly ajar, Sam's screams begin to escape.

INT. PHONE BOOTH - NIGHT

She kicks the fold of the sliding door over and over, jamming The Shape's arm, while beating his hand with the phone.

The Shape rips his arm back, the door slamming back shut.

Sam adjusts herself for more leverage. She weeps as she looks up and stares out at the ghostly, monotone mask, right on the other side of the glass.

SAM
HELP! SOMEBODY!

She stops screaming as The Shape just stares for a BEAT, turning his head just slightly, like a sadistic show of empathy for her.

Tears roll down her cheeks.

(CONTINUED)

CONTINUED:

The Shape SHOVES the phone booth, the entire thing violently shifting back and forth.

Sam let's out a cry.

EXT. PHONE BOOTH - NIGHT

The Shape moves to the other side of the phone booth and begins shoving it, again. Sam, muted, screams over and over as she is knocked around the inside.

The whole booth topples over--

INT. PHONE BOOTH - NIGHT

Sam falls against the telephone, laying on her side. She looks up to see Him step over the glass panel, stepping directly into her view of the streetlight, the rays shining out from behind the silhouette of the The Shape.

EXT. PHONE BOOTH - NIGHT

Standing over the overturned phone booth, Michael stares down at Sam.

CLOSE ON his clenched fist--

He punches the glass.

INT. PHONE BOOTH - NIGHT

Sam screams as she stares up at a branching crack in the glass above her.

The Shape's fist comes back down upon it.

SAM

No! NO!

EXT. PHONE BOOTH - NIGHT

Sam's screams are released as The Shape shatters the glass panel.

She covers herself as the shards fall on her.

SAM

No! No! Help! Help!

INT. PHONE BOOTH - NIGHT

The Shape reaches in.

Sam jerks back and forth, hysterically fighting him off.

SAM

HELP ME!

BANG!

Suddenly The Shape is knocked over.

STONER

Get away from her!

Stoner stands in the darkness holding up Perry's gun. Owen holds Shirley, the two watching from a few feet behind him.

The Shape stands just inches from the overturned phone booth. He stares over at Stoner.

Sam peaks her head out and The Shape immediately reaches for her--

SAM

No!

STONER

Stop!

BANG! BANG! BANG!

The Shape stumbles backward, but never falls.

Stoner runs up closer to him as Shirley and Owen move over and help Sam climb out through the broken panel.

OWEN

Shoot him, Stoner!

The Shape steps toward him--

Stoner fires -- *BANG! BANG!*

He still doesn't drop.

Stoner aims higher--

BANG!

The bullet enters his forehead above the eyebrow of the mask and finally he drops.

(CONTINUED)

CONTINUED:

Shirley and Owen stand on either side of Sam, the three looking on at the dropped body as Stoner approaches.

SAM
Stoner, no! He's not dead!

Stoner stops. Without ever taking his eyes off of him, he slowly backs toward his friends.

STONER
Are you okay?

Sam looks over and bursts into tears.

SAM
Oh my god, it's Him. Oh my god! He found me! He found me, Stoner!

She falls into his arms.

STONER
We gotta go!

She quickly pulls herself together like the flip of a switch--

SAM
The truck! My keys!

SHIRLEY
I have them! I have your purse.

Shirley passes it to her.

The group runs over to the pickup and get in.

INT. PICKUP - NIGHT

Sam stick the key into the ignition and turns--

Nothing. The starter isn't even trying.

They all look to her as she tries again.

Right through the windshield is the view of The Shape slowly standing up.

Shirley notices and SCREAMS--

They all look up to see The Shape standing there, thirty feet away--

EXT. THE AUTO BODY - NIGHT

A CLOSE UP of The Shape shows a stream of blood pouring from the bullet hole in the mask and dripping off of the ridge over the eye.

He begins toward the truck.

INT. PICKUP - NIGHT

She still has no luck.

SAM
It won't start!

Owen slams his fist down on the roof from outside--

OWEN
(O/S)
Come on! He's coming!

SHIRLEY
Oh my god, hurry, Sam!

SAM
I'm trying!

Over and over and nothing--

He approaches, only ten feet or so--

STONER
Fuck it!

SAM
Go!

EXT. THE AUTO BODY - NIGHT

The Shape approaches the front of the pickup as the doors fly open and they all exit, running back--

STONER
Run!

Shirley screams.

All three pass by Owen as he jumps down from the back and lands face first onto the gravel with a groan--

Sam glances back--

(CONTINUED)

CONTINUED:

SAM
Owen, come on!

She runs back for him.

The Shape slams the drivers side door out of his way--

SAM (cont'd)
Come on! Come on!

She rips him up to his feet and the two narrowly dodge a *SWING* of The Shape's blade.

SAM (cont'd)
Run, Owen!

The Shape pauses and watches as they all run down into the deep darkness of the road, screaming.

EXT. ROUTE 54 - NIGHT

The heavy set Owen trails behind Sam, stopping and keeling over to catch his breath.

OWEN
Wait! Wait! Please!

Sam turns back, Stoner and Shirley way up ahead of them.

SAM
Owen, come on!

She runs back to him, seeing nothing in the distance.

SAM (cont'd)
Owen, come on, he's coming!

Owen begins weeping, uncontrollably.

OWEN
I can't. I can't run.

SAM
Owen, you have to! Come on!

He cries more, shaking his head and trying to catch his breath.

Sam keeps checking for Him down the road.

(CONTINUED)

CONTINUED:

SAM (cont'd)
Owen, listen to me, that was Michael
Myers! The boogeyman -- the real
thing! That was Him!

OWEN
I thought he was dead!

SAM
He's not! He's here, Owen and he's
gonna kill us if we don't run, so
come on!

Sam glances over Owen to see HEADLIGHTS--

The lights are accompanied by "THE HANGER" by JOHN CARPENTER
(1978), of the original soundtrack.

SAM (cont'd)
Oh my god! Oh my god! Owen, come on!

Sam grabs Owen's arm and drags him up the road.

DING-DING-DING-DING--

Up the road, Stoner and Shirley are stopped by the falling
road block at the train tracks -- the red alarms *DINGING* to
signal the oncoming train through the path--

Sweaty and out of breath, the two turn around to see Sam
dragging Owen toward them and the HEADLIGHTS right behind
them!

BUUUUUUUUUURRRRRRRRR-BUUUUUUUUUUUUURRRRR-- the train is
approaching... loudly.

SAM (cont'd)
Go! Go!

The train tears out of the woods and blocks the road.

BUUUUUUUUUURRRRRRRRR-BUUUUUUUUUUUUURRRRR--

SHIRLEY
(inaudible)
Oh my god! That's him, Stoner!

Stoner looks around.

SHIRLEY (cont'd)
(to Sam and Owen)
Oh my god, hurry!

(CONTINUED)

CONTINUED:

STONER

Come on, we gotta get on this train!

SHIRLEY

What?!

Stoner grabs Shirley's arm and the two begin running along side as the cars pass them.

DOWN THE ROAD

Sam looks back to see only the silhouette of Owen -- the headlights blinding--

She pulls Owen and the two veer off the road--

INT. MARION'S CAR - NIGHT

THE SHAPE'S POV: we trail the two, following them as they run and constantly look back, the terror in their faces illuminated by the headlights.

EXT. THE TRAIN - NIGHT

Stoner and Shirley run along side the train. An OPEN CAR comes upon them--

Stoner jumps on, pulling himself inside and then turning and helping Shirley up and in.

Stoner and Shirley look out to see Sam and Owen running in the headlights across the field and toward them--

STONER

(inaudible)

Come on! Come on!

SHIRLEY

(inaudible)

Hurry!

Sam and Owen do manage to catch up, now running along side of the train.

Stoner and Shirley reach out their hands--

STONER

Come on!

Sam reaches out--

(CONTINUED)

CONTINUED:

They grab her!

She's pulled inside.

Owen cries out like a wimp, Marion's car right behind him.

They all reach out from the car and grab both of his arms--

INT. TRAIN CAR - NIGHT

Sam, Shirley and Stoner all pull Owen into the car--

EXT. THE TRAIN - NIGHT

Marion's car pulls to an ABRUPT stop, the train slowly passing by.

INT. TRAIN CAR - NIGHT

All rest on the floor of the dark train car, catching their breathes.

Sam sits up and peaks out--

EXT. THE TRAIN - NIGHT

The Shape stands on top of Marion's car, letting the train pass before him before HE LEAPS ONTO THE LAST CAR--

Both of his scarred hands catch the ladder built onto the side of the train car.

The profile of his silhouette climbs the ladder with the glaring headlights slowly being left behind--

INT. TRAIN CAR - NIGHT

Sam turns to see Shirley lying on her side, beat and in shock. Stoner sits in the corner in the darkness -- he lights a cigarette. Owen, flat on his back, just stares up and takes in deep breathes.

SAM

I think we're good.

She apparently saw nothing--

EXT. THE TRAIN - NIGHT

The Shape traverses the top of the train cars, leaping over the separated areas and making his way toward the group.

INT. TRAIN CAR - NIGHT

Sam steps over to the shadows and kneels down across from Stoner.

SAM

You better share that with me.

He blows out a plume and passes the cigarette--

Sweet Shirley grabs it angrily and takes a drag.

SHIRLEY

What the fuck is going on?

Sam and Stoner stare at her, shocked--

OWEN

(O/S)

That was Michael Myers, Shir'.

He still lies flat, as he was, though much calmer now.

SHIRLEY

So, he's come back for Sam?

SAM

(turns to Stoner)

You told her?

OWEN

You knew?

SHIRLEY

Yeah, he did tell me and I now I feel like an idiot for even agreeing to be around you on Halloween. I'm sorry, Sam, I really am, but guys, if we had stayed at that party, we wouldn't be HERE right now! Michael Myers, the serial killer wouldn't be trying to murder us, right now! I just aced all of my midterms! I'm pre-med! I'm a good person! I'm too young to die!

Shirley is losing it.

(CONTINUED)

CONTINUED:

SAM
Shirley--

SHIRLEY
(snaps)
He doesn't want us! He wants you!

Sam is taken aback. Stoner cuts in front of her and comforts a crying Shirley.

Sam stands up and walks over to the open doorway and looks out--

Owen stares up at her.

He gets up and walks over.

OWEN
Sam--

SAM
Just leave me alone, Owen.

She never even looks at him.

He sighs and turns around.

Sam stares up at the moon and ponders.

EXT. THE BRIDGE - NIGHT

The train pulls out onto the bridge we saw it cross earlier.

EXT. TRAIN CAR - NIGHT

The Shape leaps on top--

INT. TRAIN CAR - NIGHT

BA-BUMP--

They all stare up.

STONER
What was that?

A BEAT passes before The Shape swings into the car, right next to Sam, startling her and knocking her down--

THEY ALL SCREAM--

(CONTINUED)

CONTINUED:

The Shape looks down at Sam and lunges for her--

OWEN

No!

Owen jets across the car, tackling The Shape -- both flying right out--

Shirley screams and Sam GASPS as the two disappear before her eyes--

STONER

Owen!

EXT. THE BRIDGE - NIGHT

Owen and The Shape, bundled together, DROP DOWN--

SPLASHING into the river--

INT. TRAIN CAR - NIGHT

Stoner races away from Shirley to the edge of the car and looks over.

Sam lies back, holding herself up with her hands, in TOTAL SHOCK--

STONER'S POV: The water ripples and suddenly Owen's body rises to the top, floating face down, dead -- no sign of The Shape.

Stoner is crushed. He slams his hand down on the wood.

Shirley weeps in her hands in the background.

Stoner turns to Sam who stares back, numb.

EXT. THE BRIDGE - NIGHT

The train passes over the bridge and disappears into the woods on the other side.

EXT. SHORELINE - NIGHT

On the river shoreline, The Shape climbs out at the foot of the bridge.

"BUM-BUM--BUM...BUM--"

EXT. THE AUTO BODY - NIGHT

The stolen car pulls into the lot in front of the auto body shop.

Marion gets out of the car and sees the pickup left with the door open and the overturned phone booth.

MARION
(calls out)
Sam! Sam!

She walks around the side of the pickup to find Sam's purse lying on the ground. She opens it and pulls out a photo of Sam surrounded by her cousins, Clive and Shawn Nemeth from Halloween 3D.

Marion stares all around, frightened for what might be.

EXT. GREENVILLE - NIGHT

The town is deserted, except for the homeless people and their camp fires blending in with the scenery.

The road is blocked off as the train comes through.

BUUUUUUUUUURRRRRRRRR-BUUUUUUUUUUUUURRRRR--

As the open train car passes, Sam, Stoner and Shirley all jump out and begin running down the road.

INT. JOHN'S - NIGHT

It's closed.

Tania drops the last two blinds over the windows and moves toward the door with her sweater on and purse over her shoulder. She turns off the lights and then turns--

Bang-bang-bang-bang-bang!

Tania gasps--

SAM
Tania!

It's Sam and Stoner and Shirley behind her.

EXT. GAS STATION - NIGHT

A closed down old gas station sits on the side of the road.
The stolen car is parked in front of a phone booth--

INT. PHONE BOOTH - NIGHT

Marion is on the phone with the police.

MARION

I'm telling you I was just there! I
couldn't find anyone but there were
signs of some kind of struggle! Ugh.
Eight-two-four-one, Route Fifty-four.

EXT. GAS STATION - NIGHT

Marion's car races by--

INT. PHONE BOOTH - NIGHT

Marion, with the phone to her ear, notices the car -- her
car -- and trails it with her eyes.

MARION

(gasp)
That's it! That's it!
(to operator)
He has my car! Uh, uh, write this
down -- Illinois, five-A-Z-six-four-
two! He's headed back to town!

Marion drops the phone and runs out of the phone booth.

OPERATOR

(on the phone)
Ma'am? Ma'am, are you there?

The engine *roars* and the stolen car speeds away.

INT. JOHN'S - NIGHT

A small black and white television set sits on the counter--

(CONTINUED)

CONTINUED:

NEWS ANCHOR

(on TV)

We have the exclusive on the discovery of the bodies of Morris Daniels and Joseph Turner -- the paramedics missing for two years tonight -- apparently murdered and buried by serial killer, Michael Myers--

Stoner sits on a stool right before the TV.

Sam sits in one booth and Shirley sits in another.

Tania pours them each a cup of coffee.

TANIA

The police should be here any minute.

She takes a seat next to Sam.

TANIA (cont'd)

How are you, girl?

Sam goes to speak, but she can't. She just shrugs and shakes her head in disbelief.

TANIA (cont'd)

It's okay. It'll all be okay, baby.

SAM

I don't even know if Perry is alive. I doubt it. Oh god, He killed him!

Sam breaks down, crying into her hands.

NEWS ANCHOR

With Haddonfield experiencing a town lock down, many are left wondering where Samantha Nemeth is -- survivor of Halloween, 1983. And for that matter, where is Marion Chambers?

They're all watching.

EXT. ROUTE 54 - NIGHT

The stolen car speeds down the road, no other vehicles in sight.

INT. STOLEN CAR - NIGHT

Marion drives, tapping her fingers nervously on the steering wheel.

MARION
Where the hell is he?

EXT. JOHN'S - NIGHT

A police car sits in front.

INT. JOHN'S - NIGHT

Sam smokes a cigarette, sitting in the booth.

Stoner smokes a cigarette at the counter and Shirley paces back and forth... smoking a cigarette.

The OFFICERS -- KILLBURN(50s) and DENNIS(30s) -- turn to Tania.

KILLBURN
We're gonna bring them all over to the station. You gonna be alright getting home?

TANIA
Yeah, I have my car.

DENNIS
We'll be in touch for a statement.

KILLBURN
Alright, y'all, lets get moving.

Stoner puts out his cigarette and follows the cops to the door. Shirley drops hers into the same ashtray and follows.

Stoner and Shirley pass by Tania as they exit.

Sam sits in the corner of the booth. She takes one last, long drag and then exhales.

She puts the cigarette out in the ashtray.

She takes her time to get out of the booth and approaches Tania looking like utter hell.

TANIA
Stay strong, girl.

(CONTINUED)

CONTINUED:

They hug.

Sam leaves.

Tania watches through the window--

EXT. JOHN'S - NIGHT

Everyone is already in the squad car, Sam gets into the back and closes the door.

The sirens flash and the car pulls away.

EXT. ROAD - NIGHT

On another dark and desolate road surrounded by trees, the police car treads along.

INT. POLICE CAR - NIGHT

Officer Dennis drives, with Killburn in the drivers seat and in the back, Stoner is between Sam and Shirley.

The car is silent except for the police scanner.

DISPATCHER

All officers be advised of an APB for
Samantha Nemeth--

They all take notice--

DISPATCHER (cont'd)

Nineteen. Brown hair, brown eyes.
Five-feet, seven inches tall. Over.

Killburn picks up the radio.

KILLBURN

10-4. This is Officer Killburn with
Officer Dennis. Samantha Nemeth is in
custody. Repeat, Samantha Nemeth is
in custody. Over.

Shirley rests her head on Stoner's shoulder. He turns and looks at Sam.

Sam stares out the window, watching the passing trees.

(CONTINUED)

CONTINUED:

DISPATCHER
Officer Killburn, please confirm
Samantha Nemeth is in custody. Over.

KILLBURN
Twice is never enough.
(to dispatcher)
10-4. Confirmed. Over.

Killburn rolls his eyes.

EXT. ROAD - NIGHT

The squad car approaches a fork in the road--

INT. POLICE CAR - NIGHT

Sam sees HEADLIGHTS--

EXT. ROAD - NIGHT

The squad car passes through the fork when--

MARION'S CAR CAREENS TOWARD IT FROM OUT OF NOWHERE--

INT. POLICE CAR - NIGHT

They all see it coming, just a moment too late -- the light
from the headlights flashing across all of their faces--

Officer Dennis slams his foot down on the brake--

EXT. ROAD - CONTINUOUS

BEEEEEEEEEEEEEEEEEP--

SMASH! The cars collide, crashing head on and then smashing
through the guarder and piling against a tree.

The wreckage sits quietly.

INT. POLICE CAR - NIGHT

Sam painfully lifts her head off of the cracked window -- a
smudge of blood left behind on the glass. It hurts.

(CONTINUED)

CONTINUED:

STONER

Ah, shit!

Stoner's nose bleeds -- it's broken with a big cut across.

Shirley coughs a bunch.

SHIRLEY

Ow.

Officer Dennis's bloody face is buried in the steering wheel. No airbag. He is definitely dead.

Killburn, sitting in front of Sam, coughs up blood, chokes and quickly dies.

Sam turns and looks through the cracked window to see The Shape lift his head from the steering wheel -- the mask slightly torn off -- he turns and looks right at her.

SAM

Oh my god, it's Him! It's Him!

SHIRLEY

What?

They all turn to look--

The Shape is blocked in on the drivers side. He bounces off the door to try and open it.

SAM

Shirley, get out!

STONER

Shirley, go! Go!

Shirley's side is the only way out as Sam is blocked in, as well. Shirley pushes on the door--

Sam watches The Shape climb out on the passengers side.

SAM

Go! Go!

Shirley pushes the door open--

EXT. THE ROAD - NIGHT

Shirley spills out of the car and Stoner climbs out behind her, helping her up.

(CONTINUED)

CONTINUED:

The Shape appears around the car wreckage, coming right for them--

Stoner pulls Shirley out of the way so Sam can get out.

SAM

Go! Run!

The three run down the hill into the woods, Stoner carrying Shirley all the way down.

The Shape stands at the wreckage, watching them from on top of the hill.

He descends toward them, disappearing just as THE STOLEN CAR ENTERS THE SCENE--

Marion jumps out of her car at the scene of the wreckage.

She runs up to her car and finds no one inside. She turns and is startled by the sight the dead officers in the front seat of the squad car.

Marion runs around the side and checks Officer Dennis's pulse. He is dead.

Her attention is grabbed by OFF-SCREEN screams from within the woods.

STONER

(O/S)

Come on!

Marion removes the officer's gun before she turns and starts down the hill into the woods.

EXT. THE WOODS - NIGHT

Sam runs alongside Shirley, whose being held up by Stoner. They're all banged up, bloody and out of breath. It's been one hell of night for them.

EXT. THE WOODS - NIGHT

The leaves CRUNCH under The Shape's footsteps. He holds his signature knife, once again.

EXT. THE WOODS - NIGHT

They continue running as far in as possible, Sam constantly checking behind them.

SHIRLEY

Stop. Stop.

Shirley is weak and her legs give out underneath. Stoner catches her and sets her down on a fallen tree trunk at the top of a ridge down to a shallow and narrow stream.

SAM

We have to keep going!

SHIRLEY

I can't -- it hurts to breath.

Shirley struggles to breath. She coughs, cupping her mouth with her hand and finding it covered in blood after.

Stoner sees the blood and turns to Sam.

Shirley holds her side in severe pain.

SAM

We can't stay here.

Crunch--

They turn to see The Shape standing there.

SAM (cont'd)

There he is -- come on!

Stoner lifts Shirley. Wrapping her arm around him, she winces in pain as the three are about to run down the hill, The Shape following--

At the top, Shirley trips and Stoner goes down with her--

They tumble down the ridge to the rocky stream--

SAM (cont'd)

Stoner!

Sam jets down and over to Shirley, who lies covered in leaves and dirt, crying out in pain.

Stoner looks up to see The Shape standing at the top--.

SAM (cont'd)

Shirley, come on!

(CONTINUED)

CONTINUED:

SHIRLEY

Ah, I can't!

She cries out in excruciating pain as Sam tries to lift her up--

The Shape speeds down the hill toward them--

SAM

Come on!

Stoner rushes over to help just when The Shape skids up to them--

Sam screams--

The Shape swings his knife, SLICING STONER and knocking him down.

STONER

Ah!

Sam tries to pull Shirley away, but to no avail, she's dead weight and dead meat--

She let's go and steps back, Shirley falling on her stomach as The Shape turns and stabs her in the back--

She cries out, softly--

SAM

Shirley!

STONER

No!

Sam continues stepping back into the stream, unable to take her eyes off of The Shape repeatedly stabbing Shirley.

Stoner weakly rises, holding his bleeding stomach, he rushes over to Sam--

The Shape turns to them.

SAM

What do you want?! What do you want from me?!

He stares for only a BEAT before he begins toward them, stepping over Shirley's DEAD BODY--

STONER

Come on!

(CONTINUED)

CONTINUED:

Stoner pulls on Sam as The Shape's foot steps into the soft flowing water--

BANG!

They look up--

The Shape turns and looks back--

Marion stands at the top of the ridge, smoking gun in hand. She stares down at The Shape with nothing but contempt.

He stares up for BEAT before turning his back on her and continuing toward Sam and Stoner--

Marion fires again--

BANG! BANG--!

SPLURT -- blood SHOOTs from the back of The Shape's head.

He grabs the back of the mask and stumbles forward--

Sam and Stoner quickly step back.

He collapses face first into the stream. His body lies across the rocks.

The water flowing around the rocks turns RED.

They all stare down at his body for a BEAT.

SAM

Marion!

Holding each other up, Sam and Stoner cross back over the stream where Shirley's bloody body lies--

STONER

Shirley.

SAM

Come on.

Sam shakes her head and pulls him along. They climb back up to the top of the ridge.

Marion helps Sam up and the two immediately embrace.

MARION

Are you okay?

She notices a big cut in the corner of Sam's forehead.

(CONTINUED)

CONTINUED:

SAM
Stoner, you're bleeding a lot.

He holds his stomach, his hand covered in blood.

STONER
He got me good.

They all turn and look down at him, again.

MARION
You two head up back to the road. See
if you can use that radio to call for
help.

SAM
What about you?

MARION
I'll stay here and watch... It. Go.
Hurry.

With Stoner's arm around her, he and Sam begin running back
toward the road.

Marion watches them off. They disappear into the trees and
darkness. She turns back to see--

THE SHAPE IS GONE!

CUE "HALLOWEEN THEME--"

Marion gasps, turning--

MARION (cont'd)
(calls out)
Sam! Stoner!

EXT. WOODS - NIGHT

Sam and Stoner speed through the woods, before Stoner
stops--

STONER
Wait!

MARION
(O/S)
Sam! Stoner!

SAM
Marion--

(CONTINUED)

CONTINUED:

THE SHAPE JUMPS OUT OF THE WOODS AND DRIVES HIS KNIFE RIGHT INTO STONER'S UPPER BACK--

STONER

Ah!

Sam falls back on her ass and looks up to see--

Stoner's feet lift off of the ground--

MARION

(O/S)

Sam! Stoner!

The Shape holds him up by the knife, Stoner's body convulses violently. He gags as blood pours from his mouth.

Sam SCREAMS before jumping to her feet and taking off back toward Marion.

Stoner stops shaking and his head droops over--

The Shape retracts the knife and lets the dead body drop down onto the leaves covering the ground.

EXT. WOODS - NIGHT

Sam runs right into Marion, hysterical--

MARION

Sam!

SAM

He killed him--he killed him!

MARION

Come on!

Marion grabs her hand and the two run back in the opposite direction.

EXT. THE WOODS - NIGHT

The Shape stomps through the woods, his knife dripping with blood.

EXT. THE WOODS - NIGHT

Marion and Sam run side by side. Marion grabs her hip in pain before she stops them.

(CONTINUED)

CONTINUED:

MARION

Wait.

SAM

Ugh, I'm gonna be sick.

Marion looks all around--

MARION

Here. Get down behind this tree.

(whispers)

I want you to hide here and wait for him to come. I'll distract him and you run back to the the road.

SAM

No-no-no-no!

MARION

Listen to me. There is a car there. The keys are in it. You take it and you get the hell out of here!

SAM

No-no, please don't leave me!

MARION

I'm not! I'm not, Sam! I'll be right over here. I'm not leaving you!

Marion moves away.

MARION (cont'd)

Stay down!

Sam covers her mouth, crying, her back against a tree.

EXT. THE WOODS - LATER

The Shape stares all around as he walks. Then he hears--

Crunch--

He stops.

Sam is still hiding out of sight, but she knows He's there.

He looks all around before spotting the tree -- his senses telling him to move toward it.

Sam cries, shaking uncontrollably. She feels him coming.

(CONTINUED)

CONTINUED:

He approaches the tree--

MARION

(O/S)

Michael!

The Shape stops and turns to see Marion standing there.

He holds up his knife and begins toward her.

Marion takes off, running as fast as she can with her injured hip.

The Shape follows.

Sam peaks out from behind the tree to see him walking away.

EXT. THE WOODS - NIGHT

Marion runs, glancing back and forth before she finds herself tripping and falling on her stomach. She struggles to get back up on her feet, moving annoyingly slowly before she sees The Shape approaching--

She gasps, pulls herself up and stumbles away, The Shape only seconds behind her--

EXT. THE WOODS - NIGHT

Marion is out of breath, running through, she comes out of from the trees--

TO A CLIFF--

She stops at the edge and looks down:

Over a hundred foot drop -- with plenty of jagged landings to hit along the way -- into BLACKNESS.

Marion hears The Shape approaching from behind. She turns and sees him come out from among the woods. He's coming straight for her.

She holds up the gun.

MARION

Happy Halloween, you son of a bitch!

She fires--

BANG!

(CONTINUED)

CONTINUED:

He eats it.

BANG!

He eats that one, too. He approaches--

Marion steps as far back as possible--

BANG!

He barely reacts, still coming--

CLICK--CLICK--

The chambers are empty--

CLICK--

Marion can either jump or wait for him to throw her--

She gasps as he raises the knife over his head--

SAM

(O/S)

Hey!

The Shape stops and turns to see Sam standing there.

Marion quickly moves out of the way--

The Shape glances back to Marion gone--

Sam furiously CHARGES AT HIM--

SHE SHOVES HIM--

He goes over the cliff--

An EXTREME LONG SHOT captures all of The Shape's fall -- his body bouncing off four levels of rocks and disappearing into the trees and DARKNESS BELOW.

AT THE EDGE OF THE CLIFF

Sam and Marion stand looking over.

DOWN AT THE BOTTOM

The Shape lies in jagged tree branches, his limbs all TWISTED and BROKEN.

BACK AT THE TOP

(CONTINUED)

CONTINUED:

Marion and Sam hold each other.

SAM (cont'd)
Are you okay?

MARION
Yeah.

Marion peaks over the edge again.

MARION (cont'd)
Are you?

SAM
I need a cigarette.

MARION
Oh, me too.

They embrace for a BEAT.

But Sam suddenly collapses into Marion's arms--

MARION (cont'd)
Woah -- Sam--

Marion falls to her knees, holding Sam in her arms.

MARION (cont'd)
Sam! Sam!

Sam has lost all color in her skin. She's not breathing. Her hair is covered in blood which Marion finds on her hand.

She checks Sam's pulse.

MARION (cont'd)
Sam! No... Oh god -- no!

Marion is in disbelief. She shakes her head over and over.

Sam has died. A fatal epidural hematoma from the accident.

MARION (cont'd)
No. No... Sam!

Marion holds her close to her chest. She begins to weep, kissing Sam's forehead before completely breaking, emotionally.

DOWN AT THE BOTTOM OF THE CLIFF

The Shape's body remains, Marion's soft cries heard above.

(CONTINUED)

CONTINUED:

"BUM-BUM--BUM... BUM--BUM-BUM--BUM... BUM--"

Close out on "Laurie's Theme" again-

TITLE CARD: "HALLOWEEN 4: THE NIGHT OF MICHAEL MYERS"

CREDITS

FADE TO:

A PROMOTIONAL AD:

NARRATOR

(V/O)

Coming to video cassette--

EXT. SMITH'S GROVE SANITARIUM - NIGHT

CUE "HALLOWEEN THEME--"

as we open on a completely different looking, more sinister
SMITH'S GROVE SANITARIUM.

A FLASH OF LIGHTNING--

THUNDER--

INT. SMITH'S GROVE - NIGHT

A sign on a pair of white doors reads, "RESTRICTED," in big
red letters.

INT. LAB - NIGHT

DR. WOLFF(played by LEE VAN CLEEF) sits focusing on his old
80's computer, typing away in the dark.

MARION

(V/O)

There's something going on at Smith's
Grove...

INT. LAB - UNKNOWN TIME

Marion is snooping around in the dark laboratory when the
lights switch ON. She spins around--

(CONTINUED)

CONTINUED:

The silhouette of DR. Wolff stands in the doorway--

DR. WOLFF
Can I help you, Ms. Chambers?

He steps out of the shadows with the most evil smirk.

INT. HOUSE - NIGHT

Marion sits with a notebook in her lap. She opens it and begins reading--

MARION
(V/O)
I found Dr. Loomis's old journal... I
haven't been able to sleep since.

INT. RESTAURANT - NIGHT

Marion sits across from CARL WHITTINGTON (Tom Atkins), both smoking an after-dinner cigarette.

CARL
Welcome to the club.

ON MARION:

MARION
What. Happened... to Michael Myers--?

CUE SERIES OF DAY/NIGHT SHOTS:

-- INT. LLOYD HOUSE - JAMIE LLOYD (Danielle Harris) stands in her CLOWN COSTUME at the top of the steps with a big smile on her face--

RACHEL
(V/O)
Jamie's just a kid.

-- EXT. SCHOOLYARD - Jamie is surrounded by kids in all types of costumes.

KID
Jamie's related to The Boogeyman!

JAMIE
Leave me alone!

-- INT. SCHOOL OFFICE - RACHEL LLOYD sits talking to Jamie's teacher.

(CONTINUED)

CONTINUED:

RACHEL
I don't want my daughter to know
about her family--

-- EXT. HADDONFIELD STREET - SHAWN NEMETH (Wil Wheaton)
walks, lonely and sadly down the street, staring down,
completely unaware of THE SHAPE following behind him--

SHAWN
(V/O)
He killed my brother and my cousin --
she was like a sister to me!

-- INT. SHAWN'S ROOM -- He sits typing away on his old
computer.

-- INT. SMITH'S GROVE -- A shot of the The Shape walking
toward the building at night.

INT. RESTAURANT - NIGHT

ON MARION:

MARION
Tell me the truth.

CARL
There were experiments done Him--

INT. LAB - NIGHT

ON A COMPUTER SCREEN--

"CONNECTION LINKED. TYPE COMMAND:--"

We hear the sound of *CLICKING KEYS* on a keyboard--

Typing, "LIVE."

A FLASH OF SHOT of Dr. Wolff's creepy laughter--

INT. COFFIN - NIGHT

The Shape lies dormant -- dead.

CARL
(V/O)
All behind closed doors. Nobody knew
about them--

CUE ANOTHER SERIES OF DAY/NIGHT SHOTS:

-- EXT. HADDONFIELD -- Marion holds Jamie in her arms --
both look PETRIFIED and in the midst of a chase--

-- INT. LAB -- Shawn clicks away on the keys of Dr. Wolff's
computer--

CARL
(V/O)
Not even Dr. Loomis--

-- INT. PADDED ROOM -- Marion is in a straight jacket,
screaming for help, staring through the little window of the
door when THE SHAPE APPEARS--

-- INT. SMITH'S GROVE -- Carl races down one of the dark and
deserted hallways--

-- EXT. CEMETERY -- A TOMBSTONE, illuminated by lightning
reads: "Michael Audrey Myers, 19 OCT. 1957 - 31 OCT. 1985."

-- EXT. HADDONFIELD 1963 -- YOUNG RACHEL watches JUDITH
MYERS, whose surrounded by friends, in awe and admiration.
She looks across to see YOUNG MICHAEL staring on, evilly.

CARL (cont'd)
(V/O)
What was once a child...

-- EXT. LLOYD HOUSE -- Rachel comes running out, mortified--

RACHEL
Jamie!

-- INT. LAB -- The Shape's SHADOW shines across the wall--

CARL
(V/O)
became only the shape of a human
being, after.

INT. LAB - NIGHT

Marion holds Dr. Wolff at gunpoint.

MARION
What have you done!

DR. WOLFF
I've changed the world!

(CONTINUED)

CONTINUED:

He gestures with his hands.

DR. WOLFF (cont'd)
Michael Myers lives!

EXT. LLOYD HOUSE - NIGHT

A DOORBELL--

A GROUP OF KIDS stand on the porch--

KIDS
Trick-or-treat!

The door opens--

THERE STANDS THE SHAPE--

SCREAMS--

TITLE CARD: **"HALLOWEEN 5: THE SHAPE OF EVIL"**

NARRATOR
(V/O)
"Halloween 5: The *Shape...* of Evil."

SUPER-IMPOSE: (c) MCA HOME VIDEO 1987

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CUE FINAL FBI WARNING--