

**Halloween 5
The Shape of Evil
(1986)**

Written by

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

FADE IN

to SMITH'S GROVE SANITARIUM. It's day. It's pouring and that's all that is heard before "LAURIE'S THEME" begins...

SUPER-IMPOSE:

Smith's Grove, Illinois

November 3rd, 1985

EXT. SMITH'S GROVE SANITARIUM - DAY

An ambulance pulls up to the more sinister looking hospital than when we last saw it. It looks like a creepy old, 19th century prison, rather than the modern institution we saw in "Halloween" and "Halloween 3D."

INT. SMITH'S GROVE SANITARIUM - DAY

Several people surround the entrance, watching in silence as the ambulance backs toward them.

DR. CARL WHITTINGTON (mid-40s), a hot-headed Casanova and veteran doctor at Smith's Grove. His libido can often cloud his judgment.

Next to him is DR. KENNETH CONNOR (late 30s). A long time doctor here, his sweet nature is only enhanced by his fragile, yet sophisticated appearance. He wears a white physician's jacket, with thick bi-focal glasses and holds himself up with a cane.

DR. CAROL POTTER (30s) is among the group. She is a woman in a man's world and tired of being trapped in it.

DR. FREDERICK WOLF (60s) stands beside DR. RUBEN HALSTEAD (50s), though slightly removed from the huddle. Wolf isn't easy to look at, nor figure out. He's got an aura of discomfort, but is kind and gentlemanly the few times he speaks.

Halstead is always collected and tries to handle each situation to the best of his ability. Not always successful.

Standing off by the entrance wall is MARION CHAMBERS (mid-30s). Bandaged and bruised, she stares at a plaque that hangs in memory of the late Dr. Samuel Loomis.

She turns to watch as the paramedics wheel in a gurney with a SHAPE in the body bag on top.

(CONTINUED)

CONTINUED:

They wheel right past her.

MARION

Wait.

They stop. She approaches.

MARION (cont'd)

Open it, please.

The paramedics turn to Dr. Halstead who nods in approval.

The body bag is unzipped--

STAY ON MARION--

He is not seen. She only shows indifference before it quickly turns to anger.

There is only silence for a BEAT--

Dr. Whittington clears his throat and nods for the paramedics to be on their way.

Marion never takes her eyes off of Him as they zipper it back up OFF-SCREEN, and wheel away.

All of the doctors follow, except for Carl.

He approaches Marion from behind.

CARL

Okay?

She turns to him.

MARION

Thank you for making this happen.

CARL

Everybody needs closure. You should head home. Rest. It's over now, Marion.

It's not over for her.

MARION

I have to go to Haddonfield. I have a funeral to attend.

CARL

I'll walk you to your car.

(CONTINUED)

CONTINUED: (2)

Dr. Whittington opens an umbrella as he escorts Marion out through the exit.

END THEME.

INT. MORGUE - DAY

The doctors stand there as the body is unloaded into the vault.

DR. POTTER
Finally. After all of these years.

DR. HALSTEAD
It's a shame it had to end this way.

DR. CONNOR
Ten years later and His presence
still gives me goosebumps.

Dr. Halstead notices Dr. Wolf's silence.

DR. HALSTEAD
Dr. Wolf, do you need a moment?

DR. WOLF
No, Dr. Halstead. You're right; it is
a real shame to see it end this way.

(BEAT)
I have to admit... whenever I've
thought of Michael in the last couple
of years, I've always pictured that
ten year old boy I met back when I
first came to Smith's Grove. It's the
children -- their face's never do
leave you.

DR. HALSTEAD
I would imagine this isn't easy for
you given your history with Him.

DR. WOLF
It's the failure that stings the
most.

CORONER
He'll be buried in the morning, Dr.
Halstead.

Dr. Halstead nods.

Dr. Potter and Dr. Connor walk off.

(CONTINUED)

CONTINUED:

Dr. Halstead approaches Dr. Wolf.

DR. HALSTEAD
He's free, now. No more suffering.
For anyone.

Dr. Halstead pats Dr. Wolf's shoulder and then leaves.

Dr. Wolf approaches the vault. He opens the latch and pulls out the slab. The body lies enclosed on top.

He unzips it.

He shakes his head and blows a raspberry.

DR. WOLF
Look what you've done to yourself.

Dr. Wolf pets the off-screen body.

DR. WOLF (cont'd)
Michael...

On the slab, we finally get a QUICK view of THE SHAPE as Dr. Wolf pets the hair of the torn mask before

FLASHING TO:

BLACK:

TITLE CARD:

HALLOWEEN 5

The Shape of Evil

(1986)

CUE OPENING CREDITS over the remastered "HALLOWEEN THEME."

EXT. HADDONFIELD - DAY

ESTABLISHING on an all-American suburban street. The wind blows the falling colorful leaves everywhere.

It's a stereotypical ominous establishing of--

SUPER-IMPOSE:

Haddonfield, Illinois

(CONTINUED)

CONTINUED:

October 26Th, 1986

STAY ON THE SHOT BEFORE--

A 1983 Ford Escort drives by, the sound of "THE MONSTER MASH" by BOBBY PICKETT (1962) blaring out from within--

INT. CAR - DAY

Sitting in the front seat is JAMIE LLOYD(8) with her mother, RACHEL LLOYD(30s) driving. The two are singing along, Rachel in a very silly manner, entertaining her excited, young daughter.

RACHEL

"I was working in my lab late one night, when my eyes beheld an eerie sight, for my monster from his slab began to rise, and suddenly to my surprise--"

Rachel points to Jamie--

JAMIE

"He did the mash!"

RACHEL

"He did the Monster Mash--"

JAMIE

"The Monster Mash!"

RACHEL

"It was a graveyard smash!"

JAMIE

"He did the mash!"

RACHEL

"It caught on in a flash!"

JAMIE

"He did the mash!"

RACHEL

"He did the Monster Mash!"

The song continues over--

EXT. HADDONFIELD - DAY

Rachel's car drives through the town -- a jovial air surprisingly consuming it.

The horn honks as they pass by MRS. CORRIGAN(60s) putting out jack-o-lanterns in front of her florist shop. She smiles and waves.

Haddonfield has moved on.

EXT. HADDONFIELD ELEMENTARY - DAY

The song fades out as the car pulls up to the crowded front of the school.

INT. CAR - DAY

Rachel pulls the gear into park.

RACHEL
Okay, baby--

Jamie unbuckles her seat belt and hugs her mother.

RACHEL (cont'd)
Have a good day at school.

JAMIE
Bye, mom.

Jamie jumps out.

RACHEL
Love you!

JAMIE
(yells back)
Love you, too!

Rachel watches Jamie disappear into the crowd before she pulls away.

EXT. SUPER MARKET PARKING LOT - DAY

Rachel pulls into a parking spot in the lot.

INT. SUPER MARKET - DAY

Rachel reads from a grocery list as she moves slowly down the aisle with her wagon.

RACHEL
 (mutters to self)
 "They played the mash. They played
 the Monster mash--"

She stops and begins browsing one shelf of items.

GOSSIPER 1
 (whisper O/S)
 That's her.

GOSSIPER 2
 (whisper O/S)
 Rachel Lloyd?

GOSSIPER 1
 (whisper O/S)
 Yes. Yes, she's Michael Myers'
 cousin.

GOSSIPER 2
 No--!

Rachel glances over to see the two older women quickly turn their attention away to their coupons and items.

She turns back to her cart, backing out and leaving the aisle with a sigh.

INT. CAR - DAY

Rachel drives with something on her mind.

"Laurie's Theme" kicks in again--

She remembers--

YOUNG RACHEL
 (V/O)
 Michael's it!

She recalls laughter... and pain--

YOUNG RACHEL (cont'd)
 (V/O)
 Ow! Don't do that Michael, that
 hurts! Michael--!

EXT. NURSING HOME - DAY

The nursing home is a pleasant little development surrounded by trees. A sign out front reads, "LANGDON SENIOR LIVING."

SUPER-IMPOSE:

Langdon, Illinois

INT. NURSING HOME - ROOM - DAY

Marion Chambers empties a bedpan, the faucet running on it. She leaves it by a very old patient's bed and removes her gloves, trashing them before she exits--

INT. NURSING HOME - DAY

Marion approaches the nurse's station where she is greeted by another NURSE--

NURSE

Oh, Marion -- a package just came for you.

She reveals the shoe box sized package and hands it to her.

MARION

Oh... thank you.

Marion, a bit puzzled and curious looks to the sender -- it's a P.O. Box located in Haddonfield.

She opens it right there on the counter.

She reaches in and pulls out a tape recorder reel, observing it, confused. She then empties the rest of the box -- several more reels fall out, as well as a NOTEBOOK.

She opens the cover of the black covered book.

"This journal belongs to Dr. Samuel Loomis. The notes inside are confidential."

She flips the page and begins reading.

Marion looks up, shocked.

NURSE

Everything alright, Marion?

(CONTINUED)

CONTINUED:

MARION

It's fine!

She shoves the contents of the package back in to the box and storms away from the desk.

EXT. APARTMENT BUILDING - NIGHT

It looks like an old roadside motel. It's run-down and not at all an appealing place to live.

Marion's car is parked out front.

INT. MARION'S APARTMENT - NIGHT

It's a decent little place, though. A little drabby. Ridiculously clean. Except for the various ashtrays full of cigarette butts. She has a lot of plants everywhere.

Marion sits on the edge of the couch smoking a cigarette, and reading Dr. Loomis' journal.

She puts the book down and walks over to a cabinet by her little television set. She pulls out a tape recorder deck and places it on the coffee table.

Marion hooks up the first reel and winds it through. She then plays it--

SHUFFLING

DR. LOOMIS

(V/O)

Testing. Testing. Ah-ha--

His voice -- hearing it again -- it gets to her.

DR. LOOMIS (cont'd)

(V/O)

This is Dr. Samuel Loomis speaking. It is eleven-AM on Wednesday, the 14th of July, 1965.

(quick beat)

Sitting here with me is -- can you state your name for the record?

(another quick beat)

No? Okay. Sitting with me here is Michael Myers--

EXT. SMITH'S GROVE SANITARIUM - NIGHT

The clouds above the hospital move across the face of the almost-full moon.

INT. SMITH'S GROVE SANITARIUM - BASEMENT - NIGHT

DOWN A LONG CORRIDOR--

A sign on the wall reads, "RESTRICTED" in big red letters.

INT. LAB - NIGHT

The lab is dark -- lots of big computers and equipment with all kinds of flashing buttons.

Sitting at an old 80's desktop, we hear Dr. Wolf typing away on the keyboard as the MAIN TITLE & CHARIOTS AND PUMPKINS from Halloween III begins--

ON THE SCREEN--

The window is a BLACK SCREEN with an ORANGE FONT FORM:

CHIP READING: ACTIVE

STATUS: ALIVE (SUSPENDED)

AWAITING COMMAND...

A big sinister smile grows across Dr. Wolf's face.

He leans in--

His fingers click only five keys -- CLICK, CLICK, CLICK, CLICK, CLICK--

"A-W-A-K-E"

The command FLASHES on the screen.

DR. WOLF

Yes, ah-ha-ha. Yes.

EXT. CEMETERY - NIGHT

ESTABLISHING on a dark and historic cemetery. The tombstones are tall, fading and falling over.

(CONTINUED)

CONTINUED:

A small gravestone sits completely covered under the dead leaves and overgrown grass.

The wind carries some of the leaves off of the face of the stone, revealing the simple "MYERS" engraved into it.

INT. COFFIN - NIGHT

It's almost entirely black, but still HIS BODY is visible. Amazingly, he happens to still be wearing his coveralls. Kind of a what-the-fuck moment, but okay...

He begins twitching and soon he is VIOLENTLY CONVULSING inside the cheap wooden box he's been buried in--

Then he suddenly STOPS.

CLOSE on his eyes -- the rest of his face hidden in the shadows -- they shoot OPEN--!

The "Halloween Theme" explodes in the background--

EXT. CEMETERY - NIGHT

A HAND rips through the ground and out of the blanket of leaves covering over--

EXT. CEMETERY - LATER

A LONG SHOT reveals a DARK SHAPE traversing through the cluttered cemetery.

EXT. ROAD - NIGHT

The Dark Shape treks along the side of the damp and deserted road cutting through deep and dense Illinois forestation.

Dr. Wolf's laughter resumes as a V/O and then CUTS SHORT--

INT. LLOYD HOUSE - BEDROOM - NIGHT

Rachel sits at her vanity, plucking her eyebrows in the mirror.

In the bed behind her is her husband, SONNY LLOYD (mid-30s). Handsome and rugged, he's listening to the television while reading the newspaper and smoking a cigarette.

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CONTINUED:

On the old and grainy 1980's television is a news report:

REPORTER

(on the TV)

County officials say that this year there will be no Halloween curfew upheld in Haddonfield, though a strong police presence should be expected to maintain the -- quote -- "safety and joy that the holiday tradition once brought to our town." The mayor has encouraged residents to celebrate Halloween this year with decorations and trick-or-treating. After more than twenty murders at the hands of escaped mental patient, Michael Myers, on October 31st, 1978 and 1983, Haddonfield all but banned the holiday--

Rachel scoffs, gets up and turns down the dial of the volume to mute it.

SONNY

I was listening to that.

RACHEL

Ugh. If you want us to move on then stop talking about Him.

She sits back down at the vanity.

SONNY

Who?

Applying lotion to her skin, she stops and looks at him through the mirror--

RACHEL

Listening, huh?

SONNY

I'm sorry, I was distracted by this article about the Bears.

RACHEL

Good. Football is healthier news than what they were talking about.

SONNY

Michael Myers again, huh?

(CONTINUED)

CONTINUED: (2)

RACHEL

Don't even utter that name. Did I tell you about these old... hags I heard talking about me in the super market, today?

SONNY

What happened?

RACHEL

I walked into this aisle -- I didn't even notice them, but they sure noticed me. "That's Michael Myers's cousin -- Oh my god, no!"

Rachel angrily applies her lotion. She's so pissed off.

SONNY

Did you tell 'em to eat shit?

RACHEL

I really thought everyone forgot about that. My parents are both long gone. I haven't been Rachel Myers in more than a decade.

SONNY

Who cares, hon? He's dead. Finally. Like those old hags, it'll become forgotten history soon enough.

She switches off the light at the vanity and walks over to her side of the bed, lying next to him.

RACHEL

I just don't want Jamie effected by any of it. It took me a long time to get over all of that. I wasn't the mother I should've been when she was first born and--

SONNY

Rach', don't dredge up those regrets. It was a rough year. For all of us.

RACHEL

I wish we would've left back in '83 like we were talking about doing.

SONNY

We just didn't have the money, hon. No one was buying a house in Haddonfield.

(CONTINUED)

CONTINUED: (3)

RACHEL

I know. I'm just thinking again about us having a fresh start. I still think it would be good for us.

SONNY

Rachel, you weren't feeling this way yesterday. In fact, you haven't mentioned a word about this since last Halloween -- it's just that time of the year again. People are gonna talk about it. The town is moving on, though and there's no reason for us not to stick with it. We've already been through the worst of it. He's dead now. That's what's most important. And we can't shield Jamie from it forever. She knows who he is. Every kid in Haddonfield does--

INT. LLOYD HOUSE - JAMIE'S BEDROOM - NIGHT

Jamie lies in bed with a flashlight in her hands, flashing it up at the ceiling and following it with her eyes, chanting--

JAMIE

Trick-or-treat, Happy Halloween,
Michael's gonna make you scream;
Trick-or-treat, Happy Halloween, run
for your life or you will be seen;
Trick-or-treat, Happy Halloween,
you'll be dead before eighteen;
Trick-or-treat, Happy Halloween--

INT. LLOYD HOUSE - BEDROOM - CONTINUOUS

Rachel lies in Sonny's arms in bed--

RACHEL

I just hate Halloween. I always have.
Ever since Judy--

(stammers)

I'm gonna stop. I'm gonna stop
talking about this.

SONNY

It's okay. It's fine.

(CONTINUED)

CONTINUED:

RACHEL

No. No. I have to make the effort.
This is the last time we talk about
Michael Myers, okay?

SONNY

Promise.

RACHEL

Good.

They cuddle closer and kiss--

EXT. LLOYD HOUSE - NIGHT

The light in Rachel and Sonny's bedroom goes out--

"HALLOWEEN 1963" blares into the scene a la the original
Halloween when Judith's bedroom light goes out--

The soft and ominous keystrokes of the score begin with

A SERIES OF EXT. SHOTS:

1. The Lloyd house is completely dark. The wind blows the leaves across the lawn.
2. The entire street is void of people.
3. The Town Square is empty. Nothing but leaves blowing in the wind.
4. A quick shot of the exterior of Haddonfield Memorial clearly taken from Halloween II (but actually works well in the scene).
5. The front of Haddonfield Elementary is as deserted as the rest of the town at this hour.
6. Smith's Grove Sanitarium sits idle. Creepy. Dead.
7. The ground over The Shape's grave is caved in.
8. The road outside the cemetery is lifeless. Where has he made it to?

INT. MARION'S APARTMENT - NIGHT

The cherry burns on her cigarette as she takes a drag.

(CONTINUED)

CONTINUED:

Marion sits in the dark on the couch. The journal and the tape recorder rest before her. She, though, is restless. She is deeply disturbed. She blows out dramatic plumes of smoke.

The score ends--

EXT. HADDONFIELD ELEMENTARY - DAY

Once again, Rachel's car pulls up in front of the school. This time the outside was abandoned long ago. Jamie is late.

POV FROM ACROSS THE STREET

We watch as Jamie runs across the school lawn and inside the building.

Rachel's car pulls away.

EXT. HADDONFIELD - DAY

Rachel's car passes through the town. She honks to Mrs. Corrigan again, who waves back while sweeping the curb.

EXT. HADDONFIELD ELEMENTARY - DAY

ESTABLISHING: "Laurie's Theme" opens the scene of the lifeless elementary school yard. Leave blowing across the basketball court, around the jungle-gym.

The doors burst open and school-children flood into the playground.

EXT. HADDONFIELD ELEMENTARY - LATER

Jamie plays jump-rope with her friends. She holds the rope while her friend, CASEY(8) holds the other end. LIZ(8) jumps in the center.

LIZ
It's Jamie's turn.

She and Jamie switch places.

Jamie jumps rope with a big smile on her face. She's good at it.

Suddenly her eyes catch sight of something OFF-SCREEN as she jumps. Her face contorts as she falls into a trance--

(CONTINUED)

CONTINUED:

ACROSS THE YARD

and through the fence, she is met with the staring sight of The Shape -- he stands across the street, just watching.

BUM-BUM--BUM... BUM--

CASEY

(O/S)

Jamie loses! My turn!

Jamie cannot stop staring--

CASEY (cont'd)

Here, Jamie. Jamie!

She snaps out of it, turning to see Casey handing her the end of the rope. She takes it and Casey begins jumping rope. Jamie, weirded out, stares back across the yard--

He's gone.

EXT. SMITH'S GROVE SANITARIUM - DAY

ESTABLISHING on the autumn setting of the dreadful looking hospital. It's eerily quiet before there is a demented and off-screen SCREAM--

INT. SMITH'S GROVE SANITARIUM - OBSERVATORY - DAY

A young male MENTAL PATIENT screams for no apparent reason, just sitting on the floor of this empty room -- save for the huge mirror on the wall.

ON THE OTHER SIDE OF THE MIRROR

is Dr. Carol Potter, watching the patient with a notebook and pen in hand, jotting down notes.

She checks her watch.

There's a knock at the door before Dr. Halstead enters.

DR. HALSTEAD

How is he?

DR. POTTER

Deteriorating. The treatments seem to be having the adverse effect on him.

(CONTINUED)

CONTINUED:

DR. HALSTEAD
Have the brain scans come in?

DR. POTTER
I'm awaiting the call. I recommend we
end Dr. Wolf's treatments,
immediately.

DR. HALSTEAD
Notify me when the scans arrive.

DR. POTTER
I will, Dr. Halstead.

DR. HALSTEAD
Thank you, Dr. Potter.

Dr. Halstead exits into--

INT. SMITH'S GROVE SANITARIUM - HALLWAY - DAY

Dr. Halstead walks the empty hallway reading from his
clipboard, zoning out the echoes of mentally disturbed
screams and cries.

CARL
(O.S.)
Dr. Halstead--

Dr. Halstead stops as Carl runs to catch up with him, a half
eaten apple in hand.

DR. HALSTEAD
Good morning, Dr. Whittington.

CARL
Good morning, sir.

DR. HALSTEAD
How's everything?

CARL
Rather quiet.

A loud SCREAM blares down the hall as they continue down.

DR. HALSTEAD
Good.

The doctors walk side by side, Dr. Halstead buried in the
chart.

(CONTINUED)

CONTINUED:

An attractive young NURSE passes them, throwing a seductive smile toward Carl before he steals an inconspicuous look at her ass.

Dr. Halstead catches the whole thing.

DR. HALSTEAD (cont'd)
Oh, I've been meaning to ask you--

They stop.

DR. HALSTEAD (cont'd)
Did Nurse Clark happen to mention anything that might indicate why she would just up and quit mid-shift?

Carl knows the answer.

CARL
Uh, not that I can recall.

Dr. Halstead knows he's lying and Carl knows that Dr. Halstead knows that he is lying. They continue--

DR. HALSTEAD
Dr. Whittington, I don't think I need to remind you that this is not General Hospital, it's Smith's Grove.

CARL
Sir, I--

DR. HALSTEAD
What you do with anyone working in this hospital outside of this hospital is none of my business. But when it effects patient care, it is.

CARL
I'm sorry, Dr. Halstead, it won't happen again.

They stop right outside Dr. Halstead's office.

DR. HALSTEAD
Let me remind you that this isn't the first time I've heard you say that. Or the second. You're a seasoned veteran here, Dr. Whittington. We've worked together for many years and I don't want to have to lose you for towing over the ethical border.

(CONTINUED)

CONTINUED: (2)

CARL
Yes, sir. I understand.

DR. HALSTEAD
Let's do lunch. Say around two.

Dr. Halstead walks into the office corridor--

INT. OFFICE CORRIDOR - DAY

Sitting there is Dr. Halstead's secretary, DEIRDRE (old).

DR. HALSTEAD
Morning, Deirdre.

DEIRDRE
Morning, Dr. Halstead. Dr. Connor is
waiting in your office.

DR. HALSTEAD
Is he?

Dr. Halstead proceeds into his office--

INT. OFFICE - DAY

Dr. Halstead is surprised to see his colleague.

DR. HALSTEAD
Dr. Connor, good morning.

Dr. Connor is sitting in front of the desk, overlooking a
file in his hand.

DR. CONNOR
Morning, sir.

DR. HALSTEAD
I have to say I'm surprised to see
you here. What can I do for you?

Dr. Halstead sits at his desk and begins writing something.

DR. CONNOR
Well, I needed to speak to you,
privately. And urgently.

Dr. Halstead stops writing.

DR. HALSTEAD
Is everything alright?

(CONTINUED)

CONTINUED:

DR. CONNOR

It's Dr. Wolf, sir. I've been worried about him.

DR. HALSTEAD

What is your concern?

DR. CONNOR

He's been spending an exorbitant amount of time here. He's always down in that lab, working on one thing or another. He hasn't gone home.

Dr. Halstead says nothing for a beat.

DR. HALSTEAD

Hmm. I appreciate your coming here, Dr. Connor. Dr. Wolf has been a concern of mine for some time now, as well. You're aware that he's had a rough couple of years. His wife's suicide...

DR. CONNOR

I don't know, Dr. Halstead, sir. In all of my time here, Dr. Wolf has always been a kind, but a bit unusual man. It's been almost a year that I've noticed this... uncharacteristic behavior. I think the Michael Myers case may have left him with feelings of deep regret. He's changed quite rapidly. It's starting to negatively impact the patients. Dr. Wolf's shock therapy left Phillip Stancy blind and paralyzed, sir. He's a thirty-four year old war veteran with severe PTSD!

DR. HALSTEAD

I'm fully aware, Dr. Connor. And I know how close you were to the Stancy case. Perhaps too close, even.

Dr. Connor looks down.

DR. HALSTEAD (cont'd)

Again, I do appreciate your concern and your input. Other than that, it would not be appropriate for me to discuss this matter with you any further. I know you understand.

(CONTINUED)

CONTINUED: (2)

Dr. Connor doesn't look satisfied.

DR. CONNORS
I do. Thank you, doctor.

Dr. Connor stands with his cane and quickly leaves the office.

Dr. Halstead is left to ponder.

INT. MARION'S APARTMENT - KITCHEN - DAY

Marion sits at her dining table with a notebook, listening to the recordings of Dr. Loomis. She smokes a cigarette. A cup of coffee sits on a coaster next to the ashtray.

DR. LOOMIS
(V/O)
As the days and months and years go by, I become more and more adamant that Smith's Grove is not a suitable institution for Michael.

She hasn't slept. She is exhausted, but too fixated.

DR. LOOMIS (cont'd)
(V/O)
The practices here are... unethical, at best, the security, completely inadequate.

Dr. Loomis' voice sounds older, but whatever, I guess.

DR. LOOMIS (cont'd)
(V/O)
I fight the urges of paranoia every hour that I am within the confines of the hospital. I don't trust Michael. I don't trust the administration. Bureaucracy is the downfall of medicine. I've spent the better part of eight years, now, trying to reach Michael. The only thing left in him is his will to live... outside of the walls that surround him. To do what? Commit acts of evil, I would imagine. With that said, it's time to refocus my efforts to ensuring that the security measures are in line with the circumstances of this case. Hopefully this time my testimony won't fall upon the ears of denial.

(CONTINUED)

CONTINUED:

Marion just shakes her head and smokes her cigarette. Dr. Loomis' struggles are clear within his voice.

EXT. HADDONFIELD ELEMENTARY - DAY

A PICKUP pulls in front of the crowded school. The doors have a "SONNY'S CARPENTRY" logo on either side. He honks--

LIZ

(O/S)

Bye, Jamie!

Jamie runs across the lawn to the pickup.

INT. PICKUP - DAY

Sonny sits in the pickup. Jamie opens the door.

JAMIE

Hi, dad!

SONNY

Hey, Jame--

She climbs inside.

SONNY (cont'd)

Get your seat belt on.

She holds up a mask she made of popsicle sticks and paper.

SONNY (cont'd)

Did you make that?

JAMIE

Yeah, it's my mask!

Sonny takes a look.

SONNY

Hey, what do you say we go get you a real costume?

JAMIE

A real one?

SONNY

A real one!

Jamie is super excited -- like she's never gotten a Halloween costume before.

EXT. ELEMENTARY SCHOOL - DAY

The pickup pulls away.

INT. LLOYD HOUSE - KITCHEN - DAY

"DON'T FEAR THE REAPER" by Blue Oyster Cult plays from a small radio in the kitchen.

Rachel is in the middle of chopping vegetables. With the KITCHEN KNIFE in her hands, she falls into a trance while staring down at it, slicing the peppers.

An uncarved pumpkin sits on the counter in the background.

EXT. LLOYD HOUSE - DAY

POV: We walk along the side of the house, our eye peering through a mask. We can hear the music coming from inside the kitchen.

INT. KITCHEN - DAY

Rachel, still in the trance, chops up an onion. She has her mind stuck on something.

CHOP-CHOP-CHOP-CHOP-CHOP--

KNOCK-KNOCK-KNOCK--!

RACHEL

Ah shit!

Rachel has cut herself, blood drips all over the cutting board.

RACHEL (cont'd)

Jamie...? Ah, damn.

She wraps her finger in a nearby towel.

RACHEL (cont'd)

Jamie?

Rachel walks over to the back door in the kitchen, opening it to find no one there.

RACHEL (cont'd)

Jamie?

(CONTINUED)

CONTINUED:

JAMIE

Rah!

Jamie jumps out from behind the wall, startling her mother--

She stands there in her iconic CLOWN COSTUME, the plastic-strap mask included.

RACHEL

Jamie!

JAMIE

I'm not Jamie -- I'm a clown!

Rachel gasps as she FLASHES BACK--

EXT. STREET - NIGHT

It's Halloween, 1963. A group of KIDS are coming down the street in their costumes -- a pirate, a witch, a cowboy, a princess, an angel, a ballerina, a policeman and A CLOWN.

KIDS

(V/O)

"Black cats and goblins and broomsticks and ghosts; Covens of witches with all of their hosts; You may think they scare me, you're probably right; Black cats and goblins on Halloween night -- Trick-or-treat!"

YOUNG RACHEL(10) is the one dressed as an angel.

YOUNG RACHEL

Let's go to Michael's house! Judy's home, right Michael?

He doesn't respond. He just follows the group up onto the replicated set of the porch of the Myers house.

DING-DONG--DING-DONG--DING-DONG--

A BEAT later and the door flings open--

It's JUDITH MYERS(15) -- a different face, but she's dressed exactly as she was in the original film. She opens the door with a big smile, expecting someone else...

KIDS

Trick-or-treat!

(CONTINUED)

CONTINUED:

YOUNG RACHEL

Hi, Judy!

She looks annoyed at first, and then more sinister--

JUDITH

Oh yeah? And what if I don't give you
any treats?

The visible smiling faces contort to confused ones--

Rachel knows how Judy can be and just looks back and forth
between her and her quiet friends before--

THE CLOWN

Then we'll kill you.

Awkward. Creepily awkward--

JUDITH

Who said that? Was that you, Michael
Myers?

Everyone turns and looks back at the clown--

THE CLOWN

I'm not Michael Myers -- I'm a clown.

Young Rachel FLASHES BACK--

INT. KITCHEN - NIGHT

Rachel is lost in space--

JAMIE

Mom! Mom!

Rachel snaps back to Jamie standing in front of her at the
back door.

Sonny walks into the kitchen from the other way.

SONNY

Smells good in here.

JAMIE

Mom, you're bleeding.

Rachel looks down at the blood soaked rag around her finger
as Sonny walks over.

(CONTINUED)

CONTINUED:

SONNY
What happened?

RACHEL
I just... cut it.

SONNY
Let me see.

Sonny unwraps the rag.

SONNY (cont'd)
Jamie, run upstairs and get your
mother a band-aid.

She does as she is told.

RACHEL
So you bought her a costume, huh?

Sonny knew this would be a thing.

SONNY
Isn't she cute?

RACHEL
Adorable.

EXT. APARTMENT BUILDING - DUSK

Marion stands on the second floor gallery of the building, leaning over the handrail, smoking her cigarette. She's listened to a dead man speak his thoughts for hours. She's read years of his thoughts and feelings.

The wind blows her hair.

She overlooks the parking lot. It's all gray everywhere around her. The sky, the lighting. It's deserted.

She takes one last pull and flicks the cigarette over the side, walking back to her door.

EXT. SMITH'S GROVE SANITARIUM - NIGHT

Night befalls the art-deco style hospital, the surrounding area lights switching on.

INT. SMITH'S GROVE SANITARIUM - HALLWAY - NIGHT

Dr. Connor walks down the quiet and empty hallway, stopping and going through a doorway into--

INT. THE STAIRWELL - NIGHT

The doctor steps rather quickly down the two flights of stairs. He exits at the bottom into--

INT. THE BASEMENT - NIGHT

It's cold and dark. Hanging lights poorly illuminate the long, cement hallway into the darkness at the other end. This area of the hospital looks like the interior of a Gothic castle.

He reluctantly keeps going, slowly -- unsure -- he continues to step forward.

INT. LAB - NIGHT

Dr. Connor knocks on the door before slowly pushing it open and peering in.

DR. CONNOR

Dr. Wolf?

(quick beat)

Dr. Wolf?

There is no sign of him.

The room is encased in a shadowy blue glare. The lights on the buttons of the massive computer equipment flash a variety of different colors.

Dr. Connor walks around the lab, observing it, looking for anything that might be weird or questionable.

Over at Dr. Wolf's desk, he finds stacks of files piled next to the computer.

Dr. Connor begins looking through the files. He finds one with a picture of Jamie and a list of all of her personal information.

NAME: JAMIE LLOYD

BORN: 7/7/1978

(CONTINUED)

CONTINUED:

ADDRESS: 3487 17TH STREET, HADDONFIELD, ILLINOIS 61742

Dr. Connor turns on the computer.

The command center screen appears:

CHIP READING: ACTIVE

STATUS: ALIVE

AWAITING COMMAND...

CLOSE ON DR. CONNOR -- confused, he stands up straight -- A SILHOUETTE RIGHT BEHIND HIM--

DR. WOLF

Kenneth--

STARTLED -- Dr. Connor spins around to see Dr. Wolf standing right before him, a creepy, shit-eating grin across his face.

DR. CONNOR

Dr. Wolf--

DR. WOLF

I didn't realize you were still here.

DR. CONNOR

Yes, I--

DR. WOLF

I could've sworn I saw you leave with Nurse Doris hours ago.

DR. CONNOR

(stammers)

I had to come back. I--

DR. WOLF

Forgot something? That's unlike you.

DR. CONNOR

I wanted to review some case files tonight... so I...

Dr. Connor is nervous as fuck. He's just been caught red handed. Dr. Wolf nods as he waits for Dr. Connor to finish.

DR. CONNOR (cont'd)

Came back.

(CONTINUED)

CONTINUED: (2)

There's an awkward silence for more than just a BEAT as Dr. Wolf just stares straight through Dr. Connor's lies--

DR. WOLF
What brings you down here?

DR. CONNOR
I was... looking for you.

Dr. Wolf's dead silence response notifies Dr. Connor that he knows that he is lying.

DR. WOLF
What can I do for you?

DR. CONNOR
Um--

DR. WOLF
Hey, have I shown you the new device
I created to administer EST?

DR. CONNOR
Electro-shock?

DR. WOLF
Yes. I designed a new machine. I plan
to have it patented. Would you like
to see it? Come on--

DR. CONNOR
Ya know, my cat is expecting me to
have fed her already.

Dr. Connor begins toward the door.

Dr. Wolf, walking confidently around the equipment, makes it to the door before Dr. Connor. He shuts it, locks and stands before it.

DR. CONNOR (cont'd)
What are you doing?

DR. WOLF
It'll only take a second.

Dr. Wolf takes a step or two toward Dr. Connor.

DR. CONNOR
Dr. Wolf--

(CONTINUED)

CONTINUED: (3)

DR. WOLF

You know, Ken -- and I know you do --
electro-shock therapy really does
wonders for post traumatic stress.

Dr. Connor just stares.

DR. WOLF (cont'd)

How many tours in Vietnam was it?

Dr. Connor gulps.

DR. CONNOR

Two, Dr. Wolf. This is making me very
uncomfortable -- please--

DR. WOLF

Ya know, I worked for the US Army for
a number of years during that time?
Did you know that?

DR. CONNOR

I didn't.

DR. WOLF

Yes, it was about... four years
before I came to Smith's Grove. See,
I had been commissioned to conduct a
number of top-secret experiments and
when one of them didn't end well,
well, neither did my career working
for them. Ah, what the hell -- I got
an excellent recommendation. A job
here. Even funding.

Dr. Wolf laughs.

DR. WOLF (cont'd)

Smith's Grove will take anyone they
can get, won't they?

DR. CONNOR

Dr. Wolf, I must go.

Dr. Connor goes to walk past when Dr. Wolf steps right in
front of him--

DR. WOLF

How many people was it, Dr. Connor?
(quick beat)
That you killed and watched be
killed?

(CONTINUED)

CONTINUED: (4)

DR. CONNOR
You sick son of a bitch!

There's another quick beat on Dr. Wolf's smirking mug--

Suddenly he lands his fist on Dr. Connor's face--

Dr. Connor falls back against the desk, dropping down to the floor, his cane falling right beside him.

Dr. Wolf stands over him, removing a needle from his lab coat pocket.

Dr. Connor stares up.

DR. WOLF
Don't worry, Kenneth. Smith's Grove
provides the best treatment.

As Dr. Wolf leans over him, Dr. Connor wacks him in balls with his cane.

Dr. Wolf keels over, grabbing his crotch and groaning in pain before Dr. Connor drops him--

Dr. Connor uses the desk and his cane to pull himself to his feet before he limps toward the exit with his bloody nose.

Dr. Wolf struggles to recover--

INT. CORRIDOR - NIGHT

The door unlocking echoes down the hall.

Dr. Connor limps as fast as he can away from Dr. Wolf's lab.

Dr. Connor's POV: Heavy breathing as we limp-run. Turning to glance back, we begin to hallucinate, our vision flashing in and out of VIETNAM. Running through the tropical woods, we can even see our combat boots hitting the ground, the sound of gunfire all around us.

Dr. Connor is petrified, re-living an old horror in the midst of another. Sweat pours down his face.

INT. STAIRCASE - NIGHT

He makes it to the staircase, managing to move quickly up. He keeps looking down the shaft way as he makes his way up.

(CONTINUED)

CONTINUED:

As he struggles to get to the top of the landing, Dr. Wolf suddenly appears--

Dr. Connor GASPS--

Dr. Wolf lunges at Dr. Connor, grabbing his legs and flipping him over the banister--

Dr. Connor SCREAMS as he falls down--

SPLAT!

Dr. Wolf stares down the shaft.

Dr. Connor lies at the center at the bottom--

He's flat on his stomach, his eyes wide open and blood seeping from his mouth and head. He is dead.

Dr. Wolf holds his head as he begins down the stairway.

INT. CARL'S OFFICE - DAY

Carl enters his office with his briefcase in hand. He begins getting himself settled when he sees the red light blinking on his answering machine.

He clicks it.

MARION

(V/O; drunk)

Carl Whittington... it's Marion Chambers. Oh--shit! Shit... Dr. Carl, you must call me back. I must see you. I have to speak with you... urgently! My number is 555-7883. You--[hiccup--burp]'scuse me. Call me at any hour... any time... any--

BEEP--

Carl cannot help but smile and laugh to himself. He immediately picks up the phone--

INT. MARION'S APARTMENT - DAY

Marion is out cold on the couch, rows of empty beer bottles on the coffee table next to Dr. Loomis' journal, the tape recorder and a mountain of cigarette butts in the ashtray--

RING-RING-RING-RING--

(CONTINUED)

CONTINUED:

She jerks awake -- startled. She quickly becomes conscious and drags herself from the couch.

MARION
(answers)
Hello?

CARL
(O/S)
Marion, it's Carl. Carl Whittington.

Marion yawns -- she is exhausted.

MARION
Dr. Whittington--

INT. CARL'S OFFICE - CONTINUOUS

He sits at his desk with a big pleased smile on his face.

CARL
I got your message -- you needed to
speak to me.

INT. MARION'S APARTMENT - CONTINUOUS

She has a massive headache.

MARION
Message?

She doesn't immediately recall, but then she does--

CARL
(O/S)
Yeah, I must've just missed you. I
left here pretty late last night.

MARION
Oh, right. Yeah... I... listen, can
we meet tonight? I have something
very pressing to discuss with you.

INT. CARL'S OFFICE - DAY

He's hyped--

CARL
Oh yeah?

(CONTINUED)

CONTINUED:

MARION

(O/S)

Yes, say around eight?

CARL

Um... tonight?

MARION

(O/S)

It's urgent, Carl.

Shit, [he thinks] she wants him.

CARL

Sure. Tonight works for me--

INT. RESTAURANT - NIGHT

It's a fancy one. Small, quiet and dimly lit -- only by candlelight. Soft music and chatter in the background.

Marion sits at the bar by herself smoking a cigarette, a neat glass of scotch right in front of her.

Carl enters the restaurant in a rush -- he's running super late. He looks around for her, catching sight--

A huge plume of smoke leaves the woman waiting patiently in a burgundy dress. She looks amazing. She notices him.

With a huge grin, he approaches--

CARL

Marion, I'm sorry. The traffic was ridiculous.

He leans over and kisses her on the cheek.

MARION

Thank you for coming, Carl.

The BARTENDER approaches.

MARION (cont'd)

Would you like a scotch?

CARL

Um, I'll have a glass of red wine, actually. Thank you.

Marion puts out her cigarette and sips her drink.

(CONTINUED)

CONTINUED:

CARL (cont'd)

So how have you been? It's been a long time.

MARION

About a year, now. How are you?

CARL

Hey, divorce has never felt so great!

Carl finds himself a whole lot funnier than she does.

CARL (cont'd)

Well, you look great. So I assume your year has been no different.

MARION

It was fine. I've been moving on. That is, until recently.

She lights a new cigarette.

CARL

What happened recently?

INT. RESTAURANT - LATER

The bartender drops off a glass of wine.

CARL

I started in the spring of '69.
(to bartender)
Thank you.

MARION

And at that time you were doing work on the Michael Myers case, right?

Carl scoffs. Now he knows why she called--

CARL

Marion, what is this all about?

She doesn't answer. She'll wait for him to.

CARL (cont'd)

Yes. Among several others.

MARION

Working closely with Dr. Loomis.

(CONTINUED)

CONTINUED:

CARL

Yep. The late great. Among many other doctors.

MARION

I found his old journal.

CARL

Who?

MARION

Dr. Loomis.

CARL

You found his journal? What do you mean you found it?

MARION

Well, actually it was sent to me. Along with several reels of his recordings.

CARL

It was mailed to you? By who?

MARION

I have no idea. The package traced back to a P.O. Box in Haddonfield.

CARL

But Myers is dead now, Marion. And so is Dr. Loomis. Why dredge all of this back up?

MARION

That doesn't matter anymore, Carl. I already listened to the tapes. I've read the journal. I haven't been able to sleep since.

(quick beat)

At least not without a little encouragement.

She raises her glass and downs the last of the scotch.

CARL

And what do you hope to get out of all of this?

MARION

The truth is what I want, Carl. That's why I invited you here, tonight. To tell me the truth.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARION (cont'd)
(leans in)
What happened to Michael Myers?

Carl looks around, almost paranoid. He then finishes off his wine.

BARTENDER
(approaches)
Another round?

MARION
Please.

The bartender nods and walks off. Marion looks back at Carl, demanding an answer with her eyes. She remains silent.

He's uneasy. He fidgets in his chair. He takes a deep breath and rubs his eyes, exhausted.

CARL
I'm assuming the records have left
you with a lot of questions.

MARION
The truth, Dr. Whittington.

There's a BEAT--

CARL
There were experiments done on Him.

MARION
Jesus. I knew it. Dr. Loomis knew it.

CARL
It was all done behind closed doors.
Nobody knew. Not even Dr. Loomis.

MARION
But he did, Carl!

CARL
Shh!

The bartender places their drinks down.

CARL (cont'd)
Nobody knew what was being done.
Well, nobody that didn't participate.

Marion smashes her old cigarette and lights a new one.

(CONTINUED)

CONTINUED: (3)

MARION

What was done?

CARL

At the time, the government funding for Smith's Grove was contingent on... the liberty to sanction experimental programs on patients.

MARION

Oh my god. He was a child!

CARL

Which made him a prime subject. That... and his silence.

MARION

And Dr. Wolf was the one who carried out the experiments.

CARL

Dr. Wolf and several others were initially assigned to Smith's Grove through a military program.

MARION

Military?

Marion is disgusted. She sits back and takes a huge drag of her cigarette. She needs a break from this dialogue.

CARL

When I realized what was happening, I went straight to the board. I wrote an anonymous letter condemning the practices. Not long after, almost everyone involved had left Smith's Grove when the program funding had ended. All but Dr. Wolf. He remained. As did I, of course.

MARION

What did they do to him?

CARL

I don't know.

Marion gives him, the "bullshit!" look.

(CONTINUED)

CONTINUED: (4)

CARL (cont'd)

I truly do not know the specifics. The experiments were carried out in the labs in the basement and all of the records were eventually destroyed.

MARION

Dr. Loomis mentioned incision scars on Michael's head. He was lead to believe that it was an experimental new treatment, but he knew that was bullshit.

CARL

There was definitely blatant evidence of the torture He was subjected to.

Carl drinks.

CARL (cont'd)

May I?

Marion passes him a cigarette and lights it for him.

CARL (cont'd)

I quit ten years ago. Eh, what the hell.

(quick beat)

The scars were one thing. Michael was always silent. He'd just stare. He'd only eat enough. He'd only sleep enough -- three hours, four hours a day. Otherwise, he just sat and stared all day long. His motor skills were becoming effected. He was losing muscle mass and couldn't walk. But after some of the... treatments... He stopped eating. He stopped sleeping.

Carl recalls it all with a tone of deep regret, falling into a trance -- FLASHING BACK TO--

INT. SMITH'S GROVE SANITARIUM - DAY

CLOSE ON MICHAEL MYERS' (13) face. Dark circles surround his drooping eyes. He's frail. He just stares out the window. He barely blinks. A patch of his hair was recently shaved...

(CONTINUED)

CONTINUED:

CARL

(V/O)

He'd go days. We'd have to give him an IV just to hydrate him. Then we'd have to drug him to sleep.

An IV stands behind beside him.

A younger, darker haired Carl (late 20's) stands in the doorway behind him.

CARL (cont'd)

(V/O)

But amazingly, he stopped losing muscle mass. Soon he could walk... and he would--!

Michael stands. He reaches for his IV. He begins pacing the room while still in a catatonic state.

CARL (cont'd)

(V/O)

I'd never seen anything like it before.

Carl stares on in amazement, attempting to note this down, but unable to do so.

INT. RESTAURANT - NIGHT

ON CARL:

CARL

What was once a child--
(smokes)
became only the shape of a human being, after.

MARION

Dr. Loomis questioned Michael's ability to walk and move normally considering his utter lack of interest to do so.

CARL

And who was heralded for this?

MARION

Dr. Wolf.

CARL

Dr. Wolf.

INT. SMITH'S GROVE SANITARIUM - LAB - NIGHT

Meanwhile, back in the lab, Dr. Wolf stands over a translucent BODY CHAMBER. He has a smirk of self satisfaction. The translucent cover blurs the features of the body inside.

Suddenly THE SHAPE begins moving, kicking and banging on the covering glass. Just angered attempts to break free.

DR. WOLF
Relax, Michael. You'll be out soon.
Just in time for the holiday.

The banging continues.

DR. WOLF (cont'd)
You'll have to wait. It's not quite
Halloween yet.
(yells)
Now calm down!

Dr. Wolf angrily slams his fist on the cover of the chamber.

The banging ceases.

EXT. RESTAURANT - NIGHT

In the parking lot outside of the restaurant, Marion lights another cigarette for Carl.

CARL
Are you okay?

MARION
I'll live.
(quick beat)
But tell me something Carl, how can
you?

He's taken aback.

MARION (cont'd)
How can you live with yourself
knowing what you've done?

CARL
Now, wait a minute--!

(CONTINUED)

CONTINUED:

MARION

What you did to that child!
Goddammit, you're responsible for
everything that occurred! All of
those people he killed! That's on
you!

CARL

I was just doing my job, goddammit!

Marion scoffs and walks away from him.

MARION

What an appropriate excuse for a man
with blood on his hands!

CARL

Hey! Hey!

Carl grabs her.

MARION

Get the hell off of me!

CARL

Now you listen to me! You don't know
shit about what went on--!

MARION

Get your hands off of me!

CARL

I was stripped of my choices then and
I've never been given them back! I've
had to live with this for twenty
years now!

MARION

Why didn't you stop it? Why didn't
you tell Dr. Loomis?

CARL

I risked my whole career to stop it!
I was young and naive and the program
didn't even last long enough for me
to realize the full ramifications
until long after.

Marion shakes her head, he hasn't won her over.

CARL (cont'd)

You can't change the past, Marion.

(CONTINUED)

CONTINUED: (2)

MARION

You can only try to do right in the future. Doesn't seem like you've even attempted that.

CARL

What the hell are you talking about? I've devoted my life to those patients--!

MARION

And yet you still kept your mouth shut! Dr. Wolf still works at Smith's Grove. You've known for twenty years what he was capable of and yet you've done nothing.

CARL

What could I have accused him of that I wasn't guilty of myself?

MARION

You are not the doctor nor the man I always thought you were, Carl. Someone needs to put a stop to Dr. Wolf and my god, if you don't, then I sure as hell will!

She rips away from him and goes to her car as he follows.

CARL

Stay away from him, Marion. You don't know what he's capable of.

She gets in and starts the engine.

CARL (cont'd)

Marion!

She tears out of the parking spot and drives away from him.

BUM-BUM-BUM...BUM...

EXT. SMITH'S GROVE SANITARIUM - DAY

Establishing on the hospital this Halloween Eve.

INT. SMITH'S GROVE SANITARIUM - ROOM - DAY

C/U on the catatonic eyes of the patient we met in the beginning. He lies in bed staring straight up. Is he dead?

(CONTINUED)

CONTINUED:

Dr. Potter's hand holds his eye open as she flashes light in and out of it. His pupils do not react.

DR. POTTER
Gloria, can you please call Dr.
Halstead?

NURSE GLORIA runs out of the room.

Dr. Potter checks his pulse and times it on her watch.

GLORIA
(over loudspeaker)
Dr. Halstead, paging Dr. Halstead.
Please come to room 306. Dr.
Halstead, please come to room 306.

Dr. Potter stares down at the patient with great sorrow. She gently pets his head, neatening his messy hair.

Suddenly Dr. Halstead appears at the door with Nurse Gloria.

Dr. Potter jumps up.

DR. POTTER
Dr. Halstead--

He approaches the patient and immediately examines him.

DR. POTTER (cont'd)
No pupillary response, oxygen normal,
but his heart rate is steadily
declining.

DR. HALSTEAD
Alright, let's intubate, just to be
safe, and get him started on three
milligrams of lorazepam.

NURSE GLORIA
Yes, doctor.

Dr. Halstead moves toward the door, turning to Dr. Potter--

DR. HALSTEAD
Call the family.

DR. POTTER
He's a ward of the state. He has
none.

Dr. Halstead nods and turns to leave--

(CONTINUED)

CONTINUED: (2)

DR. POTTER (cont'd)
Dr. Halstead...

DR. HALSTEAD
Yes?

DR. POTTER
We need to discuss how this occurred.
It could've been avoided.

DR. HALSTEAD
I'm aware, Dr. Potter. And we will be
having that discussion, shortly. Now,
if you'll excuse me.

He leaves.

Dr. Potter turns to her patient. She stares down at him. She caresses his young face.

DR. POTTER
I'm so sorry.

EXT. LLOYD HOUSE - DAY

Rachel gets out of her car with a large paper grocery bag. As she approaches the house from the driveway, she hears--

MARION
(O/S)
Mrs. Lloyd! Oh, Mrs. Lloyd!

Rachel pauses and turns to see Marion coming up the driveway.

MARION (cont'd)
Mrs. Lloyd, how do you do? I'm Marion
Chambers. I was a nurse at Smith's
Grove Sanitarium.

Rachel's expression immediately contorts.

RACHEL
(weary)
Yes, we've met. I remember. How can I
help you?

MARION
I'm sorry for disturbing you at your
home like this. I just need a few
minutes of your time, if you can
spare it.

(CONTINUED)

CONTINUED:

Rachel does not hide her displeasure for the imposition.

MARION (cont'd)
Twenty minutes.

Rachel rolls her eyes and nods.

INT. NURSES STATION - DAY

Dr. Potter approaches Nurse Gloria at the nurses station.

DR. POTTER
Gloria, can you please page Dr.
Connor, he's not in his office.

NURSE GLORIA
Dr. Connor didn't come in today.

DR. POTTER
What?

NURSE GLORIA
He never punched in this morning.

DR. POTTER
Did he call in sick?

Both nurses shake their heads.

DR. POTTER (cont'd)
And Dr. Halstead?

NURSE GLORIA
He tried calling Dr. Connor earlier
this morning, but got no answer.

Dr. Potter thinks for a moment.

DR. POTTER
Where is Dr. Wolf, do you know?

NURSE GLORIA
We can page him, if you'd like.

The nurse picks up the phone--

DR. POTTER
No. It's fine, thank you.

She walks off.

INT. STAIRWELL - DAY

Dr. Potter tip-toes her way down the stairs, vigilant of her surroundings and on the look-out.

INT. THE BASEMENT - DAY

She quietly traverses the dimly lit stretch down toward the large RESTRICTED sign.

She approaches the door, lightly knocking.

INT. LAB - DAY

The door creaks open and Dr. Potter pokes her head inside.

DR. POTTER
Dr. Wolf? Are you in here?

The lab is seemingly empty.

DR. POTTER (cont'd)
Dr. Wolf?

She leaves the door slightly ajar behind her and begins snooping around.

CUE the ominous HALLOWEEN III THEME, once again--

The lab looks exactly like where you'd picture a mad scientist working. She curiously observes the massive computer equipment, the intricate chemistry set, the microscope which she looks into.

She notices the door to a walk-in freezer.

She approaches it and removes the chain lock and then pulls open the latch--

BANG-BANG-BANG--

She spins around to see the translucent BODY CHAMBER and the silhouette of someone pounding on it from inside--

DR. POTTER (cont'd)
What the...?

She curiously steps toward it--

DR. POTTER (cont'd)
Oh my god!

(CONTINUED)

CONTINUED:

She runs to the chamber where He continues to pound on from the inside.

DR. POTTER (cont'd)
Oh my god--hang on! I'll get you out!

She runs around the chamber to the control panel where she finds the OPEN button. She presses it.

The compressed air releases when the cover opens and then slowly pulls back, releasing a blinding smokey steam--

Dr. Potter cautiously steps back as The Shape pulls himself out, still engulfed in the steam--

A BARE FOOT touches down on the floor revealing a thick line of STITCHING traveling up the leg. The second foot meets it.

Dr. Potter takes two more steps back before the steam dissipates--

FROM BEHIND HIM

we see the stitching continuing up his nude back to his head. Dr. Potter's face contorts to sheer shock and terror--

DR. POTTER (cont'd)
(stammers)
Dr. Connor...?

It's not Dr. Connor. It's a SHAPE wearing his skin. We get a FLASH of a view of His [new] face, all stitched up--

She covers her mouth, hyperventilating in her build up to a scream--

The door is quietly pulled shut from the outside.

DR. POTTER (cont'd)
Oh my god!

She turns and breaks for the door.

The Shape, nude in His new skin steps toward her.

Dr. Potter gets to the door, desperately trying to pull it open, but it doesn't budge. She's locked inside. She glances back to see Him coming toward her--

DR. POTTER (cont'd)
No! No! Help!

She pounds on the door.

INT. HALLWAY - DAY

The pounds on the door echo down the lifeless hall, her screams faint--

INT. STAIRWELL - DAY

The sounds of her pounding travel faintly up the stairwell. But still, no one is around to hear her.

INT. LAB - DAY

As The Shape approaches, Dr. Potter bolts around a desk where the chemistry equipment sits.

DR. POTTER

Help!

He keeps coming, silently.

She grabs a large empty volumetric flask and flings it--

It shatters off of his stitched and bruised chest.

He bends down and picks up the jagged bottle neck--

She pushes the remaining equipment off of the desk, letting it shatter at his feet before running away--

The Shape steps on the broken glass, it shattering beneath him as he continues toward her.

She comes upon the door again, crying as she tries to pry it open. As he comes at her, she dodges the SWIPE of the jagged bottleneck--

With limited options and no time to think, Dr. Potter runs over to the freezer, opening the latch--

The cool mist clears and she is met with the FLASH VIEW of Dr. Connor's SKINLESS CORPSE hanging frozen by a hook--

She lets out an ear-piercing SCREAM before she is grabbed by the hair from behind--

DR. POTTER (cont'd)

Ah!

His face remains out of view, but a weeping Dr. Potter looks up at him--

(CONTINUED)

CONTINUED:

The Shape embeds the broken bottle neck into her forehead--

She let's out a sort of SCREECH before going silent.

He throws her body forward into the freezer and then shuts the door behind him. The Shape turns to see--

Dr. Wolf at the entrance with his usual sinister smirk.

DR. WOLF

Michael--

Dr. Wolf is pleased with his work. He walks over to his desk and opens a drawer, pulling out new, neatly folded coveralls and a mask. He places them down on the desk.

The Shape walks over, grabbing the coveralls and climbing into them. He then grabs the mask--

His head disappears as he pulls it over--

There he stands. The Shape.

DR. WOLF (cont'd)

Michael Myers.

BUM-BUM-BUM...BUM--

INT. LLOYD HOUSE - KITCHEN - DAY

Rachel serves Marion a cup of tea at the table.

MARION

Did Michael display any behaviors that might've given any indication to what he was capable of? I mean, I've read the reports and his parents reported nothing. Nothing from his teachers either.

RACHEL

He did, but... nothing that made me really suspicious. You gotta remember, I was ten when...But to me, Michael was just a boy and boys were weird and mischievous. Ya know, you're not the first to ask me that--

MARION

Your parents?

(CONTINUED)

CONTINUED:

RACHEL

No, no. No, my parents never discussed it. Nothing beyond the facts of what happened and then that was it. After Judy's funeral, I was scolded and silenced if I ever brought up the subject. Yeah, but it was actually that doctor--

MARION

Dr. Loomis?

RACHEL

Was that his name? Yeah, he came around asking questions and my parents had sent him away. He had approached some neighborhood kids randomly and word got around. He eventually met me after school and asked me a bunch of questions about Michael. I was so scared to answer. The whole subject was taboo in my house.

(quick beat)

I've kind of created that here. The whole town has.

MARION

What did your parents say if they said anything?

RACHEL

Just that... evil had taken over "that child" -- they started referring to him as. We never went to see him. No one did, as far as I know. My aunt and uncle were never the same. They were in and out of hospitals too from what I remember. They had acquired the Myers family curse... like my father. I spent a lot of time babysitting Cindy--

Rachel stares off in thought -- she has a realization.

MARION

Laurie Strode.

Rachel is triggered -- thrown back -- her emotions have come flooding in as she confronts the past.

(CONTINUED)

CONTINUED: (2)

RACHEL

She just disappeared. They lied to me. They told me...

(quick beat)

they said that she was killed in the accident, too. I was so devastated. My cousins and my aunt and uncle... all of them gone. My little Cindy. And then... one day there she was. In the supermarket with Mrs. Strode. It was Cindy... and my mother just... didn't acknowledge her. Like she was acting. And when I asked her about it she smacked me. She started crying and asking how I could be so evil as to bring up such a traumatic subject--

(quick beat)

May I?

Marion is contagious and quickly passes a smoke to Rachel.

RACHEL (cont'd)

When she said that, I remembered back to what they had said about Michael -- about the evil possessing him. And then I began to wonder if the evil was within me, too. If it was starting to take over me. So I became the perfect daughter and never talked about it again.

Rachel smokes.

RACHEL (cont'd)

Kind of ironic, huh? Her fate? Cin-- I mean, Laurie Strode's? You survive that night and wind up dead anyway. Cars seem to be bad omens in this family.

Marion goes to say something when the door bursts open--

It's Jamie--

RACHEL (cont'd)

Jamie, come here. I'd like you to meet Marion Chambers. She's a nurse.

Jamie goes right to her mother's arms where it's safe--

MARION

Hi, there.

(CONTINUED)

CONTINUED: (3)

Marion softens ever so slightly.

JAMIE

Hi.

(quick beat)

Can I go watch TV?

RACHEL

You can go start your homework, how about that?

Jamie scoffs and walks off--

MARION

She's adorable. She reminds me of--

(quick beat)

Oh, I must be going.

Marion checks her watch.

RACHEL

Oh, already?

MARION

I have a long drive back. Can we speak again, sometime?

RACHEL

Of course.

Marion leaves through the back door.

At that moment, Sonny is coming inside--

He and Marion trade smiles and nods as they pass each other.

Sonny closes the door behind him.

SONNY

Who was that?

RACHEL

I think it's time to talk to Jamie. About... my family.

SONNY

I thought she looked familiar! Rachel, what is this all about?

RACHEL

Jamie needs to know the truth. Now.

(CONTINUED)

CONTINUED: (4)

SONNY

Rachel, wait--

She doesn't. She just turns and walks through the kitchen--

INT. LIVING ROOM - DAY

On the floor between the couch and the coffee is where Jamie sits with her homework out in front of her.

Rachel stares at Jamie for a moment in thought--

RACHEL

Hey, Jamie-baby--

Jamie looks up.

RACHEL (cont'd)

Think we could talk?

Rachel takes a seat on the couch.

JAMIE

Sure. What's on your mind, Mom?

Rachel giggles as Jamie rests her head in her hand--

EXT. ROAD - DUSK

Marion's car speeds into the shot of the lonely road, blowing from its path the autumn leaves.

INT. MARION'S CAR - DUSK

Marion drives while listening to Dr. Loomis' tapes--

DR. LOOMIS

(V/O)

Fate is inescapable. When I decided to go into medicine, I never could have imagined -- nor desired -- my path crossing with that of Michael's. My fate is forever intertwined with His. Wherever it brings us, I will fight to control my own...

(quick beat)

as well as Michael's.

INT. LAB - NIGHT

CLOSE ON Dr. Wolf's nefarious grin, illuminated by his computer screen.

DR. LOOMIS

(V/O)

T'will be an inexorable battle
against the forces of evil that
constantly surround us.

EXT. LLOYD HOUSE - DAY

C/U on a jack-o-lantern sitting on the steps of the front porch.

SUPER-IMPOSE:

October 31st

HALLOWEEN

INT. LLOYD HOUSE - KITCHEN - DAY

Rachel follows Sonny down the hall toward--

RACHEL

(calls up)

Jamie, come on!

the front door, Rachel holds Sonny's tool belt as he puts his jacket on.

RACHEL (cont'd)

I just don't think it's a good idea
tonight, Son'.

SONNY

Come on, Rach', you need a break from
this Halloween stuff. I need a break
from it.

RACHEL

It'll be over tomorrow.

He wraps his arms around her.

SONNY

Come on, we'll go to dinner, have
some wine...

(CONTINUED)

CONTINUED:

RACHEL

Look, I get what you're trying to do and I appreciate it -- I do -- but I don't want to leave Jamie with a babysitter, tonight. I want to take her trick-or-treating. We should all go. As a family, Sonny.

He thinks for a BEAT.

SONNY

Alright.

He kisses her before he checks his watch.

SONNY (cont'd)

Alright, I gotta go.

RACHEL

Go.

Sonny and Rachel peck on the lips once more he exits.

RACHEL (cont'd)

Jamie, come on! We're gonna be late again!

JAMIE

(O/S)

I'm right here.

Rachel looks up--

Jamie stands at the top of the steps in full costume -- a shot reminiscent of the last one of OG Halloween 4.

The image of her daughter sends a chill down Rachel's spine.

EXT. SMITH'S GROVE SANITARIUM - DAY

ESTABLISHING on the hospital from an angle hidden behind the branches of a dead tree.

INT. HALLWAY - DAY

Marion is dressed in her full nurse's getup. She may have gone overboard in an attempt to blend in "with the crowd."

She slowly walks the hallway, weary that she'll run into someone--

(CONTINUED)

CONTINUED:

A door opens and a doctor steps out reading a file--

Marion spins around and begins walking back in the opposite direction, ducking her head away.

INT. STAIRWELL - DAY

Marion stares down the shaft as she makes her way down the rickety, old metal staircase.

INT. BASEMENT HALLWAY - DAY

Marion enters the hall from the stairs, passing by a wound up fire hose hanging on the wall.

She slowly makes her way toward the end of the hall where the restricted sign--

INT. LAB - DAY

Marion peeks into the lab from the hall, knocking on the door--

MARION

Dr. Wolf?

NOTHING.

Marion moves through the lab, looking all around.

MARION (cont'd)

(to self)

I can't believe I've never been down here before.

She snoops through the records sitting out all over.

EXT. SMITH'S GROVE - DAY

A black 1978 Cadillac DeVille pulls into the parking lot.

Dr. Wolf exits the vehicle wearing a black Stedson and aviator sunglasses. He removes the glasses, providing a callback to Van Cleef's Western characters--

INT. LAB - DAY

Marion continues snooping all around.

(CONTINUED)

CONTINUED:

She comes upon the freezer door. She attempts to open it, but it is locked.

INT. SMITH'S GROVE - DAY

With his briefcase in hand, Dr. Wolf makes his way down the hallway.

From behind him and OUT OF FOCUS, Dr. Halstead pops out--

DR. HALSTEAD

Dr. Wolf--

Dr. Wolf halts.

INT. LAB - DAY

Marion has found her way to Dr. Wolf's desk. She rummages through the drawers, moving papers around, searching through the unorganized mess.

INT. SMITH'S GROVE - DAY

Back in the hall, Dr. Wolf turns to Dr. Halstead who proceeds toward him--

DR. WOLF

Dr. Halstead.

DR. HALSTEAD

Good morning.

DR. WOLF

Indeed it is. Happy Halloween.

Dr. Wolf stares with a sinister smile that throws Dr. Halstead completely off--

DR. HALSTEAD

Um. Yes, to you as well. How are you doing?

Dr. Wolf smiles again--

INT. LAB - DAY

Marion lifts some papers and finds an old B&W PHOTOGRAPH--

(CONTINUED)

CONTINUED:

It's young Michael, staring into the camera in some kind of headgear -- a torture device looking thing.

MARION

Oh my god.

INT. SMITH'S GROVE - DAY

A nurse passes by the two doctors in the hallway--

DR. HALSTEAD

I've been very distracted this week and we haven't had a chance to catch up. I know how busy you are, but I think it's long overdue that you and I meet.

There's an awkward silence between them--

DR. WOLF

Why, yes. Of course, Doctor. I am very busy today. A full schedule, in fact. What do you say we meet after the holiday? Say eight-AM tomorrow?

Dr. Halstead is oddly timid. There is an incredibly awkward disconnect in this relationship--

DR. HALSTEAD

Eight it is, Dr. Wolf.

DR. WOLF

Good day, Doctor.

Dr. Wolf turns and walks away as Dr. Halstead stares on--

INT. LAB - DAY

Marion has moved on to the computer area. She begins typing away, attempting to access its hard drive or whatever--

INT. STAIRWELL - DAY

Dr. Wolf begins down the steps--

INT. LAB - DAY

ON THE COMPUTER SCREEN we see a password entered and denied--

(CONTINUED)

CONTINUED:

MARION

Come on.

Frustrated, Marion throws her hand back and knocks over the stack of nearby files--

MARION (cont'd)

Shit--

INT. BASEMENT HALLWAY - DAY

Dr. Wolf proceeds down the long hallway toward the lab--

INT. LAB - DAY

Marion gathers the files, finding the one of the profile and photo of Jamie Lloyd--

MARION

What the hell?

Marion suddenly has an ah-ha moment--

She drops the files back on the table and turns back to the computer--

ON THE SCREEN -- the password is typed into the field--

MARION (cont'd)

Michael--

BACK ON THE SCREEN -- Marion is given access to the command center--

INT. BASEMENT HALLWAY - DAY

Dr. Wolf approaches the lab entrance--

INT. LAB - DAY

Marion reads the computer screen with her jaw dropped--

ON THE SCREEN -- the latest command:

BRING JAMIE LLOYD TO SMITH'S GROVE--

Marion snaps out of her shock when she hears the door--

ON THE DOOR--

(CONTINUED)

CONTINUED:

Dr. Wolf enters the lab--

He proceeds in and Marion is nowhere to be seen. He walks over to his desk, drops his briefcase, and trades his jacket for the white coat--

Marion hides behind the equipment, peeks over with his back turned--

Dr. Wolf turns and quickly notices the computer screen is flashing. He walks over to it--

Marion crawls back and makes it to the lab door, exiting without being seen--

INT. HALLWAY - DAY

Marion rushes down the hallway--

She runs straight into Dr. Halstead--

MARION
Doctor--!

DR. HALSTEAD
Marion Chambers?

Another awkward silence--

DR. HALSTEAD (cont'd)
What in the hell are you doing?

MARION
I'm sorry, doctor, I have to go!

She races past him--

DR. HALSTEAD
Miss Chambers!

EXT. SMITH'S GROVE - DAY

Marion car screeches as it furiously backs out and then takes off--

EXT. CEMETERY - DAY

ON GRAVESTONE--

JAMES MYERS

AMANDA MYERS

(CONTINUED)

CONTINUED:

(1927-1974)

(1928-1980)

A hand drops a seasonal bouquet of flowers at the base.
Through sunglasses, she overlooks the graves of her parents.

RACHEL
Happy Halloween.

POV: E/L/S of Rachel standing before the gravestone.
Breathing.

In the background -- deep in the background under the shade
of a pine tree... you might not even notice--

It's The Shape--!

RACHEL (cont'd)
Why didn't we ever talk about it? Any
of it?
(quick beat)
Why did you lie to me?

Rachel looks around in thought, the chirping of the birds
filling the silence from her voice.

Rachel nervously smokes a cigarette. She suddenly gets that
feeling... of being watched. She spins around--

No one in sight. Leaves blow across the grass.

She turns back, glancing over her shoulder quickly once more
before completely shaking it off.

RACHEL (cont'd)
(to her "parents")
I guess now that I am a mother, I can
maybe understand some of your
decisions. Empathize even... Now that
I have my own daughter--

EXT. CEMETERY - LATER

ON GRAVESTONE:

OUR BELOVED DAUGHTER

JUDITH MYERS

BORN NOV.10,1947

DIED OCT.31,1963

Rachel approaches, taking a drag from her cigarette.

(CONTINUED)

CONTINUED:

POV: E/L/S as we approach, staring, again, from a distance. Rachel stands there for a moment before walking away. We slowly approach the grave.

A shadow -- A SHAPE -- casts over the stone--

EXT. HADDONFIELD - DAY

"Halloween 1978" by John Carpenter plays as the leaves shoot across the pavement in the autumn breeze.

EXT. HADDONFIELD STREET - NIGHT

The theme carries over and slowly fades out--

Jamie skips along the path, hand-in-hand with her joyful parents on either side.

The entire street is swarming with trick-or-treaters.

The Lloyds approach a decorated house and Jamie tears away, running straight for the front door where kids are collecting candy.

SONNY

Alright, last house, Jamie.

JAMIE

(O/S)

Aw, dad!

Sonny and Rachel wait on the sidewalk.

RACHEL

Oh, dad. Had enough of Halloween, already?

SONNY

Kind of realized how much I didn't miss it.

RACHEL

Well, The Thing is still on tonight, so you'll still get your yearly horror movie fix--

Suddenly Rachel has a FLASHBACK--

INT. MYERS HOME - NIGHT (1963)

ON AN OLD BLACK AND WHITE TV is the opening to original The Thing From Another World (1951).

We're in the Myers home, but a different one--

A young Rachel enters the room with her friend, The Witch.

Suddenly we realize we're a POV as the two girls approach--

RACHEL
Michael, this isn't funny anymore!
Where is our candy?

We don't respond--

RACHEL (cont'd)
Michael!

We just hear the THEME from the movie in the background--

THE WITCH
Where is our candy, Clown?

They get nothing--

RACHEL
Speak!

Nothing--

RACHEL (cont'd)
Michael, where is it?
(quick beat)
Ugh! Just get out of here, Michael!

Rachel shoves us and we stumble back--

RACHEL (cont'd)
Go! Go home!

THE WITCH
I'm telling Mrs. Myers!

RACHEL
Go!

She pushes again and again--

INT. CAR - CONTINUOUS

CLOSE ON THE SHAPE--

He sits in the drivers seat of a car--
watching the Lloyd family.

EXT. HADDONFIELD STREET - NIGHT

BACK ON RACHEL--

SONNY

(O/S)

Honey... Rach'?

She snaps out of it.

RACHEL

Ugh.

SONNY

You alright?

RACHEL

I don't feel well all of a sudden. I
gotta--

SONNY

Go home. I'll stay with Jamie. We'll
meet you there in a bit.

RACHEL

Okay.

Rachel pulls away as she leaves, moving back, her and Sonny
grip each others hands before she breaks away and leaves.

EXT. ROAD - NIGHT

Marion's car flies down the street--

INT. LLOYD HOUSE - NIGHT

Rachel enters the house, turning around to catch a framed
family photograph of her, Sonny and Jamie.

She stares at it for a BEAT before gagging, covering her
mouth and running for the BATHROOM.

EXT. STREET - NIGHT

Sonny and Jamie walk hand-in-hand down the dark suburban street, passing by some trick-or-treaters who pass to O/S.

SONNY

So, what are you gonna dress up as next year, Jamie?

JAMIE

Hm... Nothing.

SONNY

Nothing?

JAMIE

(shakes head)

I don't want to celebrate next year.

SONNY

Why not?

JAMIE

Because... it upsets Mom.

SONNY

Jamie--

JAMIE

I think it hurts her too much, Dad. Halloween just reminds her too much of...

They stop.

SONNY

Oh, Jamie. That's all in the past. And we have to help Mom move on from it by making new memories. The three of us. We're Mom's family now.

JAMIE

I think it's just too painful for her, Dad.

Sonny looks down, unsure of how to respond.

JAMIE (cont'd)

(shrugs)

Besides, Halloween's okay. But it's no Christmas.

(CONTINUED)

CONTINUED:

Sonny laughs hysterically, lifting his daughter into his arms.

SONNY
You definitely take after Mom --
that's for sure--

They continue O/S.

INT. LLOYD HOUSE - BATHROOM - NIGHT

Rachel rinses her mouth in the sink and then looks up at herself in the mirror.

She just stares for a BEAT before--

KNOCK KNOCK KNOCK KNOCK--

Rachel turns--

INT. LLOYD HOUSE - NIGHT

The knocking is continuous--

RACHEL
I'm coming!

MARION
(O/S)
Rachel, it's Marion Chambers! Please
open up!

Rachel opens the door and Marion comes storming in--

RACHEL
Marion--

MARION
Rachel, where is your daughter?

RACHEL
What?

MARION
Where is she?!

RACHEL
She's out trick-or-treating. Marion,
what the hell is going on?

(CONTINUED)

CONTINUED:

MARION
Rachel, he's not dead!

RACHEL
What?

MARION
I mean, maybe he is! But he's not!
Listen, I can't explain it right now,
but he's coming for your daughter!

RACHEL
Marion, wait -- what are you talking
about?

MARION
Rachel!
(quick beat)
We have to find her before Michael
Myers does!

EXT. STREET - NIGHT

Sonny and Jamie continue walking the dark and -- now --
desolate suburban streets home.

INT. CAR - NIGHT

POV: We breath heavily, as we covertly tail father and
daughter walking hand-in-hand.

INT. LLOYD HOUSE - NIGHT

Marion and Rachel stand at the wide open front door.

Rachel looks as if she's just seen a ghost--

RACHEL
Marion, Michael Myers is dead--

MARION
I know you're smarter than that,
Rachel! And even if you're not, is
your daughter's life really worth
risking for it?

Rachel thinks for less than a BEAT before swinging around
and running out the door--

Marion following--

EXT. STREET - NIGHT

Sonny and Jamie continue through the dark streets--

SONNY & JAMIE

(singing)

"Make him the cutest, that I've ever
seen. Give him two lips like roses
and clovers, then tell him that his
lonesome night are over."

They walk between two parked cars to cross the street--

SONNY & JAMIE (cont'd)

"Mr. Sandman, I'm so alone. Don't
have nobody to call my own--"

EEEEEEEEEEERRRRRRRRRR--

THE CAR CAREENS RIGHT AT THEM--

SONNY

Jamie!

He flings her out of the way just before IMPACT--

Sonny tumbles over the entire car before landing flat on the
pavement.

EEERRR--The car comes to a sudden STOP--

Jamie lies on the side of the street. She sees her father
and runs straight to him--

JAMIE

Dad!

Jamie throws herself down to her father, turning him over--

Sonny is beaten up and covered in blood, his arms flail as
she pulls him into hers. She cradles him and begins crying
hysterically--

JAMIE (cont'd)

Dad!

The car door opens. A pair of boots step out--

JAMIE (cont'd)

Dad, no! Someone help--

Jamie looks up to call for help when her eyes meet--

(CONTINUED)

CONTINUED:

THE SHAPE standing at the car.

She gasps, in shock and unable to move as he proceeds toward them--

JAMIE (cont'd)
Help! Help! Someone help--

EXT. ANOTHER STREET - NIGHT

Marion's car speeds down--

INT. MARION'S CAR - NIGHT

Marion drives as her and Rachel keep their eyes peeled.

JAMIE
(O/S)
Help! Help!

RACHEL
Wait!

Marion stops the car.

Her cries are faint, but you can hear them through the open windows--

Rachel turns to Marion -- she was fucking right!

RACHEL (cont'd)
Jamie! Jamie!

Marion drives, Rachel yelling out the window--

JAMIE
(O/S)
Help!

RACHEL
Jamie!

EXT. STREET - NIGHT

Jamie holds her father in her arms as The Shape quickly approaches--

JAMIE
Help! Help!

(CONTINUED)

CONTINUED:

Jamie panics, staring down at her father and crying -- she doesn't want to leave him, but Michael Myers is coming!

SONNY
(struggles)
Jamie... go!

The Shape towers over as he comes upon them--

Jamie puts her father down, and runs in the opposite direction--

The Shape storms past Sonny and heads straight for her.

EXT. ANOTHER STREET - NIGHT

Marion car comes to a stop at the corner--

INT. MARION'S CAR - NIGHT

They no longer hear Jamie's cries--

RACHEL
Jamie!

At the fork, they are unsure of which direction to take.

They say nothing and just listen for a moment.

RACHEL (cont'd)
Jamie!

MARION
Jamie!

They hear nothing--

MARION (cont'd)
We have to find her!

RACHEL
Let's split up! I'll go this way--

MARION
Wait!

Before Rachel can go, Marion grabs her.

MARION (cont'd)
Take this.

(CONTINUED)

CONTINUED:

She passes her a small little handgun.

Rachel is visibly shook. THIS IS REAL. She nods and takes the gun and gets out of the car.

RACHEL

(O/S)

Jamie!

Marion takes out another gun from her purse and begins down the other direction--

EXT. BACK ALLEY - NIGHT

Jamie runs down a back alley, tears streaming down her face.

She keeps glancing back to see if he is behind her--

She stops. It's dead quiet. Like no one heard her screams. No one cares???

She takes in a deep breath, hyperventilating.

Suddenly she sees a shadow of SHAPE circling around the corner--

Jamie gasps and takes off running--

EXT. STREET - NIGHT

Rachel comes down the street to see the stopped car and Sonny lying in the street behind... all alone.

RACHEL

Oh my god!

Rachel immediately runs over to him--

RACHEL (cont'd)

Sonny!

She turns him over to see only what is left of him--

RACHEL (cont'd)

Sonny! Oh my god! Help! Someone help!

NEIGHBOR

(O/S)

Hey, what's going on out there?

(CONTINUED)

CONTINUED:

RACHEL
Call the police, goddammit!

Sonny's eyes can barely open.

RACHEL (cont'd)
Sonny! Oh god! What happened?

SONNY
J-Jamie...

RACHEL
Sonny--

SONNY
Jamie...

RACHEL
Where is she?

Sonny attempts to answer, but he cannot. He dies in her arms right then and there.

RACHEL (cont'd)
Sonny--

She shakes him--

RACHEL (cont'd)
Sonny--

He doesn't move, he just goes limp.

RACHEL (cont'd)
Sonny!
(calls out)
Call an ambulance!

Rachel holds Sonny closer, mourning over his bloody body.

EXT. LLOYD HOUSE - NIGHT

Jamie runs up the steps to the porch and runs into the open house--

JAMIE
Mom! Mom!

INT. LLOYD HOUSE - NIGHT

Jamie slams the door behind her and locks it.

(CONTINUED)

CONTINUED:

JAMIE
(crying)
Mom! Mom, where are you?

She runs through the house looking for Rachel.

She's nowhere downstairs, so Jamie runs up--

INT. BEDROOM - NIGHT

Jamie comes up the stairs and runs into her parents' bedroom--

JAMIE
Mom! Mom!

She realizes that her mother isn't home. She cries out in defeat.

Jamie turns and runs to the phone at the side of the bed.

She dials 911 and brings the phone up to her tear covered face.

It rings and rings before--

pt--

The line goes dead--

JAMIE (cont'd)
Hello? Hello?!

Jamie desperately tries to get a line out, but to no avail--

Defeated again--

And again -- THE POWER GOES COMPLETELY OUT--

Jamie is left in the dark. She cannot scream. She is just still, the phone up to her ear, tears dripping down her face--

JAMIE (cont'd)
(whispers)
Please... please help me....

EXT. STREET - NIGHT

Marion's car pulls up to the police sirens.

(CONTINUED)

CONTINUED:

Marion gets out and sees a sheet covering Sonny's body.

The neighbors crowd around, one of which talking to the officers.

NEIGHBOR

This woman was here calling for help
and then she just got up and left.

Marion goes to approach and then stops herself.

She sticks her hand into her purse to feel for her gun. She thinks for a moment, turns around and gets back in the car.

INT. LLOYD HOUSE - NIGHT

Jamie stares down the long, dark stairs into the the darkness below. In her hands, she holds a baseball bat. She takes slow steps down, breathing heavier and heavier.

Jamie reaches the bottom, only to find the front door WIDE OPEN AGAIN--

She begins breathing faster and faster, looking both ways before making a break for it--

Just as she gets to the door, The Shape appears!

Jamie SCREAMS--

She immediately swings the bat and hits him in the leg--

He folds, but doesn't drop and she hits him again--

He falls to his knee before she swings again--

And HE GRABS IT, ripping the bat from her hands and tossing it off to the side. He then lunges for her, reaching out--

Jamie screams, turns around and bolts through the house--

INT. KITCHEN - NIGHT

Jamie runs through the kitchen to the back door, which is locked... to her terror--

The Shape is RIGHT THERE -- charging into the kitchen--

Jamie can't open the door in time, and he lunges for her--

(CONTINUED)

CONTINUED:

She screams, throws herself to her knees and slides around the kitchen island, dodging him.

Jamie jumps up and breaks for the exit when he GRABS HER--

She screams and kicks and fights, but he overpowers her and carries her through the house--

INT. LLOYD HOUSE - NIGHT

The Shape holds a struggling Jamie in his grip and he heads for the front door--

Jamie manages to kick herself loose and pulls herself from his grip--

But can only run up the stairs to get away--

INT. JAMIE'S BEDROOM - NIGHT

Jamie enters her bedroom and slams the door shut behind her. She runs over and begins pushing her dresser in front of the door, but it is too heavy and she can barely block the door.

She runs and hides under her bed.

UNDER THE BED, Jamie desperately tries to control her breathing as she stares up at the door.

JAMIE'S POV: we breathe heavily, letting out little cries with every breath.

We just watch the door.

And watch.

And watch.

Suddenly we hear the floor creek O/S in the hallway.

It grows super quiet again.

It creaks again.

We breathe heavier and heavier--

The doorknob turns back and forth--

The door barely opens -- obstructed by the dresser pushed in front of it.

(CONTINUED)

CONTINUED:

It closes and opens and close and opens, hitting the dresser every time--

Before the door BURSTS OPEN, knocking the dresser completely over--

The Shape stands angrily in the doorway--

UNDER THE BED, Jamie covers her mouth with both hands, desperately hoping he doesn't find her underneath--

JAMIE'S POV: We watch as he traverses the room, taking slow steps and stopping randomly. His feet pass right by the foot of the bed. We watch as he rips open the closet door. He then walks back and forth and then stops--

His boots standing only feet from her face--

It grows completely quiet--

And still--

Suddenly the bed is ripped from the floor and flung across the room--

The Shape stands over Jamie--

Horrified, she stares straight up at him--

JAMIE
(hysterical)
Please, no! Please!

He reaches down for her--

She screams--

RACHEL
(O/S)
Michael!

The Shape stops and slowly turns around--

Standing in the doorway is Rachel, gun in hand, reunited with her long lost cousin for the first time in twenty-three years.

Rachel is mortified by the sight of the Boogeyman--

The Shape just stares back at her--

RACHEL'S POV: We see Michael Myers (6), in his clown costume, staring back at us.

(CONTINUED)

CONTINUED: (2)

Tears well up in Rachel's eyes. Her lip trembles.

Rachel takes a deep breath and snaps out of it--

RACHEL'S POV: It's The Shape before us--

She shoots -- BANG! BANG! BANG! BANG--

INT. CAR - NIGHT

Marion is driving up the street when she hears the gunshots. She presses her foot down on the gas--

INT. JAMIE'S BEDROOM - NIGHT

The Shape lies on the floor against the wall -- seemingly dead--

Rachel holds Jamie in her arms.

JAMIE

(crying)

It's him, Mom! It's really him!

Rachel can't take her eyes of him--

He just lies there.

RACHEL

We have to go, Jamie. We have to go.

Rachel lifts Jamie up in one arm and holds the gun in her other hand, walking back out of the doorway--

INT. LLOYD HOUSE - HALLWAY - NIGHT

Marion reaches the top of the steps as Rachel and Jamie approach--

MARION

Rachel!

(quick beat)

Is he here?

RACHEL

In the bedroom.

Marion looks down the hall to the doorway to Jamie's room.

(CONTINUED)

CONTINUED:

MARION
Go out to the car.

RACHEL
Marion--

MARION
Go. Take it and leave. Go!

Rachel, with Jamie in her arms runs down the steps.

Marion, with her gun in hand, proceeds down the hallway. She slowly comes upon the room, gun drawn as she peers in--

INT. JAMIE'S BEDROOM - CONTINUOUS

He's GONE!

Blood is splattered on the wall where the bed was, and the window is wide open--

Marion gasps--

MARION
Rachel!

EXT. LLOYD HOUSE - NIGHT

Jamie is running around to the passenger side as Rachel opens the door to the car--

MARION
(O/S)
Rachel!

Rachel spins around just as The Shape approaches her from behind--

JAMIE
Mom!

Rachel holds up her gun as he grabs her arms--

BANG -- the shot goes off into the air--

INT. LLOYD HOUSE - NIGHT

On her way down, Marion's hip gives out (remember her injury from H4?) and she spills down the stairs--

(CONTINUED)

CONTINUED:

Her gun goes flying--

EXT. LLOYD HOUSE - NIGHT

Rachel struggles with The Shape over the gun in her hand--

JAMIE

Mom!

Rachel sweats as they struggle, glancing over at the gun and then back into the eyes of her cousin--

MARION

(O/S)

Rachel!

The Shape begins turning the gun on Rachel, slowly he twists her arms to point the gun right into her chest--

RACHEL

No! No!

BANG!

Rachel is shot right through the heart--

JAMIE

(screams)

Mom!

Rachel's eyes bulge in shock. She stares into The Shape's eyes as he guides her body down to the ground--

He stands tall over her--

Rachel lies on the ground, blood covering her chest and streaming from her mouth--

Suddenly Jamie appears over her mother, crying and holding her just as she did with her father earlier--

JAMIE (cont'd)

No!

She almost doesn't care that The Shape is standing right behind her--

INT. LLOYD HOUSE - NIGHT

Marion watches through the open doorway as she struggles to her feet. Faint O/S sirens can be heard.

(CONTINUED)

CONTINUED:

MARION
Jamie!

EXT. LLOYD HOUSE - CONTINUOUS

The Shape bends down and pries a hysterical Jamie away from Rachel--

JAMIE
No! No! No!

Marion limps out onto the porch with her gun drawn--

MARION
Jamie!

The Shape spins around to Marion, with Jamie in his arms.

She cannot shoot--

The Shape throws Jamie into the car as he gets in, her screaming the entire time--

JAMIE
(screaming continuous)
No! No!

Marion gets down the stairs, limping toward the car as it furiously backs out onto the street and TEARS OUT--

Marion runs over to Rachel who lies bleeding out in a pool of blood--

MARION
Rachel!

She shakes as Marion takes her into her arms--

Her bloody hands grip Marion's blouse and pull her close--

RACHEL
(struggles)
S-save... my baby!

Rachel chokes up blood before her eyes fall back and she dies in Marion's arms.

At that moment, police cars tear into the scene--

Marion just shakes her head, holding back tears--

EXT. ROAD - NIGHT

A police car flies down the desolate and dark cross-county road toward Haddonfield.

Coming from the other direction is Marion's (stolen) car.

INT. CAR - NIGHT

The Shape drives, turning and staring over at--

Jamie. She is out cold on the floor in the front, her head against the seat, as far away from Him as possible--

EXT. LLOYD HOUSE - NIGHT

The police have cornered off the Lloyd house.

The paramedics wheel away Rachel's covered body.

Marion watches, while sitting on the porch.

SHERIFF HARPER (40s) approaches her with a cigarette in his hands. She takes it from him and he lights it for her.

MARION

Can I have my gun back, please?

HARPER

Sorry. It's official evidence.

(quick beat)

So both of her parents are... gone, now.

MARION

Do you have them blocking off the roads? You told everyone the license number, right?

HARPER

We're gonna find her, Marion.

MARION

Excuse me, Sheriff, if I lack trust in the Haddonfield PD.

HARPER

The state troopers are on it. They'll find them--

INT. POLICE CAR - NIGHT

ILLINOIS STATE TROOPER 1 and 2 drive along the dark road behind Marion's car.

TROOPER 1
That's the plate.

TROOPER 2
Holy shit. We got him.

EXT. ROAD - NIGHT

The sirens BLARE--

Marion's car pulls to the side of the road, with the state troopers following--

INT. LLOYD HOUSE - NIGHT

The power and phone are back up.

Marion -- covered in blood -- is on the phone, while police fill the house.

MARION
(whispers)
I know he's heading there, Carl. I can't get to there right now. Please.

DEPUTY
(O/S)
Hey, Sheriff--

Marion turns around, staring across the room--

She sees the deputy approach Sheriff Harper, the two chatting inaudibly. But it doesn't look good...

MARION
I know--I know. But he's going back to Smith's Grove.
(quick beat)
This is your chance to make amends, Carl. Get. Your. Ass. Over there!

She abruptly hangs up.

Sheriff Harper looks like he's just seen a ghost--

EXT. LLOYD HOUSE - NIGHT

Marion casually, but sneakily exits the Lloyd house, she reaches into her purse to reveal that yet another gun.

Marion walks up to an idle police car, taking a look around before she gets in, turns on the engine and pulls away without being noticed.

INT. POLICE CAR - NIGHT

Marion glances at herself in the rear view mirror, taking deep breathes. She grips the steering wheel in disbelief that she just got away with that.

EXT. STREET - NIGHT

The traffic light goes from yellow to red.

The squad car pulls to a stop--

INT. POLICE CAR - NIGHT

Marion reaches into her purse and pulls out a portable tape recorder. She pushes the play button to release the calming voice of--

DR. LOOMIS

(on recording)

Each morning I awaken with dread.
With anxiety. The anticipation of
confronting him on a new day -- a day
which is too uncertain -- brings me a
great deal of stress.

EXT. STREET - NIGHT

The light turns green and the car speeds off--

DR. LOOMIS

(on recording)

The power I'd given to this...
child... I had realized, was what I
had to confront within myself.

EXT. ROAD - NIGHT

The squad car exits Haddonfield--

(CONTINUED)

CONTINUED:

A roadside sign reads:

SMITH'S GROVE 119 mi

DR. LOOMIS

(on recording)

I am his doctor, for better or worse.
There isn't any other way. I've
mastered overcoming my morning...
apprehensions. I've adapted, as any
organism does... for survival.

(quick beat)

Because I goddamn had to.

INT. DR. WOLF'S LAB - NIGHT

The scene opens with the OG "Halloween III Main Theme." It's the beginning of a music montage--

Jamie is completely strapped to a janky old operating table, surrounded by the flashing buttons of the wall-to-wall computers. Her eyes are wide open. She is in shock. She is catatonic.

A bright, overhead light illuminates her trapped face.

Dr. Wolf prepares his tools on the table across the room.

She doesn't react. She just stares lifelessly.

He screws together something--

And suddenly holds a drill in his hand, which he tests--

He places the drill on a cart beside him and wheels it over to the table under the light -- drill bits and blades--

He sits on a stool beside the table while he straps her into headgear.

Jamie has no reaction at all.

Dr. Wolf inserts a long, shark drill bit into the drill--

He tests the drill again--

EXT. ROAD - NIGHT

The Haddonfield PD squad car drives down the lonely dark road.

(CONTINUED)

CONTINUED:

A sign is illuminated in the headlights:

SMITH'S GROVE 90 mi

INT. SQUAD CAR - NIGHT

Marion drives.

EXT. SMITH'S GROVE - NIGHT

A black 1985 Cadillac pulls into the empty parking lot of the hospital.

The engine turns off.

Carl steps out. He looks up at the Gothic style building--

He begins toward it.

INT. SMITH'S GROVE - NIGHT

While on the table, Jamie is fed through a body scanner that looks like an MRI machine, and douses her completely in red lighting--

Dr. Wolf watches--

Behind him -- in the darkness of the lab -- all but The Shape's mask camouflages into the shadows. He just watches.

INT. STAIRWELL - NIGHT

Carl slowly makes his way down--

INT. LAB - NIGHT

CLOSE ON Jamie's eyes. We stay on her face as the table is ejected from the machine, draining away the red--

Dr. Wolf wears a surgical cap and gown, and ties a mask around his face.

He holds the drill in his hand -- it spins -- as he approaches her--

CLOSE ON The Shape's shadow-covered mask as he watches from across the room.

INT. SMITH'S GROVE - HALLWAY - NIGHT

Carl curiously walks the dark halls through the building.

The montage ends with the theme fading out as Carl moves toward the end of the basement hall toward the lab--

INT. LAB - NIGHT

Dr. Wolf types on his computer.

Over on the table, Jamie lay with a large bandage taped to her right temple.

He walks back over to her and sits on the stool.

DR. WOLF
You did excellent, Jamie.

Carl peeks in to the lab--

DR. WOLF (cont'd)
Ya know, Jamie. I met your cousin Michael when he was about your age. Yes. Michael and I are old, old friends -- dear friends.

Jamie is still catatonic.

DR. WOLF (cont'd)
I'd do anything for Michael. Hell, He is the son I never had.

She just stares straight ahead.

DR. WOLF (cont'd)
He did lose his parents -- just as you have. They were killed too. They say it was an accident, but you never really know--

CARL
(O/S)
What the hell is going on here?!

Dr. Wolf spins around to see Carl in the doorway--

CARL
What the hell are you doing, Dr. Wolf?

(CONTINUED)

CONTINUED:

DR. WOLF
Dr. Whittington--

Carl runs straight over to Jamie--

Dr. Wolf gets up and nonchalantly makes his way to one of the computers--

CARL
My god! What did you do to this child?

Carl checks Jamie's eyes, her catatonic state apparent--

DR. WOLF
I wouldn't move her, Doctor.

Carl begins to remove the headgear with his back turned to Dr. Wolf.

DR. WOLF (cont'd)
Dr. Whittington--

Dr. Wolf types a few keys--

DR. WOLF (cont'd)
He-hem, Dr. Whittington--

Carl completely unstraps Jamie and lifts her into his arms, spinning around to see--

THE SHAPE EMERGE FROM THE SHADOWS OF A DARK CORNER--

Carl is speechless, but only for a BEAT--

CARL
My god... it's true!

DR. WOLF
Put the child back where you found it, Dr. Whittington.

Carl is frozen in shock.

DR. WOLF (cont'd)
Dr. Whittington!

He snaps out of it, backing toward the operating table where he places Jamie back down -- his eyes on The Shape the entire time--

DR. WOLF (cont'd)
Step away from the child.

(CONTINUED)

CONTINUED: (2)

The Shape takes a step forward--

Carl snatches the drill and blocks Jamie--

CARL
(to The Shape)
Stay back!

Dr. Wolf goes to type in the keys when Carl dashes for him, yolks him up and holds the drill to his head--

CARL (cont'd)
I'll fucking kill you, Doctor.

Carl looks down at the computer screen--

CARL (cont'd)
What. The hell. Is going on?

The Shape just stands there -- eyes locked on Carl.

DR. WOLF
It's Michael, Doctor. Remember? Our old patient?

CARL
I see that, dammit!

DR. WOLF
You remember this procedure, right? Michael sure does. Don't you, Michael?

CARL
Procedure? You mean drilling into into a human brain to control behavior?

DR. WOLF
Of course you remember -- you helped perfect it. Well, there it is. That's the result standing right there--

The Shape doesn't move.

Jamie doesn't move.

MARION
(O/S)
Michael!

All turn to Marion who holds a shotgun in her hands--

(CONTINUED)

CONTINUED: (3)

KA-CHUCK-UK -- BANG!

DR. WOLF

No!

Dr. Wolf struggles, but Carl holds him back--

The Shape stumbles back--

Marion steps forward--

KA-CHUCK-UK -- BANG!

The Shapes stumbles further back--

KA-CHUCK-UK -- A shell-casing hits the floor at her feet--

BANG!

The Shape falls back into one of the computers and then drops to the floor.

Marion now stands right beside the table where Jamie lies. She glances down at the girl--

Jamie has no reaction.

MARION

Jamie...

CARL

Marion!

She turns back to see The Shape stand back up--

KA-CHUCK-UK --

MARION

(to Dr. Wolf)

What the fuck did you do to him?

She goes to shoot again--

DR. WOLF

Stop! He's not going to hurt you!

The Shape doesn't move. He just stares at Marion.

DR. WOLF (cont'd)

Don't shoot and I'll tell you everything.

Marion and Carl trade stares.

(CONTINUED)

CONTINUED: (4)

MARION

What did you do to Jamie?!

She doesn't take the gun off of The Shape. Everyone in the room is practically frozen solid.

DR. WOLF

Exactly what I -- what we -- Dr. Whittington and I did to Michael. Tell her, Doctor.

CARL

I already did, you son of a bitch! Beyond the sensory experiments we carried out in the sixties, I know nothing of what your deranged, senile ass has been doing down here! But my god, you are finished! I should kill you right now!

Carl presses the drill trigger and brings it right beside Dr. Wolf's face--

MARION

Carl, stop!
(to Dr. Wolf)
What did you do? I want to know!

DR. WOLF

I implanted a chip into his brain.

The Shape continues to just stand there.

CARL

A computer chip?

DR. WOLF

The sensory experiments were just an aspect of the overall experiment. It was a military operation. The project was quickly abandoned over ethical concerns. But with military authorization, my lab and my research were protected... here at Smith's Grove.

MARION

So Michael continued as your subject.

DR. WOLF

Precisely.

(CONTINUED)

CONTINUED: (5)

Marion looks at The Shape, desperate to find a perception of him that is not mired by evilness.

Carl has been staring down at the computer the entire time.

CARL

So once his pre-frontal cortex was destroyed, you replaced it with a microchip.

Dr. Wolf nods.

CARL (cont'd)

And you've been using this computer to control his behavior remotely.

DR. WOLF

Not entirely. The technology was far too primitive. I advanced it only in the last year. Retrieving Michael's body provided the opportunity to update the chip.

MARION

So you're telling me he cannot move without your command?

DR. WOLF

He still responds to some stimuli. His name, for one.

Marion turns to him once again--

MARION

Michael.

The Shape looks up.

Marion is having a transformative experience. She just addressed him with the slightest bit of humility.

MARION (cont'd)

You can command anything and he'll listen?

DR. WOLF

All commands go straight to the chip.

MARION

Tell him not to move.

Carl looks at her curiously before he releases Dr. Wolf, but hold the drill right to the back of his head.

(CONTINUED)

CONTINUED: (6)

Dr. Wolf types it in, before Carl grabs hold of him again.

Marion slowly approaches The Shape--

CARL

Marion--

She stops and glances over at Carl before continuing toward him, the gun still aimed ahead of her--

She steps right before him--

The Shape does not move. He looks straight ahead. Stiff as a board.

She lowers the gun and steps even closer, looking straight into his face--

CARL (cont'd)

Marion!

She ignores Carl.

Marion reaches up and hesitantly touches the mask--

The Shape does not move.

Marion -- scared shitless -- takes a deep breath with her hand cradling the mask before--

She abruptly pulls back and points the shotgun back at him--

MARION

He's a robot!

(to Dr. Wolf)

You've turned him into a robot! My god, what did you do to--?

She spins around--

JAMIE IS GONE--

MARION (cont'd)

Jamie!

Marion runs out of the lab to chase her--

CARL

What did you do to her, you piece of shit?

INT. HALLWAY - NIGHT

Marion runs down the long corridor.

MARION

Jamie!

INT. LAB - NIGHT

The Shape just stands there, while Carl continues to hold Dr. Wolf.

DR. WOLF

Carl--

CARL

What did you do?!

DR. WOLF

Carl, we've been colleagues for a long time--

CARL

Tell me what you did to her, goddammit!

DR. WOLF

We've shared secrets! You and I! We know what has gone on in this place. And this technology -- this technology, Carl--

CARL

Shut up!

He pulls the trigger on the drill--

DR. WOLF

We can control Michael Myers! With this technology, we're rich!

CARL

I'm gonna kill you!

DR. WOLF

Think about your children, Carl! Your alimony payments! Come on, we're in this together!

CARL

Goddamn you!

(CONTINUED)

CONTINUED:

Dr. Wolf lunges forward and slams his hand down on the keyboard--

The Shape moves--

Carl brings the drill to Dr. Wolf's head, BLOOD SHOOTS OUT--

The Shape turns to see--

Carl and Dr. Wolf struggling--

Dr. Wolf slams Carl back against the wall, holding the drill away from his bleeding face as they turn and collapse into one of the computers--

The computer screen shows the program malfunctioning.

MARION

(O/S)

Jamie!

The Shape hears Marion, turns and walks out of the lab--

Dr. Wolf is on top of Carl, the two struggling over the bloody, spinning drill--

CARL

You're a fucking madman!

DR. WOLF

A madman with the truth! And you're a doctor whose going to die without it!

Dr. Wolf presses the drill down toward Carl's face--

DR. WOLF (cont'd)

Ah!

Dr. Wolf is subdued--

By Jamie--!

With her arms around him, she brings a scalpel to his throat and drags it across--

Carl watches in horror as blood begins pouring from Dr. Wolf's throat--

He pushes the drill away from his face, shoving Dr. Wolf off of him--

Dr. Wolf drops limply to the floor where he bleeds out--

(CONTINUED)

CONTINUED: (2)

Carl looks up to see Jamie, in her hospital gown, and her head bandage, a dripping scalpel in her hand, staring down at a choking and dying Dr. Wolf. She shows indifference. She takes a deep breath.

INT. SMITH'S GROVE - HALLWAY - NIGHT

Marion turns the corner of the dark hallway. She looks in either direction.

THUNDER--

Marion turns back around--

JUMP SCARE--

It's Dr. Halstead--

DR. HALSTEAD

What the hell are you doing in here?

He notices the gun.

DR. HALSTEAD (cont'd)

Miss Chambers--!

MARION

Dr. Halstead, Michael Myers is here!

DR. HALSTEAD

Now, what in the hell--?

MARION

He's in Dr. Wolf's lab!

DR. HALSTEAD

Miss Chambers, I think you belong in one of these rooms here. I'm calling the police.

He begins backing away from her--

MARION

Dr. Halstead, no! Dr. Wolf had Michael kidnap his cousin! She's here in Smith's Grove, we have to find her!

DR. HALSTEAD

Miss Chambers, just put the gun down!

Marion realizes she's pointing the gun right at him.

(CONTINUED)

CONTINUED:

MARION

I'm sorry.

Marion lowers the gun--

And The Shape suddenly appears behind her shoulder--

DR. HALSTEAD

Miss Chambers!

He shoves her out of the way right before The Shape grabs his head, lifting his feet right off the floor--

Marion slams up against the wall--

Dr. Halstead looks down into The Shape's black eyes--

DR. HALSTEAD (cont'd)

Dear lord!

The Shape pushes his thumbs into Dr. Halstead's eyes, the doctor screaming out--

The Shape then brings him to the ground where he spins Dr. Halstead's head completely around--

Marion stares in shock and horror on the floor, the shadow projected on the wall beside her showing The Shape completely remove Dr. Halstead's head like a corkscrew--

The Shape tosses the head to the side and then stares down at Marion--

She gasps, points the gun up at him and FIRES--

The Shape DODGES IT--

Marion gasps again, dropping the empty gun and turning and desperately crawling away screaming--

INT. STAIRWELL - NIGHT

Carl carries Jamie in his arms up the stairs. She is still practically lifeless. She just stares.

They hear Marion's screams. Jamie, of course, doesn't react.

INT. HALLWAY - NIGHT

Marion holds the wall, desperate to get away as The Shape comes speeding behind her--

(CONTINUED)

CONTINUED:

MARION

Help!

She stops against the wall where a fire alarm is. She looks back to see The Shape right behind her. She pulls the alarm and keeps running forward--

RIIIIIIIIIIIIIIIIIIIINNNNNGGGGGGGGG--

It continues endlessly in the background, but gets drowned out by the score of "I Do Love a Good Joke" by JC and AH.

INT. STAIRWELL - NIGHT

Marion stumbles down the stairs, struggling to get away with her injured hip--

She slips and tumbles down to the bottom on her ass--

She looks up to see The Shape at the top of the stairs. She jumps up (as much as she can) and goes--

INT. HALLWAY - NIGHT

Carl runs down the hallway with Jamie in his arms.

He lifts the fire alarm, shutting it off--

CARL

Marion!

They turn the corner to see Dr. Halstead's body--

Carl winces and covers Jamie's eyes.

INT. BASEMENT HALLWAY - NIGHT

Marion falls into the old fire hose attached to the wall with a grunt. She pushes herself off--

She holds onto the walls and she continues down the hall, staring back at The Shape still right behind her--

MARION

Help! Carl! Help me!

INT. LAB - NIGHT

Marion comes in, slamming the door behind her and locking it.

She turns around to see Dr. Wolf lying in a pool of blood.

SLAM! SLAM! SLAM!

The Shape bangs on the door from the outside.

Marion stumbles back, searching for a weapon, she realizes--

THE COMPUTER--

SLAM! SLAM! SLAM!

She walks around the pool of blood to the computer monitor--

It is malfunctioning in some generic movie way.

SLAM -- the door breaks open--

Marion begins typing a command--

S-T-O-P

The screen jumps as He continues breaking in, before ripping the door right off of its hinges--

MARION

(typing)

Stop! Stop!

She types over and over -- the screen not responding--

The Shape not responding as he advances toward her, picking up the bloody scalpel on the floor along the way--

MARION (cont'd)

(typing)

Stop! Michael, stop!

He lifts the scalpel as he lunges at her--

Marion screams and lifts the computer monitor, smashing it into his head--

He stabs the scalpel right into torso--

Marion loses her balance and falls back--

The monitor smashes to the floor at The Shape's feet--

(CONTINUED)

CONTINUED:

On her back, Marion holds her wound, looking down at the blood in her hand, she looks up--

CLOSE ON HER GASP--

PANNING UP The Shape's tall, lean shape, we finally get to the TORN MASK--

AND FLESH UNDERNEATH--

A red laser eye and a metal endoskeleton revealed--

Marion's cannot even scream--

The eye shifts like a ROBOT -- it is a robot!

IN SLOW-MO, Marion flips over and scurries on all fours as the The Shape Covered Robot advances toward her--

MARION (cont'd)

Help me!

INT. BASEMENT HALLWAY - NIGHT

Carl holds the fire hose in his hands, running down the hallway--

CARL

Marion!

INT. LAB - NIGHT

Carl comes upon the lab doorway as Marion spills at his feet--

Right there is The Shape Bot--

He releases the nozzle--

Carl makes EYE CONTACT with the red eye--

His jaw drops as The Shape moves forward--

The water fills the hose and SHOOTS OUT--

BLOWING THE SHAPE BACK INTO THE COMPUTER EQUIPMENT EVERYWHERE--

ZZZZZZZZZ-SSSSSHHH-ZZZZZTTTT-SSSSHHHHH--!

(CONTINUED)

CONTINUED:

An electrical firestorm travels throughout the flooded room--

Electrical currents shoot across the air in blue-white flashes--

INT. BASEMENT HALLWAY - NIGHT

Standing by the fire hose nozzle is Jamie, underneath the dim, hanging light in the shadowy hallway. She watches the flashing illumination in the lab at the end of the hall--

CLOSE ON Jamie's disconnected expression on her pale face.

INT. LAB - NIGHT

Carl closes the nozzle and the water stops. He reaches down to help Marion to her feet--

The electrical currents continue to fire off across the room, but begin to calm--

The Shape Bot lies soaked on the flooded floor. Smoke rises from the body.

Carl holds Marion up as the two look on.

He looks at her inquisitively, to which she responds by shaking her head. She looks beat.

EXT. SMITH'S GROVE - NIGHT

Fire trucks and police cars fill the parking lot.

At the back of an ambulance, Marion sits smoking.

Jamie remains in Carl's arms as a paramedic tends to her.

Carl looks at Jamie who is still catatonic.

A FIRE MARSHALL approaches--

FIRE MARSHALL
Looks like the water destroyed
everything... *Everything.*

The Fire Marshall looks... a tad disturbed and confused.

CARL
Good.

(CONTINUED)

CONTINUED:

Carl turns to Marion as the Fire Marshall walks off.

Marion is in a fog. She stares off into space.

CARL (cont'd)

If that was... a...

(quick beat)

then--

MARION

Then where in the hell is the real
Michael Myers?

Marion takes a drag from her cigarette--

The Halloween score blares over her image -- Marion
releasing a plume of smoke that leads the final shot to a--

BLACK SCREEN:

TITLE CARD:

HALLOWEEN 5

The Shape of Evil

CREDITS