

HALLOWEEN KILLS

Written by

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SUPERIMPOSE:

HADDONFIELD, ILLINOIS  
OCTOBER 31, 2018

TOTAL BLACKNESS.

The rumbling sounds of a car engine surrounds us. Next, voices:

DR. SARTAIN (O.S.)  
You killed him. He's dead.

OFFICER HAWKINS (O.S.)  
Stand back.

DR. SARTAIN (O.S.)  
No.

OFFICER HAWKINS (O.S.)  
I'm still gonna blow this  
motherfucker's brains out!

DR. SARTAIN (O.S.)  
Leave my patient alone!

OFFICER HAWKINS (O.S.)  
Get away from the body, stand back!  
I'm not going to say it again, step  
away from the suspect. Step awa--

BLAM! A gunshot is heard, along with the screams of a girl.

ALLYSON (O.S.)  
Help!

The sounds of a car DRIVING OFF into the distance as--

\*

Allyson's screams can be heard getting fainter and fainter,  
being driven further and further away from us, until...

CUT TO:

EXT. NEIGHBORHOOD. NIGHT

Heavy Fall wind blows leaves across the cold concrete  
pavement and roads. No kids. It's long past their bedtime.  
All that remains are the decorations left out in the open,  
signifying another strong Halloween night.

\*

Balloons, chained to steel fences; blowing aimlessly in the windy night sky. \*

Up ahead, a young boy. Aimlessly walking through the NEIGHBORHOOD...

CAMERON ELAM (17), dressed in a Bonnie costume-- of Bonnie and Clyde fame.

He takes his phone out. He begins to call someone.

EXT. NEIGHBORHOOD. BACKYARD. NIGHT (INTERCUT) \*

WE SEE A YOUNG TEENAGER, OSCAR (17), still wearing his Halloween costume too, however--

HE IS DEAD.

His face has been pierced from the chin through his mouth by one of the SHARP IRON SPIKES OF A BACKYARD IRON FENCE. Dried up blood all down his face and body. A gruesome sight.

His phone buzzes in his pocket. \*

EXT. NEIGHBORHOOD. NIGHT (INTERCUT)

Cameron waits anxiously for Oscar to answer when finally... \*

OSCAR (O.S.)  
(through phone)  
Hey--

CAMERON  
(into phone)  
Yo, Oscar--

OSCAR (O.S.)  
(through phone)  
-- You're through to Oscar. Leave a message.

Voice mail...

CAMERON  
Ah, shit...

Cameron sighs. He's about to hang up-- but he stops... \*

CAMERON (CONT'D)  
 (into phone)  
 Hey Oscar, I-- I need you man, I kind  
 of... Fucked things up with Allyson.  
 Just call me back man, all right?  
 Please.

Cameron continues to walk through the deserted neighborhood.  
 Until he notices something ahead, he stops, squints his  
 eyes... \*

CAMERON (CONT'D)  
 (squinting)  
 What the--

Looking through the gaps of a fences bars, he spots OFFICER  
 FRANK HAWKINS (63); laid out in the middle of the road,  
 seemingly dead from his injuries.

CAMERON (CONT'D)  
 Oh my God--

Cameron RUSHES over to Hawkins' side.

He's bleeding out. Doesn't appear to be breathing. Cameron  
 panics.

CAMERON (CONT'D)  
 H-Hello?! Shit!

Cameron applies pressure to Hawkins' open neck wound.

CAMERON (CONT'D)  
 Okay, okay... Please don't die,  
 please don't die... Fuck... \*

All seems lost when suddenly, Hawkins BURSTS AWAKE-- gasping  
 for air.

Cameron lets out a sigh of relief. \*

CAMERON (CONT'D)  
 Shit! Hey, stay with me. You're going  
 to be all right, man!

A faint Hawkins mutters some words:

OFFICER HAWKINS  
 I had the chance to kill him... He...  
 He got away... He--

Cameron tries easing him.

CAMERON  
 Hey, hey, hey. Shhh-Shhh. Just rest,  
 all right. I'm gonna call an  
 ambulance. Just hang in there!  
 Everything's going to be all right.

Cameron starts to frantically dial 911 on his phone with one hand, while maintaining pressure on Hawkins' neck wound with the other...

When out of nowhere--

WHAM! Hawkins uses what little strength he has left to grip Cameron's arm.

OFFICER HAWKINS  
 (determined)  
 I'm going to be the one to kill him!  
 He dies tonight...

Hawkins softly closes his eyes, slowly losing consciousness when we suddenly--

\*

CUT TO BLACK.

SUPERIMPOSE:

OCTOBER 31, 1978  
HALLOWEEN NIGHT

EXT. NEIGHBORHOOD. NIGHT

It's 1978. The very same night, 40 years ago.

Police are ALL OVER THE NEIGHBORHOODS; PATROL CARS, OFFICERS and DOGS, all searching for MICHAEL MYERS -- THE SHAPE.

A group of FOUR POLICE OFFICERS stand on the streets.

One of the Officers turns, revealing--

A YOUNG OFFICER FRANK HAWKINS (23), full head of hair, a look of angst on his face.

He's joined by his partner, OFFICER LAWRY (24), as well as two others--

DEPUTY LEE (29) and DEPUTY SULLY (33), a couple of no nonsense Police Deputies.

OFFICER LAWRY  
 This night, huh?

The Officers are all uneasy. They've never experienced something such as this before.

DEPUTY LEE  
Yeah, the whole town's on lockdown  
because of this shitshow.

\*

People begin to step out of their houses, roused from sleep by the massive police presence around their neighborhood.

A MAN and his neighbors approach the group of Officers.

MAN  
Excuse me, officers? What's going on?

OFFICER HAWKINS  
(to Man)  
Go back in your homes.

MAN  
Why? What's happened?

REVEAL POV: Heavy breathing is heard. We're across the street from the Officers. We watch as--

OFFICER LAWRY  
Sir, just go back inside. Lock your doors. It's not safe.

The Man complies. He nods, heading back towards his house. His neighbors follow.

The Officers begin to speak in a quiet tone. Attempting to be discreet.

\*

OFFICER LAWRY (CONT'D)  
Look-- I say we just do what the others are doing. Control the area. Keep everyone calm. If we see anybody wearing a white mask, we apprehend them. Simple as that.

DEPUTY SULLY  
No. If we just stand around and wait for him to come to us, we give him an open window to kill again. We have to find him first before he can hurt anybody else. We have one order of business. And that's to hunt this son of a bitch down.

They all unanimously agree with Sully. Everyone except for  
Hawkins. He's too busy looking off into the distance to  
listen properly...

Hawkins spots something in his peripheral vision-- A SHAPE.

OFFICER HAWKINS  
(focuses)  
The hell is that?

Ahead. Between TWO HOUSES; a silhouette stands. Starring at  
them.

Hawkins slowly approaches the silhouette.

OFFICER LAWRY  
Frank?

Hawkins shouts over.

OFFICER HAWKINS  
Haddonfield Sheriff's department!  
Stay where you are!

The Shape backs away, disappearing into the shadows.

OFFICER HAWKINS (CONT'D)  
That's him!

Hawkins grabs his gun, Lawry rushes beside him.

Hawkins shoots two rounds in The Shape's general direction.  
Deputy Sully grabs Hawkins' gun.

DEPUTY SULLY  
Frank! Are you fuckin' crazy! We have  
no confirmation on who that was!

OFFICER HAWKINS  
White mask they said! That was him!

DEPUTY SULLY  
Jesus Christ, it's Halloween! There's  
gotta be a bunch of fuckin' kids with  
white masks on tonight! That doesn't  
mean we shoot on sight! We apprehend!

Sully passes Hawkins his gun back.

DEPUTY LEE  
Ease up, Dirty Harry. Before you kill  
someone.

Sully sighs, looking in the distance at where Hawkins saw The Shape standing-- nothing but darkness and foliage. He turns to Hawkins.

\*

DEPUTY SULLY  
You sure it was him?

OFFICER HAWKINS  
Positive.

\*

\*

DEPUTY SULLY  
All right. Fuck it... We should split up and start searching street by street. He can't have gone far.  
(to Hawkins and Lawry)  
You two head on up the road there.  
(motions)  
Keep a close eye out for anything suspicious or out of place. Me and Lee will head down that way.  
(motions)  
Okay?

\*

\*

\*

OFFICER LAWRY  
(compliant)  
All right.

\*

They all agree.

\*

The two couples head in opposite directions on foot. Hunting for The Shape...

EXT. NEIGHBORHOOD. MOMENTS LATER

\*

Hawkins and Lawry anxiously patrol the streets together.

OFFICER LAWRY  
Man, poor Brackett.

Hawkins has his eyes peeled. He hardly pays any attention to Lawry.

OFFICER HAWKINS  
(dismissive)  
Hmm.

OFFICER LAWRY  
How many did they say he's killed so far?



OFFICER HAWKINS

Were you not paying attention when we got there?

OFFICER LAWRY

To be honest, I was too thrown off by what that crazy doctor was shouting about back there. \*

OFFICER HAWKINS

Yeah. That guy sure did sound like he needed a doctor.

OFFICER LAWRY

He was making out like we're chasing the goddamn devil.

(beat)

You're quiet tonight.

OFFICER HAWKINS

Well, Jimmy, the circumstances do call for it. \*

OFFICER LAWRY

Frank... \*

Hawkins anxiously opens up.

OFFICER HAWKINS

It's-- You know I used to see him all the time, right? When we were kids. \*

OFFICER LAWRY

Wh-- Who-- Michael Myers? \*

Hawkins nods.

OFFICER HAWKINS

Yeah. On my way home from school. Every day. I used to always pass the Myers house. He was a little younger than me, but only by a couple of years.

(beat)

But every single day, I shit you not, he'd just sit at that same bedroom window, starrng out at nothing, for God only knows how long. I always used to wonder what it was he would see out of that window. People in school always said he was a weird kid. I just always thought he was shy or a little bit slow, you know?

(MORE)

OFFICER HAWKINS (CONT'D)  
Even the bullies at school eventually  
grew tired because they couldn't get  
a reaction out of him.

Lawry is weirded out a bit.

OFFICER LAWRY  
Yeah, he definitely had something  
wrong with him, building inside. \*  
Stabbing his sister with a big ass  
knife was just the icing on the cake.

OFFICER HAWKINS  
(sarcastic)  
You think?

OFFICER LAWRY  
Do you remember his sister?

OFFICER HAWKINS  
Not really. Just bits and pieces \*  
really. \*

OFFICER LAWRY  
Me too. It's a damn shame what  
happened.

OFFICER HAWKINS  
I remember that she had a boyfriend  
at the time she died though... The  
same boyfriend who's now dating her  
best friend.

OFFICER LAWRY  
Friend of the decade or what?

They both keep walking and talking-- Hawkins is on edge in  
general.

OFFICER LAWRY (CONT'D)  
That place is still standing, isn't  
it?

OFFICER HAWKINS  
What place?

OFFICER LAWRY  
The old Myers house.

OFFICER HAWKINS  
Barely. Why? \*

OFFICER LAWRY  
Because that's where we're heading.

EXT. NEIGHBORHOOD. MOMENTS LATER

ELSEWHERE IN THE NEIGHBORHOOD:

Three boys sprint past us, running up the street. \*

One of the three boys, RICHIE (12), laughs at one of the others, LONNIE ELAM (12). All three boys are wearing casual clothing. No Halloween costumes.

Lonnie runs with a JACK O' LANTERN CANDY BUCKET in his hand.

The boys all stop running for a moment and talk. \*

Richie and Keith laugh at Lonnie to his dismay.

RICHIE  
You're such a little chicken, Lonnie!

LONNIE  
No I'm not!

The third boy, KEITH (12), joins in with Richie, tormenting Lonnie. \*

KEITH  
You are! You ran!

LONNIE  
Did you not hear that voice?!

KEITH  
I didn't hear any voices. I started running when you two did.

RICHIE  
No way! I ran after you!

KEITH  
Whatever! Lonnie ran first, that's all that matters.

LONNIE  
I'm telling you, there was a voice, it was--

RICHIE  
It was what? The Boogeyman?

LONNIE  
Maybe! I don't know!

KEITH  
(to Lonnie)  
You're lame.

\*

LONNIE  
Stop it, no I'm not!

Seconds later -- TWO POLICE OFFICERS pull up in their PATROL CAR.

THE TWO OFFICERS speak from their vehicle to THE BOYS.

OFFICER #1  
Hey, boys. What are you doing out still? Didn't you hear? It's not safe.

KEITH  
We're fine.

OFFICER #2  
There's a man on the loose in a white mask. You seen anybody like that?

\*

RICHIE  
It's Halloween. Everyone's wearing a mask.

OFFICER #1  
Funny. Go home. Now.

Richie and Keith share a look. Lonnie stands somewhat alone and separated from the group.

The Officers begin to drive off.

RICHIE  
(to Lonnie)  
See ya, chicken.

\*

Keith and Richie both laugh and begin to walk away together, leaving Lonnie behind on his own.

Lonnie -- fed up, begins to walk on his lonesome through the neighborhood.

After a moment, up ahead, some distant hedges tussle. It grabs Lonnie's attention. He snaps to it. Freezing in place.

LONNIE

Hello?

The hedges tussle again, more aggressively this time.

REVEAL POV: Breathing. Hidden behind the hedges. Looking ahead at Lonnie. He can't see the culprit. He slowly inches towards us...

Lonnie gradually gets closer and closer to the hedges.

It feels like forever, but he finally reaches the hedges, revealing--

NOBODY IN SIGHT.

He looks off to the right, seeing--

THE SHAPE, stood motionless, starring at him. \*

Lonnie is spooked. He doesn't take ANY chances. He bolts down the street.

He keeps running and running, until-- \*

HE TRIPS. \*

Lonnie falls hard. His palms and knees are grazed from the fall; his candy, spilled everywhere.

He holds his stinging wounds as we PAN UP to reveal THE SHAPE-- approaching Lonnie from behind.

Lonnie, oblivious to the threat nearby, aches from the pain, tending to his wounded palms and knees. \*

The Shape gets closer to him, Lonnie hears the footsteps -- he snaps to attention and looks to see--

THE SHAPE MOVING TOWARDS HIM. \*

Lonnie's breath trembles in fear. He quickly turns away from The Shape -- curling up into a ball, not looking, ranting to himself in utter fear:

LONNIE (CONT'D)

(head in his arms)

I'm sorry I was mean to all the other  
kids and stole their candy! I'll  
never do it again! Please don't hurt  
me! I'm sorry! \*

LONNIE'S POV: TOTAL BLACKNESS.

The footsteps get louder and louder, closer and closer, then--

Fainter and fainter, quieter and quieter, until...

OFFICER #1 (O.S.)  
Hey, kid? Are you all right?

Lonnie, terrified, raises his head, out of the blackness, seeing TWO OFFICERS standing over him.

Officer #1 kneels at his level. \*

OFFICER #1  
What's wrong? What happened? It's not safe to be out here alone.

LONNIE  
He's real! Tommy was right!

OFFICER #1  
Woah, woah, woah. Slow down. Tell me what happened, all right? From the beginning. \*

LONNIE  
I saw him!

The two Officers share a look.

OFFICER #2  
You saw who, kid?

OFFICER #1  
Who did you see?

Lonnie looks at the Officers, petrified. \*

EXT. MYERS HOUSE. FRONT LAWN. NIGHT

THE MYERS HOUSE stands in full view, gradually crumbling more and more as each day passes.

Hawkins and Lawry, guns drawn, make their way onto the FRONT LAWN, continuing further towards the house... \*

Hawkins grabs his radio as they approach the house:

OFFICER HAWKINS  
 (into radio)  
 712 to dispatch. Requesting backup.  
 Over.

\*

The radio squawks.

DISPATCH (O.S.)  
 (through radio)  
 Copy 712.

OFFICER LAWRY  
 Why are you calling for backup? It's  
 one guy.

OFFICER HAWKINS  
 Better safe than sorry.

EXT. MYERS HOUSE. FRONT PORCH. CONTINUOUS

Hawkins and Lawry take cover at opposite sides of the FRONT  
 DOOR.

\*

OFFICER HAWKINS  
 (mouthing)  
 Ready?

Lawry nods.

Hawkins KICKS in the door, both quickly scuffle in.

INT. MYERS HOUSE. DOWNSTAIRS HALLWAY. CONTINUOUS

Hawkins enters first, Lawry follows, weapons drawn and  
 flashlights illuminating the room.

A forgotten, decrepit household. Torn up wallpaper and  
 ripped up floorboards. A shameful mess.

\*

All is quiet. Too quiet. Hawkins calls out:

OFFICER HAWKINS  
 Sheriff's department!  
 (beat)  
 Michael?! Michael Myers?! Are you in  
 here?!

\*

\*

Lawry and Hawkins cautiously navigate through the eerie  
 house. Floorboards creak with each step they take.

Suddenly, Lawry spots something to his right:

\*

A DEAD DOG. \*

OFFICER LAWRY  
(motions to dog)  
Frank...

They're both gobsmacked.

OFFICER HAWKINS  
(whispers)  
Let's split up. \*

Lawry nods.

OFFICER LAWRY  
(whispers)  
I'll clear upstairs, you take this  
floor.

Hawkins nods.

Lawry heads up the staircase as we follow Hawkins into...

INT. MYERS HOUSE. LIVING ROOM. CONTINUOUS

Hawkins quickly passes into the LIVING ROOM. He kneels down  
beside the dead dog. \*

OFFICER HAWKINS  
Jesus Christ...

Hawkins stands up after a beat. Calling out:

OFFICER HAWKINS (CONT'D)  
(shouting out)  
Living room's clear!

He heads for the next room over...

INT. MYERS HOUSE. KITCHEN. CONTINUOUS

Hawkins enters the dirty, broken down KITCHEN.

OFFICER HAWKINS  
(shouting out)  
Kitchen too!

Hawkins heads back the way he came... \*



INT. MYERS HOUSE. DOWNSTAIRS HALLWAY. CONTINUOUS

Hawkins approaches the bottom of the staircase. He calls out above:

\*

OFFICER HAWKINS  
(shouting out)  
Hey, Jimmy?! You there?!

No response from his partner. Hawkins gets nervous.

\*

OFFICER HAWKINS (CONT'D)  
(shouting out)  
Jimmy?!

We hear a floorboard creak from upstairs, dust sprinkles down from the ceiling above, landing on Hawkins.

\*

\*

OFFICER HAWKINS (CONT'D)  
(wiping dust away)  
Ah, shit...

After a moment -- Hawkins makes his way up the staircase...

INT. MYERS HOUSE. STAIRCASE. NIGHT. CONTINUOUS

Hawkins INCHES up the staircase cautiously. SUDDENLY--

THE RADIO SQUAWKS-- It startles him.

\*

OFFICER HAWKINS  
(startled)  
Fuck me!

DISPATCH (O.S.)  
(through radio)  
Unit 712. Backup is en route, over.

OFFICER HAWKINS  
(turns radio off)  
Shit!

Hawkins quickly turns off his radio before continuing up the staircase, leading into...

INT. MYERS HOUSE. UPSTAIRS HALLWAY. CONTINUOUS

Hawkins nervously reaches the top of the staircase.

Palms sweaty, his trigger finger itches, sweat begins to form on his forehead.

OFFICER HAWKINS  
(whispers)  
Jimmy, where are you?!

\*

Straight ahead is an OPEN ARCHWAY leading to--

MICHAEL'S BEDROOM.

Hawkins slowly heads for Michael's bedroom. Gun aimed, ready for anything...

OFFICER HAWKINS (CONT'D)  
(whispers)  
Jimmy?

Hawkins enters...

INT. MYERS HOUSE. MICHAEL'S BEDROOM. CONTINUOUS

Hawkins looks to the right, another OPEN ARCHWAY which leads to...

INT. MYERS HOUSE. JUDITH'S BEDROOM. CONTINUOUS

Hawkins enters, past the open archway separating the two bedrooms...

He looks ahead, seeing the window... The same exact window that Michael would look out of every single day when they were younger. His sister's window...

Hawkins has a moment, tranquility takes over his anxiety for a moment WHEN SUDDENLY--

OFFICER LAWRY (O.S.)  
Hawkins?!

Hawkins snaps out of it. Startled, he spins around, gun aimed to see--

LAWRY stood there, under the open archway; between Michael and Judith's separated bedrooms.

\*  
\*

OFFICER HAWKINS  
(relieved)  
Shit, Jimmy...

OFFICER LAWRY  
Take it easy. Whole floor's clear.

\*

OFFICER HAWKINS  
Bottom floor's clear too.

OFFICER LAWRY  
He's not here. Let's call it in.

Hawkins nods, THEN--

THE SHAPE BURSTS OUT OF A CLOSET TO LAWRY'S SIDE!

\*

OFFICER HAWKINS  
Jimmy!

\*

The Shape GRABS Lawry by the throat-- pinning him up against the wall. Lawry struggles.

\*

\*

Hawkins aims his gun; pulls the trigger--

IT JAMS.

Hawkins scrambles to fix it.

Michael starts to slowly raise Lawry off his feet when suddenly--

BLAM! BLAM! Hawkins lets off two rapid panicked shots.

One shot misses both Lawry and The Shape completely, but the other--

GOES STRAIGHT THROUGH OFFICER LAWRY'S NECK.

The Shape eases his grip off of Lawry's throat-- dying, his body slides to the floor, upright--

OFFICER HAWKINS (CONT'D)  
Jimmy!

The Shape steps out of view from within his bedroom. Hawkins peaks around the corners, nobody in sight. He's vanished.

INT. MYERS HOUSE. MICHAEL'S BEDROOM. CONTINUOUS

Hawkins steps into Michael's bedroom. Gun anxiously aimed.

OFFICER LAWRY (O.S.)  
(struggling to  
breathe)  
F-Frank...

Hawkins turns towards Lawry's voice, coming from behind him...

PAN TO REVEAL:

Lawry, sat dying up against the wall-- neck oozing with blood.

\*

OFFICER HAWKINS

Jimmy!

Hawkins drops to Lawry's side, putting his hands on Lawry's neck wounds. Entry and exit wounds. The blood just keeps coming and coming. It's like a waterfall. It's no use.

Hawkins grabs his radio, screaming into it:

OFFICER HAWKINS (CONT'D)

(into radio)

I got an officer down! 11-41! Where's that backup?! Fuck!

Hawkins continues applying pressure to Lawry's wounds.

\*

DISPATCH (O.S.)

(through radio)

10-4.

OFFICER HAWKINS

Jimmy, listen to me, you've got to hang in there, they're going to be here any minute! Just fucking hang on! Please! Please!

Behind Hawkins, we see The Shape walk right past, down the staircase...

Lawry points. Trying his hardest to tell Hawkins that The Shape is behind him.

The creaks of The Shape's footsteps alert Hawkins. He turns, spotting him--

\*

OFFICER HAWKINS (CONT'D)

Michael!

No response, The Shape just walks further down the staircase--

HAWKINS SHOOTS-- BLAM! BLAM! BLAM!

MISSES AGAIN!

The Shape vanishes down the staircase...

Hawkins turns his attention back to his partner:

OFFICER HAWKINS (CONT'D)  
Jimmy, I'm sorry! Shit!

Hawkins tries to sustain his partner's life, but it doesn't seem to be working.

OFFICER LAWRY  
F-Fra--

OFFICER HAWKINS  
Hang on, please! Just hang on!

Hawkins' eyes fill with tears. Guilt and remorse take over as his partner lies dying in his arms.

OFFICER LAWRY  
(struggling)  
It's okay...

Lawry's eyes begin to close slowly...

\*

OFFICER HAWKINS  
Jimmy?! Jimmy!

MOMENTS LATER...

Sirens approach from outside, Officers are heard rushing towards the house.

OFFICER HAWKINS (CONT'D)  
(sigh of relief)  
Jimmy! They're here! You're going to  
be all right! Everything's--  
(realize)  
J-Jimmy?

PAN DOWN TO SEE THAT:

Lawry has passed on. Hawkins is overcome with emotion. He can't process it. It's all too much for him.

THEN...

DEPUTY SULLY, weapon drawn, rushes into the room.

DEPUTY SULLY  
Holy shit... Frank?! Frank, what  
happened?!

Hawkins, tears in his eyes, looks to Deputy Sully, rage fills within.

OFFICER HAWKINS  
(seething)  
Where is he?!

DEPUTY SULLY  
Where's who?

\*

Hawkins looks back down at his dead partner.

OFFICER HAWKINS  
(whispers)  
I'm sorry...

A VOICE is heard frantically screaming outside. A familiar one:

DR. LOOMIS (O.S.)  
Where is it?! Where is it, dammit?!

DR LOOMIS' VOICE. He gets closer to the HOUSE. He's heard entering downstairs. Scuffling past the other Officers on the scene.

OFFICER #1 (O.S.)  
Hey, take it easy!

DR. LOOMIS (O.S.)  
Don't you tell me to take it easy!  
This is not the time to take it easy!

EMTs rush into the room where Hawkins and Lawry are. They begin tending to Lawry.

OFFICER HAWKINS  
You're too late. He's gone.

Hawkins stands and leaves his dead partner's corpse, still in shock. Speechless.

DEPUTY SULLY  
Hey! Frank, what the fuck happened?!

Hawkins walks right past Deputy Sully, stepping into...

INT. MYERS HOUSE. STAIRCASE. CONTINUOUS

At the bottom of the staircase is DR. LOOMIS-- the same bald head, beard and beige coat.

\*

He frantically shouts up to Hawkins, as he walks down the staircase:

DR. LOOMIS  
Has it done it again?! Has Michael  
killed again?!

Hawkins, not acknowledging Loomis, slowly makes his way down the staircase, walking right past him, ignoring him.

Loomis rushes up to Hawkins, grabbing him:

DR. LOOMIS (CONT'D)  
Don't you ignore me, where is he?!

Hawkins snaps.

OFFICER HAWKINS  
I don't know! If I knew, he'd be in a  
pool of his own blood!

Loomis stops. He calms himself.

DEPUTY LEE (O.S.)  
Hands! Show me your hands, now!

Everyone in the house snaps to attention, the screaming and shouting comes from outside.

We follow Hawkins and Loomis out of the house and onto...

EXT. MYERS HOUSE. FRONT LAWN. CONTINUOUS

The Shape stands completely still. In the exact same spot he stood 15 years earlier, when his parents came home... \*

Deputy Lee holds The Shape at gunpoint from a distance.

DR. LOOMIS  
Michael!  
(to Deputy Lee) \*  
Don't get too close! Stay back! \*

The Shape, facing away from the house and Loomis, does not move. Deputy Lee listens to Loomis, keeping his distance.

Loomis steps off the front porch and approaches The Shape.

The sounds of the sirens swell, the screams of the Officers directed at The Shape echo, however, through all of this, The Shape remains completely still. Unaffected by it all. \*

DR. LOOMIS (CONT'D)  
MICHAEL!

MAIN TITLE SEQUENCE:

HALLOWEEN KILLS

SUPERIMPOSE:

OCTOBER 31, 2018  
HALLOWEEN NIGHT

EXT. MICK'S BAR. NIGHT

Neon lights light up the dark streets.

A jam-packed town bar, bustling with people inside and out. \*

INT. MICK'S BAR. NIGHT \*

Within the packed bar, we focus on two people. A man and a woman. Dressed as a SEXY NURSE and HUNKY DOCTOR. They are VANESSA (30's) and MARCUS (30's).

They both sit watching a performance on the stage. A singing band of three young girls.

MARCUS

Why don't you and me ever get up on that stage?

VANESSA

Because last I checked, you hate my singing. And last I checked, you ain't no Marvin Gaye.

MARCUS

We don't have to sing. We could do anything. \*

VANESSA

(playful)

Oh yeah? Anything, huh? Well, I got an idea...

Marcus thinks about what she could be referring to... She laughs, giving him a look. He catches on.

MARCUS

Oh hell no.

VANESSA

Oh, come on Marcus! You're a great dancer!



MARCUS

Yeah, maybe when I was thirteen!

They both laugh. Continuing to watch the performance on stage in front of them. \*

Eventually the performance on stage ends, the large crowd clap and cheer as the performers step down. THEN-- \*

A group of THREE VERY HAPPY AND LOUD PEOPLE approach the table behind us -- taking a seat. They're barely in view. \*

LONNIE (O.S.) \*

Shots!

MARION \*

Oh, no, I'm too old for shots. \*

PAN AROUND to reveal LONNIE ELAM (40's). A little rough around the edges.

Sitting next to him is MARION CHAMBERS (70) and LINDSEY WALLACE (40's).

Marion wears a warm cotton cardigan, hair brushed.

Lindsey is the polar opposite -- fringed hair; tomboy clothing.

They're all celebrating.

LINDSEY \*

I can't drink too much.

LONNIE

What do you mean you can't drink too much? We hardly ever get together, come on.

Lonnie laughs.

MARION \*

I'll take any reason to get away from the day to day of being a nurse, I'll tell you. \*

Lindsey smiles. \*

LINDSEY \*

I'll bet.

LONNIE \*

How are you like, not retired yet? \*

MARION

Lonnie!

Lonnie bursts into hysterics.

Behind us-- back with Marion and Marcus...

Marcus stands up.

VANESSA

Where are you going?

MARCUS

To ask them to keep it down a bit.

Vanessa smiles.

VANESSA

No, don't worry about it--

Marcus leans over to the group...

MARCUS

Hey, could ya'll maybe keep it down a little please?

MARION

Sorry.

(motions to Lonnie)

This one's got a thing for being loud.

LONNIE

(laughs)

Sorry, my bad.

Marcus smiles.

MARCUS

All good, man.

Marcus returns to Vanessa. The group continue conversing.

LINDSEY

That's exactly why I can't drink too much tonight. You're a bad influence.

They laugh.

A MAN calls out OFF SCREEN to Lonnie.

MAN (O.S.)

Yo, Lonnie! Next one!

Lonnie pats his hands excitedly on the table.

LINDSEY  
What are you so excited about?

LONNIE  
Our next guest.

He jumps up and runs up onto the stage; the crowd begins to cheer. He's clearly well known and liked amongst the locals. \*

LONNIE (CONT'D)  
Okay, Okay. I know, I'm amazing. But settle down, I don't have all night.  
(beat)  
Our next act-- Well, not as much an act, but our next guest, I know very well. He's a great guy. Funnily enough I used to give him shit when we were kids, but now-- Now he's one of the strongest people I know... Which isn't saying much judging by the looks of all of you--

The crowd laugh and boo humorously.

LONNIE (CONT'D)  
All right, all right. Please make a warm welcome for...  
(beat)  
Tommy. Doyle. \*

The crowd cheer and egg him on. Lonnie steps off stage, passing TOMMY DOYLE (48), gruff, balding. The years have seemingly not been kind to him. \*

They both embrace a little as they pass each other. \*

LONNIE (CONT'D)  
(whispers)  
Kill it, man.

Tommy smiles, heading on stage -- Lonnie rejoins his group at their table as the entire bar pays attention to Tommy and what he has to say...

Lindsey looks on in shock.

LINDSEY  
Why didn't you tell me he was here?

Lonnie looks at Lindsey with a smile.

LONNIE  
Nice surprise.

Lindsey watches Tommy with a smile; he goes on to do a speech:

TOMMY  
(somewhat nervous)  
I don't uh-- I don't usually do this kind of thing, so please go easy on me.

The crowd encourage him with some small cheers.

CROWD  
Come on, Tommy! Woo!

Tommy nervously chuckles.

TOMMY  
Forty years ago, to this day, my life was changed forever, as was the lives of others, some in this very room. Some of you might have forgot, some of you might not even know who Michael Myers is. But Michael Myers changed this town from just your average small, safe, suburban town, to something larger than life in ways so many people couldn't possibly imagine.

(beat)  
I used to call him The Boogeyman, not because I was an eight year old kid who didn't know that monsters didn't exist. I used to call him The Boogeyman because that's what he was. The very definition of a monster. Evil. I just want to dedicate tonight to the people he took away. To remember them, not as the victims of Michael fucking Myers. But as the people we'll always tribute this night to. As well as them, let's raise a drink to the ones who survived, the ones he didn't take...

\*

CLOSE ON MARION'S FACE as she remembers that night.

CUT TO:

INT. CAR. NIGHT (INTERCUT)

40 YEARS AGO: We see Marion-- The Shape's HAND clawing at her face from the roof of her vehicle. \*

TOMMY (V.O.)  
To the ones who stood up to him.

CUT TO:

INT. MICK'S BAR. NIGHT (INTERCUT)

CLOSE ON LONNIE'S FACE as he remembers that night.

CUT TO:

EXT. NEIGHBORHOOD. NIGHT (INTERCUT)

40 YEARS AGO: We see Lonnie, curled up in a ball. Crying into his arms. Wishing for The Boogeyman to go away.

TOMMY (V.O.)  
To the ones who feared him.

CUT TO:

INT. MICK'S BAR. NIGHT

Tommy, bottle of beer in hand, raises it.

TOMMY  
Lindsey, Lonnie. You two have done so much for me over the years. I love you. And last but not least, this is dedicated to the strongest woman that I know. Laurie Strode...  
(beat)  
To Laurie Strode! Wherever you are, out there!

The crowd all cheer, raising their drinks, applauding Tommy.

EXT. PICK-UP TRUCK BED (MOVING). NIGHT

LAURIE, ALLYSON and KAREN all lie in the back of a moving PICK-UP TRUCK. They're driving along a RURAL HIGHWAY.

Laurie, visibly injured, holds her STAB WOUND, as does Allyson and Karen.

Allyson still holds the very same KNIFE she left Laurie's House with-- she holds it with all her strength. \*

It's almost peaceful for a moment, harmonious even, but that all comes to an end as Laurie starts to hear distant SIRENS approaching... \*

LAURIE

What's that?

Allyson and Karen are equally as confused -- they look over their shoulder in the direction they're heading and see--

AMBULANCES AND FIRETRUCKS heading in the direction of her house.

KAREN

No, no, no...

Laurie goes frantic. She jumps to life; screaming at the emergency vehicles:

LAURIE

NO!!! NO!!! LET IT BURN!!! Don't help it escape! Let it burn!

Karen and Allyson hold Laurie down for her own good.

KAREN

Mom, calm down!

Laurie breathes intensely as she watches the emergency vehicles get further and further away from them...

LAURIE

(mumbling)

Let it burn. Let it burn. Let it burn.

EXT. LAURIE'S HOUSE. NIGHT

Laurie's House spews with flames. It's an unsavable inferno of hell. \*

One by one, FIREFIGHTERS rigged with equipment and gas masks-- rush into the house, searching for any survivors. \*

INT. LAURIE'S HOUSE. NIGHT

The group split off into separate rooms.

One of the FIREFIGHTERS hurries past the flames climbing the walls around him, making his way into...

INT. LAURIE'S HOUSE. KITCHEN. NIGHT

The Firefighter notices something -- LAURIE'S TRAP BASEMENT.

He kneels down to the BARS preventing anyone from going in or out. He grabs onto them -- they're shut solid. \*

He stands back to his feet, when-- \*

CREEEEEK...

WHAM! The floor beneath the Firefighter CAVES.

He goes flying down into...

INT. LAURIE'S HOUSE. BASEMENT. NIGHT

The Firefighter SLAMS to the ground, on his back, he rolls in pain, wind knocked out of him. \*

All the wood and debris pins him down to the ground -- he can't get up. His left arm is also pinned underneath a pile of rubble. \*

His HALLIGAN TOOL lies beside him. \*

He gets out his radio with his free right arm, starting to panic a little:

FIREFIGHTER #1  
(into radio)  
Help. I'm trapped in the basement.  
(coughs)  
Hello?! I can't get up!

As he struggles to call for help -- BEHIND HIM WE SEE...

THE GUN CABINET OPEN. \*

In shallow depth of field -- THE SHAPE emerges. \*

The Firefighter's halligan is picked up by The Shape.

FIREFIGHTER POV: We see The Shape standing above us; halligan tool in hand. \*

One side of The Shape's mask has been COMPLETELY SCORCHED by the flames. \*

The Shape just stands, flames swelling around him, injured Firefighter beneath him.

FIREFIGHTER #1 (CONT'D)  
Please-- Please help me--

\*

WHAM! The halligan comes SMASHING DOWN INTO THE FIREFIGHTER'S FACE-- BRAINS SHIT OUT.

The Shape raises the haligan once more-- SLAMMING IT DOWN AGAIN. AND AGAIN. He stops. Looks down.

The Firefighter's face is unrecognizable. A mangled mess of meat and bone.

\*

INT. LAURIE'S HOUSE. KITCHEN. NIGHT

Another Firefighter hears the banging from the Basement below. He leans towards the LARGE CAVED IN HOLE in the floor, calling out:

FIREFIGHTER #2  
Anybody down there?! Hello?!

Silence, all we hear is fire and wood crackling...

\*

Smoke is EVERYWHERE. It's almost hard to see past a few feet.

The Firefighter thinks he sees someone down below-- he instinctively reaches his arm down into the hole.

\*

FIREFIGHTER #2 (CONT'D)  
Here! Take my ha--

BAM! The Shape's hand grabs ahold of his-- PULLING HIM DOWN INTO THE BASEMENT.

\*

EXT. LAURIE'S HOUSE. NIGHT

The screams of the Firefighter are heard from outside. All the other Firefighters react to the scream. They look at each other confused -- what was that, they wonder.

They look ahead at the house -- heavy thud footsteps echo, getting louder with each step.

REVEAL: The Shape. Halligan tool in hand. Flames all around him.



The Shape steps off the front porch, making his way to the Firefighter that's closest to him.

FIREFIGHTER'S POV: The Shape approaches us -- WHAM! He slams the halligan into our skull. We drop to the ground. \*

Michael approaches the next closest Firefighter, the guy has a CIRCULAR SAW.

He turns on his saw -- backing away as he does. The Shape getting closer to him.

The saw bursts alive. The Firefighter goes to attack The Shape with it, but it's no use-- \*

The Shape grabs the saw, pulls it from the Firefighter, and SLAMS IT DOWN DEEP INTO HIS SHOULDER. \*

The Shape then continues to slam it into the Firefighter's CHEST. The saw REVS as the Firefighter and The Shape are drenched in his outpouring blood. Another one dead. \*

The rest of the Firefighters all grab onto their sharp tools and makeshift equipment, ready to fight...

The Shape begins approaching the rest of the Firefighters with no fear whatsoever. THE SHAPE STRIKES AS WE CUT TO-- \*

EXT. HOSPITAL. NIGHT

THE PICK-UP TRUCK carrying Laurie, Karen and Allyson arrives outside HADDONFIELD MEMORIAL HOSPITAL.

Allyson slides the KNIFE she has into her costume pocket, concealing it.

The TRUCK DRIVER quickly emerges, pulls down the gate of the bed of the truck. \*

TRUCK DRIVER  
I need some help here! \*

EMTs rush over to help carry Laurie out of the truck bed. She's strapped to a gurney and wheeled into THE HOSPITAL. \*

INT. HOSPITAL. FRONT ENTRANCE. CONTINUOUS

Medical personnel rush to the group with a gurney. They load Laurie onto it. Karen and Allyson hold each other as they rush Laurie off to emergency surgery.

DOCTOR #1  
What's her name? What's happened?

KAREN  
Laurie. Laurie Strode. She's been  
stabbed!

\*  
\*

AN OLDER SECURITY GUARD in the background overhears that  
name--

Other patients and staff look over at Allyson and Karen,  
both covered in blood.

Allyson looks over to her mother by her side:

ALLYSON  
Mom, we need to call dad.

\*

Karen looks at her daughter. Her face drops. Allyson still  
doesn't know...

INT. HOSPITAL. BATHROOM. NIGHT

Karen closes and locks the bathroom door behind her, backed  
up against the door, she takes a beat.

\*

Letting out a quick breath and sigh, eyes closed.

She approaches the sink, turns it on and begins to wash the  
dried up blood and dirt from her hands, as she does this,  
she notices something--

Her wedding ring.

She holds for a moment... Looking at it.

\*

She begins breaking down into uncontrollable tears,  
processing what she's lost.

EXT. LAURIE'S HOUSE. NIGHT

THE BURNING EXTERIOR--

\*

THE PILES OF DEAD FIREFIGHTERS--

\*

The absence of The Shape.

\*

An unmarked police vehicle approaches the house. Out emerges  
SHERIFF BARKER.

He approaches one of the nearby POLICE VEHICLES, approaching the open door to find--

OFFICERS RICHARDS AND FRANCIS'S CORPSES.

Barker staggers backwards in utter shock.

EXT. HOSPITAL. STAIRCASE. NIGHT

Allyson sits on the cold steps inside the hospital. Alone.

She looks up. Tears down her face.

Moments later, the door opens--

Karen approaches.

KAREN  
(softly)  
Don't let me catch you smoking.

Allyson lets out a little laugh. Their dread can still be felt.

Karen takes a seat by Allyson's side.

KAREN (CONT'D)  
What are you doing here on your own?

Allyson doesn't respond -- just looking at the floor beneath her.

Karen remains silent.

KAREN (CONT'D)  
Your grandmother's going to be okay... She's in surgery now.

ALLYSON  
Great.

Karen doesn't know how to respond. She's trying to comfort her but it doesn't seem to be working.

ALLYSON (CONT'D)  
It's all my fault. I led him to grandmother's.

Karen puts her arm around Allyson.

KAREN  
No. No it isn't your fault. It's  
nobody's fault.

\*

Allyson rests her head on her mother's shoulder.

ALLYSON  
Why him? He never hurt anybody.

Karen can't get it out of her mind either. It's all too much  
to process for the both of them.

\*

\*

KAREN  
(struggling)  
I-- I don't know.

They both hold and comfort each other.

KAREN (CONT'D)  
Come on. Let's go.

\*

\*

Karen helps Allyson stand, they both head deeper into the  
hospital.

\*

\*

INT. HOSPITAL. HALLWAY. NIGHT

\*

Karen and Allyson walk through the hallways when suddenly--

\*

SHERIFF BARKER'S VOICE STOPS THEM.

\*

SHERIFF BARKER (O.S.)  
I need to talk to the both of you.

PAN UP to see Barker standing there.

They both look at each other-- then him.

Allyson looks off to her left as Karen and Barker talk  
indistinctly. She spots something--

THE MORGUE.

Doctors begin wheeling a new corpse into the room, we focus  
on the name tag...

SARTAIN.

Allyson snaps out of it. Looking back to Barker.

ALLYSON  
It was all because of the doctor.

Barker stops.

INT. MICK'S BAR. NIGHT

Lonnie, Lindsey and Marion continue celebrating their night together. This time, with Tommy at their table.

Tommy sits eating some fries. \*

LONNIE  
I told you you'd kill it. What did I  
tell him? \*

TOMMY  
You-- You told me, all right.

Tommy smiles.

MARION  
I still can't believe how much older  
you're all getting.

LINDSEY  
Ouch, thanks Mare. \*

MARION  
Oh, you'll always be beautiful and  
you know it--  
(to Lonnie and Tommy)  
Tell her boys. \*

Tommy smiles.

TOMMY  
Always. \*

Lindsey and Tommy share a quick look, when suddenly--

Lonnie's phone rings. He answers it:

LONNIE  
(into phone)  
Hello? \*

Lonnie has difficulty hearing the phone call. He puts his  
finger in his other ear. \*

LONNIE (CONT'D)  
(into phone)  
C-Cameron? Slow down, what's wr--  
Hospital?! What the hell are you  
doing there?! \*

Lonnie's face drops. He jumps up, grabbing his coat.

LINDSEY  
Where are you going?

\*  
\*

LONNIE  
Cameron needs me... Shit.

Lonnie rushes out of the bar.

LINDSEY  
What's his deal?

Tommy has a look of suspicion on his face, when suddenly--

DING. DING. DING. DING. One by one-- EVERYONE'S PHONE  
NOTIFICATIONS GO OFF.

They all look down at their phones -- seeing the reports:

"Smith's Grove escapees on the loose. Report any sightings  
to the authorities."

\*  
\*

EXT. MICK'S BAR. CONTINUOUS (INTERCUT)

Lonnie, as he gets into his truck, looks at his phone too,  
seeing the reports. His face drops. Terror hits him.

INT. MICK'S BAR. CONTINUOUS (INTERCUT)

Tommy looks up--

THE TV CATCHES HIS ATTENTION.

Tommy calls out to the barman:

TOMMY  
Hey, Leroy! Can you turn it up?!

The music dims down, the TV volume increases, everyone in  
the bar pays attention:

NEWS REPORTER  
(on TV)  
Again, if you're just joining us,  
police have sent out these images of  
the two dangerous Smith's Grove  
escapees, who both escaped from a  
prisoner transport bus on the 30th.

\*  
\*

The two mugshots: MR. TOVOLI and MICHAEL MYERS.

NEWS REPORTER (CONT'D)

(on TV)

They have been identified as Michael Aubrey Myers and Lance Tovolli. They are both considered extremely dangerous and the police urge anybody with any information to keep their distance and call their local police department. Numerous sightings of Myers have already been reported, with him supposedly already striking in a small town neighborhood.

\*

We see a young boy--

JULIAN.

He's being interviewed on the TV:

NEWS REPORTER (CONT'D)

(on TV)

Can you tell us what he looked like?

JULIAN

(from TV)

He was really tall, had a big knife, and he hurt my favorite babysitter, Vicky.

\*

The group's faces ALL drop -- this just got serious, Tommy in particular has a look of rage brewing on his face.

Tommy, Lindsey and Marion share a glance.

\*

At the other end of the bar-- Vanessa and Marcus have a look of concern on their faces.

\*

\*

VANESSA

I think we should go home...

Marcus nods.

MARCUS

I think that's a good idea.

EXT. MICK'S BAR. NIGHT

\*

Vanessa hurries out of the bar on her own, it's quiet outside, everybody is inside. She jumps into her car.

\*

INT. VANESSA'S CAR. NIGHT

Vanessa quickly shuts the door, shivering, she looks around--

THE CAR IS FOGGED UP TO HECK.

She tries wiping away the fog with her forearm. \*

VANESSA

Fuck.

She sticks the keys in and ignites the car, the engine roars to life. Suddenly-- \*

A SHAPE SITS UP BEHIND HER IN THE BACK SEAT.

She spots the movements in her rearview mirror, she screams. \*

She JUMPS out of the car. \*

INT. MICK'S BAR. NIGHT

Vanessa RUSHES into the bar screaming!

VANESSA

Marcus?!

Marcus turns to her confused:

MARCUS

What's up, babe?

VANESSA

He's in my car! Michael fucking Myers is in my car! I swear!

MARCUS

Babe--

VANESSA

I'm not playing!

Tommy leans over the bar--

He pulls a BASEBALL BAT from behind it.

TOMMY

Come on.

EVERY SINGLE BAR PATRON follows Tommy out. \*



EXT. MICK'S BAR. NIGHT

One by one, behind Tommy, the bar patrons sprinkle out onto the streets. \*

EVERYONE surrounds Vanessa's car... The engine is idling--

BLAM! The headlights BURST ON. We can make out the silhouette of a man behind the wheel.

Tommy stands in front of it with his baseball bat. Ready.

TOMMY  
Get out of the fucking car, Michael! \*

No response -- everyone is DEAD SILENT.

TOMMY (CONT'D) \*  
I'm gonna get ya! \*

Tommy SMASHES the bat into one of the HEADLIGHTS.

VANESSA  
What the fuck, man?! \*

SCREEECHHH!!! The car LUNGES FORWARDS.

Tommy jumps to the side, out of the way.

The car turns around the corner--

BOOM!

The sounds of the car crashing...

TOMMY  
Come on!

Tommy leads the mob around the corner...

EXT. STREETS. CONTINUOUS

Tommy and the mob rush into view--

The car up ahead, crashed into a streetlight, wrecked.

VANESSA  
Oh shit!

Tommy cautiously approaches the driver's side--

IT'S EMPTY!

The door is wide open, the driver has escaped.

MOB #1 (O.S.)  
Where is he?!

MOB #2 (O.S.)  
Is he dead?!

Tommy turns to the crowd.

TOMMY  
He's gone.

REVEAL POV: Hiding behind a fence, heavy breathing -- we watch the mob from a distance.

Tommy approaches Lindsey, Marion, Vanessa and Marcus. \*

TOMMY (CONT'D)  
This is bad.

VANESSA  
(to Marcus)  
How we gonna get home now? No taxi or  
Uber is gonna come for us with all  
this shit going on. \*

LINDSEY  
How far away do you live?

VANESSA  
About fifteen minutes away. Why? \*

LINDSEY  
I'll give you a ride.

VANESSA  
Really?

LINDSEY  
Yeah.

Tommy pulls Lindsey to one side.

TOMMY  
I don't think we should be splitting  
up right now. I want you with me. \*

Marion approaches. \*

LINDSEY  
They've got no car, we can't let them  
walk the streets.

MARION  
I'll go with them. Make sure she's  
safe, kiddo. Don't worry.

\*  
\*  
\*

Tommy thinks.

TOMMY  
Okay. But call me once you drop them  
off. I'll come meet you. Okay?

Lindsey nods. Tommy hugs her tight.

LINDSEY  
Stay safe.

TOMMY  
Always.

\*  
\*

Tommy smiles at her as he heads towards the mob.

\*

INT. LONNIE'S TRUCK (MOVING). NIGHT

Lonnie drives with determination. His son on his mind.

A moment later--

RING-RING. Lonnie picks up the call:

LONNIE  
Tommy?

TOMMY (O.S.)  
(through phone)  
Lonnie! You left before you could  
see-- Michael Myers is--

\*  
\*

Lonnie interrupts Tommy.

\*

LONNIE  
(into phone)  
Back! I know. It's all over the  
goddamn news.

\*  
\*

TOMMY (O.S.)  
(through phone)  
We need to find him.

LONNIE  
(into phone)  
What are you suggesting we do?

TOMMY (O.S.)  
 (through phone)  
 I have an idea. There's only one way  
 we can stop him, we need people.

LONNIE  
 (into phone)  
 Who?

TOMMY (O.S.)  
 (through phone)  
 Everyone at Mick's bar is in on it.  
 I'm gonna visit a few places, gather  
 some more people. We're going to hunt  
 him down before he can hurt anybody  
 else...  
 (beat)  
 If he hasn't already...

\*  
 \*  
 \*

Lonnie drives onward.

INT. HOSPITAL. INTERVIEW ROOM #1. NIGHT

\*

Karen sits in a bleak empty room. Barker is talking to her:

SHERIFF BARKER  
 Why don't you start from the  
 beginning?

INT. HOSPITAL. INTERVIEW ROOM #2. CONTINUOUS (INTERCUT)

Allyson is in a similar room as her mother. She is being  
 interviewed by another Deputy.

\*

ALLYSON  
 I already said-- It was the doctor.

\*

DEPUTY  
 You mean Dr. Sartain? We recovered  
 his body not far from your  
 grandmother's house. Didn't have a  
 head left when we got to him. Care to  
 explain how that happened?

\*

Allyson looks up at her.

ALLYSON  
 He stamped on his head.

DEPUTY  
 Who did?

\*

ALLYSON  
Michael Myers.

The Deputy freezes. Allyson continues:

DEPUTY  
Once?

ALLYSON  
What?

Allyson flips.

ALLYSON (CONT'D)  
I don't know what else to tell you,  
that crazy doctor brought me and  
Michael to my grandmother's house  
before Michael got free and killed  
him! That's what happened, that's  
exactly how it happened.

The Deputy takes the answer.

ALLYSON (CONT'D)  
He's dead now anyway. So what does it  
matter?  
(beat)  
Are we done?! I just lost my dad, I  
don't have time for this shit.

INT. HOSPITAL. INTERVIEW ROOM #1. CONTINUOUS (INTERCUT)

Barker continues questioning Karen.

SHERIFF BARKER  
Then what happened?

KAREN  
Then... I shot him in the fucking  
face and we burned him alive.

Barker is taken back a little.

SHERIFF BARKER  
(beat)  
You don't know?

KAREN  
Don't know what?

SHERIFF BARKER  
 You didn't kill him. He got out. He's  
 still alive and out there...

Karen looks up in utter disbelief. Shock takes over her.

INT. HOSPITAL. INTERVIEW ROOM #2. CONTINUOUS (INTERCUT)  
 Allyson has just found out the exact same news. She screams.

ALLYSON  
 What?! How?!

INT. HOSPITAL. INTERVIEW ROOM #1. CONTINUOUS (INTERCUT)  
 Karen processes the same news. Suddenly...

Knock, knock, knock.

SHERIFF BARKER  
 Come in.

A DOCTOR enters.

DOCTOR #1  
 Sorry to disturb, Sheriff.  
 (to Karen)  
 Mrs. Nelson?

KAREN  
 Yeah?

DOCTOR #1  
 We just got your mother out of  
 surgery. She lost a lot of blood, but  
 she's gonna make it. We're setting  
 her up in a room just down the hall.  
 We'll have a nurse take you to her  
 once you're finished up in here.

Karen, still somewhat shocked by the news of The Shape,  
 responds with a forced smile.

KAREN  
 Thank you. Thank you so much.

DOCTOR #1  
 No problem. She's a strong woman.  
 She'll be up in no time.

Karen smiles genuinely. The Doctor takes his leave. Barker looks at Karen, they continue...

\*

EXT. RURAL HOUSE. BACK PATIO. NIGHT

\*

A quiet, warm house. Out in the middle of nowhere. Surrounded by trees and other greenery.

\*

\*

A man, ROGER (50's), stands on his back patio in his pajamas, smoking a cigarette.

He looks off into the distance, seeing smoke over the trees ahead. He looks concerned but brushes it off.

Out of view; hiding in the distant shadows-- A SHAPE. Starring. Motionless.

Roger finishes his cigarette and heads back into his house.

INT. RURAL HOUSE. SUNROOM. CONTINUOUS

Roger closes his patio doors behind him.

\*

ROGER

Hey, Sond?

A woman calls out from another room.

SONDRA (O.S.)

Yeah?!

He heads into...

INT. RURAL HOUSE. LIVING ROOM. CONTINUOUS

SONDRA (50's) sits on the couch watching the TV.

\*

ROGER

I think something's happening at that crazy lady's place. There's smoke over the trees back there. Then there was those sirens earlier...

SONDRA

So the woman's having a barbecue and the fire department came and shut her ass down. Big deal.

ROGER  
I never liked her. She always seemed  
kind of... Weird. Don't you think?

SONDRA  
Yeah, keep talking. That "crazy weird  
lady" would fuck you up and you know  
it.

They both laugh.

Roger turns the channel on the TV.

SONDRA (CONT'D)  
Hey!

ROGER  
What?

SONDRA  
I was watching that! I never found  
out who the baby daddy was!

\*

ROGER  
It's the same thing a thousand times  
over, Sond. They're never the dad.

\*

Sondra tuts.

Suddenly-- Roger stops on the NEWS...

NEWS REPORTER  
(on TV)  
Again, if you're just joining us,  
police have sent out these images of  
the two dangerous Smith's Grove  
escapees, who escaped from a  
transport bus on the 30th.

The two mugshots: MR. TOVOLI and MICHAEL MYERS.

NEWS REPORTER (CONT'D)  
(on TV)  
They have been identified as Michael  
Aubrey Myers and Lance Tovali. They  
are both considered extremely  
dangerous and the police--

Sondra sits up, paying close attention at the name of MYERS.

Roger turns the program over again.



SONDRA  
Roger! Turn that back!

\*

ROGER  
Why? It's--

\*

SONDRA  
Do it!

\*

Roger sighs, he turns the channel back to the news.

NEWS REPORTER  
(on TV)  
-- Numerous sightings of Myers have  
already been reported, with him  
supposedly already striking in a  
small town neighborhood--

Roger turns the TV over once more.

ROGER  
Let's not worry about what's going on  
out there. It's Halloween. Nut jobs  
from all over come out just for this  
night alone.

SONDRA  
I know that name.

ROGER  
What?

SONDRA  
Michael Myers. His sister's buried at  
the graveyard. They said Michael  
Myers, right?

\*

ROGER  
Yeah, the guy that murdered those  
kids years ago. Hey, don't worry  
about it. They've probably already  
caught him. He'll be back in a cell  
where he belongs by the end of the  
night. All right?

Sondra cautiously nods. Somewhat shocked.

ROGER (CONT'D)  
Hey. I got an idea. What do you say  
we get the helicopter out? See if it  
works.

Sondra looks at him.

ROGER (CONT'D)

What?

INT. RURAL HOUSE. LIVING ROOM. MOMENTS LATER

Sondra laughs hysterically at Roger as he tries to get a DRONE HELICOPTER up and running.

SONDRA

I told you you wouldn't get it going.  
Should've asked the store owned to do  
it for you.

ROGER

Please. I'm a grown ass man, I think  
I can put together a toy helicopter.

\*

She cackles.

Seconds later, the DRONE PROPELLERS come alive.

ROGER (CONT'D)

Ha! That's right. Who needs those  
twenty year old millennial kids when  
I can do this shit in my sleep.

SONDRA

Hmm. Clearly.

\*

Roger places it down on the ground, Sondra picks up the remote.

ROGER

Who said you could fly it first?

SONDRA

Um. I did.

She laughs as she controls the drone--

IT LIFTS OFF THE GROUND.

She laughs hysterically as she near-misses her husband's head with the drone.

ROGER

Watch where you're flying that thing!

\*

SONDRA

Air force one ain't got shit on me!

She loses control a little, it flies off into the next room over...

\*

THE BATHROOM.

ROGER

Yeah. Real Amelia Earhart, huh?

She shrugs him off as he heads towards the bathroom after the drone.

INT. RURAL HOUSE. HALLWAY. CONTINUOUS

Suddenly--

\*

THE DRONE IS THROWN OUT OF THE BATHROOM -- DESTROYED.

\*

Roger stop DEAD IN HIS TRACKS...

\*

He looks over his shoulder, back at Sondra who stands in the LIVING ROOM. Watching.

\*

Roger slowly inches towards the bathroom...

\*

INT. RURAL HOUSE. BATHROOM. CONTINUOUS

\*

Roger peaks into the bathroom-- total blackness.

\*

He flips on the light--

\*

THE SHAPE STANDS THERE RIGHT BESIDE HIM!

\*

ROGER

What the f--

The Shape SMASHES the bathroom light above them both--

\*

COMPLETE DARKNESS ENGULFS THE SCREEN.

Roger quickly backs out of the bathroom--

\*

INT. RURAL HOUSE. HALLWAY. CONTINUOUS

\*

He SLAMS the bathroom door shut, trapping The Shape within.

ROGER

Sondra! There's somebody in the bathroom!

SONDRA  
(scared)  
Oh my God!

ROGER  
Call the police! Now!

Roger rushes towards Sondra, closing door after door,  
putting as many barriers between them and The Shape.

INT. RURAL HOUSE. KITCHEN. CONTINUOUS

\*

Roger stands in front of his wife in a protective manor,  
both backed up in the kitchen.

Sondra reaches over, grabbing--

A LARGE KITCHEN KNIFE.

Roger GRABS and leads Sondra into...

INT. RURAL HOUSE. SUNROOM. CONTINUOUS

\*

Roger quickly closes the KITCHEN DOOR, the only way back  
into the house from that room.

Both of them back up against the GLASS WINDOWS.

They both remain still. Silence...

SONDRA  
(whispers)  
Are you sure you saw some--

ROGER  
(whispers)  
Shhh!

Nothing...

THEN--

SMASH! THE SHAPE'S HAND REACHES THROUGH THE GLASS WINDOWS--  
grabbing onto Roger's neck.

\*

SONDRA  
Roger!

The Shape turns Roger to face him on the other side of the  
glass--

\*

He SLAMS Roger's head into the SHARP GLASS CORNERS OVER AND OVER-- One slam even pierces his eyeball. \*

Sondra watches on in terror as her husband is brutally murdered in front of her.

After so many slams--

The Shape slowly releases his grip on Roger's neck...

His body SLAMS on the floor-- MOTIONLESS. \*

The Shape continues smashing through the glass to get to Sondra, she quickly rushes towards the KITCHEN DOOR--

She quickly opens it, turning to close it, facing--

THE SHAPE! Standing over Roger's body within the sunroom.

She screams as The Shape approaches the KITCHEN DOOR between them both.

INT. RURAL HOUSE. KITCHEN. CONTINUOUS

The Shape reaches the door between the two of them, they both stare at one another through the CIRCULAR GLASS WINDOW. They take a beat. The Shape tilts his head... Suddenly-- \*

BAM! BAM! BAM! The Shape begins to slam into the door, she shrieks louder with each slam.

Sondra slowly slides down the door with her back against it--

She grips the knife TIGHT. Crying her eyes out. Pleading for God to save her. Finally-- \*

THE SHAPE SMASHES THROUGH THE DOOR.

Sondra is knocked forwards from the shear force of The Shape breaking down the door -- she looks back as he approaches her; crawling away, whimpering. \*

The Shape -- taking his time, inches closer towards her. \*

SONDRA  
No. Please. Please! \*

The Shape STOPS in his tracks. Looking left, he spots something... After a brief second-- \*

The Shape RIPS a LIGHT-STICK from above the kitchen stove;  
smashes it against the counter and goes to attack Sondra.  
However--

SHE STANDS! And with one last act of bravery...

She goes in for a STAB! The Shape grabs her hand, throwing  
it away and--

JAMS THE LIGHT-STICK INTO HER NECK!

SILENCE -- CLOSE UP ON HER EYES. We see the shock. PULL BACK  
TO REVEAL: THE LIGHT-STICK JAMMED DEEP INTO HER NECK!

Blood GUSHES from her wounds. She can hardly stand.

She stumbles around the room. Flailing her arms about.  
Screaming. The Shape just watches, until finally...

She collapses to the floor. We hear her struggling for life  
below frame as we FOCUS ON THE SHAPE looking down at her.  
Breathing. Her gurgles increase in intensity, as does each  
breath that The Shape takes.

EXT. GAS STATION. NIGHT (INTERCUT)

Tommy approaches the doors of a gas station--

We see the patrons and staff watching the news report on  
Michael.

Tommy enters. Confident. Determined.

INT. RURAL HOUSE. KITCHEN. NIGHT

Sondra, semiconscious, against a wall, LIGHT-STICK jammed in  
her neck, slowly comes to.

She slowly looks to her left... What she sees is terrible--

THE SHAPE MUTILATING ROGER LIKE A DECORATION!

Roger is pinned against the KITCHEN ISLAND--

BODY IMPALED BY MULTIPLE KNIVES.

The Shape continues riddling his body with more knives.

After a moment, Sondra finally closes her eyes and goes  
under...

The Shape takes a beat. He looks around. Looks down. His hand; his missing fingers. He looks to his side, seeing that Sondra is seemingly dead.

After a moment, he walks off towards...

\*

INT. RURAL HOUSE. BATHROOM. NIGHT

\*

He rips open the mirror cabinet. Takes out some first aid and begins applying a bandage to his fingerless wound.

\*

INT. HOSPITAL. HALLWAY. NIGHT

Allyson STORMS out of the interview room -- she's just received the bad news.

She gathers herself. Takes a breath. Suddenly--

CAMERON (O.S.)

Allyson...?

She recognizes the voice. Looking behind her to see...

CAMERON.

CAMERON

Oh my God, what are you doing here?

Cameron goes to hug her-- she pushes him away.

\*

ALLYSON

Get away from me!

He's taken back by her coldness.

CAMERON

Allyson, if this is about what happened, I--

Allyson puts her hand in his face-- telling him to shut it. She storms off down the hallway. Cameron quickly follows her.

CAMERON (CONT'D)

Allyson, please. Just-- Just listen to me for a second!

She turns. Lashing out.

ALLYSON

What?! What is there to say?!

\*

CAMERON  
I just... I'm sorry, I--

ALLYSON  
Sorry?! You're sorry?!  
(beat)  
I don't have time for this, Cameron.  
Not right now.

CAMERON  
Allyson! He's out. The guy that  
attacked your grandmother years ago,  
it's all over the news--

ALLYSON  
I know!

Cameron takes a step back. He puts the pieces together.

CAMERON  
That's why you're here... Where's  
Oscar?

Allyson starts to get emotional. Cameron rubs his hand  
across her cheek. He gets it.

CAMERON (CONT'D)  
Listen to me. My dad's outside in his  
truck right now. I'm going with him.  
We're gonna get a bunch of people  
together and find Michael. Before he  
can do anymore damage. \*

ALLYSON  
What...? \*

CAMERON  
Yeah... \*

Allyson looks. She's determined. She wants revenge. \*

ALLYSON  
I'm coming with you. \*

INT. HOSPITAL. LAURIE'S ROOM. NIGHT

Laid in her bed-- hooked up to a bunch of machinery;  
unconscious... LAURIE.

Karen sits by her mother's bedside, at the end of the bed--  
Sheriff Barker stands.



After a moment of silence, Karen opens up...

KAREN  
How much longer will Allyson be with  
your officers?

\*

SHERIFF BARKER  
Can't be much longer now.

Karen nods.

KAREN  
You have to keep some of your guys  
stationed here, if he's still alive,  
he'll come right here for her. I know  
he will.

Karen stands up and begins to exit the room, Barker follows  
as they walk and talk...

INT. HOSPITAL. HALLWAY. CONTINUOUS

SHERIFF BARKER  
Don't worry. We got a couple of guys  
outside in their car, they'll be here  
until I say otherwise. You need  
anything, you just--

KAREN  
He survived a gunshot to the face and  
a house burning down on top of him  
and you think two cops is good enough  
protection from him?!

SHERIFF BARKER  
Please. He got lucky.

Karen isn't so sure.

KAREN  
(to herself)  
I'm not so sure luck had anything to  
do with it...

Barker notices Allyson and Cameron behind them...

SHERIFF BARKER  
Looks like my people are finished  
with your daughter.

\*

Karen spots Allyson -- with Cameron...

SHERIFF BARKER (CONT'D)  
 Don't worry. This is the safest place  
 any of you could be right now. I'd be  
 surprised if he's stupid enough to  
 march right through them doors.

Barker places his hand on Karen's shoulder. Reassuring her,  
 before taking off.

Karen curiously walks over towards Allyson and Cameron...

KAREN  
 Cameron?

\*

Cameron backs away from Allyson a bit, standing up straight.

CAMERON  
 Mrs. Nelson.

KAREN  
 What are you doing here?

ALLYSON  
 Mom, can you just give us a minute,  
 please?

KAREN  
 Cameron...? What are you doing here?

Cameron's stuck in the middle.

CAMERON  
 I found this cop when I was walking  
 home, he'd been hurt bad, something  
 to do with Michael Myers I think, I--

Karen stops him.

KAREN  
 (to Allyson)  
 Allyson, go sit in your grandmother's  
 room for a minute.

ALLYSON  
 But, mom--

KAREN  
 Now. Go on.  
 (motions)  
 That room up there.

\*

She listens. Allyson and Cameron share a quick look before  
 she takes off.

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS

Allyson slowly makes her way to her grandmother's bedside.

CLOSE UP ON LAURIE'S HAND AS...

Allyson takes THE KNIFE she left the burning house with--

Placing it in her grandmother's hand.

Allyson kisses Laurie on the head before saying:

ALLYSON  
(whispers)  
Just in case.

Allyson begins to leave the room. Suddenly -- as she leaves...

Laurie begins to awaken. She twitches a little, looks down--  
SHE SEES THE KNIFE IN HER HAND.

Laurie grips it SO TIGHT HER WRIST VEINS POP. She looks around, nobody in sight...

She places it underneath her pillow, hidden away.

INT. HOSPITAL. HALLWAY. CONTINUOUS

CAMERON  
Everyone is getting together. We're  
all going to go look for him...  
Allyson wants to come with--

Karen lets out a stressful giggle.

KAREN  
You love my daughter, right Cameron?  
I mean, you like her?

CAMERON  
Of course, I--

KAREN  
Then you'll know that the safest  
place for her is here with me and her  
grandmother. Okay?!

CAMERON  
Mrs. Nelson, I--

KAREN  
Cameron. Stop.

He stops. Cameron begins to walk off frame.

Karen turns back, she's stopped in her path when--

Allyson steps out from around the corner, in a hurry.

KAREN (CONT'D)  
Where are you going?!

ALLYSON  
I need some air.

Allyson barges past Karen, heading in the same direction as Cameron.

Karen is none the wiser to her plans.

EXT. HOSPITAL. CONTINUOUS

Cameron heads towards Lonnie's truck, as he reaches it--

ALLYSON (O.S.)  
Hey!

He turns back. Allyson approaches him.

ALLYSON  
I'm coming with you.

CAMERON  
But, your mom just said--

ALLYSON  
It's not her decision to make. And  
this doesn't mean I forgive you!

Cameron looks at her.

CAMERON  
Okay...

Cameron approaches Lonnie's truck...

LONNIE  
Who's this?

CAMERON  
Dad, this is Allyson...

LONNIE  
Oh. The girlfriend I've heard so much  
about...

Allyson shyly looks away.

LONNIE (CONT'D)  
Okay. Come on.

Lonnie leads them both to the back bed of his truck.

He rips down the gate, revealing--

GUNS. LOTS AND LOTS OF GUNS.

LONNIE (CONT'D)  
Take your pick.

Cameron and Allyson share a glance. They both reach into the  
bed of the truck.

EXT. NEIGHBORHOOD. NIGHT

LOCKED UP HOUSES. \*

DEAD SILENT STREETS. \*

NOBODY IN SIGHT FOR MILES. \*

POV FROM OUTSIDE--

EXT. MYERS HOUSE. NIGHT

THE MYERS HOUSE-- Rebuilt. Refurbished. Lived in.

On the front porch are decorations of all kinds. A scarecrow  
with a pumpkin for a head, a PITCHFORK by its side.

The windows lit with bright orange lights. It's a nice  
sight.

After a moment of silence...

Breathing, followed by footsteps.

POV walking towards the house.

We see through the OPEN LIVING ROOM WINDOW--

Two men, BIG ROG and LITTLE ROG (both mid 30's). They seem  
to be a couple.

Soft music comes from within the house. Jazz. The old kind.

BIG ROG  
(from inside the  
house)  
Did you finish the salad?

LITTLE ROG  
(from inside the  
house)  
Yeah. It's on the counter.

SNAP--

Little Rog and Big Rog hear a noise in our direction, they look over curiously.

We pull away from the house, hiding behind a tree opposite the FRONT LAWN.

BIG ROG  
(from inside the  
house)  
It's them kids again.

Big Rog and Little Rog open the FRONT DOOR, walking onto the FRONT PORCH.

We hear giggles. Children laughing.

LITTLE ROG  
All right, come out. We know you've  
been hanging here around for the past  
hour.

\*

Nothing...

THEN--

Three kids step out from the shadows and their hiding spots--

CHRISTY, MINDY and DENNIS.

Big Rog and Little Rog stay on the porch while the kids all hang on the front lawn.

CHRISTY  
Sorry, old man. Did we scare you?

Little Rog, the sassy one of the couple, speaks up:

LITTLE ROG  
 Old? Honey we're in our thirties.  
 Unlike your menopausal mother.

Mindy and Dennis laugh. Christy scoffs.

CHRISTY  
 Shut up!

BIG ROG  
 What are you doing out still? Isn't  
 it past trick or treat time?

DENNIS  
 Not for us.

MINDY  
 Our parents don't care where we go.

LITTLE ROG  
 Clearly.

BIG ROG  
 You should head home now. It's late.

CHRISTY  
 You don't get to tell us what to do.

Little Rog steps off the porch. He gets up closer to  
 Christy, bending at her level -- in her face.

LITTLE ROG  
 Do you want a tour of The Boogeyman's  
 house?

CHRISTY  
 What are you talking about?

Little Rog looks back at Big Rog-- they share a glance and a  
 wicked smile.

Little Rog looks Christy dead in the eyes.

LITTLE ROG  
 You have no idea who used to live  
 here?

Christy shakes her head 'no'.

LITTLE ROG (CONT'D)  
 Come here.

Little Rog gets behind Christy, facing her towards the house.

He points up at JUDITH'S OLD BEDROOM WINDOW.

\*

LITTLE ROG (CONT'D)  
You see that room right there?

CHRISTY  
Y-Yeah?

LITTLE ROG  
That's where The Boogeyman, Michael Myers stabbed his sister to death. We're the first people to own the house since it happened. And they say, any little shits that disturb this house, get cut the fuck up by Michael himself. So you better be careful.

Christy goes pale. The story freaks her out. Silent tension builds for a moment when--

DENNIS  
You're so full of shit. If that was the case you two would be dead.

LITTLE ROG  
(mocking)  
Ohhh. Look at the little smart ass over here.  
(beat)  
Not us. We look after the house. As you can see. We protect it from little shits like you. Now run along. Before The Boogeyman comes a-knocking.

Christy runs off, both Dennis and Mindy follow her in a hurry.

Big Rog and Little Rog burst into laughter. Happy with themselves.

BIG ROG  
You are so hot when you get all scary.

\*

LITTLE ROG  
I know.

\*



Little Rog and Big Rog head back into the house, laughing together.

INT. HOSPITAL. HALLWAY. NIGHT

A GURNEY is wheeled through the hallway, on it--

OFFICER HAWKINS. Bandaged up neck, leg in a cast, but conscious and doing okay.

They wheel him into...

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS

Hawkins is wheeled into the room, they set him up.

The Nurse administers some pain relief, injecting it into his thigh.

NURSE

Okay, sir. If there's anything you need, just hit this button here and we'll send someone to assist you. All right?

OFFICER HAWKINS

Sure. Thanks darlin'.

NURSE

(smiling)

All right.

\*

The Nurse leaves the room.

LAURIE (O.S.)

You always had a way with words, Frank.

Hawkins' face drops. He looks to his right, peeling back the curtains--

Laurie lies in her bed, starting to wake.

OFFICER HAWKINS

What the hell are you doing here?

LAURIE

I could ask you the same thing.

Hawkins thinks for a second.

OFFICER HAWKINS

Michael.

Laurie nods.

LAURIE

We killed him though! He's gone. He can't hurt anybody ever again.

OFFICER HAWKINS

Wait-- What?

LAURIE

Yeah...

Hawkins is speechless. He's relieved.

OFFICER HAWKINS

Son of a bitch...

She smiles, Hawkins returns a smile.

OFFICER HAWKINS (CONT'D)

About time someone stopped him for good.

Hawkins lays back -- grunting from the pain. He looks up at the ceiling. He remembers something...

OFFICER HAWKINS (CONT'D)

Look at us two. Remind you of the good old days?

\*

Laurie laughs.

\*

LAURIE

"The good old days"? This is the first time you've spoken to me properly since we were kids. Them drugs sure do work fast.

OFFICER HAWKINS

Yeah. What--

LAURIE

Frank...

Hawkins stop -- both of them stare at the ceiling.

OFFICER HAWKINS

You remember that Fall farm party, oh, I don't know-- Must've been '76-- '77 maybe?

LAURIE  
That's a long time ago, Frank.

OFFICER HAWKINS  
I know, I know, just--  
(beat)  
Ha, when Lynda practically begged you  
to go off with me to the barn so that  
she could get something going with  
Bobby Simms?

Laurie looks over at him. She smiles. \*

LAURIE  
Here we go. \*

Hawkins laughs a little, but coughs and strains from the  
pain.

LAURIE (CONT'D)  
Frank...?

OFFICER HAWKINS  
(coughing)  
I'm all right. I'm all right.

He clears his throat. Takes a beat. Continues. \*

OFFICER HAWKINS (CONT'D)  
Do you remember what you asked me  
when we both laid out in that barn  
with the-- The big open roof, while  
we looked up at them stars? So many  
stars... I can still see 'em now...

Laurie smiles and closes her eyes. Embarrassed. Thinking...

INT. BARN. NIGHT (INTERCUT)

Blurred view -- but see TWO TEENAGERS laid out on a pile of  
hay -- looking up at the starry night sky through an open  
roof.

Even though it's blurred. We can tell that it's Laurie and  
Hawkins 40-or-so years earlier.

INT. HOSPITAL. LAURIE'S ROOM. NIGHT (INTERCUT)

Laurie, eyes closed, still smiling, replies:

LAURIE  
 "How's Ben Tramer"...?

Hawkins looks at her. She opens her eyes and looks back.

LAURIE (CONT'D)  
 I'm sorry...

Hawkins smiles.

OFFICER HAWKINS  
 It is what it is.

LAURIE  
 Well anyway, I'm glad you're okay.

Hawkins lets out a little smile.

OFFICER HAWKINS  
 You too.

\*

INT. LINDSEY'S CAR (MOVING). NIGHT

Lindsey drives her car, Marion sits in the passenger seat, Marcus and Vanessa in the back seats.

VANESSA  
 Thanks for the ride, Lindsey... I hope it's no bother--

LINDSEY  
 Oh, are you kidding? It's no bother at all. I wasn't gonna leave you guys out there without a ride.

Marcus, in a train of thought, speaks up:

MARCUS  
 This is some messed up shit, man. What are the chances alone that he would break out on the fortieth anniversary? It's like these prison workers want him to escape, transferring him now.

LINDSEY  
 Yeah, well.

\*

MARION  
 Dr. Loomis always worried this day would come. Right up until the day he died--

\*

LINDSEY

Hold on!

Lindsey SLAMS the breaks on. Everyone grabs onto something in the car.

MARION

Lindsey?!

Lindsey looks ahead, seeing--

Christy, and Mindy, two of the three kids from the Myers house, hanging out on a park.

MARION (CONT'D)

They shouldn't be out here.

LINDSEY

My point exactly.

Lindsey unbuckles her seat belt, she turns to Marion, asking:

LINDSEY (CONT'D)

Give me your flashlight.

Marion reaches into her bag, we see--

A PISTOL.

Marion rummages through her bag further, pulling out a flashlight; passing it to Lindsey.

LINDSEY (CONT'D)

I won't be a minute.

Lindsey jumps out of the car, flashlight in hand.

\*

EXT. PARK. CONTINUOUS

Christy and Mindy laugh--

Christy sits on the swing set while Mindy stands nearby.

CHRISTY

I think he's cute.

MINDY

He's not.

THEN...

LINDSEY (O.S.)

Excuse me?

They both turn, seeing Lindsey stood there. Flashlight shining on them. It almost blinds them.

CHRISTY

(winces)

Jeez, lady. Turn off that light.

LINDSEY

Do your parents know you're still out here?

CHRISTY

(laughs)

No. We're eleven.

Lindsey sighs.

\*

LINDSEY

You need to go home. Now.

CHRISTY

Why?

MINDY

Yeah, we just made a new friend--

CHRISTY

Shut up, Mindy!

LINDSEY

What? What friend?

Mindy looks at Christy for permission. It's clear who the leader of their group is.

CHRISTY

Just some guy in a white mask, we played hide and seek with him. We haven't seen him in a while though... Dennis went off to look for him but--

LINDSEY

Dennis? Is he your other friend?

MINDY

Yeah. Why? What's the big deal?

LINDSEY

Where did you see him, where was he?!

MINDY  
The man? We haven't seen him since--

CHRISTY  
He's right there!

Christy points; Lindsey spins around in the direction that she points in...

THE SHAPE STANDS -- STARRING AT THEM FROM BEHIND HER CAR;  
DENNIS' MASK IN HIS BLOODY HAND.

Fear SLAMS Lindsey's face--

LINDSEY  
Get out of here! Go home! Now!

Christy and Mindy split in the opposite direction screaming.  
Dropping their bags of candy.

INT. LINDSEY'S CAR. CONTINUOUS

Marion looks up into the rearview mirror seeing--

THE SHAPE. He looks over his shoulder towards the car, they  
make DIRECT EYE CONTACT. \*

Marcus and Vanessa are oblivious.

She panics; grabs her gun.

MARCUS  
Woah, Marion, what are you doing?!

The Shape leaps up the back of the car, standing on the  
roof.

MARCUS (CONT'D)  
What the fuck is that?!

VANESSA  
What's going on?!

Marion begins randomly shooting her gun through the car  
roof! She unleashes at least four bullets.

There's sounds everywhere, from all directions, it's hard to  
make out WHERE exactly The Shape is stood.

She lets off a few more rounds--

BLAM! BLAM! Still missing.

Complete silence... THEN--

SLAM! DENNIS' MASK slams against the front windshield.

BLAM! BLAM! A startled Marion shoots two panicked shots at the mask.

Marion pushes her back up against her passenger side door when suddenly--

THE SHAPE'S HAND COMES INTO FRAME-- SMASH! He slams his palm against her passenger side window-- DESTROYING IT. \*

She screams as he reaches in from above, his bloody palm grabbing onto her jaw and face. She struggles out from his iron grip.

MARCUS

Go!

Marcus pushes open Vanessa's side door. He shuffles her out. She hits the floor, quickly scurrying back to her feet, running away from the car.

The Shape TEARS a large handful of hair from Marion's scalp. She squeals in agonizing pain.

EXT. PARK. CONTINUOUS (INTERCUT)

Lindsey panics, watching the carnage unfold from a distance. She looks around frantically for something-- anything-- \*

She spots some ROCKS. Quickly, she picks a bunch of them up, and begins running over... \*

As she runs-- she picks up the bag one of the kids dropped, stuffing the rocks into it one by one. An improvised weapon.

EXT. LINDSEY'S CAR. CONTINUOUS (INTERCUT)

The Shape drops down from the roof of the car; by the driver's side door-- RIPPING it open to see-- \*

MARION POINTING HER GUN STRAIGHT AT THE SHAPE'S HEAD.

MARION

Hey Michael! \*

The Shape FREEZES in place. Starring at her. She stares back; her anger builds. \*



MARION (CONT'D)  
This is for Dr. Loomis!

\*  
\*

After a tense moment-- SHE PULLS THE TRIGGER.

\*

CLICK.

The gun is empty. The Shape suddenly jostles towards her-- she screams as he begins to climb into the car and on top of her--

\*  
\*  
\*

INT. LINDSEY'S CAR. CONTINUOUS

The Shape pulls a LARGE KITCHEN KNIFE from his pocket and in one swift move--

He begins to STAB Marion over and over.

\*

With each stab, her screams intensify, the car shakes violently as she struggles for her life--

One stab after another. The Shape's momentum is relentless. He doesn't stop-- even as her cries subside, his rage is unleashed.

\*  
\*

Marcus, still in the back seat -- spots his costume stethoscope and grabs it! He quickly wraps it around The Shape's throat from the back seat!

MARCUS  
Let her go! Let her go, you mother--

Marcus continues to struggle with The Shape when suddenly--

THE SHAPE STABS HIS KNIFE INTO MARCUS' EYEBALL-- killing him INSTANTLY.

After a beat, the car stops shaking, Marion's screams are no more. Marcus is not heard either-- all we hear...

\*

IS BREATHING...

EXT. LINDSEY'S CAR. CONTINUOUS

Silence... THEN--

BLAM! BLAM! BLAM! Gunshots riddle the car.

We see Vanessa approaching, gun drawn and firing towards The Shape as he takes cover from within the car.

She continues recklessly firing with almost pinpoint accuracy when--

SLAM! The Shape KICKS open the driver's side door, a bullet RICOCHET'S off it and HITS VANESSA-- SHE DROPS TO THE FLOOR, silent.

All seems clear, The Shape steps out of the car; standing idle, he looks around with his knife in his hand.

We notice Vanessa slowly crawling away across the road, paralyzed. The Shape approaches her...

She squeals as he lifts up her head by the scruff of her neck, placing it against the curb...

He raises his foot...

THEN--

SLAM! HE BRINGS HIS FOOT DOWN UPON HER HEAD -- HER NECK SMASHES AGAINST THE CURB -- BROKEN.

All is quiet, too quiet, when--

BAM! The Shape is WHACKED over the head with Lindsey's makeshift bag full of rocks.

He staggers backwards. Stunned.

She hits him again-- BAM! This time an even harder connection. He's dazed.

\*

She goes for another hit--

BUT THE SHAPE GRABS HER BY THE THROAT.

She drops the rocks as he pushes her against her car.

She tries to pull away from his grip-- it's not doing anything for her. The Shape has his grip locked tight.

She has only one option, his one weakness--

She released her grip from his hands and CLAWS AT HIS MASK.

She pulls at it, finally getting the advantage, and RIPPING THE MASK CLEAN OFF.

It hits the ground, The Shape tosses Lindsey to the side, reaching for his one concern--

HIS MASK.

\*

Lindsey gets up, trying to catch her breath as The Shape puts his mask back on...

They both STARE AT EACH OTHER-- tension builds.

She runs in a random direction. Towards...

\*

EXT. WOODS. CONTINUOUS

Lindsey breathes frantically as she runs for her life through the dense woods. Behind her--

THE SHAPE STALKS.

She tries using the trees for cover as she runs, trying to lose his line of sight, but every time she looks over her shoulder-- HE'S THERE.

She runs and runs.

POV: Breathing and wet footprints. She's not in sight. We search for her.

EXT. RIVER EMBANKMENT. CONTINUOUS

Lindsey looks around-- DEAD END. No way out but back, and that isn't an option.

POV: We cross the BRIDGE of the embankment--

Wooden floorboards creak as The Shape moves over them.

\*

PAN DOWN TO SEE: Lindsey, deep in the embankment beneath the bridge, her face looking up out of the water, her trembled breath makes the water ripple...

\*

After a moment of searching, The Shape gives up. He moves on. His footsteps are heard getting further away from us. Lindsey trembles. Frozen solid.

INT. HOSPITAL. LAURIE'S ROOM. NIGHT

Laurie is conscious. Lying in her bed. Karen sits by her side. Hawkins sleeps in the background.

\*

KAREN  
How are you feeling?

LAURIE  
(tired)  
I'm great. Are you okay?

Karen is a bit taken back.

KAREN  
You know the answer to that, mom. \*

Laurie goes quiet. \*

LAURIE  
I know what you've lost. I'm sorry. I  
really am. But baby, we got him. We  
got him.

Karen knows the truth. But she holds it back.

KAREN  
At what cost?

Laurie is speechless. She has no response. Karen sighs.

LAURIE  
Where's Allyson?

KAREN  
Out getting some air. I need to give  
her some space.

Karen stands up.

KAREN (CONT'D)  
I'm gonna go get a coffee. You want  
something?

LAURIE  
I'm okay, thanks. \*

Karen stands, kisses Laurie, and leaves the room. After a  
moment of silence--

OFFICER HAWKINS (O.S.)  
She's a good kid, that girl.

Laurie smiles.

LAURIE  
Oh. You're awake.

OFFICER HAWKINS

It would appear so. I'll tell ya, the  
shit they give you in here is  
something else... Beats the  
seventies, that's for sure.

LAURIE

(laughing)

Like you'd know. You'd never even  
smoke a joint back then because you  
were so scared you'd never make it on  
the police force.

Hawkins giggles.

OFFICER HAWKINS

Oh, hey. Make no mistake. I sure  
dabbled my fair share.

\*

They both giggle like school kids.

INT. LONNIE'S TRUCK (MOVING). NIGHT

Allyson and Cameron sit in the backseat of Lonnie's truck.

Lonnie drives.

LONNIE

So. How long have you and my son been  
kicking it?

CAMERON

"Kicking it"? Really dad?

Allyson laughs. Softly responding:

ALLYSON

Well-- About that.

\*

She looks at Cameron. He knows what it's about. He takes a  
beat before saying to her.

\*

CAMERON

(whispers)

I'm sorry.

She looks at him then looks away again.

LONNIE

Your dad's Ray Nelson, right? Cameron  
told me.

ALLYSON

(smiles)

Yeah. He uh... He wa-- He is...

LONNIE

Man, me and your dad would spend most of our day either getting high or talking about getting high. I'd sell him peyote from time to time.

Allyson giggles.

ALLYSON

He said the same thing. Peyote Pete, was it? He'd tell me the story all the time whenever Cameron was the topic of discussion.

LONNIE

Oh my God! Peyote Pete! That guy was our dealer for like three years! Jesus! Yeah, I'd buy from old Peyote Pete and then sell half my stuff to Ray.

(laughs)

Man... Where do the years go...

Lonnie and Allyson laugh together. Cameron smiles at seeing her happy but then--

BOOM. She bursts into tears. Lonnie looks over his shoulder at her as Cameron holds her. He thinks for a moment.

CAMERON

Shh. What's up?

She stops herself.

ALLYSON

(voice breaking)

I'm fine.

Lonnie notices something up ahead.

LONNIE

(squinting)

What is that?

Up ahead-- LINDSEY'S CAR. All battered up from her encounter with The Shape.

Lonnie pulls over his truck near Lindsey's car. We see Tommy; alone, looking for the others.

EXT. ROAD. CONTINUOUS

All three get out of Lonnie's truck -- they rush over to Tommy and Lindsey's car.

LONNIE

Tommy!

Tommy approaches them.

\*

TOMMY

This is Lindsey's car. There's blood all over the interior-- I can't get in touch with her, I have to find her, I--

LONNIE

Slow down. We'll find her. Just calm down, all right?

TOMMY

Who are these two?

LONNIE

My son and his... Girlfriend...

Allyson awkwardly smiles.

\*

ALLYSON

I'm Allyson.

TOMMY

What are they doing here? It's not safe, Lon. They're just kids.

LONNIE

We need all the help we can get with this! They wanna help. Let them help.

(beat)

Now... Did you try her phone?

Tommy takes a deep breath.

TOMMY

Yes, I tried her phone, I tried it like six times.

LONNIE

Okay, here's what we're going to do. We're gonna stick together. No splitting up. That's a stupid thing to do. We need to--

Allyson spots something in the distance, over by the PARK...

ALLYSON

Oh my God...

Lonnie turns to Allyson.

LONNIE

What?

She can't take her eyes off something in the distance--

EXT. PARK. CONTINUOUS

MONTAGE: The DEAD BODIES of MARCUS and VANESSA-- strung up like decorations against the park carousel. Their bodies; both mutilated beyond recognition. It's an tragic sight to behold.

Tommy, Lonnie, Cameron and Allyson all rush over to the park. They're repulsed by what they see.

LONNIE

Call the fucking cops, now!

Tommy grabs his phone, begins dialing when--

Drip... Drip... Blood hits his forehead from above... \*

He looks up to see-- \*

MARION HANGING FROM A TREE WITH DENNIS' MASK ON.

Tommy lets out a painful cry seeing his lifelong friend strung up.

TOMMY

Oh God!

The others stammer and back away in shock.

LONNIE

(shouting out)

Lindsey?!

Cameron and Allyson shout for her too. Tommy is too grief stricken to do the same. He sits down on the ground.

CAMERON

(shouting out)

Lindsey?!



ALLYSON  
(shouting out)  
Lindsey?!

BREATHING IS HEARD. Strong gasps for air.

Tommy turns his head to see--

LINDSEY! Covered in mud, soaking wet.

He jumps up off the ground and sprints towards her.

EXT. ROAD. CONTINUOUS

Tommy slams into her with a tight hug.

TOMMY  
Are you okay?! Did he hurt you?!

Lindsey stammers, she can't get her words out. \*

LINDSEY  
He killed them. I couldn't save them  
in time-- I saw it, he's back--  
He's--

She is PETRIFIED. She can't think straight or get her words out properly. Lonnie catches up.

Lindsey looks in Lonnie's direction as he approaches-- she spots the corpses.

LINDSEY (CONT'D)  
Oh God, no!

She cries -- Tommy holds her against his chest.

TOMMY  
Don't look. Don't look, it's all  
right. I got you now. Shh. Shh.

LONNIE  
Hey, hey. It's okay. It's all right.

Cameron and Allyson stand back from them a little. They share a look. \*

EXT. ROAD. LATER

Ambulances and other first responders are on the scene. They form a crime scene, the corpses of those that died are being loaded into body bags. \*

Lindsey sits in the back of an ambulance with a blanket wrapped around her. Tommy sits by her side, holding her close as she sobs. \*

LINDSEY  
I could've saved them...

TOMMY  
Don't think like that. What happened wasn't your fault. I'm just glad you're safe.

A paramedic approaches the back of the ambulance.

PARAMEDIC  
All right, we're ready to get you to the hospital now.

Lindsey agrees.

TOMMY  
Linds-- I'm gonna go with you to the hospital, all right? I'm gonna be in the car right behind you.

She nods. Tommy steps out of the ambulance and heads over to Lonnie, Cameron and Allyson.

TOMMY (CONT'D)  
(to Lonnie)  
You find that motherfucker. Whatever it takes!

LONNIE  
We've been looking all over for the past two hours, Tommy--

TOMMY  
Find him! I've got to get her safe. I can't let anything happen to her. You find him Lonnie, you call me straight away... I'll bring a bunch of people.

Lonnie nods in agreement. \*

TOMMY (CONT'D)  
Don't attack him without me. This is personal.

Lonnie nods. Tommy rushes off towards his car and follows the ambulance with Lindsey inside.

Lonnie takes a beat before turning to Cameron and Allyson.

LONNIE  
(to Cameron and Allyson)  
Come on.

They both follow him to his truck.

EXT. LONNIE'S TRUCK. MOMENTS LATER

A PAPER MAP STRETCHES OUT ACROSS THE HOOD OF LONNIE'S TRUCK.

Lonnie, Cameron and Allyson stand around it.

LONNIE  
(thinking)  
Okay...

Lonnie sketches on the map as he goes along.

LONNIE (CONT'D)  
They've been loading in bodies into the hospital ever since I got there with Cameron. He found the cop here...

Lonnie marks the location on the map.

\*

ALLYSON  
That was before he got to my grandmother's house.

Lonnie agrees.

LONNIE  
While you two were in the hospital, I heard on my police dispatcher the police being called to a possible attack site not far from your grandmother's place. A mile up the road heading back towards town. Two victims. Stabbed.

Lonnie marks the location on the map.

ALLYSON  
Wait-- You have a police radio?

LONNIE  
Course. I'm an Elam.

Allyson nods. Makes sense.

LONNIE (CONT'D)  
Okay... Then there was people calling  
in saying they'd spotted a man  
walking down the road all strange-  
like... Right here...

Lonnie marks it on the map once more.

LONNIE (CONT'D)  
There's this site...

Lonnie marks it down. Allyson notices something-- she stops him.

ALLYSON  
Stop. There's a clear path.

Allyson points, following a road with her finger on the map.

ALLYSON (CONT'D)  
I know where he's going...

CAMERON  
What? Where?

Allyson looks up. She takes the pen from Lonnie -- marking the map.

ALLYSON  
He's going home.

They both look at her, determined.

EXT. MYERS HOUSE. FRONT LAWN. NIGHT

The Shape stands-- STARRING AT HIS HOUSE.

He hears music and laughter coming from within. His breathing intensifies.

HE HAS COME HOME...

INT. HOSPITAL. FRONT ENTRANCE. NIGHT

Tommy follows the paramedics as they wheel Lindsey into the hospital in a wheelchair. \*

Nurses and others rush over to help Lindsey.

NURSE  
Sorry. It's getting crazy tonight.  
What's her name?

TOMMY  
Lindsey Wallace.

NURSE  
And your name, sir?

TOMMY  
Tommy Doyle.

The nurse writes the information down and takes off.  
SUDDENLY-- \*

BRACKETT (O.S.)  
Tommy?! Tommy Doyle?!

TOMMY  
Yeah, who's asking--

Tommy turns, revealing--

LEIGH BRACKETT (80). Clean shaven, smartly dressed in uniform. He's a security guard for the hospital.

The same security guard who took notice when Laurie was admitted earlier.

BRACKETT  
You probably don't remember me.

Tommy takes a beat-- looks at Brackett.

TOMMY  
Sheriff Brackett.

Tommy scoffs with a smile.

TOMMY (CONT'D)  
I thought you were dead.

BRACKETT  
Not quite.

TOMMY  
How have you been?

BRACKETT  
About as good as can be expected.

TOMMY  
You hear?

BRACKETT  
Of course. The whole town knows.

TOMMY  
We need to do something.

Brackett takes Tommy to one side.

BRACKETT  
I take it that girl you just came in  
with has something to do with it? \*

TOMMY  
Something like that. That's Lindsey.  
Lindsey Wallace.

Brackett is shocked.

BRACKETT  
Jesus. I haven't seen her since--

TOMMY  
I know.

BRACKETT  
She's here, you know.

TOMMY  
Who's here?

BRACKETT  
Laurie. They brought her in a few  
hours ago...

Tommy's face drops. \*

TOMMY  
Laurie?! Laurie Strode?! She's here?  
Why?

BRACKETT  
Stab wound.  
(MORE)

BRACKETT (CONT'D)

(beat)

She gets stabbed the same night that  
masked freak is on the loose. That's  
no coincidence.

TOMMY

Can I see her?

Brackett nods.

INT. HOSPITAL. LAURIE'S ROOM. NIGHT

LAURIE

I tried to warn everyone, Frank. But  
they never listened. I was just that  
"crazy lady" that Michael Myers  
attacked forty years ago. Everyone  
moved on, forgot about it. But... He  
found me just like I said he would.  
He waited for this night and he  
waited for me. But we beat him. We  
won.

Laurie smiles. Peaceful.

\*

Hawkins sighs.

OFFICER HAWKINS

Laurie-- He wasn't coming for you.

Laurie scoffs.

LAURIE

Please--

OFFICER HAWKINS

I'm serious, Laurie.

She looks at him.

OFFICER HAWKINS (CONT'D)

The crazy fuckin' doctor, he's the  
reason Michael came knocking at your  
door.

LAURIE

What are you talking about?

OFFICER HAWKINS  
Sartain. Michael's doctor. Fucker  
stabbed me and drove Michael to your  
house with Allyson. That's why I'm  
here. He was never after you.

She realizes.

OFFICER HAWKINS (CONT'D)  
For the past forty years you've let  
the idea of this... Boogeyman,  
consume you. It cost you your  
family... It cost you...  
(beat)  
Well, never mind, it's old history  
now.

\*

She looks away. After a moment of silence...

Hawkins lets out a sigh -- remembering:

OFFICER HAWKINS (CONT'D)  
Biggest mistake I made was stopping  
Loomis from killing him. Should have  
just let him do it. Right then. Right  
there. Spare anymore potential  
suffering.

CUT TO:

EXT. MYERS HOUSE. FRONT LAWN. NIGHT

40 YEARS AGO: We see The Shape standing on his front lawn,  
surrounded by the police. The exact same moment from  
earlier.

\*

Hawkins and Loomis approach him--

Hawkins stands with his gun pointed straight at him. The  
Shape doesn't move a muscle. He knows he's beaten and has  
nowhere to go.

The Shape lowers to his knees, surrendering, submitting.

Loomis slowly looks down at his revolver-- he opens the  
chamber revealing that ALL THE BULLETS HAVE BEEN USED.

INSERTS of The Shape's bullet wounds, oozing with blood.

\*

OFFICER HAWKINS  
(to The Shape)  
Remain still! Do not move!



Loomis quickly GRABS Hawkins' gun and rushes up behind The Shape.

\*

OFFICER HAWKINS (CONT'D)  
What the Hell are you doing?!

DR. LOOMIS  
I have to end it! Evil can not live!

OFFICER HAWKINS  
Doctor, give me back the fucking gun,  
now!

DR. LOOMIS  
I'm sorry. I can't allow him to kill  
again... It needs to die.

Loomis points the gun against the back of The Shape's skull. Still frozen in place, on his knees. Having not moved an inch since dropping down.

DR. LOOMIS (CONT'D)  
(slowly squeezing the  
trigger)  
It is time, Michael...

ALL SOUND DROPS. SILENCE.

\*

All we hear is The Shape's breathing, and the gun's trigger mechanism being slowly pulled... WHEN... Hawkins' voice slowly fades in...

\*

OFFICER HAWKINS  
Doctor, listen to me, I want this son  
of a bitch dead just as much as you!  
But let the system deal with him!  
He'll get the maximum, you know he  
will! He'll never get free again!

Loomis can't think. The gun remains firmly placed against the back of The Shape's skull. The flashing police lights overwhelm him.

\*

OFFICER HAWKINS (CONT'D)  
Doctor. Please...

Loomis thinks for a moment before ultimately accepting -- he lowers the gun, Hawkins lets out a sigh of relief, rushing over and taking the gun from Loomis.

Hawkins then immediately slaps his handcuffs on The Shape's wrists and...

TEARS THE MASK FROM THE SHAPE'S HEAD.

PULL BACK TO REVEAL THE SHAPE -- ANGELIC BLANK FACE. DARK BROWN EYES. FUZZY HAIR. BUT ABOVE ALL ELSE... EXPRESSIONLESS.

It's hard to believe that this is the monster beneath the mask.

\*

CUT TO:

INT. HOSPITAL. LAURIE'S ROOM. NIGHT

Hawkins continues:

OFFICER HAWKINS  
Biggest mistake of my life.

Laurie looks over to him, he looks back.

KAREN  
Mom, I have to tell you someth--

SUDDENLY--

Tommy bursts into the room.

TOMMY  
Laurie?!

\*

LAURIE  
Tommy!

KAREN  
Sorry but, my mom's not taking any visitors right now, she needs rest--

TOMMY  
He's still alive!

Laurie is confused. Hawkins sits up as best he can for someone in a cast. He's equally as concerned.

LAURIE  
What?

TOMMY  
Michael! He's still alive--

KAREN  
Okay, that's enough. I think you need to leave.

TOMMY  
What?! I'm not going anywhere! I need  
to talk to her!

Tommy and Karen argue back and forth. Laurie screams:

LAURIE  
KAREN!!!

All is silent...

LAURIE (CONT'D)  
He can't be alive. \*

TOMMY  
My dead friends say otherwise.

LAURIE  
No, we killed him! We burned him in  
my basement, we--  
(realize) \*  
The firefighters... They let him out!  
Them idiots!

Laurie goes frantic-- she leaps up out of her bed.

KAREN  
Mom, stop. You need to stay in bed!

OFFICER HAWKINS  
Laurie, hold on--

LAURIE  
I need to kill it! \*

Tommy helps Karen stop Laurie from getting up.

TOMMY  
No. You need to rest.

She stops.

TOMMY (CONT'D)  
This doesn't rest on your shoulders  
alone. It rests on mine too. On this  
entire town's.  
(beat)  
I'm going to protect you like you  
protected me that night. I just-- I  
just had to see you first...

Tommy's eyes fill up.

Tommy hugs Laurie before getting up and taking his leave.

OFFICER HAWKINS  
This ain't good.

\*

INT. HOSPITAL. HALLWAY. CONTINUOUS

Tommy takes out his phone; dials a number.

TOMMY  
(into phone)  
It's time. Bring everyone to  
Haddonfield Memorial.

He hangs up. His face is determined. He walks through the busy hallway.

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS

Karen sits down in utter dismay, Laurie looks at her.

Karen's eyes fill up.

KAREN  
(whispers)  
He shouldn't have told you that...

LAURIE  
You knew?! You fucking knew?!

KAREN  
Mom--

LAURIE  
You knew he was still alive and out there, yet you didn't tell me?! People have died because of you!

Karen is frozen. She can't believe what her mother has just said to her.

\*

KAREN  
I did it to protect you. The last thing you needed was to be panicking and going frantic! You needed rest-- You still do!

LAURIE  
Oh yeah. Just tell me after he's killed another group of kids.  
(MORE)

LAURIE (CONT'D)  
You had no right to keep this from  
me! You stupid, stupid little girl!

OFFICER HAWKINS  
Laurie, take it easy--

LAURIE  
Stay out of this, Frank!

Hawkins shuts up. \*

Laurie jumps up out of her bed. Enraged. Furious.

LAURIE (CONT'D)  
I'm not about to sit here while that  
monster is out there doing God only  
knows what!

Laurie grabs a needle off Hawkins' table and sticks it into  
her stomach near her stab wound; pain relief.

OFFICER HAWKINS  
Ho! Hey! Laurie!

KAREN  
Jesus, mom! What are you doing?!

LAURIE  
I'm going to protect you from him. I  
have to protect you. That is my  
life's purpose. That is all I was put  
on this Earth to do! Nothing will  
happen to you while I'm around to  
stop it. Not to you, not to Allyson!

Karen breaks down. She lashes out.

KAREN  
NO!

Laurie stops. Goes quiet. \*

KAREN (CONT'D)  
It's not just on you to protect us.  
We protect you too! We do this  
together! We're a family!

EXT. HOSPITAL. CONTINUOUS

One by one -- TRUCKS and CARS storm onto the hospital  
grounds. There's hundreds it seems. Complete and utter  
chaos.

Security from all areas try to suppress the crowd but it's no use. They call out for blood. They all tussle into the hospital.

SECURITY GUARD (O.S.)  
(through radio)  
There's fucking hundreds of them! We  
can't keep them out!

BRACKETT  
(into radio)  
Let them through.

FOCUS ON A MAN:

Out of focus-- a man carries himself towards the hospital on foot, he breathes heavily.

The MAN passes by the LARGE CROWDED MOB. Continuing into...

INT. HOSPITAL. RECEPTION. NIGHT

The room is PACKED-- you could hardly breathe let alone move.

INTERCUT WITH...

Corpses are rushed through the hospital down into...

INT. HOSPITAL. MORGUE. CONTINUOUS (INTERCUT)

A sheet is pulled back, revealing--

A DEAD OSCAR.

His mother cries as she confirms his body.

The screams and chants of the crowd bounce off the walls of the upstairs hallways.

INT. HOSPITAL. RECEPTION. NIGHT

Tommy and Brackett both reach the front of the crowd. He looks to Brackett-- he nods.

Tommy climbs up onto the reception desk, standing high above the crowd.

TOMMY  
Everyone, listen up!

The crowd continues ranting, paying no mind to Tommy.

TOMMY (CONT'D)

Hey!

Still nobody listens, he looks down by his legs, he sees--

A MICROPHONE.

He grabs it off the desk and speaks into it, over the P.A SYSTEM. The ENTIRE hospital can hear him now.

TOMMY (CONT'D)

(into microphone)

Listen up!

The crowd chatter diminishes-- they look up at him, listening.

TOMMY (CONT'D)

(into microphone)

We're all here for one reason. And one reason only. To see that Michael Myers gets what he deserves. For too long he's struck fear into the hearts of the innocent. Tonight, we change that.

\*

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS (INTERCUT)

Laurie and Karen listen to Tommy through the P.A speakers.

\*

OFFICER HAWKINS (O.S.)

What the hell is that?

EXT. HOSPITAL. CONTINUOUS (INTERCUT)

Police arrive at the hospital -- they rush towards the entrance and try dissipating the crowd to no success.

INT. HOSPITAL. RECEPTION. CONTINUOUS (INTERCUT)

Brackett steps up and takes the mic from Tommy.

\*

BRACKETT

He took my daughter from me. She should be here right now. Kids of her own. Life of her own. Being happy. But he-- But that THING... Took that away from her...

(MORE)

BRACKETT (CONT'D)  
 How many more like my Annie can we  
 allow to be taken from us by this  
 monster?! NO MORE!

Tommy puts his hand on Brackett's shoulder. He takes the mic from him. \*

Tommy continues:

TOMMY  
 (into microphone)  
 Tonight, we make HIM fear US!  
 Tonight...  
 (beat)  
 Evil. Dies.

The crowd cheers.

TOMMY (CONT'D)  
 (into microphone,  
 chanting)  
 Evil dies tonight. Evil dies tonight.  
 Evil dies tonight! EVIL! DIES!  
 TONIGHT!

Brackett joins in: \*

BRACKETT  
 EVIL DIES TONIGHT!

The crowd slowly joins in with them:

CROWD  
 EVIL DIES TONIGHT! EVIL DIES TONIGHT!  
 EVIL DIES TONIGHT! EVIL DIES TONIGHT!

The chants are heard throughout the ENTIRE hospital. Not only through the P.A system, but simply through the sheer number of them.

MOB #1 (O.S.)  
 It's him! It's Myers!

Tommy looks furiously in the direction of that voice.

The crowd all rile up. They begin taking chase after somebody at the other end of the crowd.

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS

OFFICER HAWKINS  
 That doesn't sound good.



Laurie and Karen share a look.

OFFICER HAWKINS (CONT'D)  
I'd help but with my leg like this, I  
ain't gonna be much use. You've gotta  
do something!

Karen and Laurie jump up together, rushing out of the room. \*

EXT. HOSPITAL. HALLWAY. CONTINUOUS

Laurie and Karen rush out into the hallway-- they spot a MAN running away from the mob. He cries for his life as he rushes aimlessly through the hospital.

KAREN  
Oh my God, mom! They've got the wrong  
man!

LAURIE  
Come on! Come with me! This way!

Laurie leads Karen towards the mob. \*

LAURIE (CONT'D)  
(shouting out)  
That's not Michael! Leave him! Tommy!

KAREN  
(shouting out)  
You've got the wrong man!

Nobody can hear them, they take chase.

A DOCTOR rushes over to Laurie and Karen through the turmoil of the rioting crowd.

DOCTOR #1  
Miss Strobe. You need to be back in  
your roo--

WHAM! Laurie knees the Doctor in his stomach. He drops to the ground, crying in pain.

She winces a little, holding at her stitches.

KAREN  
Jesus, mom!

LAURIE  
We don't have time, come on!

They push their way through the crowd, trying to get to the front.

\*

Tommy leads the crowd.

\*

TOMMY  
Michael! Make it easy on yourself!

\*

INT. HOSPITAL. STAIRCASE #1. CONTINUOUS

The MAN scurries up the concrete steps, his whimpers echo. THE MOB RUSHES INTO THE MAIN STAIRCASE. There's too many to count.

Laurie is too far ahead of Karen as they ascend the steps.

KAREN  
Mom!

LAURIE  
Karen?!

Karen loses Laurie in the crowd. THEN--

She gets knocked over.

Karen spots another door. She opens it, rushing into...

INT. HOSPITAL. HALLWAY. CONTINUOUS

KAREN SPRINTS to the second staircase at the other end of the hallway.

INT. HOSPITAL. STAIRCASE #2. CONTINUOUS

Karen jumps three steps at a time as she bolts up the steps.

INT. HOSPITAL. HALLWAY. CONTINUOUS

She bursts out into the hallway-- at the other end of the hallway she sees the Man running towards her in CLEAR LIGHT--

It's MR. TOVOLI, the UMBRELLA PATIENT, the second escapee from Smith's Grove.

KAREN  
Wait! I can help you!

\*

He makes eye contact with her; screaming, he turns, running into the SUPPLIES ROOM. Karen tries opening the door, it's locked.

The distant sounds of the mob get louder and louder, closer and closer.

Karen rushes to the hallway entrance doors-- locking them, not allowing anybody in. She quickly rushes back towards the supplies room door.

KAREN (CONT'D)  
Can-- Can you hear me?

\*

The sounds of the man whimpering can be heard. He's terrified.

KAREN (CONT'D)  
Look, I won't let anyone hurt you. I promise. They're just confused.

The cries on the other side of the door continue.

\*

KAREN (CONT'D)  
I-- I'll help you. I won't let them hurt you, okay?

BANG! The mob smashes through the hallway entrance doors.

Tommy rushes towards Karen.

TOMMY  
Move!

Tommy is BLOODTHIRSTY-- he starts banging against the supplies room door, the mob move Karen out of the way.

TOMMY (CONT'D)  
Open the fucking door, Michael!

KAREN  
It's not Michael!

INT. HOSPITAL. SUPPLIES ROOM. CONTINUOUS

Mr. Tovoli frantically grabs a fire extinguisher; he smashes in the window-- climbing into it as...

THE DOOR BEHIND HIM SLAMS OPEN.

TOMMY RUSHES IN -- QUICKLY FOLLOWED BY A GROUP.

\*

MR. TOVOLI JUMPS.

Seconds later... DUFF!

He couldn't have survived that.

Tommy rushes to the window, looking out of it, below we see the poor man -- DEAD. Splattered against the pavement.

\*

INT. HOSPITAL. RECEPTION. NIGHT

Laurie is loaded onto a gurney and wheeled off back to her room. Karen and Tommy go at it:

KAREN

This is all your fault. You just had to gather your little angry mob, didn't you! Because of you an innocent man is dead!

TOMMY

I'm sorry! Somebody said it was Michael--

KAREN

That doesn't mean it was! You saw how crowded it was! How could anybody make a clear identification in all of that?!

Tommy sighs.

TOMMY

I fucked up.

Karen walks towards the exit.

KAREN

You're damn right you fucked up.

EXT. HOSPITAL. CONTINUOUS

Karen and Tommy step outside.

TOMMY

I just-- I'm trying to--

Karen's phone dings, a text message.

\*

She reads the text, dread hits her face. She frantically looks over her shoulder, left, right, she can't see who she's looking for.

KAREN  
All-- Allyson?!

TOMMY  
What is it? Are you okay?

KAREN  
Fuck!

TOMMY  
Hey! What's wrong?!

Karen is FRANTIC.

KAREN  
It's Allyson-- My daughter, Allyson!  
She's gone out-- She's gone out  
looking for him! She's at his house!

\*

Tommy realizes. Karen notices his facial expression change.

KAREN (CONT'D)  
What?! What is it?!

TOMMY  
You said... Allyson?

KAREN  
Yeah? Why?

TOMMY  
I think she's with Lonnie Elam and  
his kid, I saw them all together when  
I found Lindsey and--

Karen slaps him.

KAREN  
Why are you only telling me this  
now?!

TOMMY  
How the hell was I supposed to know  
who she was?!

\*

\*

KAREN  
I need to go get my daughter! I need  
a car! Please!

INT. LONNIE'S TRUCK. NIGHT

Allyson finishes with Lonnie's phone.

ALLYSON

Thanks.

LONNIE

No problem.

She hands Lonnie his phone back as he sits in the driver's seat.

CAMERON

What did you tell her?

ALLYSON

That we're here...

PAN UP TO REVEAL: They're parked outside the MYERS HOUSE.

The lights are out, however the decorations remain lit...

Lonnie begins to dial a number on his phone.

EXT. HOSPITAL. NIGHT

Tommy's phone rings. Him and Karen stop arguing for a moment. He picks up the phone.

TOMMY

(into phone)

Lonnie! Is the girl from earlier  
still with you?!

Karen paces back and forth.

LONNIE (O.S.)

(through phone)

Allyson? Yeah... Girl sure wants to  
kill this piece of shit. More than  
most of us... How long are you gonna  
be?

Tommy's face lights up.

TOMMY

Stay where you are. Do not go in  
without me. I'm coming with backup!

Tommy hangs up. Karen screams. Tommy calms her.

KAREN

Oh, my God!

\*

TOMMY

Listen, it's okay. I'm going to go and get a group of people together and we're gonna go make sure she's all right, okay?!

KAREN

I'm coming too!

\*

TOMMY

No. I don't have enough patience to babysit--

KAREN

I'm fucking going! She is my daughter! End of discussion!

\*

\*

Tommy stops. She told him.

TOMMY

Fine! Take my car!

Tommy passes her his keys.

KAREN

What about you?!

TOMMY

I'll get there with the rest of the guys. You just get to your daughter before they go in that house! Tell Lonnie to wait for me, understand?!

\*

\*

Karen nods. They both split. Tommy rushes back towards the hospital.

INT. LONNIE'S TRUCK. LATER

The group all anxiously sit waiting inside the truck.

ALLYSON

Why do we have to wait?! Us three can take him! If we all go in together and ambush him--

LONNIE

First of all, calm down. Secondly, that's if he's even definitely here.

(MORE)

LONNIE (CONT'D)

Last thing we need to do is kick down  
the door armed to the teeth to find  
that we've put some old woman in an  
early grave!

\*  
\*

Allyson whispers to herself.

ALLYSON

(to herself)

If she's old, it wouldn't exactly be  
an early grave, would it.

Lonnie heard that.

LONNIE

Cameron, tell your smart ass little  
girlfriend to shut up.

\*

Cameron jumps in.

CAMERON

He's obviously here, dad. Where else  
could he be?!

LONNIE

Well we obviously didn't take into  
account the fact that somebody else  
clearly lives here!

(beat)

Okay-- Just let me go take a look  
myself. I'll be right back.

CAMERON

What?!

LONNIE

Stay here with your girlfriend.

Allyson, in a mood, rolls her eyes and looks off to one  
side.

Lonnie jumps out of the truck--

\*

Allyson and Cameron watch him approach the blacked out house  
alone...

EXT. MYERS HOUSE. FRONT PORCH. CONTINUOUS

\*

Lonnie approaches the front door with his gun by his side.  
He knocks on the door, but it creaks open. Already ajar.



Lonnie begins to sweat a little-- he takes his gun and points it in front as he slowly steps inside.

\*

INT. LONNIE'S TRUCK. CONTINUOUS

Allyson's finger itches against the trigger of her gun. She goes for the door. Cameron stops her.

CAMERON  
Wait, my dad said--

ALLYSON  
I don't care what he said. I'm going  
to be the one to kill him!

\*

SUDDENLY--

BLAM! Distant gunshots come from within the house. Cameron looks to Allyson with worry. They both rush out of the truck.

EXT. NEIGHBORHOOD. CONTINUOUS

Allyson follows behind Cameron as they rush up towards the house. Both ready for blood.

INT. MYERS HOUSE. DOWNSTAIRS HALLWAY. CONTINUOUS

Allyson follows behind Cameron. She lights the room with a flashlight.

They hear a sound come from down in the BASEMENT.

They crawl towards the basement door... Cameron slowly grips the door handle and begins to count to three...

CAMERON RIPS OPEN the basement door, Allyson blindly SHOOTS down there--

A PUMPKIN EXPLODES.

She breathes.

ALLYSON  
He's not down there.

Creaks from upstairs echo through the house. They both look up.

INT. MYERS HOUSE. UPSTAIRS HALLWAY. CONTINUOUS

CAMERON  
(whispers)  
You take that room, I'll look in  
here...

Allyson nods-- they split up. \*

INT. MYERS HOUSE. MASTER BEDROOM. CONTINUOUS

Allyson cautiously enters the room, she sees a horrific  
sight--

BIG ROG AND LITTLE ROG DEAD AND MUTILATED.

Big Rog's stomach has been cut open, a candle lights up his  
insides like a JACK O' LANTERN.

Little Rog's ears, eyes, lips and scalp have been removed.

They're both PINNED TOGETHER through the bed by a METAL  
POLE.

Allyson gasps, holding her mouth.

INT. MYERS HOUSE. JUDITH'S BEDROOM. CONTINUOUS

Cameron looks around the room. It's been converted into a  
home gym. Nobody in sight. \*

DUFF! A LOUD BANG catches Cameron's attention, it came from  
the upstairs hallway--

He slowly backs out of the room, into...

INT. MYERS HOUSE. UPSTAIRS HALLWAY. CONTINUOUS

As he steps out and turns--

BAM! LONNIE'S BODY HANGS FROM THE PULL DOWN ATTIC STAIRS.  
EYES GOUGED OUT.

Cameron SCREAMS as--

THE SHAPE JUMPS OUT OF THE UPSTAIRS HALLWAY CLOSET; stabbing  
him over and over in a rage-induced frenzy.

Allyson jumps out from the MASTER BEDROOM and aims her gun  
at The Shape. \*

BLAM! She fires and misses.

The Shape turns his attention from Cameron to Allyson. He LUNGES at her-- grabbing her gun and throwing her against the staircase guardrail. \*

She struggles with him but The Shape is too fierce. ENRAGED. \*

He pulls the gun from her grip, throwing it down the stairs; grabs her by the back of her neck and-- \*

SLAMS HER HEAD AGAINST THE GUARDRAIL OVER AND OVER. \*

She screams as he completely destroys her; all seems lost when just as she's on the brink of losing consciousness, The Shape HOISTS her over the guardrail, throwing her down the stairs. \*

SNAP! We hear her LEG BREAK-- she SHRIEKS.

The Shape turns his attention back to Cameron; struggling to stand to his feet, holding his stab wounds. \*

He grabs Cameron by the hair and SLAMS his head between the guardrail supports of the staircase. His head sticks out, visible to Allyson below. \*

INT. MYERS HOUSE. STAIRCASE. CONTINUOUS

As Cameron lies on his stomach-- he looks down at Allyson below, as she too lies at the bottom of the staircase, broken. Looking up in distress.

They share a look at each other, one final look. THEN-- \*

Cameron lets out a SCREAM-- PAN UP to see THE SHAPE'S FOOT ON HIS SPINE. We see The Shape applying pressure to Cameron's back as he screams, Allyson shouts:

ALLYSON  
NO! STOP! Come and get me! It's me  
you want! COME AND GET ME!

Cameron's screams stop-- silence. He can't move. He looks disoriented; his head stuck between the guardrail supports.

There's no movement from upstairs for a good few moments when suddenly--

THE SHAPE STEPS OUT.

He looks down at Allyson from the top of the staircase. She looks back up at him. \*

He doesn't move. He just stands there. Knife dripping with fresh blood. Cameron's head sticks out to the side of The Shape.

She breathes heavily as she tries crawling away from the staircase.

The Shape SLOWLY begins to make his way down the staircase.

BUT HE STOPS when he gets level with Cameron's head... \*

CAMERON  
Allyson! Get awa-- \*

The Shape turns-- HE RAISES HIS ELBOW AND SLAMS IT DOWN ONTO CAMERON'S NECK! BREAKING IT and killing him instantly. \*

Allyson lets out a horrifying cry. \*

The Shape turns back to face Allyson below him, halfway down the stairs-- he begins to slowly descend the remaining steps. Getting closer and closer to her as she crawls away from him below... \*

INT. MYERS HOUSE. DOWNSTAIRS HALLWAY. CONTINUOUS

He slowly approaches her as she shuffles away from him. He takes his time, like a cat with a mouse.

His breathing intensifies-- he feels the thrill of the kill as he-- \*

SLAMS HIS KNIFE INTO THE WALL BEFORE GRABBING AHOLD OF ALLYSON BY HER THROAT. \*

She revolts but it's no good. He slams her up against the wall. Choking the life out of her.

She's lifted up off the ground-- she kicks her legs and throws her arms. Nothing helps. She tries clawing at his eyes with what little strength she has left, but The Shape has had enough... \*

EXT. MYERS HOUSE. FRONT PORCH. CONTINUOUS (INTERCUT)

FOCUS ON: The pitchfork decoration. A hand enters frame, quickly grabbing it!

INT. MYERS HOUSE. DOWNSTAIRS HALLWAY. CONTINUOUS (INTERCUT)

The Shape uses his fingerless hand's forearm to PIN HER ARMS against the wall, above her head. His rotten mask; inches away from her face -- HE STARES INTO HER EYES -- LIFE BEGINS TO SLIP FROM HER WHEN SUDDENLY--

\*

\*

THE PITCHFORK FROM THE FRONT PORCH IS RAMMED INTO THE SHAPE'S SIDE.

He lets out a painful sound of acknowledgment as he drops Allyson, collapsing to the side, against the bottom of the staircase.

Allyson plummets to the ground, sat up against the wall-- coughing up a storm.

\*

Allyson coughs as she tries to catch her breath.

PAN TO REVEAL: Karen-- with the mind-set of a mamma bear. She helps Allyson up off the floor.

ALLYSON

Mom...

KAREN

I'm here, baby. Come on.

Allyson strains in pain as she tries to stand.

KAREN (CONT'D)

What is it? Are you okay?

ALLYSON

(winces)

My leg, I think it's broken.

KAREN

Okay, hold on to me.

Allyson stands on one leg, resting against her mother.

They both look at the motionless Shape as he lies against the bottom of the staircase.

ALLYSON

Is he dead?

\*

Karen has Allyson rest against the wall as she approaches The Shape-- with NO FEAR she RIPS HIS MASK from his head.

She backs up a little. THEN--

SHE SPITS ON HIM. \*

KAREN  
That was for Ray.

Karen turns back to her daughter. She helps her out of the house...

EXT. MYERS HOUSE. FRONT LAWN. CONTINUOUS

Karen sets Allyson down-- resting her up against a tree.

KAREN  
It's going to be okay, baby--

Allyson looks to the house with DREAD. \*

ALLYSON  
Mom...

She points towards the house-- Karen looks.

THE SHAPE STANDS THERE -- maskless and furious. The glint of his knife catches the moonlight. \*

FOCUS ON KAREN as she slowly rises to her feet. The Shape steps off the front porch of his house. \*

KAREN  
(holds up mask)  
What's wrong? Lost something?

She slowly backs away from the front lawn and her daughter--

ALLYSON  
Mom...

KAREN  
(to Allyson)  
Stay there!

The Shape turns his attention away from Karen and towards--

ALLYSON. He begins to approach her.

KAREN (CONT'D)  
Hey! Over here!

The Shape ignores Karen. Continuing to head straight for Allyson.

ALLYSON

Mom!

Karen is desperate to divert him away from Allyson. She tries standing up but she can't.

KAREN

(beat)

Michael!

NOTHING. The Shape has his goal. He's about to reach Allyson.

ALLYSON

FUCK! MOM! HELP ME!

Karen has one last option:

KAREN

What would Judith think, Michael?!

HE STOPS IN HIS TRACKS. Inches away from Allyson. He turns to face Karen.

Karen smiles. She's got his attention now.

KAREN (CONT'D)

(to herself)

Gottcha.

A STARE OFF BETWEEN THE TWO ENSUES.

KAREN (CONT'D)

Why did you kill her? Did she pick on you all the time? Make you feel worthless? Make you feel like the black sheep of the family? Well good for her, because that's exactly what you are! She deserved better than a piece of shit brother like you! What did she do wrong to make you... Kill her...?

\*  
\*  
\*  
\*  
\*

FOCUS ON THE SHAPE'S DEAD EYE.

\*

KAREN (CONT'D)

Poor little Judith--

\*  
\*

The Shape has had enough. He LUNGES towards Karen. She backs away, running off with his mask. He chases after her.

Allyson cries out as she watches Karen run off into the distance with The Shape chasing after her.

ALLYSON  
MOM!!!

EXT. NEIGHBORHOOD. CONTINUOUS

Karen runs, constantly looking over her shoulder to see--  
THE SHAPE FOLLOWING HER.

EXT. NEIGHBORHOOD BACK ALLEY. CONTINUOUS

She controls her breathing as she runs with The Shape's mask  
in her hand. He's not far behind.

She looks left--

Running out of frame...

\*

EXT. STREETS. CONTINUOUS

The Shape steps out onto the streets, looking for Karen-- no  
sign of her, but his MASK is laid out in the middle of the  
street...

He drops his knife on the ground, reaches down and picks up  
his mask. THEN...

DISTANT VEHICLES RAPIDLY APPROACH-- screaming and shouting  
along with it.

A MASSIVE MOB OF PEOPLE IN VEHICLES TURN UP. They all wield  
weapons. They surround The Shape.

One by one they jump out of their vehicles.

MOB #1  
Time to fuck him up!

MOB #2  
Payback time.

MOB #3  
Gonna show this senile old fuck how  
it's done!

Tommy steps out of one of the vehicles-- standing in front  
of his mob, starring at The Shape. He stares back.

\*

\*

The Shape slowly proceeds to place his mask back over his  
head.



TOMMY  
Remember me?

\*  
\*

SUDDENLY--

\*

Karen quickly rushes in from behind. She picks up The Shape's KNIFE from the ground and starts STABBING AND SLICING HIM. He doesn't fight back, only dodges the best he can.

\*  
\*

The rest of the mob all jump in. They start having a go one at a time. Some with blunt weapons, some with sharp weapons.

Tommy pulls Karen to one side as the mob goes crazy.

TOMMY (CONT'D)  
We've got this. Go be with your daughter!

\*

She nods, backing away as Tommy turns to join in with the mob-- we can't see The Shape, he's buried beneath the mob.

Karen bumps into Brackett.

BRACKETT  
I'll take that.

He grabs The Shape's KNIFE from her.

BRACKETT (CONT'D)  
Go on.

Karen rushes off to be with Allyson.

Tommy and Brackett lead the assault as they all relentlessly pile up and beat THE FUCK out of The Shape. But he doesn't seem to care.

Brackett stabs and slices The Shape with his own knife.

BRACKETT (CONT'D)  
This is for Annie!

Tommy SLAMS his bat into The Shape's skull. We hear it CRUNCH.

INT. HOSPITAL. LAURIE'S ROOM. CONTINUOUS (INTERCUT)

Hawkins and Laurie are mid conversation.

\*

OFFICER HAWKINS

Dr. Loomis always said he wasn't human. After tonight I'm starting to believe it.

\*

LAURIE

You should. Every single time he strikes, he instills fear into a person, and he transcends more because of it. You can't kill him with sticks or stones-- It needs to be a spiritual kill. Extinguish the myth of The Boogeyman. Kill it once and for all.

\*

EXT. STREETS. CONTINUOUS (INTERCUT)

Brackett goes ballistic. Over and over he slashes at The Shape. Letting out 40 years of built up rage.

WHEN SUDDENLY--

THE SHAPE GRABS BRACKETT'S SWINGING ARM; GRABS THE KNIFE FROM HIM, AND SLICES HIS THROAT WIDE OPEN.

Brackett chokes as he falls back--

The Shape takes out the mob, one by one with his knife.

Stabbing. Slashing. Brutalizing. He goes all out. We've NEVER seen him like this before.

\*

Tommy takes a hard swing at The Shape--

The Shape ducks, and STABS TOMMY IN THE CHEST AS HE COMES UP.

Tommy drops to the floor-- knife sticking out of his chest.

The Shape then picks up Tommy's baseball bat and SMASHES HIS HEAD IN OVER AND OVER UNTIL NO LIFE REMAINS.

The Shape stands victorious; over the countless bodies of the mob.

EXT. MYERS HOUSE. FRONT LAWN. NIGHT

Karen rushes back to where she left her daughter but--

ALLYSON IS GONE.

\*

Karen begins to panic.

KAREN  
Allyson?! ALLYSON?!

ALLYSON (O.S.)  
Mom!

Karen turns frantically--

\*

She sees Allyson across the street, being tended to by some residents outside their home.

Karen is about to run over but she spots something--

A DISTORTED REFLECTION FROM JUDITH'S BEDROOM WINDOW. It looks like a child. In a clown costume. She squints trying to make it out.

She signals "one second" to Allyson as she rushes back into the Myers house.

Allyson sits up with concern as she watches her mother enter the house again.

\*

EXT. HOSPITAL. CONTINUOUS (INTERCUT)

The crowd in and out of Haddonfield Memorial Hospital is just as crazy as it was before. People are still pilling in.

News reporters start to show up. Police try their best to control the situation but to little avail.

INT. MYERS HOUSE. JUDITH'S BEDROOM. CONTINUOUS (INTERCUT)

Karen curiously enters. She slowly approaches the bedroom window, looking out at the night sky.

Tranquility hits her. It's all over...

\*

REVEAL POV: Unbeknownst to Karen, we inch forward. Gaining on her from behind. The floorboards creak beneath us-- she turns:

THROWING HER ARMS UP to defend herself--

One after another we land lethal stabbing blows on her.

She screams as each stab penetrates her chest and sternum.

PAN TO REVEAL: Karen is dead. Eerily lying in the EXACT SAME SPOT that Judith Myers died in.

Karen's phone rings, "Unknown Caller".

The Shape reaches down; raises the phone to his ear and answers it.

\*  
\*

INT. HOSPITAL. HALLWAY. CONTINUOUS

Laurie stands by a hospital wall mounted telephone.

LAURIE  
(into phone)  
Karen? Hello?

Nothing is heard from the other end of the line... Laurie takes a beat.

LAURIE (CONT'D)  
(into phone)  
Karen...?

THEN--

BREATHING...

INT. MYERS HOUSE. JUDITH'S BEDROOM. CONTINUOUS (INTERCUT)

THE SHAPE STANDS -- he holds Karen's phone up to his ear. Listening.

INT. HOSPITAL. HALLWAY. CONTINUOUS (INTERCUT)

Laurie's face says it all. DREAD.

All we hear is The Shape's breathing...

\*

LAURIE  
(into phone)  
Michael...?

The breathing continues. Laurie lowers the phone, resting her head against the wall. She takes a beat before raising the phone back to her face... Tears build in her eyes. Rage builds.

LAURIE (CONT'D)  
(determined, into  
phone)

Run. Run as far as you possibly can.  
I'm coming for you. I'm never going  
to stop coming for you until I put  
you in the ground and send you back  
to hell.

\*

Laurie drops the phone, it clatters and bounces against the concrete wall-- she walks off. Disappearing into the bustling crowd ahead...

INT. HOSPITAL. HALLWAY. MOMENTS LATER

Up ahead-- THE CROWD IS LARGE. After a moment, Laurie emerges from the crowd. Walking towards us. A look of determination like never before on her face.

\*

PAN DOWN TO REVEAL: THE BLOODY KNIFE Allyson left with Laurie. We gain on it.

FREEZE FRAME ON THE KNIFE.