

SCRE4M

Written by
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Based on the upcoming film written by
Kevin Williamson

FADE IN FROM A **TOTALLY BLACK SCREEN** TO SHOW A VIEW OF A SUBURBAN NEIGHBORHOOD AS THE MOON SHINES OVER THE TOWN...

EXT. - STREETS OF WOODSBORO - NIGHT:

Two teenagers exit the WOODSBORO HIGH SCHOOL school courtyard and begin walking down the streets of the suburban paradise that is WOODSBORO, CALIFORNIA.

PATTY CARLSON, 17/18, sexy, long brown hair and wearing a yellow-and-blue cheerleading uniform and ROBBIE, who has a bit of a geeky look to him with curly brown hair, a grey t-shirt and faded blue jeans, approximately the same age, Focus on a banner that waves on the school flagpost.

"NEVER FORGET -- 15 YEARS" with YEARBOOK pictures of CASEY BECKER, STEVE ORTH and TATUM RILEY on it...

The duo don't seem to pay attention to it.

ROBBIE

...So I've decided we can stop at the video store I work at and pick up a few scary movies for the night. Your parents still out of town?

PATTY

(smiles)
Mm-hmm.

ROBBIE

(big grin)
Sh-weet.

He kisses her. She giggles. It's really an odd looking couple but you can't help but feel happy for them.

PATTY

You know, Marnie works at the store, she'll give us a discount.

ROBBIE

Gotta love friends with benefits...

PATTY

What?

ROBBIE

I mean... friends. That have... benefits. To offer... other friends? That don't involve sex... Or making out.

PATTY
 (giggles, hits him lightly
 in the chest)
 Shut up.

ROBBIE smiles back. Holding each other's hands, the couple walk down the street.

ROBBIE
 How was practice?

PATTY
 Meh. Olivia being a bitch again.
 What else is new?

ROBBIE
 Well they're filming Stab 8:
 Retribution back in Michigan.

PATTY
 (excited)
Really? I love those movies! We
 should rent the first 7 and watch
 them all in a row.

ROBBIE
 That'd be a lot of lost sleep for
 me. You know I need all the sleep
 I can get.

PATTY
 Yeah, yeah, I know.
 (flirty grin/tone)
 Nerd needs his rest...

ROBBIE
 I prefer the term "film geek".

PATTY laughs. They arrive at 'MOVIE MANIC', a video rental store. They walk inside.

INT. - MOVIE MANIC - CONTINUOUS:

PATTY is on the other side of the store from ROBBIE, he looks in the SCI-FI section while PATTY scans the HORROR section. She runs her finger along the DVD covers... She stops at the cover of STAB. Which has the image of the GHOSTFACE MASK on it. She smirks and picks it up--

--When a HAND falls on PATTY's shoulder. She jumps with a GASP. SPINS around...

...It's MARNIE JOHNSON. 17/18. Black and attractive. She gives PATTY a chuckle.

MARNIE

You should see the look on your face right now, Jen. Quite the Kodak moment.

PATTY

(scoffs)
Shut up, Marnie.

MARNIE

What are you and Rob-ster planning on watching tonight? "*The Notebook*"? It's perfect for such a cute couple like you two...

PATTY

Actually, we were planning on renting some scary movies. Probably a "*Stab*" marathon.

MARNIE

(rolls eyes)
Urgh, "*Stab*". What a freaking joke.

PATTY

I love those movies!

MARNIE

I know you do, but come on. After the third one it became redundant.

PATTY

What do you mean?

MARNIE

Okay, so the first movie... Based on the Woodsboro murders. Second one, Windsor College. The third one was originally going to be its own thing, but then the Sunset Studios murders came along and they adapted that onto film. Then the fourth, fifth, sixth and seventh films came along and the entire original cast was killed off by then. They keep recycling old plots. It's just boring now, I mean that stupid 'Father Death' costume isn't even scary anymore.

PATTY

Is your rant over? Marnie, these movies is what made this town.

MARNIE

Yeah, made it into 'Death,
California'. It's only famous
because a bunch of people were
slaughtered. Hardly something to
be proud of...

ROBBIE walks over to them.

ROBBIE

Found a movie yet?
(looks to Marnie, smiles)
Hey, Marn.

MARNIE

Hi, Robbie.

PATTY

(hands him the box to
'Stab')
'Stab'.

ROBBIE

How many times can you watch
Heather Graham get butchered?

PATTY

Plenty.
(beat)
Besides, it's Massacre Remembrance
Week... Perfect timing, I say.

ROBBIE

Fine, fine. Marn, mind give us a
discount?

MARNIE

'Course not.

PATTY hands MARNIE the box for 'STAB' and she leads them to
the front desk. ROBBIE eyes the POPCORN on the SHELVES.

ROBBIE

You got a microwave in back?

MARNIE

Uh... In the employee's lounge,
why?

The edges of ROBBIE's lips snap into a smirk.

CUT TO:

EXT. - STREETS OF WOODSBORO - DIRT PATHWAY - NIGHT:

PATTY and ROBBIE walk through a dirt pathway leading through the woods, ROBBIE has a popped bag of POPCORN in his hands. He's shoveling the food down, PATTY rolls her eyes.

PATTY

I swear, I went from one breed of pig to the other.

ROBBIE

(laughs)

Shut up...

(smirks)

Well which of your two pigs do you prefer?

PATTY

You, of course.

She leans in and kisses him. They continue walking, the moon sparkles a little light on their way down the path.

ROBBIE eyes an ABANDONED BARN farther down, laying inside the woods.

ROBBIE

Creepy, huh?

PATTY

Umm... Not really. It doesn't scare me.

ROBBIE

(mouth full)

It's like the biggest horror movie cliché ever. Dumb blonde runs into the farmhouse to escape the scary killer, gets chopped to bits after a long chase scene through the woods.

PATTY

(smirks)

Sounds creative.

ROBBIE

Not really. That's why it's a cliché.

PATTY

Then let's do it. We can be the living cliché.

ROBBIE

What?

PATTY

Come on, are you scared? Let's get in that barn and... you know. We can roll around in the hay...

She nibbles on his ear and smiles softly.

ROBBIE

A la Pussy Galore and James Bond?

PATTY

(chuckles)

I suppose.

ROBBIE

I thought you wanted to watch this movie?

PATTY

We still can. It's only midnight.

ROBBIE

A little 'midnight delight', huh?

PATTY

I guess you can call it that.

PATTY smiles and he crumples up the empty bag of popcorn and leisurely tosses it aside onto the grass. He holds out his hand and leads her toward the barn.

The camera goes out-of-focus as they approach the BARN and we see a CAPED AND MASKED FIGURE in a GHOSTFACE COSTUME emerge from nearby TREES, a KNIFE in hand.

INT. - BARN - NIGHT:

PATTY places her bag on a nearby shelf and strips herself free of her cheerleading uniform. She tosses it aside and gives a cheeky grin. She's wearing only a bra and panties. She brings herself on top of ROBBIE before he can even strip himself of his clothes.

He manages to take his shirt off as they begin to make out and roll around in the haystacks. PATTY pauses to take a breath.

PATTY

You're right... This is romantic.

PATTY begins taking off ROBBIE's belt buckle and attempts to pull down his jeans when a PHONE SUDDENLY RINGS. PATTY jumps back, startled.

PATTY (CONT'D)

Shit!

ROBBIE reaches into his pocket and pulls out hiPATTYne.

PATTY (CONT'D)

Who is it?

ROBBIE

(smirks)

My mom.

PATTY

(rolls eyes)

Go ahead and take it, Momma's Boy.

ROBBIE gets up, taking the phone outside. ROBBIE can be heard outside, conversing with his mother.

ROBBIE

(O.S.)

Yeah, Mom... I'm staying the night with Charlie. Yeah... Yeah, I'll be home by noon... What? No way...

PATTY curls up, cold. She picks up her cheerleading uniform just as her phone rings. She drops her uniform to the ground and walks over to her bag sitting on the shelf. Looking into her bag, she reaches in it and pulls it out.

PATTY puts the phone to her ear.

PATTY

Hello?

GHOSTFACE

(V.O.)

Hello.

It's HIM. The chilling, hoarse voice of THE GHOSTFACE KILLER.

PATTY

(beat)

Who's this?

GHOSTFACE

(V.O.)

Who's this?

PATTY
Who were you trying to reach?

GHOSTFACE
(V.O.)
Whoever answered the phone.

PATTY
That's a little weird. You just
call random numbers?

GHOSTFACE
(V.O.)
Yeah, I guess so.

PATTY
I like whatever you're doing with
your voice.
(giggles)
It's sexy.

GHOSTFACE
(V.O.)
Thank you. Your voice is nice too.

PATTY
You're starting to creep me out...

GHOSTFACE
(V.O.)
Maybe that's what I was aiming for?

PATTY
(smirks)
Listen here, creep, don't call my
phone again okay? They have phone
sex hotlines for that...

She is about to press the RED button that ends her call
when...

GHOSTFACE
(V.O.)
I wouldn't hang up if I were you.

PATTY's face contorts. She looks a bit creeped out, but
continues...

PATTY
Well... That's just the thing.
(beat)
You're not me.

She hangs up and gives a sigh. Her cell phone rings again. She answers it.

PATTY (CONT'D)

What?

GHOSTFACE

(V.O.)

Can't we at least talk?

PATTY

About what? I don't even know your name.

GHOSTFACE

(V.O.)

How about you take a guess? Twenty questions, maybe...

PATTY

Okay, let's see -- do I have you as a Facebook friend?

PAUSE.

GHOSTFACE

(V.O.)

Patty Carlson?

(beat)

No, I don't think so.

PATTY's face contorts into a look of fear.

PATTY

Where did you get that name?

GHOSTFACE

(V.O.)

You sound like a Patty Carlson.

PATTY

Do you know me or something? This really isn't funny.

GHOSTFACE

(V.O.)

It's Massacre Remembrance Week, what did you expect?

PATTY

Tell me who you are or I will hang up.

PAUSE.

GHOSTFACE

(V.O.)

How about you answer a little question first.

PATTY

(irate)

WHAT--?

GHOSTFACE

(V.O.)

Do you like scary movies, Patty?

BEAT.

PATTY

Yeah, I love them.

GHOSTFACE

(V.O.)

What's your *favorite* scary movie?

PATTY

I love the "Stab" films...

GHOSTFACE

(V.O.)

Then you're in for quite a treat. I hear they're doing a reboot -- on location--

PATTY

I'm hanging up, you sick fuck--

GHOSTFACE

(V.O., suddenly fierce)

You hang up now and I'll make the last few minutes of your life the scariest movie of them all, you hear me?!

PATTY's eyes widen. She begins to tremble in fear.

GHOSTFACE (CONT'D)

(V.O.)

Well that shut you up real fast, now didn't it?

He gives an EVIL CHUCKLE.

GHOSTFACE (CONT'D)

(V.O.)

Oh now you don't want to talk to me?

PATTY
What do you want?

GHOSTFACE
(V.O.)
I want to play a little game.

PATTY
What... what kind of game?

GHOSTFACE
(V.O.)
A little movie trivia. You said
you like scary movies... Sound fun?

PATTY
What's the catch?

GHOSTFACE
(V.O.)
Ooo, smart girl. Everyone in
Woodsboro should know there's
always a catch with your movie
trivia...
(beat)
If you get it wrong, you live. If
you get it wrong... YOU DIE.

PATTY
(gulps)
Why? Why are you doing this?

GHOSTFACE
(V.O.)
Because it's just so... easy. Two
teenagers wander into an empty barn
in the middle of the woods? Easy
prey, I say.

PATTY
What's the fucking question?

GHOSTFACE
(V.O.)
Someone's anxious...
(chuckles)
...In the 2004 film 'Saw', what was
the name of the main killer?

PATTY
(pause)
...There was none.

GHOSTFACE

(V.O.)

What?

PATTY

There was no killer. Jigsaw set up traps, and besides, Zep Hindel was set up as the main antagonist throughout most of the film.

GHOSTFACE

(V.O.)

Clever girl... I can now see why looks don't matter with you and your geeky boyfriend. You're two peas in a pod, I have to admit.

(beat)

Time for Round 2.

PATTY

Round 2?!

GHOSTFACE

(V.O.)

That's right. And this one's a tough one. Ready?

PATTY

Just give me the damned question!

EXT. - BARN - NIGHT:

ROBBIE is on the phone still.

ROBBIE

...I know there's money on the table.

(beat)

Okay, mom...

INT. - BARN - NIGHT:

PATTY is waiting for her next question from the KILLER.

GHOSTFACE

(V.O.)

...Who was the killer in Friday the 13th?

PATTY

(beat)

Misses Voorhees.

There's sudden SCRAPING on the side of the barn.

EXT. - BARN - NIGHT:

ROBBIE begins strolling away from the barn on the phone.
CLOSE-UP of a GLOVED HAND holding a HUNTING KNIFE and
SCRAPING it across the side of the barn.

INT. - BARN - NIGHT:

PATTY looks horrified as the SCRAPING gets NEARER to the
front door of the BARN. She begins to back up, nearing the
rear exit...

GHOSTFACE

(V.O.)

Ahhh... I'm so sorry. I was
referring to the 2009 remake. You
could've asked me to specify... Too
bad... You lose.

The SCRAPING suddenly STOPS. There's DEAD SILENCE and PATTY
looks around in complete FEAR.

PATTY

(panicking)

One more round, please!

CLICK.

The KILLER has HUNG UP. PATTY look around in horror. She
THROWS open the back door, ready to dart outside, only to
find the GHOSTFACE KILLER stood RIGHT IN FRONT OF HER. He
BRANDISHES his KNIFE with a metallic 'SHING' sound.

GHOSTFACE

Sorry, gorgeous, when I play, it's
two strikes and you're out!

PATTY screams as THE GHOSTFACE KILLER tackles her to the
ground.

EXT. - BARN - NIGHT:

ROBBIE's still on the phone.

ROBBIE

...Have him send the set photos to
my phone ASAP, okay?

INT. - BARN - NIGHT:

PATTY escapes the killer's clutches and attempts to run out
the door but the killer comes up behind her and STABS her in
the back. She lets out a quiet SCREAM and blood dribbles
down her lips...

EXT. - BARN - NIGHT:

ROBBIE

...Come on, Mom, I got to go.
You're holding us up, we're tryin'
to watch a movie here.

(pause)

A scary movie...

INT. - BARN - NIGHT:

As PATTY collapses to the ground, the KILLER comes up, grabs her by the face and SLIDES the KNIFE quickly across her NECK, SLITTING IT OPEN. Blood DRIBBLES down her neck and down her bra... She gives a DEATHLY GASP as her EYES GLAZE OVER and she collapses to the ground, DEFINITELY DEAD.

EXT. - BARN - NIGHT:

ROBBIE

Alright, see you tomorrow, Mom.
Yes, I'll call you on my way home.
Yes, I'm walking home.

(beat)

Bye.

He hangs up with a sigh and turns back toward the barn. He pushes open the bar door and enters. There's NO ONE inside. PATTY's body is gone and where it once lay is covered with stacks of hay, probably to cover up the BLOOD from her WOUNDS.

ROBBIE (CONT'D)

Patty?

BEAT.

No response. He feels something drip onto his bare back. Touching it with his finger, he sees it. It's RED. It's DARK. His eyes WIDEN.

Spooked, he slowly looks up to see the BLOODY, MANGLED body of PATTY CARLSON laying on the balcony of the barn, her THROAT and STOMACH are GORGED OPEN...

ROBBIE (CONT'D)

PATTY--!

He rushes up the stairs leading to the balcony and kneels down next to her lifeless body. He strokes her hair in tears and covers his mouth in horror as the KILLER slowly CREEPS up behind him. One of the KILLER's footsteps makes a creaking noise.

ROBBIE turns around quickly. He goes wide-eyed and manages to duck the KILLER's swinging KNIFE. With a SCREAM, he darts down the stairs. GHOSTFACE chases after him. ROBBIE continues to run, he darts out the door of the barn.

EXT. - BARN - NIGHT:

Rushing through what once was a cornfield, and is now just trees in the woods, ROBBIE darts through. Pushing through tree branches, he is being CHASED by the GHOSTFACE KILLER. He LEAPS over a TREE STUMP, narrowly escaping another swing of the KNIFE.

ROBBIE trips and ROLLS down a hill, landing face-first in the grass. He gets up and sees a GIANT, SHARP, THICK TREE BRANCH sticking out of the ground, INCHES away from his FACE.

ROBBIE

Holy SHIT--!

He looks around. There's NOTHING, NO ONE, out here. He digs into his jeans pocket and pulls out his cell phone, he begins to dial 9-1-1...

...JUST AS A PAIR OF GLOVED HANDS REACH DOWN FROM THE TREE BRANCHES ABOVE ROBBIE AND LIFT HIM OFF THE GROUND BY HIS NECK!

SCREAMING, ROBBIE is suddenly LIFTED off his FEET. His LEGS kicking, trying to fight the killer's grasp, ROBBIE is faced by the KILLER as he LIFTS him into the tree.

GHOSTFACE

Time for my midnight delight...

ROBBIE goes wide-eyed as the KILLER plunges a knife down into his chest. Gasping for breath, ROBBIE looks down at the blood stain permeating from his bare chest. A giant hole gouged in him.

Dazed, he begins to slowly, and dizzily, fall toward the ground but the killer stops him with another STAB in the SIDE. He begins to cough up blood.

ROBBIE's EYES go wide and he looks into the mask of the killer as the KILLER raises his KNIFE and BRINGS it down onto ROBBIE's shoulder, he gives a SCREAM.

THE KILLER raises the KNIFE once more and GETS ROBBIE right BELOW the NECK. ROBBIE can barely speak as he attempts to crawl free from the KILLER's grasp, his body SOAKED in BLOOD.

ROBBIE
(barely audible, hoarse
whisper)
Please... Stop...

ROBBIE nearly reaches the nearest branch as the KILLER's THICK BLACK BOOT kicks right into ROBBIE's FACE and KNOCKS him out of the TREE.

He comes crashing down with a SICKENING THUD onto that SHARP BRANCH he had NARROWLY MISSED just a minute or so earlier.

The SHARP EDGE of the STICK sticks RIGHT OUT of his CHEST, BLOOD-SOAKED. ROBBIE's eyes WIDEN and his head arches back with a SCREAM into the NIGHT as BLOOD POURS from his mouth, SPLATTERING over his CHEST...

The KILLER hops down from the tree. FOCUS on the FIGURE, standing in front of a BRILLIANT VIEW of a FULL MOON.

The KILLER WIPES their BLOODY KNIFE clean with their cape and stands over ROBBIE as he GIVES a FINAL GASP and his HEAD goes LIMP, his EYES GLAZED OVER. Linger on this IMAGE for a moment before--

SMASH TO BLACK.

THUNDERCLAP.

A KNIFE STABS into the screen, CARVING the title:

SCRE4M

EXT. - STREETS OF WOODSBORO - MORNING:

"RED RIGHT HAND" by NICK CAVE begins to play as we GET a PANNING shot of WOODSBORO's DOWNTOWN area, in all its glory, as the SUN begins to COME UP.

CAMERAS FLASH AND NUMEROUS REPORTERS CROWD AROUND A SMALL BOOKSTORE...

We CLOSE in on SIDNEY PRESCOTT and a young woman in her mid-twenties, brunette, sexy, this is her assistant REBECCA MOHR and she's following closely behind SIDNEY, looking at all the flashing cameras in awe. She's carrying a briefcase that looks quite heavy.

REPORTER

What's it like to be back in the place where it all began--?

SIDNEY

(smirks)

It's good to be home.

She enters the bookstore with REBECCA and the book store owner locks the door behind them, not allowing the press inside. "RED RIGHT HAND" fades out here.

INT. - BOOKSTORE - CONTINUOUS:

The OWNER gives SIDNEY an apologetic smile.

OWNER

I know you haven't had a good relationship with the media as of late, I think it'd be best to keep them out until everything's set up.

SIDNEY

(polite smile)

Thanks.

The OWNER nods and goes into the back room as REBECCA places the suitcase onto the huge table laid out in front. She unpacks it and takes out a SIGN for SIDNEY's book and a few copies of the book. The OWNER brings out a stack of about ten more, he can barely balance them.

SIDNEY helps him with it.

OWNER

Thank you...

SIDNEY places the books on the table and lines them out.

OWNER (CONT'D)

I have some more in back...

REBECCA begins laying the books out on the table neatly.

REBECCA

So... Are you excited, Miss Prescott?

SIDNEY

Yes, I actually am. It's my big day, Becca.

REBECCA

(smiles)

I'm happy for you. I mean, after everything, it's good to see things work out so nicely for you.

SIDNEY smiles at REBECCA.

SIDNEY

Thank you.

REBECCA gives a small nod. She looks a little nervous and SIDNEY notices this.

SIDNEY (CONT'D)

Becca, is everything okay?

REBECCA gives a nervous sigh.

REBECCA

No... Not really.

SIDNEY

What is it?

REBECCA

You're gonna think I'm stupid.

SIDNEY

No. Just tell me.

REBECCA

I'm... not comfortable being here. I mean, I read 'The Woodsboro Murders'. Saw the 'Stab' movies.
(uneasy smile)
And of course, I read *your* book. But -- it's like -- I don't know. I feel kind of... scared to be here? I probably sound like a total idiot.

SIDNEY

No, no, you don't. To be honest, it took me a long time to even *consider* coming back here to Woodsboro. But it's a good place. Trust me. Everything will be fine.

REBECCA tries to look confident and gives a soft smile.

REBECCA

Thanks, Miss Prescott.

SIDNEY

Rebecca, you know you can call me Sidney.

REBECCA

(scoffs)

Yeah. Right. Thanks, Sidney.

SIDNEY smiles back. REBECCA helps set up the table as the door to the book store opens. The OWNER rushes over.

OWNER

We're not opened yet --

The figure enters - he's wearing a POLICE OFFICER'S UNIFORM. A SHERRIF BADGE.

It's DEWEY RILEY. Behind him, gorgeous as ever, GALE WEATHERS.

DEWEY

I'm the Cheif of Police. I'm just here to see Sidney.

OWNER

(nods)

Oh, Mister Riley.

(smiles)

Go right ahead. It's good to see you again, Misses Riley.

GALE - MISSES RILEY - smiles to the owner.

GALE

(snarky)

I see my book's on the discount rack.

The OWNER gives an uneasy laugh, turns around, trips a bit, and goes back to the back room. SIDNEY smiles, laughs even, at the two.

SIDNEY
Dewey -- Gale!

She rushes over to them and the two exchange hugs with SIDNEY.

GALE
Sidney, it's so good to see you again. You look amazing.

SIDNEY
Thanks, you too, Gale.

DEWEY
(tips his hat to Sidney)
Miss Prescott.

SIDNEY giggles at DEWEY and hugs him tightly.

SIDNEY
Sheriff. I still can't get used to that.

DEWEY
Well, not a lot of people do, actually.

REBECCA
Sidney?

The three turn around to face REBECCA, who is obviously OUT OF THE LOOP.

REBECCA (CONT'D)
Are these... Gale and Dewey?
(smiles from ear-to-ear)
In the flesh?!

SIDNEY
Um, yeah. Gale... Dewey... This is Rebecca. My personal secretary.

REBECCA rushes over just as GALE is about to walk over to her...

REBECCA
It's such a pleasure, really. I'm so glad to meet the both of you.

She shakes their hands in an upbeat, giddy fashion. The two seem overwhelmed.

GALE
Um... Good to meet you too.

DEWEY
Yeah, my pleasure!

REBECCA just giggles.

REBECCA
Oh, sorry... Was I interrupting something? Um, I'll just step outside...

SIDNEY
Thanks, Rebecca.

REBECCA walks away and exits the book shop - but not without one last wave to GALE and DEWEY.

GALE
She's rather peppy, isn't she?

SIDNEY
(chuckles)
Yeah. She's just an intern, but she's really good at her job. Gets everything done whenever I ask her too.

DEWEY
How have you been, Sid?

SIDNEY
I've been good, actually. It's been weird since I haven't come here since...
(suddenly saddened)
...Well, you know.

DEWEY
I'm sorry, Sid.

SIDNEY
Yeah, I'm going to visit him soon. I won't be in town too long, but I'm staying at my aunt's house for the week.

GALE
Kate Kessler?

SIDNEY
Yeah.

GALE
I teach her daughter, Jill, at the school. Great student.

SIDNEY

It's been years since I've seen her... I feel like a horrible cousin.

GALE

I'm sure she understands. I mean with your book and all the national attention returning to you, it's hard for you to do much else than promotional stuff. Trust me, I know.

DEWEY

Do you want to come and have dinner with us tonight? It'd be great to catch up...

SIDNEY

I'd love to, but maybe tomorrow? I promised Kate I'd eat with her tonight.

DEWEY

Oh yeah, of course. Yeah, tomorrow works great.

SIDNEY

Great...

SIDNEY sees the line of people outside.

SIDNEY (CONT'D)

Um, I need to get going with this book signing stuff.

(beat)

I'll talk to you guys later, okay?

GALE

Mind if I get the first copy?

SIDNEY grins.

SIDNEY

Of course not...

SIDNEY takes a marker from off the desk and signs the inside cover of the first book in the pile. She hands it to GALE.

GALE

(smiles)

Should be a good read. Will you call us later?

SIDNEY
Yes, of course I will.

GALE
Good.

DEWEY
Alright, then. See you later, Sid.

SIDNEY
Bye.

GALE and DEWEY leave. SIDNEY looks a little guilty for shuffling them away like that. REBECCA re-enters.

REBECCA
Wow, that was fast.

SIDNEY
Yeah, I figured I'd do some catch-up later. I think it's about time we got this book signing started. Shall we?

REBECCA rushes over to the door and gives a grin.

REBECCA
Mind if I do the honors?

SIDNEY
(smiles)
Go ahead.

REBECCA throws open the door and shouts out to the crowd.

REBECCA
The book signing for Sidney Prescott's "*Out of Darkness*" is officially open. Everyone line up single file please!

CUT TO:

WE GET A OVERHEAD VIEW OF WOODSBORO, CALIFORNIA.

A gorgeous SUBURBAN paradise. Houses aligned nicely with a few sprinkled on the outskirts in the woods surrounding the quaint little town.

CUT TO:

EXT. - KESSLER RESIDENCE - FRONT YARD - MORNING:

PAN down to reveal a two-story ranch. A decent sized house, very cute. Nicely decorated.

Three teens take places on the porch of this house, a cute brunette girl named JILL KESSLER, long-haired but baby-faced boy CHARLIE WALKER, and the surprisingly sexy sandy blonde OLIVIA MORRIS.

OLIVIA

Yeah, Trevor's been acting weird lately. You know, he asked me out.

JILL

Really?

CHARLIE

Dude's a total douche. Don't even attempt it, Liv.

OLIVIA

Wasn't planning on it. You know, I don't know what you saw in him, Jill. The guy really creeps me out.

JILL

Why are you opening your mouth, Charlie? You're the one that set me up with him. You're his friend...

CHARLIE

Yeah, he's my friend, but... he's still a douche. I mean, he broke your heart...

OLIVIA

Play me the violins. You really have got to get over him, Jill. It's not the end of the world.

JILL

(sighs)

It's just... That was the realest relationship I've ever had.

CHARLIE

We're all only seventeen...

OLIVIA

(interjecting)

I'm eighteen.

CHARLIE

Whatever.

(beat)

The point is, we have plenty of years ahead. Plenty of love interests to feed the heart.

JILL manages to smile.

JILL

I guess you're right.

(suddenly confused)

Where's Kirby? She said she'd be here in five minutes like... *fifteen* minutes ago...

OLIVIA

You know her, she's always late for everything.

(smirks)

Surprised it hasn't been forty-five minutes.

OUT OF NOWHERE, a SCARECROW-ESQUE GHOSTFACE in a BROWN CAPE with a BURLAP MASK identical to the original COSTUME leaps out from the BUSHES... TACKLES JILL TO THE GROUND.

She SCREAMS. OLIVIA and CHARLIE look SHOCKED. CHARLIE rushes over to JILL while OLIVIA backs up, about to run off.

JILL manages to FIGHT the GHOSTFACE off, KNOCKING the FIGURE to the ground...

The GHOSTFACE stands up, LAUGHING. It's a girl's voice.

OLIVIA's SCARED expression turns into a FROWN and she returns - EVER-SO SLOWLY - back to her friends as they surround the killer.

She removes the mask and cape, revealing KIRBY REED, 17/18, doll-faced with shoulder-length BLONDE HAIR with PINK STREAKS in it. CHARLIE helps JILL on her feet as KIRBY enjoys the moment, pulling off the long cape, revealing a very alternative, spunky outfit.

KIRBY

You should've seen the look on your fucking face!

JILL

Kirby! What the hell's wrong with you?!

KIRBY laughs.

KIRBY
Come on, it's just a joke.

CHARLIE
It wasn't for the twenty-three
people murdered by dudes wearing
the same costume.

JILL
(matter-of-factly)
Actually, one of the Windsor
College killers was a female.

CHARLIE
Oh yeah, Debbie Loomis...

OLIVIA
What a fucked up family.

KIRBY
(chuckle)
I know, right?

OLIVIA
Oh, don't speak as if you're not
fucked up either, little miss
Ghostface.

KIRBY
(smirks)
Oh, come on, Olivia, you don't
approve of having a little fun?

JILL
Kirby, you can take it a bit too
far sometimes...

KIRBY
Well, sorry.

KIRBY folds up the costume and burlap-sack mask, placing them
in the string bag hanging from her shoulders.

CHARLIE
Where'd you get that mask anyway?

KIRBY
They have all kinds of shit
out for this dude now.
(turns to Olivia)
His name's 'Father Death', by
the way...

OLIVIA
(folds arms)
Well I think 'Ghostface'
suits him better...

KIRBY

Well, anyway, yeah, they have tons of variations on the costume. They have Zombie Father Death, they have this one, called Scarecrow Father Death. Bloody-faced Father Death. Glow in the Dark Father Death...

JILL

The whole 'Father Death' thing bothers me. It's like they're cashing in on the deaths of innocent people.

KIRBY

It's not *like* that's what they're doing, that *is* what they're doing. Everything's a cash-in these days.

CHARLIE

Especially those Rob Zombie remakes of the "*Halloween*" films...

KIRBY

(obviously annoyed)
Urgh, mention those films again and I'll personally strangle you.

CHARLIE

Sorry. I forgot how much you *enjoy* remakes.

KIRBY

(darkly sarcastic)
And torture porn. And Michael Bay films.

OLIVIA

And they say all *I* do is bitch and moan.

JILL

(laughs)
At least she's got a good reason for her bitching and moaning. Did you even see *Transformers II*?

OLIVIA rolls her eyes.

OLIVIA

Whatever! Haters gonna hate!

KIRBY
 You'd be great in theater, Olivia.
 So overdramatic.

OLIVIA
 Why, thank you. I would always
 love to be remembered in the
 spotlight!

OLIVIA sees MARNIE walking down the street.

OLIVIA (CONT'D)
 Ugh, this *weirdo*. Well I'm outta
 here. See ya later, freaks...

CHARLIE
 Later...

OLIVIA walks off. KIRBY laughs.

KIRBY
 Did she just say "Haters gonna
 hate"?

JILL
 (giggles)
 Yeah, she did.

The three exchange laughs just as MARNIE approaches them.

MARNIE
 Hey.

JILL
 Hi, Marnie.

CHARLIE
 'Sup?

MARNIE
 (abruptly)
 Robbie and Jill went missing.

CHARLIE
What?

JILL
 What do you mean by 'missing'?

MARNIE
 They just ran off, people are
 guessing. But there's a lot of
 talk going around...
 (MORE)

MARNIE (CONT'D)

I was just at Patty's house and Robbie's mother was over talking to Patty's parents, I guess Robbie told his mom that he was with you last night, Charlie.

CHARLIE

Me?

MARNIE

(nods)

But I know he wasn't with you, they stopped by the video store last night. Things seemed fine, it's just weird that they'd go missing, is all...

CHARLIE

Trust me, I haven't seen either of them since the bell rang yesterday afternoon...

MARNIE

Oh, I know. Just be sure to let the police know that when they come to the school tomorrow. As soon as the Monday morning bell rings, detectives will come pouring in asking questions. Just wanted to warn you.

KIRBY

Warn him for what? He didn't do anything, it's not like there were bloody entrails left over. They probably just ran away--

MARNIE

That's what I'm thinking too...

(beat)

I just want him to get his alibi in check, that's all. You two should too.

JILL

Thanks, Marnie.

MARNIE nods and leaves. JILL and KIRBY exchange looks.

KIRBY

I think she's suspicious of you, Charlie.

CHARLIE

Let her be suspicious... I honestly don't care what Gale Weathers Jr. thinks.

The girls laugh at this.

CUT TO:

EXT. - STREETS OF WOODSBORO - AFTERNOON:

Giant GHOSTFACE masks are draped over STREET POLES along the street.

CLIMBING a LADDER to tear one off is a blonde woman in her thirties wearing a police uniform. This is DEPUTY JUDY HICKS.

She attempts to reach the mask but nearly falls. She finally manages to grab the mask off of the pole and climbs down the ladder.

SHERIFF DEWEY RILEY approaches. She hands him the mask.

JUDY

Well, one down, about ten more to go.

(beat)

And that's just on this street.

DEWEY

Yeah, these college kids are getting a bit out of hand.

JUDY

Well, if this is the mind set those kids have, it's no wonder they only made it to community college.

DEWEY gives a small chuckle.

DEWEY

That... That's good. Really good.

JUDY

(smirks)

Thanks.

There's some obvious flirtation here, especially on JUDY's part. Just the way she looks at him...

JUDY (CONT'D)

So, how's Gale doing?

DEWEY

Oh, uh, good. We're doing good.

JUDY

That's good. Glad to hear it.

DEWEY

Well, want me to help you with the rest of these?

JUDY

That'd be great, thanks.

DEWEY goes to walk off.

JUDY (CONT'D)

I brought donuts.

DEWEY turns around. JUDY gives a nervous laugh.

JUDY (CONT'D)

I know, it's cliched. Cops with donuts. But come on...

(smiles)

...Who *doesn't* love donuts?

DEWEY

That's a very tempting offer, Deputy Hicks, but I think I'll have to pass.

JUDY

Well, if you change your mind, Sheriff, I left what was left of the box on your desk.

DEWEY gives her an odd look. She just gives an oblivious smile.

DEWEY

Uhh... Thanks. That's real nice of you, Judy.

JUDY just continues to smile at him, before grabbing the ladder, folding it up and carrying it over to the next pole. TIGHT on DEWEY's confused face.

CUT TO:

INT. - FAMILY DINER - MORNING:

GALE has bought a bowl of SOUP and sits down at a nearby table. A black police officer, a little bulky, but not too big, gives GALE a smile. This is DETECTIVE RAY PERKINS.

PERKINS
 Good morning, Misses Riley.

GALE
 Morning, Detective. I see the teenagers are getting a little rowdy with the masks...

She signals to outside where JUDY and DEWEY are taking down the masks.

PERKINS
 (shakes head)
 I apologize for that. I know how... haunting it must be to look that mask in the face again. We'll try to get them all down as soon as possible.

GALE
 Thank you...

PERKINS nods to her as he takes his order from the lady behind the counter.

PERKINS
 See you around, ma'am.

GALE
 Goodbye, Detective.

PERKINS leaves. GALE is suddenly approached by REBECCA, SIDNEY's assistant, who takes a seat right across from GALE from literally OUT OF NOWHERE. GALE gives a confused glance at her.

GALE (CONT'D)
 Um. Hi?

REBECCA
 Sorry, am I interrupting something here?

GALE
 Uh, no, no, it's fine.

REBECCA
 (smiles)
 Oh, well, good.

GALE
 Is there... something you wanted?

REBECCA

I just wanted to say that once I get my internship finished working with Sidney, I think I'd like to, uh, work with you. If that's fine?

GALE

Oh, I'm not a reporter anymore. I work at the high school, I teach journalism.

REBECCA frowns. She looks disappointed.

REBECCA

Oh.

(beat)

You're one of the best reporters of the decade...

GALE

I haven't reported anything in the past decade.

REBECCA

Okay, um...

(pauses to think)

Of the LAST decade.

GALE

Well, that's flattering, but like I said. There's nothing you can help me with. Unless you'd like to be a teacher's assistant?

REBECCA

Honestly, working with Sidney is getting kind of boring. If the opportunity arises, I think it'd be nice if I could work with you.

GALE

Well, I'll let you know if anything comes up.

OBVIOUSLY annoyed, GALE gets up and walks away, leaving her soup at the table. She walks out of the restaurant. REBECCA, confused, follows.

EXT. - STREETS OF WOODSBORO - CONTINUOUS:

GALE keeps walking. REBECCA is following.

REBECCA

Wait! I didn't even give you my phone number...

GALE

I'm sorry, Rebecca, but there's nothing for me to give you right now.

GALE heaves a heavy sigh and STORMS OFF. REBECCA continues to follow.

REBECCA

I'd love to teach. I'm great with kids.

GALE spins around.

GALE

You know what? I don't care.

REBECCA keeps going...

REBECCA

Speaking of kids, I'm surprised you and Dewey haven't had any kids...

GALE

(snaps)

Do I look like the type of chick to want little brats running around?

REBECCA

Well.. You are a teacher.

GALE SNAPS. We should've seen this one coming.

GALE

Look, I don't need any help doing my job. I think I can do it fine all by myself. I don't need your phone number, but most of all, I don't need a little gnat in my ear. So stay out of it.

REBECCA looks shocked.

REBECCA

I--

GALE

(fierce)

I'm not finished yet!

(beat)

(MORE)

GALE (CONT'D)

What's next? You gonna ask my husband if you can get a job as a Deputy? I mean, what is your problem? Having your nose stuck up Sidney's ass not good enough for you? Just leave us alone. GOT IT?

GALE storms off. DEWEY notices what just happened but doesn't pay attention as he has a job to do.

TIGHT on REBECCA's face as she looks SHOCKED. She just storms off with a small pout.

CUT TO:

INT. - KESSLER RESIDENCE - KITCHEN - EVENING:

JILL is setting the table in her kitchen when the doorbell rings. An older woman, JILL's mother KATE KESSLER, enters the living room.

KATE

I've got it...

She opens the front door and greets SIDNEY with a hug.

SIDNEY

Hi, Aunt Kate.

KATE

Sidney! Oh, it's so good to see you.

They break from their embrace and KATE allows SIDNEY to come in. JILL shoots SIDNEY a look as she sets the table. SIDNEY enters the kitchen with KATE, she gives a smile to JILL.

SIDNEY

Jill! Oh wow, you've gotten so big.

JILL

(smiles)

Well, it *has* been a while.

SIDNEY

Yeah, the last time I saw you, you were just a toddler. It's amazing how fast time goes by, huh?

JILL
(to her mother)
Kirby called me and asked if I
could come over for dinner. Is
that alright?

KATE
Well, don't you want to stay here?
Jill, it's rude to blow off your
cousin like that.

JILL
(sighs)
Please, mom.

KATE
(looks to Sidney)
I'm sorry.

SIDNEY
(soft smile, but
noticeably hurt)
No, it's fine. Let her go to her
friend's.

JILL
See, Sidney understands.

BEAT.

KATE
Go ahead.

JILL
Thanks, mom. It was nice seeing
you again, Sid.

SIDNEY
Nice seeing you too.

JILL leaves. KATE sighs and begins getting SIDNEY's plate
ready for their dinner.

KATE
Jill's become so attached to her
friends, I can't get her separated
from them, really. It's been hard
since Tyler passed... She's been a
bit disconnected from me, more
attached to her friends.

SIDNEY
I think it's just a bit awkward
right now.
(MORE)

SIDNEY (CONT'D)

I mean, it's weird thinking that the two of us are family when I haven't seen her in probably, what? Twelve years?

KATE

Yeah.

SIDNEY

I'm so sorry about Tyler. How long has it been?

KATE

Six months tomorrow...

(beat)

I can't believe it. It goes to show you need to watch what your kids are doing before they get hurt. I've learned with Jill. I won't even let her go out anymore.

KATE walks over to a picture of her, JILL, and a teenage boy a little older than JILL.

This is TYLER. KATE's son and JILL's brother.

KATE clears her throat, looking like she's about to cry and turns back to SIDNEY...

KATE (CONT'D)

(changing the subject)

Jill will get used to you being here soon enough. I'm sure you two will grow to like each other.

On SIDNEY's hopeful smile.

SIDNEY

Let's hope so...

CUT TO:

INT. - HOTEL ROOM - NIGHT:

REBECCA is doing PAPER WORK while on the phone with someone.

REBECCA

Yes. Paperwork is pretty much my entire job, Mom.

(beat)

I'll be here in Woodsboro for a few more days, I think. Not too much longer.

(MORE)

REBECCA (CONT'D)
 Oh, shoot, someone's on the other
 line. I'll call you back, okay?
 Love you... Bye.

She hangs up, clicks over...

REBECCA (CONT'D)
 Hello?

No one there. She looks at her phone. It's a new text
 message. She rolls her eyes at mistaking it for a phone
 call and hangs up. She checks her message, it's from
 SIDNEY...

"Becca, I need you to do me a favor. Do you think you can
 finish that paperwork and send it in by morning? I know I
 said by Tuesday, but I think that might be too late. Thanks."

REBECCA types back:

"Already working on it."

She puts her phone away with a sigh and pulls back her hair,
 frustrated.

There's a knock on her door. She jumps at the sound of it,
 surprised.

REBECCA (CONT'D)
 (to herself)
 Jesus...

She approaches the door.

REBECCA (CONT'D)
 Who's there?

MAN
 Hotel Management. I'd like to have
 a word with you, Miss Mohr.

REBECCA unlocks the door and as she throws it open, she
 speaks...

REBECCA
 What's this about--?

It's THE GHOSTFACE KILLER! He has his KNIFE BRANDISHED and
 he dives at her. She SCREAMS and he TACKLES her, KICKS her
 DOOR shut. She ROLLS out of the way as he DIVES the KNIFE
 into the CARPET.

REBECCA rushes through her apartment, throwing things at the
 killer.

REBECCA (CONT'D)
 (screams)
 NO! Get away from ME!

She backs up toward the window and sees the long drop toward the pool below. Her heart pounding, she begins to climb out. The KILLER charges at her and SLICES her in the ARM. REBECCA falls from the window with a SCREAM --

-- SPLASH! Right into the pool. The blood from her wound slowly spreads through the water as someone DIVES into the pool and helps drag her out. REBECCA looks up to the window as people approach her, she begins coughing as the WOMAN who SAVED her looks at her in worry.

WOMAN
 Are you alright?!

REBECCA
 Someone -- tried to kill me -- He's
 up in my room --

She POINTS up to her window. But THE KILLER's GONE.

CUT TO:

INT. - KESSLER RESIDENCE - KITCHEN - NIGHT:

SIDNEY finishes her dinner, setting her plate in the sink.

SIDNEY
 That was delicious.

KATE
 Thank you! Glad you enjoyed it.

SIDNEY's cell phone rings. She checks it and sees the caller ID is from the WOODSBORO POLICE DEPARTMENT. Her face drops in worry as she flips open her phone and presses it against her ear.

SIDNEY
 Hello?

HOSS
 (V.O.)
 Sidney Prescott?

SIDNEY
 Yes?

HOSS
 (V.O.)
 I'm Detective David Hoss.
 (MORE)

HOSS (CONT'D)
Your assistant Rebecca Mohr was
just attacked at her hotel room.

SIDNEY
Oh my God, what happened?!

HOSS
(V.O.)
She's fine, she's being discharged
tonight with just minor injuries.

SIDNEY
Where is she?!

KATE looks concerned.

KATE
What's going on?

SIDNEY ignores her for the moment, focusing on HOSS' voice
right now...

HOSS
(V.O.)
Woodsboro General.

SIDNEY
I'm going up there right now, thank
you.

SIDNEY hangs up and turns to her aunt KATE.

SIDNEY (CONT'D)
My assistant Rebecca was attacked.
I need to get down to Woodsboro
General now.

KATE
I'll meet you up there. I should
pick up Jill...

SIDNEY
Alright.

KATE
You remember how to get there?

SIDNEY
Yeah... Yeah, I'll find it.

KATE
I'm so sorry.

SIDNEY rushes out, TIGHT on KATE's worried face as she follows SIDNEY out...

CUT TO:

INT. - WOODSBORO GENERAL HOSPITAL - ROOM - NIGHT:

REBECCA is in her HOSPITAL ROOM, she's standing up and dressed in her regular clothes. She's got a bandage wrapped around her arm, however, with a small bandage on her foot as well.

She's packing up her things in a suitcase as SIDNEY walks in.

SIDNEY

Becca... Oh my God, are you alright?

REBECCA

Fine. Just a minor injury on my foot from the fall and a slice on the arm...

SIDNEY

I'm so sorry, I...

REBECCA

This is a bad place, a bad place. Oh my God, I can't believe I even set foot here...

SIDNEY

Rebecca, please...

REBECCA

The person who attacked me was wearing a ghostface costume, Sidney. Coincidence?

SIDNEY

There's a lot of people in town pulling pranks now, it could've been...

REBECCA

Knowing you, it could be starting up all over again!

SIDNEY

What's that supposed to mean?

REBECCA zips up her suitcase and lifts it up, approaching SIDNEY slowly. SERIOUSLY.

REBECCA
 Everything you touch... dies.
 (beat)
 Well, not me.

SIDNEY
 (hurt)
 Rebecca...

REBECCA
 I'm going back to L.A. Where it's
 safe. Consider this my
 resignation.

She STORMS off. SIDNEY looks hurt, REBECCA suddenly backs up
 and looks at SIDNEY again.

REBECCA (CONT'D)
 (suddenly cheerful tone)
 Do you mind telling me how I can
 get to I-30?

SIDNEY shoots her a dark glance before storming off herself.
 ON REBECCA's face as she shakes her head and walks off in the
 other direction.

INT. - WOODSBORO GENERAL HOSPITAL - HALLWAYS - CONTINUOUS:

ON SIDNEY as she walks through the hallways. A HAND grabs
 her by the arm. She GASPS. It's only DETECTIVE PERKINS.

PERKINS
 Sidney Prescott...

SIDNEY spins around with a sigh.

SIDNEY
 Jesus, you scared me.

PERKINS
 Sorry. I'm Detective Raymond
 Perkins.

Next to PERKINS is DETECTIVE HOSS. KATE and JILL approach
 SIDNEY...

KATE
 What's this about, Detective?

HOSS
 We just need to ask Miss Prescott a
 few questions.

PERKINS

Yes, considering the fact that it was her assistant that was nearly killed earlier this night.

SIDNEY shoots them a look.

SIDNEY

You think I did this too her?

HOSS

It's a possibility, yes.

SIDNEY

Look, I'm leaving Woodsboro anyway, so it doesn't matter...

PERKINS

Sorry, but you're not going anywhere.

HOSS

You're our only suspect at the moment.

KATE

That's impossible. Sidney was with me last night, having dinner.

JILL

Whoever did this, it could have been a prank. You know how people are around here. They're idiots, plain and simple. I wouldn't put it past some people.

HOSS and PERKINS nod to SIDNEY.

PERKINS

You're still a suspect, Miss Prescott, so don't get any ideas.

(beat)

You're not going anywhere.

HOSS and PERKINS leave. SIDNEY gives a sigh.

KATE

Need a ride, Sid?

SIDNEY

No. It's okay, I'm fine.

KATE

Alright. See you tomorrow.

KATE and JILL leave. SIDNEY sighs and is approached by DEPUTY JUDY HICKS.

JUDY
Sidney Prescott!

SIDNEY
Sorry... I'm not doing autographs right now.

JUDY
No, no, I get it. I'm Deputy Hicks.
(beat)
Judy Hicks.

SIDNEY
You say that like it's supposed to mean something to me?

JUDY
(pause)
We used to go to school together, Sid. Don't you remember?

SIDNEY
Sorry. I don't.

JUDY
I used to sit in the row next to you in Algebra. I was the blonde girl, glasses. Quiet. Kind of... well. Nerdy?

SIDNEY
I'm sorry, you honestly don't ring a bell.

JUDY sighs.

JUDY
Guess I didn't leave too much of an impression huh?

SIDNEY
(irritated)
Guess not.

JUDY
(pause)
I'm sorry about your assistant. The good thing is that she's okay.

SIDNEY

Yeah. Thanks for your concern.

JUDY

What time will you be signing books tomorrow? I'd like to pick up a copy.

SIDNEY

I've cut my trip short. I'll be gone by the morning.

SIDNEY gets up and walks off before JUDY can get another word in. TIGHT on JUDY's disappointed face.

CUT TO:

INT. - PATROL CAR - NIGHT:

JUDY HICKS is driving around in her patrol car a bit later and she gets a call on the radio.

COP

(V.O.)

There's been a call at the edge of town, reporting a disturbance at the welcome sign.

JUDY

(into mic)

Judy here. I'm right in that area, I'll handle it.

She puts the mic down as she pulls to a stop near the WELCOME TO WOODSBORO sign. Flashing her flashlight around, she turns around the corner to look and see what's wrong with the sign...

PAN around to reveal that 'WELCOME TO WOODSBORO, CALIFORNIA' has been splattered over with BLOOD that spells out

'NOT A PRANK'

JUDY pulls out her walkie.

JUDY (CONT'D)

Chief Riley, I'm going to send you pics on your cell phone right now. This is something you're gonna want to see.

DEWEY

(V.O.)

I don't have time for this, Judy!
I'm a married man...

BEAT. JUDY looks CONFUSED.

JUDY

Pictures of what this sign says.

DEWEY

(V.O., embarrassed,
softly)

Oh... Right.

JUDY

What did you think I meant?

DEWEY

(V.O., quickly)

Never mind that.

(beat)

Just shoot over those pic's.

JUDY

Okay...

JUDY hangs up and takes a PICTURE of the SIGN with her
PHONE...

CUT TO:

EXT. - WOODSBORO HIGH - FOUNTAIN - MORNING:

CUE "LINES OF LIGHT" by THE SUBWAYS as we pan through the
COURTYARD outside of WOODSBORO HIGH.

We see that JILL, KIRBY, CHARLIE and OLIVIA are hanging out
in front of the fountain in the courtyard of WOODSBORO HIGH.
It's a reimagining of the iconic fountain scene from the
original "Scream".

OLIVIA

So... The attack of Sidney's
assistant and the disappearance of
Robbie and Patty. Coincidence or
are they related?

CHARLIE

I say coincidence. I still think
Patty and Robbie just ran off...

KIRBY

With it being Remembrance Week and all, I still think the attack last night was a prank.

JILL

Must've been a prank gone wrong. I was at the hospital, I saw her arm, it was slashed open. Whoever it was tried to kill her.

OLIVIA

Not necessarily.

CHARLIE

Pranks go bad all the time. He could've tried to scare her and went a little too far.

JILL

That just seems a bit too far-fetched to me.

OLIVIA

Well, if it is a real killer, then it's a huge coincidence that someone's trying to off people now that your cousin's back in town, don't you think?

JILL

Leave her alone, this has nothing to do with Sidney.

OLIVIA

Does it really? From what I heard, the person who attacked that girl last night was in a Ghostface costume.

JILL

It's not her fault her life's a living *Final Destination* movie!

(pause)

Besides, this is probably just a stupid prank.

OLIVIA

Whatever, but her being around makes me feel uncomfortable... She scares me.

MARNIE walks past the fountain.

KIRBY

Marnie!

MARNIE stops and turns around. OLIVIA shoots KIRBY an angry glare, it's clear that OLIVIA is annoyed by this chick.

MARNIE

Hey. What's up?

KIRBY

You heard about the attack last night?

MARNIE

Yeah. Why?

JILL

They think her attack has something to do with Robbie and Patty going missing.

MARNIE

Nonsense. Patty and Robbie are fine.

OLIVIA

(snarky)

How are you so sure?

MARNIE

Her and Robbie are a bit of a wild couple, I'm sure they just ran off. I'm not worried, it's good to think positive.

CHARLIE

Yeah, I agree with Marnie.

MARNIE

Rebecca's attack was probably a prank anyway. Just one gone wrong, it happens loads of times.

JILL

(pause, curious glance)

How'd you know her name? Rebecca?

BEAT. Everyone looks at MARNIE for a moment.

MARNIE

It was on the news.

(beat)

Does anyone watch the news?

OLIVIA
 Only aspiring journalists, it
 seems. Well, run along then, we're
 finished here.

MARNIE looks at OLIVIA darkly and walks off.

JILL
 Why do you hate her so much?

OLIVIA
 I don't hate her.
 (beat)
 I despise her.

JILL
 (chuckles)
 Let me re-iterate: *Why?*

OLIVIA
 She's just a little know-it-all
 teacher's pet. I don't like ass-
 kissers and she's like the school's
 biggest example of one.
 (mocking Marnie)
 "Miss Weathers, need any help with
 the lesson plans?" "Miss Weathers,
 I finished our latest report
 early." "Miss Weathers, will you
 go gay for me?"

The group laughs, all except KIRBY, who rolls her eyes.

OLIVIA (CONT'D)
 (eyes Kirby with a smirk)
 Oops. Gay joke.
 (covers her open mouth
 with her hand)
 Sorry.

KIRBY
 (not amused)
 Don't be a bitch.

CHARLIE
 Alright, ladies, put the claws
 away.

KIRBY grabs her things.

KIRBY
 Well, bell's gonna ring soon.

She walks off. JILL looks to CHARLIE and OLIVIA oddly.

OLIVIA
 Since when did Kirby care about
 making it to class on time?

JILL
 I think you really hurt her, Liv.
 I'd tone down the bitch-o-meter if
 I were you.

OLIVIA
 Sorry.

The bell rings and the three friends wave and say goodbye,
 and go their separate ways into the massive school. "LINES
 OF LIGHT" fades away here.

CUT TO:

INT. - WOODSBORO HIGH - JOURNALISM CLASS - DAY:

This room is filled with students, we recognize a few of the
 students, like KIRBY, OLIVIA, CHARLIE, and MARNIE. GALE
 WEATHERS sits at a desk in the front of the room. MARNIE
 approaches her.

MARNIE
 So how many pages for this report?

GALE
 Forty minimum. If you have more to
 say that'd be fantastic.

We PAN around to CHARLIE, who is sitting next to another boy.
 He has a mysterious, edgy look to him. This is TREVOR,
 JILL's ex-boyfriend. We get a very BILLY LOOMIS vibe from
 this guy.

TREVOR
 ...Has Jill mentioned me?

CHARLIE
 Yeah, a lot...

TREVOR
 So she's still... interested?

CHARLIE
 (lying)
 I wouldn't exactly say so, no.
 (beat)
 You kind of broke her heart, dude.
 She's pretty pissed at me that I
 still talk to you.

TREVOR

(sighs)

I made a mistake breaking up with her. She's like, the only girl I could ever trust, really.

CHARLIE looks at TREVOR for a while, as if wanting to say something, but turns away.

The class is working on a project, MARNIE returns to her seat alone in the corner of the room. We pass by two pretty blondes, TRUDIE CARPENTER and SHERRIE BUTTERFIELD.

TRUDIE

Did I tell you about my facebook stalker?

SHERRIE

No. You have a facebook stalker?!

TRUDIE

Yeah, he goes by the name Michael Carpenter. He's such a freak.

SHERRIE

What's he say to you?

TRUDIE

Oh, the typical pick-up lines any girl wants to hear... "What's your name?" "How are you doing?" "What's your favorite scary movie?" "I'm gonna rip your guts out, girlfriend."

SHERRIE laughs it off.

SHERRIE

Just some creep trying to scare you. Massacre Remembrance Week is bringing out all the crazies, don't worry about it...

TRUDIE

(sighs)

You're right.

OLIVIA

Facebook stalker, huh?

The two girls nod.

TRUDIE

Yeah. Weird, right?

OLIVIA
 People can be so weird sometimes.
 I used to have a facebook stalker.
 And boy, he was a hunk!

The three girls giggle. KIRBY, who sits nearby, rolls her eyes. GALE stands up from her desk.

GALE
 Sherrie. Trudie. Olivia.

The three of them look at GALE quickly.

GALE (CONT'D)
 You three sharing your projects?
 Would you mind coming up in front
 of the class and sharing with
everyone?

PAUSE.

TRUDIE
 Sorry, Misses Weathers. We were
 being off-topic. It won't happen
 again.

GALE grins and sits down.

GALE
 Thank you, Trudie. Now everyone,
 get back to work.

KIRBY faces OLIVIA.

KIRBY
 Olivia, we need to talk.

OLIVIA
 I'm sorry about the "gay" joke. I
 was being really...

KIRBY
 Insensitive? Ignorant?

OLIVIA
 Yes, both, I guess.

KIRBY
 Especially considering I'm not gay!
 (beat)
 I'm bi...

OLIVIA
 As if it's that different!

KIRBY sighs.

KIRBY

See, this is why it's so hard for you to keep friends. You insult everyone and make everything about you, Olivia! This isn't Planet Olivia, there are other people here inhabiting it.

OLIVIA looks hard hit by this as KIRBY shakes her head in anger.

KIRBY (CONT'D)

It's like you can't stand anyone that doesn't live up to your standards. If they aren't as pretty or "perfect" as you, they're inferior humans. Hate to tell this to you, but you're wrong Olivia. And until you can accept that, I'm done.

KIRBY gets up and leaves. The CLASS watches her as she storms off. GALE sighs.

GALE

Where the hell is she going?!

TIGHT on OLIVIA's face as she actually tries to think about things.

CUT TO:

INT. - WOODSBORO HIGH - EMPTY CLASSROOM - AFTERNOON:

JILL sits in an empty classroom. She's being interviewed by SHERIFF DEWEY RILEY and DETECTIVE DAVID HOSS.

HOSS

Jill -- Sidney's cousin, right?

DEWEY

Yes, that's her.

HOSS

So... Patty and Robbie. Did you know them well?

JILL

Um, Robbie was technically part of my little... 'clique' if you want to call it that.

(MORE)

JILL (CONT'D)

For a while at least, until Olivia Morris came along.

DEWEY

Did this Olivia drive him off?

JILL

Well, yeah, she and him weren't really big fans of each other. Then he started hanging out with other people and kind of ignored us. I pretty much found out he was dating Patty days before the two went missing.

DEWEY

(nods, writes this down)

Okay... Did Robbie have any sort of temper?

JILL

Not that I know of, no. He was always a nice dude.

DEWEY

How did he react when he and Olivia got into it?

JILL

He was... angry. Yeah, I guess he can have a bit of a temper. But I don't think he'd kill Patty. Olivia gave him good reason to be pissed, but she gives everyone good reason to be pissed at her, so that's not news.

HOSS

How did their... "rivalry"... start in the first place?

JILL

It was kind of subtle at first, but then Olivia's bitchiness came along and he made comments about her. He blamed us for it all and went off with other friends. Greener pastures, I guess.

HOSS

Would you say that maybe -- Olivia Morris could've killed them?
Framed it on Robbie?

(MORE)

HOSS (CONT'D)

Did it out of anger since the two seem to hate each other?

JILL

I think that's going a bit too far.

CUT TO KIRBY's interview-

HOSS

Did you know Robbie and Patty?

KIRBY

Robbie, yeah. Patty - not so much.

DEWEY

Were they a generally happy couple?

KIRBY

Generally? More like all the time. They were practically in love, at first sight.

CUT TO CHARLIE's interview-

DEWEY

Robbie's last phone call he made for his disappearance gave no indication that he was running off. This last phone implicated that he was heading to your house. Is this true?

CHARLIE

I had no knowledge of him coming over, no.

HOSS

When was the last time you saw him, then?

CHARLIE

When the bell rang in last hour. I hadn't seen him since.

HOSS

So no plans were set up for you and Robbie that night?

CHARLIE

No.

CUT TO OLIVIA's interview-

OLIVIA

Robbie was a total creep. I wouldn't doubt him going crazy and offing Patty and making himself look like a victim. Just watch, he'll show up soon with his body tied up to make it look like he was a victim.

DEWEY

That's pretty elaborate.

OLIVIA

I watch a lot of movies. If you live in Woodsboro and you don't watch a lot of movies, then you need to move out of this town. Plain and simple.

DEWEY

I'll keep that in mind.

HOSS

We've heard there were... tensions... between you and Robbie.

OLIVIA

Yes. I suppose there were.

HOSS

And we've heard he got a little temper at you.

OLIVIA

Oh yeah, it was awful.

DEWEY

Did he seem like he had the capability to kill his girlfriend?

OLIVIA

(beat)

Definitely.

CUT TO TREVOR's interview-

TREVOR

If you ask me, the two were killed by somebody else.

HOSS

Really? What makes you say such a thing?

TREVOR

You say the last call Robbie made was a calm phone call to his mom. Next thing you know they're gone. If he ran off, why would the last person he call be his Mom? The person he's supposedly running away from?

HOSS

We're looking into it, but right now we're assuming so it makes him look like things are fine when they really aren't.

TREVOR

So you think he killed her?

DEWEY

We're not sure what to think.

TREVOR

I know Robbie. He'd never hurt Patty, she was, his...
 (sad tone, low, looking to the floor)
 ...Well, his everything.

DEWEY

So that's a no?

As if it wasn't already obvious.

TREVOR looks up darkly and DEWEY scoffs, an apologetic look on his face.

DEWEY (CONT'D)

(awkward smile)
 Of course it was. 'Course.

CUT TO:

INT. - WOODSBORO HIGH - JOURNALISM CLASS - LATE AFTERNOON:

School's out now and GALE is at her desk, correcting papers. There's a knock on her door.

GALE

Come in...

SIDNEY enters, creaking the door open and slipping inside. She gives GALE a smile.

SIDNEY

Hi...

GALE looks up and grins back, getting out of her seat to greet SIDNEY with a hug.

GALE

Oh, Sid! Hey!

The two break away. GALE suddenly looks serious.

GALE (CONT'D)

I head about your assistant.
Rebecca...

SIDNEY

(uncomfortable)

Yeah, that's what this is about,
actually.

GALE looks at SID, confused.

GALE

I'm sorry, what?

SIDNEY

I'm leaving Woodsboro.

GALE

So soon?

SIDNEY

I come back to town and two teens go missing. My assistant nearly ends up dead, chased by a figure in the same costume that plagued us for so long! I've finally gotten over it, Gale, finally faced my fears and conquered them. I finally feel complete.

(beat)

But now that's all ruined. And I won't let anyone else die for my mistakes. I'm leaving town. Maybe the killer will follow me. As long as another Woodsboro or Windsor doesn't happen again. I can't let people I care about die like this, not at the cost of me...

GALE

You don't even know if this is about you, Sid!

(MORE)

GALE (CONT'D)

Besides, they say Rebecca's attack was most likely a prank and those kids probably ran away.

SIDNEY

You're in denial, Gale.

GALE

And you're in panic mode. Which one's worse, Sid?

BEAT. The two stare each other down.

GALE (CONT'D)

Facing your fears and conquering them has been your forte forever, Sidney. That's what you're known for. Not running away!

SIDNEY

My fucking forte has gotten neatly two dozen people *killed*!

PAUSE.

SIDNEY (CONT'D)

I'd rather abandon my morals than watch the shit hit the fan again.

GALE looks heartbroken as SIDNEY gives a long sigh.

SIDNEY (CONT'D)

I'm sorry, Gale. I can't stay too much longer. I have a flight to catch.

GALE

Sidney, please... Don't go.

SIDNEY

Goodbye, Gale.

SIDNEY turns to leave.

GALE

(pause)

Goodbye, Sidney.

SIDNEY turns back to GALE and gives her a nod, before leaving and closing the classroom door behind her. GALE takes a seat and pulls her hair back in a stressed-out manor, with a long sigh.

CUT TO:

INT. - CARPENTER RESIDENCE - LIVING ROOM - LATE AFTERNOON:

SHERRIE and TRUDIE are sitting together in the living room watching TV.

SHERRIE

You said your parents aren't home
'til tomorrow?

TRUDIE

Yeah, they're out for their
anniversary...

SHERRIE

(smirks)
Shitty week to have an anniversary.

TRUDIE laughs.

TRUDIE

I said the exact same thing!

SHERRIE

Urgh, there's nothing on, is there?

TRUDIE

(changes channel)
The Happening's on...

SHERRIE

M. Night Shamalamadingdong? No
thanks. The dude ruined *The Last
Airbender*...

TRUDIE laughs, changes the channel.

SHERRIE (CONT'D)

I'm gonna grab a pop, want one?

TRUDIE

Oh, I'll get it--

SHERRIE

Nah, it's okay.

TRUDIE

Could you bring up a root beer for
me please?

SHERRIE nods.

SHERRIE

Sure thing. Be right back.

She exits the room.

INT. - CARPENTER RESIDENCE - KITCHEN - CONTINUOUS:

SHERRIE enters the kitchen and opens up the door to the REFRIGERATOR. She looks through it, and pulls out a ROOT BEER and -- a bottle of wine. NAUGHTY GIRL.

She goes to pour the wine into a glass. She hears the creaking of floorboards- spins around. *NOTHING*.

SHERRIE turns back to the counter slowly. Seconds later -- A GLOVED hand WRAPS around her FACE, MUFFLING her CRIES of HELP. She attempts to fight back, SHATTERING the WINE GLASS against the COUNTER.

INT. - CARPENTER RESIDENCE - LIVING ROOM - CONTINUOUS:

TRUDIE's listening to her IPOD right now, so she didn't hear the smashing of the glass, she's beating to the song she's listening to on her lap with her hands and mouthing the words to it.

INT. - CARPENTER RESIDENCE - KITCHEN - CONTINUOUS:

SHERRIE fights THE GHOSTFACE KILLER, swinging the BROKEN WINE GLASS at him. The KILLER SLAMS her against the counter, impaling the glass onto her stomach. She SHRIEKS and he GRABS her by the ARM and SHOVES it into the NEARBY BLENDER.

SHERRIE

NO! NOOOOOOO!

He TURNS it on and BLOOD SPLATTERS everywhere. Her face STREAMS with tears as she begins to SCREAM.

SHERRIE (CONT'D)

OH, FUCK! NOOOOOOOO!

He turns the blender off, he's had his fun, and then he throws her to the ground. SHERRIE looks at her hand, it's MISSING FINGERS and BLEEDING PROFUSELY. She is CRYING, squealing.

The KILLER STABS her right below the NECK with his HUNTING KNIFE. She GASPS in horror... She can barely speak.

The KILLER dives the KNIFE into her one final time. SHERRIE's head slumps back slowly -- she's DEAD. The KILLER gets on his feet and SHERRIE lies there, brutally SLAIN.

TIGHT on GHOSTFACE's MASK -- the killer tilts his head in an almost-curious pose at her bloodied body, before SNEAKING away from SHERRIE's dead body...

CUT TO:

INT. - CARPENTER RESIDENCE - LIVING ROOM - CONTINUOUS:

TRUDIE sits on the couch, flipping through the channels and still blaring music from her IPOD. She frowns, beginning to notice something's up. She looks behind her.

TRUDIE
Sherrie? It doesn't that long to
get drinks...

TRUDIE drops her remote. She sighs.

TRUDIE (CONT'D)
Shit...

She gets down on her knees, smacks her leg on the table.

TRUDIE (CONT'D)
FUCK'S SAKE--

SEETHING in pain, she gets down on the ground to get the remote. She grabs the remote and sees FEET moving across the floor. She looks at them slowly - they're JET BLACK BOOTS.

TRUDIE (CONT'D)
Since when did you change your
shoes, Sherrie?

She gets up to see it's not SHERRIE... There's actually no one there at all. Puzzled, she gets back on her feet with a grimace... She checks her knee. It's bruised.

SUDDENLY, she is STABBED in the back. She gives a GASP and falls to the ground. She tries to crawl away... but the GHOSTFACE KILLER approaches her slowly. TRUDIE gets on her feet and LIMPS into the GARAGE, closing the door behind her.

INT. - CARPENTER RESIDENCE - GARAGE - CONTINUOUS:

TRUDIE collapses on the front of the truck in the garage, slowly walks toward the DRIVER's SEAT. She climbs inside just as the GHOSTFACE KILLER dives for the PASSENGERS's seat. She SCREAMS and attempts to back out of the ALREADY OPEN GARAGE DOOR.

The KILLER climbs in the TRUCK as TRUDIE spins out of the driveway...

The KILLER wrestles with TRUDIE, both of them fighting. TRUDIE hits the ground of the TRUCK, the TRUCK begins to SPIN out of control.

The KILLER kicks open the DRIVER'S SIDE DOOR and kicks TRUDIE out of the car. She rolls toward a fence and begins to crawl away slowly, her arms giving way and she falls face-first to the ground, her back wound SLOWLY overcoming her.

THE KILLER takes over the WHEEL and HEADS right at HER... TRUDIE is run over by the TRUCK, TRAPPED underneath it, BARELY ALIVE.

The KILLER leaps out of the TRUCK and begins STABBING her. The view of the KILLER stabbing underneath the TRUCK is seen from the REARVIEW MIRROR, similar to how we witnessed RANDY's death in "Scream 2".

We can HEAR TRUDIE's DYING GASPS matching along with the sounds of the KNIFE plunging into her FLESH...

Once she goes SILENT, the KILLER rushes off and we PAN down to focus on the BLOOD DRIPPING DEAD BODY of TRUDIE CARPENTER, numerous SLASH wounds across the CHEST and a single SLICE across the NECK.

CUT TO:

EXT. - GRAVEYARD - LATE AFTERNOON:

It's POURING down RAIN at a GRAVEYARD as we see a WOMAN, hair blowing in the wind and rain, from a far-off view standing in front of a pair of GRAVESTONES. Lightning CRACKLES in the background. It's an ominous view...

We get a CLOSE-UP of SIDNEY PRESCOTT as she stands in front of TWO HEADSTONES. ONE:

"MAUREEN PRESCOTT. LOVING WIFE, MOTHER, AND DAUGHTER"

THE OTHER:

"NEIL PRESCOTT. LOVING HUSBAND, FATHER, AND SON"

Their birth and death dates etched into the stone, SIDNEY stares at them solemnly. She affectionately rubs her finger across both headstones and a single tear drips down.

DEWEY
(O.S.)
Sid...

SIDNEY spins around. There is DEWEY, approaching from behind her.

DEWEY (CONT'D)
...Gale told me what you're doing.

SIDNEY
I was going to come stop by and say
goodbye after this visit. I just
wanted to pay my respects...

DEWEY
So have I.
(beat)
For Tatum.

SIDNEY
Do you wanna go see her?
(pause)
Together?

DEWEY gives a weak smile.

DEWEY
I think she'd like that.

CUT to show the pair walking through the graveyard, it's been
a few minutes as they're in the middle of a conversation as
they walk through the rain.

DEWEY (CONT'D)
...I'm sure she didn't tell you,
but Gale... Gale's pregnant.

SIDNEY
What? Wow... I mean. That's
great. Really... I just never
expected...

DEWEY
Gale? To be a mother?

SIDNEY gives a small nod.

DEWEY (CONT'D)
We get that all the time.
(beat)
She barely expected it herself...
She never really wanted kids, it
took me about a month to convince
her to keep this one.

SIDNEY
That's amazing, I'm so glad things
are working out for you.

DEWEY

So how's your dating life been?

SIDNEY

Non-existent since Kincaid and I split.

DEWEY

Oh, that stinks to hear. You two made a cute couple.

SIDNEY

Really?

(Dewey nods, Sidney shrugs)

Well, things just didn't work out. Our jobs took over, and soon we realized neither of us ever had the time to see one another so we made a mutual split.

DEWEY

So no beau's after that?

SIDNEY shakes her head, gives a weak smile to DEWEY.

SIDNEY

What can I say? I'm a lone wolf.

DEWEY

A pretty damn tough one too.

SIDNEY

(laughs)

Thanks, Dewey.

DEWEY

Well, we're here.

They STOP at a gravestone. It's a rather large one, with the yearbook picture of a gorgeous young face. It's DEWEY's younger sister and SIDNEY's best friend, TATUM RILEY, who was a victim of the GHOSTFACE KILLER in the original "SCREAM".

SIDNEY

(teary-eyed)

I can't believe it's been fifteen years.

DEWEY

It's like I haven't seen her face in fifty years. Fifteen just seems so miniscule.

SIDNEY

I think about her a lot, you know.
 (beat)
 I think about everyone a lot.
 Tatum, Casey, Hallie, Cotton...
Derek...

DEWEY

Gale and I do the opposite. We try
 to forget.
 (beat)
 But it's not the easiest thing to
 forget...
 (pause)
 She's my sister. No matter how
 much I try, I can't forget her.

He smiles softly at her headstone as he begins to cry. He
 kisses the headstone and turns away.

DEWEY (CONT'D)

(wiping tears away)
 So, Sid... When are you catching a
 plane?

They continue walking again, DEWEY's heading for his police
 car and SIDNEY sees her car isn't parked too far away from
 his.

SIDNEY

I'm taking a Red Eye. It leaves
 tonight at 9.

DEWEY

Will be this goodbye? For good?

SIDNEY

Of course not. I'll come to visit
 once those kids are found and
 things settle down. I just think
 this week was bad timing. Good for
 the book sales, though.

DEWEY

(grins)
 It surprises me how much you sound
 like old-school Gale.

SIDNEY laughs.

SIDNEY

It surprises me too, Dewey.

The two pass two smaller memorials, vandalized with spray paint obscenities, vulgar pictures and a stylized GHOSTFACE MASK spraypainted across the grass in front of the graves.

We see the names on the graves:

BILLY LOOMIS.

DEBORA LOOMIS.

One of the original GHOSTFACE KILLER and his MOTHER, the KILLER from "SCREAM 2".

TIGHT on SIDNEY's cold face.

SIDNEY (CONT'D)
 (darkly sarcastic)
 Couldn't have happened to nicer
 people.

They stop, look at each other.

SIDNEY (CONT'D)
 Goodbye, Dewey.

DEWEY
 Bye, Sid.

The two head toward their respective cars. DEWEY stops.

DEWEY (CONT'D)
Please don't forget to call us.

SIDNEY smiles.

SIDNEY
 I won't forget.

DEWEY nods to her with the tip of his sheriff's hat and climbs in his police vehicle. SIDNEY climbs into her car and the two drive off in different directions.

CUT TO:

EXT. - FOOTBALL FIELD - LATE AFTERNOON:

The CHEERLEADING SQUAD is out doing their thing, we see OLIVIA is among them. JILL and KIRBY are in the stands watching.

The CHEERLEADERS finish up their act and leave, and the crowd applauds. The WOODSBORO FOOTBALL team comes out and JILL and gives them a standing ovation, clapping and shouting. KIRBY remains in her seat, looking irked.

The other team comes out as well and JILL begins talking with KIRBY.

JILL
So, Olivia told me you're still
pissed at her.

KIRBY
Yeah, I'm not really in the mood to
talk about this.

JILL
(sighs)
Fair enough... Eventually we'll
have to, though. I mean, Olivia's
part of our group.

KIRBY
Then I guess I won't be anymore.

KIRBY was honestly HURT by OLIVIA's comments. JILL looks at her sympathetically.

CUT to after the game, the FOOTBALL FIELD is clearing out and JILL is walking off alone, KIRBY goes off in the other direction. As JILL begins walking, she is GRABBED in the ARM-

She SHRIEKS and TREVOR steps out. JILL sighs heavily.

JILL
Don't do that!

TREVOR
(smirks)
Sorry...

JILL
What do you want?

TREVOR
Just listen... I wanted to tell you
that uh, I... I'm done chasing
after you, Jill.

JILL
(beat)
Where's this from?

TREVOR
I've been talking to Charlie. He
cares about you a lot, Jill. I
think it's time someone else had a
chance with you.
(MORE)

TREVOR (CONT'D)
 We didn't work out, and I don't
 think we ever will.

PAUSE.

JILL looks at him for a moment. She nods.

JILL
 I feel the same way.
 (beat)
 It's just that, I felt so... I
 can't explain it, really. I just
 have really strong feelings for
 you.

TREVOR
 Me too. But I think it's time for
 both of us to move on.

JILL
 I agree.

TREVOR
 Well, we can still be friends,
 right?

JILL giggles.

JILL
 Of course.

TREVOR
 (smiles)
 Cool. Well, I'll see you later.

JILL
 Bye...

TREVOR walks off, back toward the SCHOOL. JILL just looks
 on, then turns away with a smile...

CUT TO:

INT. - WOODSBORO HIGH - GIRL'S LOCKER ROOM - LATE AFTERNOON:

OLIVIA is taking a shower following the game. She shakes her
 hair and lets the water drip from her locks. Turning off the
 faucet, OLIVIA exits the shower and wraps the towel around
 herself.

We PAN around the locker room to see it is completely empty.
 OLIVIA walks toward her locker and looks through her bag.

OLIVIA
(to herself)
Shit... Where the hell are my
clothes?!

She sighs and pulls out her cheerleading uniform. CUT TO later, we see OLIVIA has gotten into her cheerleading uniform and she's got her BAG slung over her shoulder. She shuts her locker door and begins walking out when she hears a locker door slam.

She turns around quickly... Looks around.

OLIVIA (CONT'D)
Hello?

SILENCE. She looks a bit freaked out and strokes her hair slowly.

OLIVIA (CONT'D)
Is anyone here?

NO RESPONSE. She shrugs and EXITS...

CUT TO:

INT. - WOODSBORO HIGH - HALLWAY - CONTINUOUS:

OLIVIA walks down the hallway, she strokes her wet hair in a rather bored fashion. It's abandoned inside the school right now, but she heads into the CAFETERIA.

INT. - WOODSBORO HIGH - CAFETERIA - CONTINUOUS:

OLIVIA enters the CAFETERIA and approaches the counter to the lunch line.

OLIVIA
Miss Webster? Are you in here...?

No response. OLIVIA frowns and sees all the tables laid out. She takes a seat at one, deciding to wait.

She flips open her cell phone to see a message from her MOM.

It reads: "Where are you? Practice ended twenty minutes ago."

She types back: "I'm in the cafeteria. I just finished taking a shower and I wanted to get a bite to eat before I left, but I'm waiting for the lunch lady to get back. Do you want me to just head home?"

She sends the message and gives a sigh, pocketing her phone. OLIVIA hears a noise. The CLICKING of a DOOR. She SPINS around and sees NOTHING. She scans the room... GULPS.

OLIVIA (CONT'D)

Hello?

OLIVIA gets out of her seat at the table and approaches the door. She opens it slowly as she hears footsteps coming closer --

INT. - WOODSBORO HIGH - HALLWAY - CONTINUOUS:

--She turns to see THE MASK OF THE GHOSTFACE KILLER DIRECTLY IN FRONT OF HER.

WITH A SHRIEK...

The MASK goes down and we see that CHARLIE is stood there, MASK held up in his hand and a black trash bag in the other. She PUNCHES him in the chest lightly.

OLIVIA

You're such a dickhead!

CHARLIE

(confused, rubbing his chest where she hit him)

Ow! What'd I do?!

OLIVIA

Flashing that creepy mask in my face like that. Jesus... You scared the shit out of me!

CHARLIE

Sorry... I'm on clean-up duty. Detention.

OLIVIA

Misses Payne again?

CHARLIE gives a nod and a moan as he starts picking up trash and throwing it in the black trash bag.

OLIVIA (CONT'D)

So where'd you get the mask?

CHARLIE

Found it. It was sitting in one of the stall's in the men's bathroom.

OLIVIA gives a slow nod.

OLIVIA
 Oh, hey, if you see Kirby later,
 can you tell her I'm sorry for
 blowing up on her in Journalism?
 She's not returning my messages.

CHARLIE nods.

CHARLIE
 Yeah, I'll see her and Jill later
 once clean-up duty's done.

OLIVIA
 Thanks.
 (sighs)
 Sometimes I think I might just be
too much of a bitch.

CHARLIE
 (smirks)
Sometimes?

OLIVIA smirks and hits him again, this time in the arm.

CHARLIE (CONT'D)
 Ow! Damn, you hit like a dude!

The two laugh and suddenly MR. PAYNE sticks his head out of his door, barking at CHARLIE.

MR. PAYNE
 No talking! This hall's clean, go
 down the hall over there!

CHARLIE groans.

CHARLIE
 Alright, Mister Payne.
 (turns to Olivia)
 See ya, Liv.

OLIVIA
 Bye.

CHARLIE leaves and OLIVIA turns around, goes back into the CAFETERIA.

INT. - WOODSBORO HIGH - CAFETERIA - CONTINUOUS:

OLIVIA takes a seat at the nearest table and sighs. She looks at her PHONE, no new messages. She looks at KIRBY in her contacts list and text's her.

"Come on, Kirby, you know how I am. I opened my mouth and I made a mistake, damn... Just chill, okay? I didn't mean what I said. I know I pissed you off, but, come on, can you forgive me? Please text me back."

An apologetic look in her eyes, OLIVIA sends the message and gives a sigh. The CAFETERIA DOORS open and OLIVIA jumps, scared.

She turns around completely to see the GHOSTFACE KILLER stood at the CAFETERIA DOORS. SHE smirks.

OLIVIA
Oh, Charlie, you never fail to impress.

The KILLER just stands there. SPOOKILY SILENT AND STILL.

OLIVIA gets up and approaches him, a sly smile on her face.

OLIVIA (CONT'D)
It's Massacre Week, can't say I'm surprised. You look real good in that outfit. Now if only you got a haircut, maybe I'd consider it...

She giggles. No response from the KILLER.

OLIVIA (CONT'D)
What? You've got no sense of humor now?

NOTHING. OLIVIA frowns.

OLIVIA (CONT'D)
You're not scary, Charlie. Just give it a rest...

HE BRANDISHES A KNIFE FROM INSIDE HIS CAPE...

OLIVIA (CONT'D)
What the hell are you doing?!

He SWINGS at her -- She SHRIEKS. She now realizes that WHOEVER THIS IS, IT ISN'T A JOKE!

The KILLER CHARGES at her. Thinking quickly, she flips her table over after a bit of a struggle and the KILLER runs right into it, flipping over it.

OLIVIA takes off. She finds the front door out locked.

OLIVIA (CONT'D)
SHIT!

She runs to the other side as the GHOSTFACE KILLER gets back up. She tries to get the door the KILLER came in from open, but it won't. He locked it. She runs to the final door and, luckily, it opens.

She RUSHES out, locking the door behind her. The KILLER bangs on the door, trapped inside the CAFETERIA. OLIVIA keeps running, she turns down the hallway as the KILLER takes a TRASH CAN and SMASHES it through the window, reaching his hand out the shattered window and UNLOCKING the door.

INT. - WOODSBORO HIGH - HALLWAY - CONTINUOUS:

OLIVIA SHRIEKS. MR. PAYNE rushes out of her class, a pair of SCISSORS in and a bottle glue in her hand.

MR. PAYNE
What's going on--?!

OLIVIA
Some psycho with a knife is trying
to butcher me!

MR. PAYNE stops her.

MR. PAYNE
Calm down!

STEPPING OUT OF HER classroom, MR. PAYNE takes hold of OLIVIA's arm.

OLIVIA
Let me go!

MR. PAYNE
There's no one here, Olivia. Just
anyone who's working overtime or in
detention...

SUDDENLY, MR. PAYNE cries out and YELLS. We see THE GHOSTFACE KILLER behind him, HE HAS STABBED HIM IN THE BACK. OLIVIA SCREAMS.

MR. PAYNE SPINS around, still fighting off the killer. He swings the scissors at him, the killer GRABS him in the arm and TWISTS his arm, DRIVING the SCISSORS right into his STOMACH.

He GASPS and the KILLER begins using the scissors as if he were paper, OPENING and CLOSING the handle REPEATEDLY, SLICING into his INSIDES.

He gives a DYING GASP and the KILLER kicks him in the stomach and he slams against the wall.

The KILLER SPINS around -- And OLIVIA's GONE.

QUICK CUT to show OLIVIA roaming through the labyrinth-esque hallways of the SCHOOL, SCREAMING. Her face is tear-stained, and she's got her cell phone in hand. She runs and dials the numbers 9-1-2 due to her trembling fingers.

OLIVIA

SHIT--!

She backs up toward a wall, and is SUDDENLY grabbed by the KILLER. He attempts to quickly slash her neck, but OLIVIA fights him off -- DROPPING her PHONE and BUSTING it in the process -- and runs.

Seeing the DOORS nearby, she BURSTS out of them.

EXT. - WOODSBORO HIGH - CONTINUOUS:

The FOOTBALL FIELD is in the distance and OLIVIA decides to make a run for it. The LIGHTS are still on so she hopes that maybe someone's there.

RUNNING as fast as she can, she turns around to see the KILLER is still behind her. She doesn't slow down, she just keeps going -- until she trips. Getting back up, she runs, but holds her arm due to the pain she's in.

OLIVIA begins to slowly cry as she continues to run. She reaches the BLEACHERS and runs up the steps. She turns around to see -- NOTHING.

The KILLER's GONE.

A CHILL shivers down her spine as she TREMBLES in fear, wiping the tears from her face. She GULPS and begins to slowly walk down the bleachers. The FLOODLIGHTS suddenly SNAP off, STARTLING her and she FALLS through the BLEACHERS.

Crashing on the ground with a THUD, OLIVIA sits up slowly, her knees bloody and scraped. GRIMACING in PAIN, OLIVIA curls up, wrapping her arms around her legs.

She closes her eyes and whispers softly to herself and WAITS... Nothing happens.

She slowly opens her eyes and looks around. She peeks through the bleachers and scans the field. ECU on her EYE -- it goes BACK AND FORTH -- LOOKING FOR HIM.

BUT NO ONE'S THERE.

Finally feeling a calmness but not wanting to risk anything, OLIVIA sits back against the bleacher and suddenly she gives a HORRIBLE SCREAM.

We see that the KILLER was on top of the bleachers and has STABBED her in the SHOULDER, the BLOODY BLADE sticking out.

She looks up quickly to see the GHOSTFACE mask staring down at her. He PULLS the knife out of her shoulder and she CRIES out in pain, struggling to move out of her place under the bleacher.

LIMPING, OLIVIA attempts to CLAMBER out from underneath the bleachers but the KILLER is quick. He DIVES the knife, from the bleacher he's stood upon, down... PLUNGING IT RIGHT THROUGH THE TOP OF OLIVIA'S HEAD.

OLIVIA gives a HORRIBLE GASP and her EYES roll to the back of her head. Her body trembles and blood trickles down from her EYES. She SPITS UP BLOOD and her face FREEZES. The KILLER yanks the knife out from her skull and her body crashes to the grass with a thick thud.

CUT TO MOMENTS LATER --

OLIVIA's dead body is being dragged ACROSS the FIELD, leaving a BLOODY TRAIL in the GRASS (a la CASEY BECKER in "SCREAM"). The GHOSTFACE KILLER drops her off in the middle of the field and flees the scene.

We get a close-up of OLIVIA's face... Blood covers her chin from her shoulder wound and her head where the knife entered her SKULL, and we get a zoomed-out shot of her bloody body lying in the middle of the football field.

LINGER on this shot for a few moments before the FLOODLIGHTS suddenly SNAP back on, shining down right on OLIVIA. CLOSE-UP on her face again. Her DEAD EYES stare RIGHT INTO THE CAMERA. It's FREAKY.

ANOTHER shot of OLIVIA lying in the middle of the football field, the FLOODLIGHTS shining down on her...

FADE TO BLACK.

FADE IN:

INT. - KESSLER RESIDENCE - LIVING ROOM - LATE AFTERNOON:

JILL walks into the living room, she approaches her mother KATE, who's typing on a laptop.

KATE

How was the game?

JILL
Woodsboro Wildcats lost.

KATE
Aw, by how much?

JILL shrugs.

JILL
I don't really keep track of the score, Kirby and I really just go to eat the food.

KATE
(beat)
Oh, I forgot to mention... Two girls from your school were murdered.

JILL
(shocked)
What?!

KATE looks on the screen of her laptop.

KATE
Yeah, um... volleyball stars Sherrie Butterfield and Trudie Carpenter.

JILL
Oh, my God.

KATE
You knew them?

JILL nods sadly.

JILL
Not really well, but I talked to them sometimes. I can't believe it. What happened?

KATE
(using the laptop as reference)
Apparently one of them was run over around the corner from here, near, uh, Trudie's house. They were both found with knife wounds.

JILL

Holy...
(beat, notices her
mother's glance)
...crap.

KATE

Sidney's leaving now, because of
this. She's packing her things and
leaving tonight.

JILL

What happened to Sidney "the
survivor"? Sidney "the fighter"?

KATE

She thinks these murders are
because she's back in town and
hopes if she leaves it'll all stop.
I don't blame her, she's just doing
what she thinks is best.

JILL

(nods)
That's understandable.

KATE

You should go say goodbye.

JILL

I will. I'm gonna go get changed
into something more comfortable,
I'm getting tired.

KATE

Already?

JILL

Yeah. I think I'll be in bed early
tonight.

JILL goes upstairs, pulling out her phone as she moves down
the hallway.

JILL (CONT'D)

Charlie...
(pause)
Yeah, do you think you could come
over?

CUT TO:

INT. - KESSLER RESIDENCE - JILL'S BEDROOM - NIGHT:

JILL has her window open and she's sitting in her room alone, waiting. Suddenly, CHARLIE appears, climbing through the window. He gives JILL a small smile.

CHARLIE

Hey...

JILL

Hey, Charlie.

CHARLIE sits on the bed, next to JILL.

CHARLIE

What's this about?

JILL

(beat)

Trevor told me.

CHARLIE

He told you what?

JILL

(pause)

That you like me.

CHARLIE

Oh... Um. He did?

JILL

Yeah.

CHARLIE

Wow. This isn't how I wanted you to find out, I'm so sorry...

JILL

It's okay... I called you because I think it's time we talked.

(pause)

I've liked you for a long time too, Charlie. Maybe even longer than you've liked me. It's just kind of weird, you know? We've been best friends for years now...

CHARLIE

That's exactly how I felt. Too much of a change of pace. It just seemed odd.

JILL
 (smiles)
 Yeah. Exactly...

CHARLIE
 (sighs)
 So do you want to try? You know --
 us?

JILL
 (beat)
 Yeah. I'd like that.

"DEJA VU" by 3OH!3 begins to play as JILL leans in closer to him... She KISSES him. He KISSES her back and the two continue. CLOSE on JILL as she begins to remove her shirt... CHARLIE removes his and the two continue kissing...

CHARLIE unbuttons his jeans and JILL begins slipping off her skirt.

The music fades into the background as we CUT to SIDNEY in the guest bedroom downstairs, packing her things. Her cell phone rings, she answers it quickly.

SIDNEY
 Hello?

GHOSTFACE
 (V.O.)
 Remember me, Sidney?!

GHOSTFACE gives a horrible CHUCKLE. SIDNEY goes ANGRY...

SIDNEY
 What the FUCK do you want?

GHOSTFACE
 (V.O.)
 Let's play a game. For old time's sake.

SIDNEY
I don't play games.

GHOSTFACE
 (V.O.)
 I heard Jill might be pretty good at them.

SIDNEY
 (eyes widen)
 You touch her and I'll...

GHOSTFACE

(V.O.)

You'll do what?! Stop me? You're time's up, Sid. Let's see if Jill's ready to play heroine... She seems to be having a nice time in her bedroom right now.

SIDNEY

You're watching her right now?!

GHOSTFACE

(V.O.)

Of course I am. Ooo, Jill's got a boy in the bedroom.

(evil chuckle)

Too bad he doesn't know what he's gotten himself into... It's not gonna be a fun night for either of them.

SIDNEY

FUCK you!

SIDNEY hangs up and STORMS out of her room and brushes down the hall, past KATE.

KATE

What's going on?!

SIDNEY

Call the police!

KATE

Why?

SIDNEY

Someone's threatening Jill!

KATE's face goes wide in horror and she flips out her cell phone.

UPSTAIRS - The MUSIC becomes more prominent as JILL and CHARLIE, both naked and under the covers, continue having sex. JILL pulls CHARLIE's long hair away from his face as she dives in for another kiss...

BANG BANG BANG! "DEJA VU" comes to an ABRUPT stop.

SIDNEY begins POUNDING on her door and JILL shrieks. CHARLIE jumps.

CHARLIE
 (hoarse whisper)
Shit!

JILL
 (hoarse whisper)
 Get in my closet. Go, go!

CHARLIE rushes into JILL's closet as JILL straightens up her bed and throws CHARLIE's jeans and t-shirt onto the floor on the opposite side of her bed. She walks casually to the door and unlocks and opens it.

SIDNEY
 Jill, are you okay?!

JILL
 Yeah, of course. What's going on, Sid?

SIDNEY
 Someone called and said they were watching you and some boy who was in your room.

JILL
 I...

SIDNEY
 It doesn't matter about the boy right now. Just come down stairs as fast as you can, okay?

JILL
 Alright.

SIDNEY closes the door and CHARLIE emerges from the closet.

JILL (CONT'D)
 You should go.

CHARLIE
 Didn't you hear her? Someone was watching us.

JILL
 Don't be a little bitch, just go before my mom busts us!

She picks up his clothes and tosses them to him. He puts his jeans on and slips his shirt on.

CHARLIE
 I'll uh, I'll call you.

JILL
 (smiles)
 Yeah, and uh...
 (chuckles awkwardly)
 ...And I'll answer.

The two laugh and CHARLIE climbs out the window - the way he came in. JILL turns around and heads out of her room.

CUT TO:

INT. - KESSLER RESIDENCE - LIVING ROOM - NIGHT:

KATE and SIDNEY are waiting for JILL as she comes down the stairs, playing with her hair.

SIDNEY
 Jill, oh, thank God!

KATE's on the phone with police.

KATE
 This is Kate Kessler.

JUDY
 (V.O.)
 Judy Hicks, how may I help you?

KATE
 Is there a way I can request
 personal security at and around my
 house...?

KATE gets up and wanders away, leaving the two cousins alone.

JILL
 So are you still leaving?

SIDNEY
 Eventually. But I think I'll
 postpone my departure.

JILL
 For what?

PAUSE.

SIDNEY
 You're in danger, Jill. The killer
 was toying with me. I can't let
 him do that, I can't let him --
 (beat)
 (MORE)

SIDNEY (CONT'D)

If he ever laid a finger on you, I
wouldn't be able to live with
myself.

JILL looks into her cousin's eyes. She's truly touched.

JILL

(smiles)

It goes both ways.

SIDNEY gives a small smile. Moments later, KATE returns to the room.

SIDNEY

Any luck?

KATE

Chief Riley is assigning Detectives
Perkins and Hoss to keep a
perimeter around the house, they'll
be here shortly for a patrol
throughout the night.

SIDNEY

Oh, that's good.

KATE

Yeah, at least I'll be able to
sleep at night.

KATE walks off without a word to JILL, who rolls her eyes, flustered.

SIDNEY

You alright?

JILL

Yeah, I'm just exhausted. I'll see
you in the morning.

JILL goes up the stairs and SIDNEY watches her. She then returns to her room down the hall and flicks the lights off.

CUT TO:

INT. - KESSLER RESIDENCE - JILL'S BEDROOM - CONTINUOUS:

JILL is on the phone with KIRBY and CHARLIE, speaking on three-way.

Whenever one of them speaks, we cut to show them in their bedroom. CHARLIE's watching TV and eating popcorn, KIRBY's scanning through a DVD collection and JILL lays in her bed.

KIRBY

So this curfew's because of what happened to Trudie and Sherrie, right?

CHARLIE

Yeah, I guess.

KIRBY

Well, you guys know the rule's right?

CHARLIE

Rules?

KIRBY

You don't know of the late and great Randy Meeks?

CHARLIE

Of course I do, but...

KIRBY

If we end up as targets of this psycho, we need to know the rules in order to survive!

JILL

But the rules of what exactly? There were the horror films, the sequels, the final installment of a trilogy...

KIRBY

...And now for the horror film resurrection.

CHARLIE

Resurrection?

KIRBY

Yeah. Years with no new installments and suddenly, the series makes a big comeback. Usually it's a remake, like they did with *Halloween*, *Friday the 13th*, and *A Nightmare on Elm Street*.

(beat)

But I avoid those monstrosities... I mean more along the veins of *Halloween H20*, following the same continuity.

JILL
Ooo, do tell.

KIRBY
Okay, first rule: Trust no one.
Horror movies have always been
known for their big curveballs but
this is a new decade, and to be
original, you gotta have a wacky
curveball, and that's exactly
what's going to happen when the
killer takes off that mask.

CHARLIE
Someone completely unexpected,
then. I have dibs on Sidney.

JILL
Sid's no killer.

CHARLIE
Well, it's unexpected, isn't it?!

JILL
(rolls her eyes)
Whatever. Next rule please!

KIRBY
ANYTHING could mean death. Not
just the scary hooded guy with the
big, sharp knife. This killer's
creative with his deaths, we
already know this as he shoved
Sherrie's hand in a fucking
blender!

JILL
(shudders)
Ew... Poor Sherrie.

KIRBY
(fake-ass Spanish accent)
Regir numero tres...
(back to normal voice)
The death scenes are always gorier,
because gory deaths are what's "in"
now.
(beat)
Rule Four, death is no longer
imminent. The killer can toy with
his victims before finally laying
the final stab.

CHARLIE
Sort of like *Saw*?

KIRBY
Not exactly, but sure. I guess you
could use that comparison...
(beat)
But only if you're talking about
the first three.

CHARLIE
(smirks)
Yeah, once they hit *Saw 64* it got
kind of redundant.

JILL
So what's rule number five?

KIRBY
Just because it's a new decade,
with new rules does not mean we
abandon the old rules. Most of
them still apply here.

JILL
Like "If you say 'I'll be right
back', chances you won't be"?

KIRBY
Exactly. That still applies here.

CHARLIE
Only virgins survive?

KIRBY
That's not exactly true anymore, so
you can throw that one out.

CHARLIE
Well, good.

He scoffs. There's an awkward silence before KIRBY breaks
it.

KIRBY
I don't wanna know.
(beat)
ANYWAY, the sixth and final rule...
The original series' characters are
either forgotten or quickly killed
off in a series resurrection, take
Laurie Strode in the "Halloween"
films for instance.
(MORE)

KIRBY (CONT'D)
 Sidney, Gale and Dewey will find themselves under the knife sooner rather than later.

JILL
 (worriedly)
 These rules aren't 'set in stone' are they?

KIRBY
 Not really, but it does make you think.

JILL
 Well, thanks for the talk guys, but I gotta go. I'm freakin' tired.

CHARLIE
 Alright, Jilly-bean. 'Night...

JILL laughs.

JILL
 Night.

KIRBY
 'Night...

JILL hangs up and gives a sigh as she lays down...

CUT TO:

INT. - JOHNSON RESIDENCE - MARNIE'S BEDROOM - NIGHT:

MARNIE lies on the couch, legs curled up and laying on her side whilst talking on the phone. The television's on and she's using the remote to flip through the channels.

MARNIE
 ...I've been preparing a news story for the paper on it, it's been getting loads of press...

GIRL ON PHONE
 (V.O.)
 Press?
 (laughs)
 You're acting like you've been approached by Perez Hilton to write an article on it.

MARNIE

Pfft, please, I wouldn't write an article on that trash if he paid me all the money in his bank account.

(pause)

Well, maybe if he offered me all of it.

The girls laugh.

GIRL ON PHONE

(V.O.)

But don't you think you're not digging deep enough?

MARNIE

About Patty and Robbie going missing?

GIRL ON PHONE

(V.O.)

Yeah, I mean, with Sidney Prescott's publicist being attacked by some dude in the same costume as the original Woodsboro killers... Then, Trudie and Sherrie got killed earlier today. All I'm saying is, they could be linked.

MARNIE

But how? Patty and Robbie had nothing to do with Rebecca Mohr. Besides, people pull these kind of pranks all the time on Massacre Remem...

GIRL ON PHONE

(V.O., interjecting, with disbelief)

You know her name?

MARNIE

Every reporter needs to know every detail of the story. Think I haven't heard that whole bit before? It just doesn't make any sense, you'd think if there was a killer he'd try to pick off victims who are connected -- Who says someone was trying to kill Rebecca in the first place? It could've just been a prank.

GIRL ON PHONE

(V.O.)

But he sliced her arm. Besides, what about Sherrie and Trudie?

MARNIE

Shit happens all the time. Lots of pranks go wrong, some people even end up dead!

(beat)

Sherrie and Trudie -- that's where I'm fucking stumped. No idea what to think with that one...

GIRL ON PHONE

(V.O., laughs)

Well excuse me, miss know-it-all.

MARNIE

I just don't see all the fuss about this huge conspiracy theory. Robbie supposedly called his mother and told her he was spending the night at Charlie's house... Why else would he lie since he was obviously with Patty that night? I saw them--!

GIRL ON PHONE

(V.O.)

You're saying they just ran away?

MARNIE

Yeah, I mean, Patty's parents never really liked Robbie. And Robbie's mom was always so overprotective of him...

GIRL ON PHONE

(V.O.)

What if Patty's parents caught them having sex or something? And then they killed them and hid they're bodies?

MARNIE

This whole town's psychotic, you know that? That's like the sickest thing I've heard with like no evidence toward any attack ever happening!

(scoffs)

(MORE)

MARNIE (CONT'D)

It's like you're all obsessed over a bunch of murders that happened we were only toddlers. It's like - it's over - who gives a fuck?

GIRL ON PHONE

(V.O.)

But it's not over, Marnie! You've got the "evidence" right in front of you and you're just ignoring it. Two missing teens? Check. Attacked girl? Check. Sharp knife? Check.

There's a click, MARNIE checks her phone it reads "INCOMING CALL".

MARNIE

There's someone on the other line, hold on.

GIRL ON PHONE

(V.O.)

I gotta go anyway, we'll talk later.

MARNIE

Alright. Bye.

MARNIE clicks over.

MARNIE (CONT'D)

Hello?

GHOSTFACE

(V.O.)

Who's this?

MARNIE

Marnie...

(beat)

...Who's this?

GHOSTFACE

(V.O.)

Marnie... I like that name.

MARNIE

Funny. That's like, the exact opposite of what everyone else says.

GHOSTFACE

(V.O.)

And what does... "everyone else"...
say?

MARNIE

Usually that my name isn't very
attractive. I'd rather not quote
some of the things they say...

GHOSTFACE

(V.O.)

Well that's not very nice. You seem
like such a nice girl, too...

MARNIE

(frowning)

Who were you calling for anyway?

GHOSTFACE

(V.O., beat)

Whoever answered.

MARNIE

(scoffs)

Who are you?

GHOSTFACE

(V.O.)

No one in particular.

MARNIE raises her eyebrows.

MARNIE

Well, "No one in particular"...
(beat, suddenly fierce)
...*What the hell do you want?*

GHOSTFACE

(V.O.)

Are you watching TV?

MARNIE

Why do you care?

GHOSTFACE

(V.O.)

Just curious.

MARNIE

...Yes. Yes I am.

GHOSTFACE

(V.O.)

Is it scary? Because I like scary movies...

MARNIE

(flirtatious tone)

You do....?

(darkly, suddenly serious)

Well, I don't.

GHOSTFACE

(V.O.)

Too scary?

MARNIE

No, it's just insulting to the African-American culture. My race is either excluded completely or killed off in the opening credits in horror films. I'd like to see one that has at least one black character make it to the end.

GHOSTFACE

(V.O.)

For someone who works at a video store, I'm surprised you haven't seen "*I Still Know What You Did Last Summer*". Brandy Norwood's character survives. Mekhi Phifer wasn't as lucky, but...

MARNIE looks SPOOKED.

MARNIE

(beat, interjecting)

How do you know where I work?

GHOSTFACE

(V.O., nonchalantly)

I followed you home tonight.

BEAT. MARNIE looks at the CALLER ID on her phone - UNKNOWN NAME, UNKNOWN NUMBER.

MARNIE

I'm calling the police...

GHOSTFACE

(V.O.)

Not so fast. We're just having a conversation.

MARNIE

A conversation?! Apparently you're a stalker. This isn't funny at all, so just give it up.

GHOSTFACE

(V.O.)

No one said it was supposed to be.

MARNIE

Listen to me, fucker, I'm calling the cops because this shit isn't funny!

GHOSTFACE

(V.O.)

If you're half as fun to slice and dice as Patty was, then this should be a GOOOOOOOD night.

MARNIE

(crying)

FUCK YOU--!

MARNIE hangs up, she begins to cry and begins dialing 9-1-1...

...As she does, **BOOM!** The STEREO blares out "ALL MY LIFE" by THE FOO FIGHTERS.

She SHRIEKS and DROPS the PHONE with a JUMP. SLOWLY, she MOVES toward the STEREO in an attempt to TURN it OFF...

GHOSTFACE

(O.S.)

What do you think you're doing...?!

MARNIE spins around --

THE GHOSTFACE KILLER has burst out from a CLOSET, KNIFE brandished.

GHOSTFACE (CONT'D)

...I LIKE THIS SONG!

MARNIE SCREAMS. She TAKES OFF, and GHOSTFACE takes chase. MARNIE hops over a couch, the KILLER does the SAME. He SWINGS his KNIFE at MARNIE, she DUCKS and it NARROWLY MISSES HER.

She DIVES out of the way with a SCREAM. She PUSHES the KILLER down, FLIPPING him over the couch. MARNIE runs down the hall, goes around a corner, but stops suddenly. She leans against the wall.

CLOSE ON:

MARNIE's face. She looks around, trying to see the killer. She doesn't see anybody.

WIDE OF:

The stairs. MARNIE runs down the hall and comes to the stairs. She reaches the bottom and turns the corner, heading toward the stairs where she bumps into--

--THE KILLER!

The killer pushes her against the wall. They struggle, MARNIE trying to punch the killer. She screams as the killer fights with her. MARNIE feebly slaps the killer on the chest, but it has no effect on him.

She fights his grasp by wriggling free of him, elbowing him in the stomach. She tries to reach the STAIRS but he holds out his leg and she TRIPS. FALLS. She throws herself up, OPENS up the nearby WINDOW in PURE PANIC MODE.

MARNIE begins climbing out and the KILLER takes a SWING with his knife, MANAGING to SLICE into MARNIE's SLIPPER, TEARING it RIGHT OFF her foot.

THAT WAS FUCKING CLOSE!

She gives a SCREAM and collapses onto the roof outside.

EXT. - JOHNSON RESIDENCE - ROOF - CONTINUOUS:

"ALL MY LIFE" still PLAYS.

IT'S dark out and MARNIE's house is pretty far off from civilization. In the distance WOODSBORO HIGH can be seen. She's yelling but it's unlikely ANYONE is even OUT HERE.

MARNIE

HELLLLP--! FUCKING HELP ME--!

The KILLER clambers out the WINDOW behind her. Panicking, MARNIE looks around her. WHERE TO GO?

She CLAMBERS, struggling to keep balance, over toward the other side of the house. The KILLER is pretty careless, CHARGING right at her. With a scream, MARNIE begins moving quicker on her feet. She sees a TENT below and she LEAPS down --

-- FALLING with a SCREAM, flailing her arms and LEGS --

EXT. - JOHNSON RESIDENCE - BACKYARD:

SHE CRASHES ON TOP OF THE TENT. IT TOPPLES OVER, BUT MARNIE SURFACES THROUGH THE TENT'S WRECKAGE.

She's OKAY!

MARNIE DARTS away through her backyard and RUNS.

EXT. - STREETS OF WOODSBORO - CONTINUOUS:

She STOPS in the middle of the street - turns around. The KILLER's not on the roof anymore but she can't see him anywhere. She faces forward again and continues running, this time pulling out her phone.

She fumbles with her phone, dialing 9-1-1 as she runs. Placing the phone next to her ear and running at the same time...

OPERATOR

What is your emergency?

MARNIE

I've got a FUCKING PSYCHO chasing after me! I'm heading to Woodsboro High and he's got a knife -- GET EVERYBODY YOU CAN OUT HERE--!

The KILLER gains on her, she keeps running, SCREAMING-- She TOSSES her phone at him, hitting him in the face. He gives a "Oof" and she gets more time to run... She keeps running, and the KILLER, dazed, keeps CHASING. He CLOSES in on her, SLICING her in the ARM with his KNIFE. She FALLS --

MARNIE (CONT'D)

AAHHH--!

He RAISES the knife, she ROLLS, he stabs the PAVEMENT. STUMBLES and FALLS to the ground. She GETS on her feet, KICKS him, and RUNS. He LEAPS back up and DARTS after her.

She's getting CLOSER to the SCHOOL -- She HOLDS her BLEEDING ARM, WINCING as she RUNS... The KILLER is FAST, but MARNIE keeps up her SPEED.

MARNIE (CONT'D)

(crying)

LEAVE ME ALONE--!

GHOSTFACE

Where's the FUN in THAT--?!

He SWINGS at her, she DIVES DOWN, and ROLLS DOWN a HILL leading toward the FOOTBALL FIELD. She gets back up, KEEPS running without a single look BACK.

MARNIE sees the FLOODLIGHTS are on, SHINING DOWN AT THE FIELD... IT'S A SLIGHT GLIMMER OF HOPE FOR HER. She gives a small SMILE...

Without looking back, MARNIE runs a CORNER around the BLEACHERS and GOES ON THE FIELD.

MARNIE
SOMEBODY HELP ME--!

She STOPS. Her FACE FALLS. EYES GO WIDE. AND SHE COVERS HER MOUTH IN COMPLETE SHOCK.

We SEE what she SEES --

OLIVIA'S BODY. BLOODY, BLANK-FACED, VERY MUCH DEAD.

RIGHT IN THE SPOTLIGHT OF THE FLOODLIGHTS.

AND WORDS FINGER-PAINTED ACROSS THE SCORE BOARD **WITH OLIVIA'S BLOOD:**

"YOU'LL FOREVER BE REMEMBERED IN THE SPOTLIGHT"

MARNIE crawls UNDER the BLEACHERS, hiding from the KILLER, COVERING her MOUTH and CRYING SILENTLY. The KILLER stalks by SLOWLY, MARNIE watches his boots... She SLOWLY backs up and DARTS away unnoticed, toward the school. "ALL MY LIFE" fades out here.

CUT TO:

EXT. - WOODSBORO HIGH - PARKING LOT - NIGHT:

GALE is gathering her things into her car after a long night. She drops her things. Pissed;

GALE
Fuck...

She picks them back up and she hears something nearby. POV of who MAY be the KILLER watching from the bushes -- SHAKY VIEW of GALE looking around, a bit frightened.

She sees the lights shining from the FLOODLIGHTS, a surprised look on her face.

GALE (CONT'D)
(to herself)
Shouldn't those be off by now...?

SHRIEKING is heard nearby. GALE suddenly drops her stuff again.

GALE (CONT'D)

SHIT--!

She spins around quickly and sees MARNIE running as fast as she can, teary-eyed, around the corner of the school...

GALE runs toward her.

GALE (CONT'D)

Marnie! Marnie, what the hell happened?

MARNIE

(barely taking a breath)
The killer... He tried to kill me... Oh my god, HE KILLED PATTY AND OLIVIA--

GALE

The killer's here?!

MARNIE nods.

MARNIE

We need to get the fuck out of here--
-!

GALE

Here, I'll drive you to the police station...

GALE picks up her things, throws them in the trunk and unlocks the door of her car with the keychain. MARNIE leaps in the passenger seat and GALE in the driver's seat... GALE begins driving off before MARNIE can buckle her SEATBELT.

GALE (CONT'D)

Okay, slow down this time, Marnie --
How do you know he killed Patty and Olivia?

MARNIE

(still crying)
He called me. He told me he hoped I was as fun to cut up as Patty was. And he chased me here to the school, and I found Olivia's body in the middle of the football fields, there was blood everywhere...

GALE
Jesus... Did the killer say
anything about Robbie?

MARNIE shakes her head.

MARNIE
Nothing.

GALE
It's gotta be him, then.

MARNIE
He'd never hurt Patty! It can't be
him--

GALE
Listen, sweetie, I've been through
this before. It's usually the
people you don't suspect to do any
harm that do the most.

MARNIE
(angry)
You listen. I've been best friends
with Patty and friends with Robbie
for a long time, and he wouldn't
hurt her or anyone else...

GALE
You say the killer chased you to
Olivia's body?

MARNIE
Yes...

GALE
He must have wanted you to find it
for some reason.

MARNIE
But why?

GALE
No fucking clue... Did you call the
police?

MARNIE
Yes, but I didn't want to wait
around - he's still back there Miss
Weathers, I ran off when he was
looking for me at the football
field.

GALE
 We're not in class anymore, Marnie.
 (beat)
 You can call me Gale.

MARNIE nods. She takes a deep breath.

GALE (CONT'D)
 You're lucky to be alive.

MARNIE
 (sighs)
 I know... I know...

On GALE's face...

GALE
 Is there anyone you think could've
 done this?

MARNIE
 I don't have much evidence... But I
 think I might have a hunch.

GALE
 Who?

MARNIE
 (beat)
 Trevor Sheldon.

GALE
 Football player Trevor Sheldon?

MARNIE nods.

MARNIE
 Jill and Patty's ex-boyfriend
 Trevor Sheldon. He made advances
 on Patty, the two went out, and
 then he started flirting with
 Olivia. She rejected him and then
 he went out with Jill for a little
 while.

(beat)
 But I know for a fact that he was
 the one Patty lost her virginity
 too... Olivia too, I think.

GALE
 Jesus, is there anyone Trevor
 hasn't fucked?!

MARNIE
(long pause)
Jill.

GALE
You're thinking...?

MARNIE
He went out with Patty first. She
was killed first. He had a brief
fling with Olivia. She's dead too.
What if Jill's the killer's next
target.

GALE
Shit, you're right. I gotta call
Sidney...

MARNIE
And then we go to Trevor's house.

GALE
No, I'm taking you to the police
station. My husband Dewey's there,
he can protect--

MARNIE
I don't need protection, Gale. I
just want to find this fucker!

GALE looks at MARNIE for a long while.

GALE
Don't make me regret this.

MARNIE
I won't. Promise.

GALE nods and takes out her cell phone.

CUT TO:

INT. - KESSLER RESIDENCE - JILL'S BEDROOM - NIGHT:

JILL sits in her bedroom and she gets a text message, it's
from KIRBY.

She reads it:

"Wakey-wakey... Lol! Meet Charlie, Trevor and I at the town
square in the next ten minutes."

JILL texts back:

"What about curfew?"

Moments later:

"Lol. Fuck curfew."

JILL rolls her eyes and texts back:

"Lol, whatever. Cya in a few."

JILL locks her bedroom door and turns toward the window, opening it and climbing out.

EXT. - WOODSBORO TOWN SQUARE - NIGHT:

JUDY HICKS is patrolling the WOODSBORO TOWN SQUARE, a FLASHLIGHT in her hand. She flashes it around and she walks off.

PAN around to see KIRBY, JILL, and CHARLIE sneaking by as JUDY turns a corner around another part of the street.

JILL

I thought we were supposed to meet him here?

CHARLIE

Relax, he's just running late...

JILL

What's this about anyway?

CHARLIE

I'll let him explain it to you...

The take their seats and wait...

KIRBY

Where the hell is he?! We can't just stand here looking like sitting ducks!

TREVOR pops up behind them from the bushes.

JILL

Hey.

CHARLIE

(jumps)

FUCK!

JILL and KIRBY laugh as TREVOR takes a seat next to CHARLIE with a smirk.

TREVOR
Sorry. Didn't mean to scare ya...

JILL
(beat)
I shouldn't be out here...

KIRBY
Like I said, fuck curfew...

JILL
No, no... It's not about curfew.
(beat)
Sidney got a phone call from the
killer.

KIRBY
Really?

JILL
Yeah, and I guess he was
threatening me.
(pause)
They called detective's to keep
guard on the house, but I don't
want to be the damsel-in-distress,
the bait for Sidney.

KIRBY
Good for you.

TREVOR
Yeah, go out and do your own thing.
Sid can handle herself, besides,
with you off the killer's radar
you'll be pretty safe.

JILL
Off the killer's radar?

TREVOR
We're going to the fair.

JILL
This late?

TREVOR
I work there, remember? I got
keys, we can rid whatever the fuck
we want, do whatever the fuck we
want. It's gonna be great.

JILL
 Sounds fun. So I assume no one
 wants to invite Olivia?

TREVOR
 No. It'd be too awkward,
 considering, well, everything.
 (beat)
 Oh, but I did invite Marnie though.

CHARLIE
 Yeah, I agree. No drama tonight.
 Just a lot of fun.

JILL
 (smiles)
 Sounds great.

KIRBY
 See, it's good to have a little bit
 of fun sometimes.

JILL
 What's that supposed to mean?

KIRBY
 Well, things have been different
 since... well, Tyler. You've been
 a lot quieter and more reserved.
 It's good to see you getting out of
 your shell again.

JILL gives a small nod.

JILL
 (sadly)
 Yeah.
 (musters a smile)
 I feels good, too.

TREVOR
 So, you'll come with us?

PAUSE. JILL seems be to thinking about this.

JILL
 Yeah. Yeah, I'll go.

TREVOR
 (grins)
 This is gonna be a fun night.
 Trust me.

CHARLIE
 (sarcastic)
 It's gonna suck then.

TREVOR elbows CHARLIE in the chest, CHARLIE just smirks and rubs himself where TREVOR hit him.

CHARLIE (CONT'D)
 People seem to like hitting me for
 some reason...

TREVOR laughs and leads them off. CHARLIE and JILL exchange smiles and a glance before JILL turns away awkwardly.

CUT TO:

EXT. - GALE'S CAR - NIGHT:

GALE and MARNIE are still driving. MARNIE is taking deep breaths and suddenly stops. She sees an ABANDONED, BEAT-UP car sitting at the side of the road.

MARNIE
 Holy shit--

GALE
 What?

MARNIE
 That's Robbie's car!

GALE hits the BREAKS abruptly. MARNIE goes flying forward, almost hitting the dashboard.

GALE
 Sorry...

She does a quick U-TURN and swerves onto the grass.

GALE (CONT'D)
 What the hell's his car doing out
 here?

MARNIE
 I don't know.

GALE
 I'm calling the police and letting
 them know.

MARNIE
 Good idea...

MARNIE gets out of the car and walks toward the car as GALE is on the phone...

GALE

Dewey, I need someone out on Wicker Road...

Her voice trails off as MARNIE walks away toward ROBBIE's car slowly...

DEWEY

(V.O.)

Is everything okay Gale?

GALE

I found Robbie Templeton's car at the side of the road.

DEWEY

(V.O.)

How do you know it's his car?

GALE

One of his friends, Marnie, is with me. She's confirmed it.

DEWEY

(V.O.)

Deputy Hicks is on patrol I'll send her over. I'll be there as soon as I can get there, okay?

GALE

Please hurry, Dewey. Things are gettin freaky, I have a lot to fill you in on.

DEWEY

(V.O.)

I'll be there as soon as I can. Promise.

GALE

I love you.

DEWEY

(V.O.)

I love you too.

The two hang up and GALE turns to see MARNIE's gone.

GALE

Shit!

She gets out of the car and sees MARNIE approaching ROBBIE's car slowly.

GALE (CONT'D)
What are you doing?!

MARNIE
I'm going to check it out...

GALE
That's the last thing you do. Stay here!

MARNIE
I thought you'd do anything for the story.

GALE
Not act like a complete idiot, now get in the fucking car, Marnie--!

MARNIE doesn't listen, she's already at TREVOR's car. GALE sighs and joins her.

GALE (CONT'D)
Don't make me regret this.

MARNIE
Why the hell would his car be out here?

GALE
Out in the middle of the woods... No one lives out here. Perfect hiding spot.

MARNIE
He didn't too good of a job hiding it. It's right here in plain sight.

GALE
Maybe it's just like with Olivia... Maybe the killer wanted us to find Robbie's car.

The two exchange glances as GALE suddenly takes out a LOCKPICK... MARNIE smirks.

MARNIE
Don't you come prepared?

GALE smiles back.

GALE
Gale Weathers always comes
prepared.

GALE picks the lock of the car doors and checks the interior -
- NOTHING. It's got trash on the ground and GALE inspects
some of it; picks up a sticky candy wrapper and looks at it
in disgust.

MARNIE
Nothing suspicious. That's just
Robbie...

GALE
...Who could be the Killer.

She shoots MARNIE a look, MARNIE just rolls her eyes. GALE
climbs out of the car and closes the door. She walks over to
the back and unlocks the trunk door.

JUDY
(O.S.)
Miss Riley?

The two girls jump and spin around to see JUDY HICKS stood
behind them. GALE looks freaked out.

GALE
Jesus, Judy, you scared the shit
out of me.

JUDY
What are you doing?

GALE
We were just checking things out.

JUDY
That's tampering with evidence...
Let me take a look.

GALE looks irritated but she and MARNIE step aside as JUDY
opens up the trunk...

We don't see what's inside, we just see her expression.

JUDY (CONT'D)
Oh, shit...

GALE
What is it...?

She and MARNIE jump forward to look inside and both of them
let out BLOOD-CURDLING SCREAMS.

We see inside the trunk is the DEAD BODY of PATTY CARLSON. NECK slit ALL THE WAY open and HER THROAT HAS BEEN RIPPED RIGHT OUT OF HER, laying RIGHT beside her face in a BLOODY HEAP. Her BODY has been GUTTED and her INSIDES ARE SPILLED ALL OVER THE INTERIOR OF THE TRUNK.

MARNIE

OH, FUCK--

MARNIE rushes away and she PUKES in the bushes as GALE begins to GAG. JUDY shuts the trunk shut with a COUGH and a GAG.

JUDY

THAT was some REAL fucked up SHIT--

SMASH TO BLACK.

INT. - KESSLER RESIDENCE - BATHROOM - NIGHT:

The SHOWERHEAD rains water onto SIDNEY PRESCOTT. She washes her hair with shampoo. VIEW of outside the shower. Someone's watching -- APPROACHING --

SIDNEY hears a CREAK. She looks ALERT and VERY IN TUNE TO HER SURROUNDINGS.

She SLIDES the curtain open slowly and peeks out --

-- There's NO ONE there.

She gives a sigh and turns off the shower, stepping out and wrapping a towel around her body. She uses a separate towel to dry off her hair.

There's a noise from outside the room. SIDNEY's face freezes. She grabs her clothes...

INT. - KESSLER RESIDENCE - HALLWAY - CONTINUOUS:

SIDNEY, fully-clothed, walks down the hallway. She runs into someone -- SCREAMS --

KATE

Jesus, Sidney... Is everything alright?!

SIDNEY sighs. It's only her AUNT KATE. KATE gives SIDNEY a confused, frightened look.

SIDNEY

(regaining her composure)
Yeah, you just startled me...

KATE

The Detective's are here.

SIDNEY walks down the hall with KATE and we see DETECTIVE's PERKINS and HOSS stood in the KITCHEN.

INT. - KESSLER RESIDENCE - KITCHEN - CONTINUOUS:

HOSS offers SIDNEY a smile.

HOSS

Hello, Sidney. Ray and I wanted to introduce ourselves properly so you knew not to panic if you saw us walking around in the middle of the night.

PERKINS

We're going to patrol outside.
Give us a shout if you need us.

SIDNEY

Thank you, Detective's.

The two DETECTIVES exit and SIDNEY faces her aunt.

SIDNEY (CONT'D)

Is Jill alright?

KATE

Her door's locked, she must be sleeping.

SIDNEY

(worried)
Are you sure?

KATE

She's fine, Sid...

SIDNEY

(sighs)
I'm just so overwhelmed right now.
I mean, ten years of nothing and now another psycho's come around and decided to target my family.
It's getting too personal.

KATE

Don't worry, sweetie. Jill and I will be fine.

KATE and SIDNEY embrace in a hug.

SIDNEY
I think I'll go to bed. It's been
a long day.

KATE
Alright. Goodnight.

SIDNEY
Night.

SIDNEY goes into the GUEST BEDROOM and we stay on KATE for a moment.

CUT TO:

EXT. - KESSLER RESIDENCE - FRONT YARD - NIGHT:

HOSS and PERKINS are patrolling outside, and chatting.

PERKINS
I don't see how you can be so
easygoing about this.

HOSS
Who said I was being "easygoing"?

PERKINS
I'm nearly pissing myself right
now. It's like the chief put us
here 'cuz he *wanted* us to die.

HOSS
Well, I volunteered.

PERKINS
You must have a death wish, man.
You watch the "*Stab*" films?

HOSS
Of course I have. Favorite
films...

PERKINS
Well, this girl's the reason those
films exist! Now she's getting
threatened again and we're forced
to protect her.

HOSS
It's not that big of a deal, Ray.
We'll be fine.

PERKINS sighs.

INT. - KESSLER RESIDENCE - LIVING ROOM - CONTINUOUS:

KATE is watching TV and she hears CLANGING in her KITCHEN. Something - or SOMEONE - moving. She sits upright, uneasy, scared...

EXT. - KESSLER RESIDENCE - FRONT YARD - CONTINUOUS:

PERKINS is patrolling on his own in the front as KATE emerges from the house...

KATE
Detective?

PERKINS
Gah!

He spins around, flashing his flashlight at her with a yell.

PERKINS (CONT'D)
(regaining his composure)
Oh. Apologies, Miss Kessler...

KATE
I heard noises inside, would you
mind taking a look?

PERKINS
Of course not...

KATE
Where's the other detective?

PERKINS
He's patrolling out in the back.

KATE nods and lets PERKINS inside. As he walks inside the CAMERA pans over to show DETECTIVE HOSS laying beside the HOUSE, multiple STAB wounds in his CHEST, mouth agape.

INT. - KESSLER RESIDENCE - LIVING ROOM - CONTINUOUS:

PERKINS looks around, he turns back to KATE, who stands there, looking afraid, on the other side of the room.

PERKINS
There's nothing in here, mind me
checking upstairs?

KATE
Please.

PERKINS walks upstairs.

INT. - KESSLER RESIDENCE - UPSTAIRS HALLWAY - CONTINUOUS:

PERKINS moves slowly through the hallway. NERVOUS, he grips for his GUN...

He looks in all the open door rooms, flicks the lights on -- finds nothing.

Finally, he goes for JILL's room, tries to open it -- it's LOCKED. Finding this suspicious, he pulls out a LOCK PICK and forces the door open.

He sees that JILL is gone.

PERKINS
Miss Kessler!

KATE
(O.S., shouts)
What?!

PERKINS
I'm in your daughter's room. She's
not here.

He walks out and KATE rushes upstairs and looks in the room.

KATE
Oh, my God. I'll go call her!

She rushes back downstairs and PERKINS checks in the next room, a family sort of room. He sees a FIREPLACE in it and it's LIT. Curious, he approaches it.

And then he spots an OPEN WINDOW.

PERKINS
What the...?!

The GHOSTFACE KILLER emerges from the shadows and swings his KNIFE at PERKINS, SLASHING HIM ACROSS THE FACE. PERKINS SCREAMS in HORROR and he GRASPS his wound.

DOWNSTAIRS --

SIDNEY bolts herself up awake to PERKINS' scream. She leaps out of bed and gets into a pair of jeans, a t-shirt and a jacket.

BACK WITH PERKINS--

PERKINS' face DRIPS with BLOOD and he FIGHTS the KILLER as best as he can. The KILLER swings at him, but PERKINS ducks.

The KILLER grabs a NEARBY FIREPOKER and impales PERKINS right through the chest with it.

PERKINS wobbles backward, SCREAMING in pain... The KILLER pushes PERKINS, he falls BACKWARD -- OUT THE WINDOW -- and goes CRASHING through the front windshield of his PATROL CAR.

The ALARMS BLARE.

INT. - KESSLER RESIDENCE - KITCHEN - CONTINUOUS:

SIDNEY rushes out as KATE tries to call JILL, crying and panicking.

SIDNEY

What the hell's going on?!

KATE

(crying)

I don't know!

SIDNEY

Where's Jill?

KATE

I just called her... she snuck out of the house and went to the fair with some friends...!

SIDNEY

We need to get out of here, I think the killer's here!

KATE begins to PANIC.

KATE

Ohhh, GOD!

SIDNEY grabs her aunt's arm and tries to escape just as the KILLER rushes down the stairs. KATE SHRIEKS and tries to run faster, but she FALLS.

SIDNEY

AUNT KATE--!

She tries to go back for her, but sees the killer right behind KATE.

KATE

RUN, SIDNEY! GET OUT OF HERE--!

TEARS rolling down her face, SIDNEY turns back and FLEES the HOUSE without one look back to KATE...

CUT TO:

EXT. - KESSLER RESIDENCE - BACK YARD - CONTINUOUS:

SIDNEY runs outside, crying. She DARTS through the back YARD, RUNNING into the front...

EXT. - KESSLER RESIDENCE - FRONT YARD - CONTINUOUS:

SIDNEY passes by the body of PERKINS as he lay on the windshield of the patrol car, face bloody and impaled with the firepoker. She turns away quickly as she rushes toward her car, parked in the street. She fumbles with the keys before finally unlocking the door and leaping in the car...

SIDNEY starts her car up and drives off in a hurry...

CUT TO:

EXT. - BY THE WOODS - NIGHT:

GALE and MARNIE stand to the side as DEWEY covers up PATTY's body with a BLANKET and he and JUDY pick it up and place it in DEWEY's trunk.

DEWEY

Thanks, Judy.

JUDY

(a scared tone in her voice)

I didn't bring my car... Can I ride back to the station with you?

DEWEY

(kindly smile)

'Course.

JUDY

Thanks...

DEWEY

I'll be back in a minute, you can climb in now if you want.

JUDY

Alright.

JUDY goes into DEWEY's car as DEWEY returns to GALE and MARNIE.

DEWEY

I should take you two to the station.

MARNIE

No.

DEWEY

You're a witness to a murder, Marnie.

MARNIE

I found the body, I'm not a witness to the murder...

DEWEY

Why won't you just go down to the station?

GALE

We want answers, Dewey.

DEWEY glances at GALE for a moment.

GALE (CONT'D)

This shit's happening again. Ten years, Dewey. Ten years of living like normal people and now it's all going down the shithole. Marnie's helping me find this dickhead so it can stop before anyone else gets killed.

BEAT.

DEWEY

I can't let you put yourself in danger like this. Not again. Not with our child.

It all goes SILENT. MARNIE notices the tension between this couple.

GALE

I'm doing this. I can't let another fucker ruin our life. We can do this both ways. From our side of the story to your's. The cop and the reporter working together.

(smiles softly)

Just like old times.

DEWEY

But you're not a reporter, Gale.
You're a teacher. And you're
putting one of your students in
danger!

MARNIE

She tried to stop me.

GALE

The girl's just as reckless as I
was. She's got the same
determination, the same attitude.
There's no stopping her.

DEWEY

And there's no stopping you either.

GALE

Exactly.

DEWEY looks to her for a few moments.

DEWEY

Wherever you go, you tell me.

MARNIE looks at her phone and shows them a text message:

MARNIE

I've been invited to the
fairgrounds by Trevor.

GALE

Our suspect.

MARNIE nods.

GALE (CONT'D)

Well, you know where we'll be.

GALE and MARNIE walk off to GALE's car as DEWEY sighs and
goes back to his PATROL CAR.

INT. - DEWEY'S PATROL CAR - CONTINUOUS:

DEWEY sits in the driver's seat, while JUDY has taken a seat
at the passenger's side.

JUDY

You're not taking them back to the
station?

DEWEY
They're going to help us figure out
who the killer is.

JUDY
Really?

DEWEY
Yeah, they're going to the
fairgrounds.

JUDY
What for?

DEWEY
Some kid in Gale's class thinks the
kid that invited her is the killer.

JUDY
I think we should go too.

JUDY and GALE exchange glances as DEWEY begins driving, going
in the opposite direction of the road as GALE and MARNIE are.

DEWEY
We need to drop off this body
first.

JUDY
Right. After that, I mean.

DEWEY
(nods)
Alright.

They sit in silence for a few moments...

JUDY
I'm sorry, if I've given off the
wrong vibe to you or to Gale. I'm
not trying to intrude on you two...

DEWEY
No, it's okay. I get it.

JUDY
I'm just new and I'm trying to make
a good impression... Quite frankly,
I'm not sure I'm cut out for this
job.

DEWEY
I think you're doing great.

JUDY

Really?

DEWEY

Being a Deputy sucks at first.
Trust me... But you'll get the hang
of it. You're good at this job, I
wouldn't quit if I were you.

JUDY smiles.

JUDY

Thanks, Chief.

VOICE

(O.S.)

Dewey... Dewey... Dewey...

DEWEY's face screws up.

DEWEY

Do you hear that?

JUDY

Yeah...

DEWEY pulls over to the side of the road and looks behind him
in the backseat... INAUDIBLE WHISPERING can be HEARD...

JUDY (CONT'D)

Who the hell is that?

DEWEY

(angry)

I don't know.

He pulls out his gun and suddenly, from the TRUNK, the
GHOSTFACE KILLER pops out with his KNIFE.

He LEAPS forward and STABS DEWEY in the shoulder and DEWEY
cries out in pain. JUDY SHRIEKS and pulls out her gun,
SHOOTING at the KILLER, but she MISSES.

DEWEY steps on it, sending the KILLER backward, landing ontop
of PATTY's body in the trunk. The KILLER grunts and sends
another stab toward DEWEY, but he ducks. JUDY takes cover,
shooting another few shots as the CAR rocks ERRATICALLY. She
misses, though, until her gun runs out of bullets.

JUDY

OH, FUCK--!

DEWEY begins to lose control of the vehicle and it spins out
of control.

OUTSIDE THE PATROL CAR--

We see the CAR flip over, ROLL down the hill three times, and come to a stop, upside-down as SMOKE rises from the front...

CUT TO:

EXT. - FAIRGROUNDS - NIGHT:

CUE "THE KELLY AFFAIR" by BE YOUR OWN PET as we pan through the FAIRGROUNDS along the outskirts of town. It's got such a fun atmosphere -- even if it is a bit freaky with the lights off.

CUT to JILL, KIRBY, CHARLIE, and TREVOR as they enter. TREVOR leaves the gates open... He swings the swings around on his finger, giving a smirk to the others as if he's trying to show off.

CHARLIE

Hey, asshole, how 'bout you close the gates?

TREVOR

Um. Why?

CHARLIE

You could let that psycho know we're in here with these gates wide-open like that.

TREVOR

And if he's already in here, we close the gates and then we have to waste time unlocking them. What if I lose the keys?

CHARLIE

(grumbles)
Touché.

JILL and KIRBY are chatting.

JILL

My mom was really freaked out.

KIRBY

(laughs)
Damn, she noticed pretty quickly.

JILL

And then she just sort of hung up on me.

KIRBY

She must be pissed. I wouldn't be surprised if she drove over here any minute now.

JILL

Ugh, that'd suck. Another night ruined by my mom.

TREVOR

Relax.

(beat)

We'll lock the gates if she comes.

The girls giggle. CHARLIE looks around the fair.

CHARLIE

It's totally spooky here at night. You gonna turn the lights on?

TREVOR

And attract people here? Including police? No thanks... I'll be back in a minute. I gotta piss.

TREVOR walks off. KIRBY looks to JILL with a smirk. "THE KELLY AFFAIR" fades away here.

KIRBY

Quite the charmer. I can totally see why he was worth it.

JILL

(scoffs)

Oh, shut up.

The chorus of the song "ARE YOU GONNA BE MY GIRL" by JET starts to play.

KIRBY

Hold on a minute, my phone's ringing...

She answers her phone, ending the chorus of "ARE YOU GONNA BE MY GIRL".

KIRBY (CONT'D)

Hello?

(beat)

Mom?

(pause)

Oh, my God, are you serious?

KIRBY looks at her friends seriously.

KIRBY (CONT'D)

Alright... Okay, yeah, I know I'm out during curfew. Yeah, yeah, yeah, I know...

(beat)

I'll be home in a few minutes...

She hangs up. JILL, and CHARLIE look at her in worry.

CHARLIE

What's going on?

KIRBY

Apparently Olivia and Mr. Payne were slaughtered after school.

JILL

Oh my God! What happened?!

CHARLIE

I saw her after school, she was in the cafeteria after the game. I was on detention duty for Mr. Payne, I snuck out and left early...

KIRBY

They were stabbed to death, she didn't give me specifics, she just said I better get my ass home.

The three of them rush off to leave when GALE's car pulls in and MARNIE exits from the passenger seat, along with GALE from the driver's side.

MARNIE

You're leaving already?

KIRBY

You heard about Olivia...?

MARNIE

I didn't need to hear.

JILL

What?

GALE

It doesn't matter, where the hell's Trevor?

BEAT.

CHARLIE
Shit, he's taking a piss...

GALE
Come on, Marnie...

KIRBY
Where are you going?!

MARNIE
I have a few questions to ask
Mister Sheldon.

MARNIE and GALE brush past them and enter the FAIRGROUNDS just as SIDNEY's car pulls in and she RUSHES out of the driver's seat.

SIDNEY pulls in and leaps out of the car.

JILL
Sidney?!

SIDNEY
The killer attacked me--

JILL and KIRBY rush over to her.

JILL
Are you okay?

SIDNEY
He was chasing after me, he killed two detectives and he grabbed your mom.

JILL
Is she okay?!

SIDNEY
I--I don't know, I didn't...

JILL
What do you mean, you don't know?!

SIDNEY
I didn't have time to look back!

JILL
So you just left her behind?!

SIDNEY
What do you suggest I do?!

JILL stares SIDNEY down for a moment.

SIDNEY (CONT'D)
Now come on, hop in.

Someone stumbles out of the nearby forest -- EVERYONE TURNS
in SHOCK as --

JUDY HICKS emerges, her forehead cut and her blonde hair a
complete mess.

JUDY
Holy shit--

SIDNEY
Judy?! What happened?

JUDY
The killer was in the backseat of
Dewey's patrol car... We crashed...

SIDNEY
Dewey?! Oh my God, please don't
tell me...

JUDY
I woke up and he was gone!

SIDNEY
And the killer?

JUDY
He was gone too.

BEAT.

SIDNEY
Shit...

JILL's cell phone rings, it's just a typical ringtone...
She JUMPS. She sees the call is from her mother's phone.

JILL
Mom?!

GHOSTFACE
(V.O.)
Hello, Jill...

JILL
Who the hell's this?!

GHOSTFACE
(V.O.)
You'll find out soon enough, sweet
cheeks.

JILL
 (in tears)
 Where's my mom, you sick fuck?!

GHOSTFACE
 (V.O.)
 Look around the fairgrounds, and
 maybe you'll get lucky.

JILL
 Did you hurt her? I swear to God,
 if you hurt her...

GHOSTFACE
 (V.O.)
 She's still alive. But my knife is
 just itching to dive a few more
 stabs into someone... She seems
 like the perfect victim. You
 better hurry up, Jill.
 (beat)
Time's running out.

He hangs up. JILL hangs up too, crying.

SIDNEY
 Where does he have her?

JILL
 Somewhere in the fucking fair. He
 knew I was coming here, he knew--

SIDNEY
 If he's got Kate, he must have
 Dewey too. Shit, he's trying to
 lure us in.
 (looking to Jill, Charlie,
 and Kirby)
 Stay with Judy. Don't you walk
 into this fair, you understand me?

JILL
 What about you?

SIDNEY
 (beat)
 I'm going to find this fucker.

JILL
 Sid, wait!

SIDNEY goes in, JILL goes to follow but CHARLIE stops her.

JUDY

Let her go, Jill! Come on,
everybody, let's go back.

CHARLIE

We can't just leave everybody here!
They're our friends, do you expect
us to just run off and--?

The GHOSTFACE KILLER leaps out from behind him and wraps his arm around CHARLIE, stabbing him twice in the chest. CHARLIE drops to the ground, offering a pleading look to JILL.

JILL is SCREAMING.

JUDY

Come on, Jill, run!
(louder)
RUN!

JUDY, KIRBY, and JILL run as the KILLER takes chase. They RUN into the FAIRGROUNDS, JUDY leads them through. KIRBY runs off in a separate direction but JILL and JUDY do not see her do so... They just keeps running!

The KILLER chases after the two of them. JUDY leads JILL up a flight of stairs, then lets JILL get in front of her. The KILLER runs up there and JUDY punches him. He rolls down the stairs and JUDY continues to run up the stairs.

JUDY and JILL meet up on the roof of the building and they see the FERRIS WHEEL in front of them.

JUDY (CONT'D)

Get up there...

JILL

(sniffling, wiping tears
from her eyes)
Why?!

JUDY

Where else do you wanna go? Jump
off the fucking roof?!

JILL, convinced NOW, rushes toward a nearby cart. She CLIMBS on it and climbs inside.

JILL

Something stinks up here...

JUDY

What?!

JILL
Something SMELLS--!

The LIGHTS on the FERRIS WHEEL suddenly go on and JILL holds her arms in front of her face. She looks over and sees TREVOR, HANGING in the middle of the FERRIS WHEEL by what looks to be his INTESTINES, his INSIDES SPILT out from his GUTTED STOMACH.

JILL SHRIEKS and JUDY sees the KILLER, stood at the steps she just walked up, SWINGING the KEYS around his finger like TREVOR did earlier.

JUDY
You sick FUCKER--!

JUDY charges at him, SWINGS her EMPTY GUN at his HEAD. The KILLER grunts and falls to the ground, JUDY goes to PUNCH him when he BRANDISHES his KNIFE. JUDY backs off.

JILL
Judy, get up here!

JUDY
Come on, you wanna piece of me?

GHOSTFACE
I'm rather fond of your arm...

GHOSTFACE gives an EVIL CHUCKLE and TACKLES her to the GROUND. The two WRESTLE, JUDY headbutts the KILLER but the KILLER keeps fighting her... JILL continues to cry, giving one look back to TREVOR's MANGLED body before returning to JUDY's fight with the KILLER.

The KILLER fights to bring the KNIFE down on JUDY, she STRUGGLES with him... And then it HAPPENS.

The KILLER slams the KNIFE down into JUDY's SHOULDER. She GASPS and the KILLER picks her up... She STRUGGLES, screaming out... But it's too late.

The KILLER throws JUDY off the side of the BUILDING.

JUDY
NOOOOOOOOOOOOOO--!

She plummets down two stories to the pavement below with a THUD. JILL's SCREAMING...

JILL
What the FUCK do you want?!

GHOSTFACE

(beat)

I want to play a GAME.

And with that, the KILLER scurries off. LEFT in the FERRIS WHEEL CART alone, JILL begins to shake. Seconds later, the LIGHTS are KILLED. JILL WHIMPERS...

Her CART begins to move SLOWLY... TIGHT on her HORRIFIED face... She takes a CHANCE -- and she JUMPS. Hits the ground. She wasn't too far up.

JILL RUNS and we hear the grunting of the KILLER behind her as he CHASES her off.

CUT TO:

EXT. - FAIRGROUNDS - ELSEWHERE - CONTINUOUS:

GALE and MARNIE are moving through the FAIRGROUNDS.

GALE

He's here... How the hell did he get the keys to the fairgrounds?

MARNIE

Trevor works here! He has keys--!

GALE

Never before has the killer been this obvious. What an amateur...

They move through the FAIRGROUNDS when they suddenly run into-

SIDNEY.

GALE (CONT'D)

Shit, you scared me! What are you doing here, Sidney?!

SIDNEY

The killer's kidnapped Dewey and my aunt Kate.

GALE

(shocked)

What?!

SIDNEY

I heard screaming and I saw the ferris wheel light up. I told Jill and her friends to stay with that deputy...

GALE
Judy?

SIDNEY
Yeah.

GALE
Shit.

SIDNEY
I have to go back, something must
have happened to them...

GALE
(panicking)
You can't, Sidney... We have to
find Dewey...

The LIGHTS go on at the HOUSE OF MIRRORS just feet away from
them. A sign lights up at the front that reads "WELCOME" in
NEON GREEN and RED letters.

MARNIE
Shit!

GALE
(beat)
I think he wants us to go in there.

MARNIE
(freaked out now)
So we go in?!

GALE
(beat)
Of course.

GALE and SIDNEY walk in immediately. MARNIE just looks at
them for a minute before sighing and following them inside.

INT. - HOUSE OF MIRRORS - CONTINUOUS:

SIDNEY, GALE, and MARNIE enter the HOUSE OF MIRRORS where
they find themselves in a maze of GLASS MIRRORS... On one of
the mirrors, SMEARED in BLOOD, reads:

"TIME'S RUNNING OUT"

On ANOTHER MIRROR:

"GUESS WHO?"

The three move slowly through the maze-like building.

SIDNEY

We need to stay together.

GALE

We'll cover more ground if we move separately.

MARNIE

But...

GALE

My husband's missing and I need to find him.

GALE storms off down one path, MARNIE looks to SIDNEY, then back to GALE.

SIDNEY

Go with Gale.

(beat)

You'll be safer with her.

MARNIE gulps, she gives one glance at SIDNEY before rushing off down the path GALE went down. FOLLOW SIDNEY as she moves slowly through the maze... She is SURROUNDED by IMAGES of herself and she continues moving...

She finds the BODY of ROBBIE, BLOODY and DEAD, laying nearby, slumped up against a MIRROR. She COVERS her mouth in horror and quickly passes by...

...Running into a mirror. She holds her head in agony.

SIDNEY (CONT'D)

Shit!

She hears SOMETHING GROANING. SIDNEY rushes toward the source.

SIDNEY (CONT'D)

Aunt Kate?! Dewey?!

GALE

(O.S., shouts)

You see Dewey?!

SIDNEY

I hear something!

SIDNEY rushes off. We CUT to GALE and MARNIE rushing through the BUILDING on the OTHER SIDE of it...

The three of them intersect at one point -- a BOX-LIKE room where DEWEY RILEY is tied up, his head has a gash and his SHOULDER has a STAB WOUND in it, but he's otherwise okay. He's unconscious though, he seems really out of it.

GALE

Dewey!

She rushes toward him when...

GHOSTFACE

(O.S.)

Not so fast!

GALE sits next to DEWEY, spins around, and faces the KILLER. SIDNEY and MARNIE look surprised as the KILLER has a GUN trained on JILL, who walks in front of him, looking FRIGHTENED.

GHOSTFACE (CONT'D)

Why would you want to end my little game so soon? Aren't you having fun?!

JILL

Where's my mom?!

GHOSTFACE

She's... safe.

Something begins moving -- A contraption is lowered from the ceiling. Everyone looks up, including the KILLER.

GHOSTFACE (CONT'D)

Well, who could that be?!

A CROSS-SHAPED contraption is lowered, and tied to it, is KATE KESSLER. Unconscious, but alive.

JILL

Mom!

CUT to GALE, who's by DEWEY. She ITCHES for his gun holster... She sees there's nothing there.

The KILLER aims his gun at GALE and FIRES. Without warning.

GALE sits on the floor for a moment, a gun stain in her stomach. She gives a GASP and then COLLAPSES on her back to the ground.

MARNIE SCREAMS.

SIDNEY

GALE!

MARNIE covers her eyes, in tears. She begins to back up when-

SHE SCREAMS as well. We see ANOTHER FIGURE IN THE GHOSTFACE COSTUME emerge from the shadows, THIS KILLER HAS KNIFED MARNIE IN THE BACK.

As MARNIE's scream dies down, the KILLER pulls their knife from her back and throws her to the ground. JILL SCREAMS as tears permeate from SIDNEY's eyes...

DEWEY begins to slowly regain consciousness and sees GALE's lifeless body on the ground.

DEWEY

Gale... GALE! No... Gale...

SIDNEY feels for a pulse on MARNIE, and then goes to GALE. We can hear GALE whisper for a second. SIDNEY shoots her a look. She turns back to both KILLERS.

SIDNEY

(beat)

They're dead.

JILL looks to be in shock...

The FIRST GHOSTFACE looks at the OTHER with LAUGHTER.

GHOSTFACE

No one thinks this could've been a one-man job, did they?

SIDNEY

(spiteful)

It's not as shocking the third time.

The OTHER GHOSTFACE approaches her, sliding their KNIFE across her face without TOUCHING it, almost TAUNTING her.

GHOSTFACE

Oh, but we got a special surprise for you...

This GHOSTFACE (the one who knifed MARNIE) removes their mask-

REVEALING REBECCA! She's got a GASH on her head. She must've been the one who attacked and kidnapped DEWEY in the patrol car.

SIDNEY looks SHOCKED.

SIDNEY
You fucking bitch!

REBECCA smirks, tossing her mask aside and letting her long hair fall down.

REBECCA
Now, now, Sid, watch your language...

The other KILLER looks to REBECCA slowly.

GHOSTFACE
I assume it's my turn?

REBECCA
If you wish.

DEWEY
You... You killed her. I'll fucking kill you if you touch Sidney-- I'll RIP YOU TO SHREDS if you--

REBECCA
Ooo, you're sounding even more psychotic than either of us.

GHOSTFACE
Oh, yes, I'm trembling in my boots...

The KILLER holding JILL hostage RIPS off their MASK --

DETECTIVE HOSS.

HOSS
Nothing like faking your death --

REBECCA
-- Or pretending to leave town --

HOSS
(smirks)
-- To keep you off the radar.

SIDNEY
So what's your motive? Huh?

HOSS

Reboots suck ass, Sidney. When I heard my favorite films -- the "STAB" series -- were getting the reboot treatment for the next film because they were running out of material to continue the old storyline, I figured -- Hey.

(evil laughter)

Why not give them more material?!

SIDNEY

You're insane.

HOSS

(grins)

Why, thanks Sid. It's always a compliment to have such nice words said by such a celebrity.

REBECCA

Speaking of *celebrity*, how about for my motive, Sid? Or how about we skip it and just get on with the SHOW?!

KIRBY suddenly STUMBLES in.

HOSS

Shit.

REBECCA

I thought I told you to handle her?!

HOSS

The more the merrier, I suppose.

KIRBY

I've called the cops on your motherfucking asses!

HOSS

You fucking BITCH--!

REBECCA

...WE HAVE TIME, DAVID, JUST LET ME FINISH!

REBECCA wildly SWINGS her KNIFE around, gives a little chuckle. She SCANS the frightened faces of SIDNEY, JILL, and KIRBY before backing up to look at the face of DEWEY.

REBECCA (CONT'D)

That's more like it.

(beat)

I used to have a bright future,
Sid. An up and coming actress.
And then my life went to fucking
shit and I had to get a job working
for you. A celebrity for writing a
piece of shit book, a celebrity for
being the "hero". The "survivor".
The "victim"...

(beat)

I got sick and fucking tired of it.
You can't believe how many crazy
websites there are out there. How
many fucked-up heads want you dead,
Sid. That's where we met.

She gives a smile.

REBECCA (CONT'D)

You got your motive. Now let's get
this show on the road.

REBECCA approaches JILL, KNIFE in hand.

SIDNEY

BACK AWAY FROM HER--!

HOSS

Relax, Sid.

(approaches her and
strokes her face)

Everything's gonna be alright--

SIDNEY pushes him away.

SIDNEY

FUCK you.

HOSS

Ah, the famous mouth of Sidney
Prescott.

URNS to the BODY of GALE:

HOSS (CONT'D)

(crazed look in his eye)

READ ALL ABOUT IT IN YOUR BOOK,
GALE!

BACK to SIDNEY:

HOSS (CONT'D)
 You want your little cousin and
 aunt out of this?

REBECCA hands JILL the KNIFE, she looks at it for a moment.

HOSS (CONT'D)
 Well fine. We don't need them.

REBECCA
 After all, this is about you. It
 always is, isn't it?
 (to Jill, nods to Kate who
 dangles from the cross)
Cut her DOWN.

JILL approaches KATE, she begins to cut her binds loose.
 KATE begins to slowly wake up.

KATE
 Jill... Jill, baby...

JILL
 It's okay, Mom. It's over--

KATE gives her daughter a small smile. But JILL's face IS
 LESS THAN PLEASANT.

USING the KNIFE, she STABS her mother in the STOMACH. TWICE.
 THREE TIMES.

KATE looks at her DAUGHTER in COMPLETE SHOCK. Her EXPRESSION
 says it all:

WHAT THE FUCK IS HAPPENING HERE?!

JILL (CONT'D)
 (bitter)
 Sorry, MOM.

With one final swipe of the KNIFE, JILL SLITS KATE's throat.
 KATE's head slumps backward, she's DEAD.

SIDNEY
 (screaming)
 WHAT THE FUCK IS GOING ON--?!

JILL
 (pulling out voice changer
 and talking into it)
 Surprise, Sidney!

She tosses the voice changer aside, looks at SIDNEY, and then
 KIRBY.

KIRBY

Why... Why are you doing this? Why are you killing all of us? We're your friends!

JILL

(enraged)

FRIENDS?! FRIENDS?!

KIRBY stares at her friend in absolute horror. SIDNEY does the same. NEITHER of them can believe it, while HOSS and REBECCA just stand in the background, SMIRKING.

JILL (CONT'D)

What friend gets my brother drunk one night and causes him to DIE? Huh? What friends MOCK his death, just want me to go back to normal to have FUN again.

(beat)

YOU killed my brother, Kirby! YOU had that party, you got him drunk, told him "Oh, it's just a few drinks." And then he was DEAD. And he's never coming back.

(smiles)

And neither are Patty. Robbie. Trudie. Sherrie...

KIRBY

(crying)

No one told your brother to drive home that night!

JILL

Oh, so now it's HIS fault? Take some fucking responsibility!

SIDNEY

What about you, huh? You killed your own mother!

JILL

She was no MOTHER to me. As soon as a fucking celebrity comes to my house, she goes and ignores me. She never loved me, Sidney. It was always about you.

(beat)

You've survived too many times, Sid. It's time for a new story. A new final girl. It's time for our spotlight, Sidney.

HOSS

Yes... We found each other to start things anew. New survivors. A new killer...

SIDNEY

You think you're gonna get away with this?!

REBECCA

We know we will, Sid. Our plan is very simple. Jill and I are the only survivors of this massacre.

HOSS

...While I'm locked up for the killings.

JILL

We each share the fame. The spotlight.

SIDNEY

(to Hoss)

You're willing to go to prison? Take the blame for all this?

JILL

The killers are always remembered, Sidney. But this one will survive. That's the beauty of it.

HOSS

I'll get signed book deals. The trial's gonna be a doozy, Sid. I took a page outta Mickey Altieri's book with this one, Sid. He was right. Getting caught is the fun of it.

SIDNEY

You're all insane.

JILL

Just think. If you didn't exist, if your slut mother didn't sleep around and cause a huge chain of events to unfold... Would I even be this fucked up?!

SIDNEY

(begins to cry)

You have no one to blame but yourselves!

HOSS
 It's time for things to start
 shapin' up, girls. About ten down,
 three more to go.

HOSS raises his gun and AIMS at DEWEY... COCKS the GUN.

SIDNEY
NO!

SIDNEY suddenly REACTS, she KNOCKS over a NEARBY MIRROR. It
 FALLS with a SMASH onto HOSS, SHATTERING all over HIM...

His gun goes off and SPINS away from his BODY. The bullet
 hits a nearby MIRROR, shattering it.

JILL rushes over to DEWEY, HOLDING her KNIFE to DEWEY's neck.

TIGHT on DEWEY's face -- he doesn't care about the danger
 he's in, he just STARES at his WIFE's body on the ground,
 TEARS streaming down his cheeks.

KIRBY goes to REACH for HOSS' gun but JILL DIGS the KNIFE
 into the skin of DEWEY's neck.

JILL
NOBODY FUCKING MOVE...!

SIDNEY
 Jill. Drop the knife. You don't
 have to do this--

JILL
 I need to finish what I started,
 Sid.

KIRBY
 Put him down, Jill! The cops are
 on their way, you might as well
 just give up now!

JILL
 You didn't tell them it was us.
 You didn't know at the time, Kirby.
 I'm not afraid. You'll be dead by
 then anyway...

She goes to slit DEWEY's throat when SIDNEY tackles her.
 DEWEY is thrown aside and SIDNEY and JILL fight. KIRBY goes
 to help but REBECCA attacks her, PULLING out another KNIFE
 from inside her GHOSTFACE ROBE with an evil smirk.

KIRBY
 Move out of my way, bitch!

KIRBY kicks REBECCA in the stomach, knocking her over. KIRBY helps DEWEY up and REBECCA swings her arm over, STABBING KIRBY in the LEG. KIRBY SCREAMS and DEWEY uses his leg to kick her right in the face.

KIRBY (CONT'D)
 (seething in pain)
 You okay?

DEWEY
 (looking to Gale sadly)
 No.
 (beat)
 Are you?

KIRBY
 Hurtin' like hell, but I'll live.

She helps DEWEY up and sees the GUN sitting by HOSS' body. She crawls over to it and GRABS it when--

HOSS SHOOTS UP FROM UNDERNEATH THE SHATTERED GLASS WITH A DEATHLY SCREAM.

KIRBY SHRIEKS and PULLS the TRIGGER on the GUN, the BULLET hitting HOSS in the face and SPLATTERING BLOOD all over a nearby mirror. He hits the ground, DEFINITELY DEAD NOW.

KIRBY turns the gun to JILL as she continues to fight with SIDNEY... But the GUN is kicked out of her hand by REBECCA. REBECCA swings her knife at KIRBY who crawls away and dodges her swings.

DEWEY lays tied up near SIDNEY and JILL as they fight, he attempts to wriggle himself free of his binds. ON SIDNEY's face as JILL begins to choke her.

SIDNEY
 (crying)
 I -- I loved you --

JILL's FACE remains EMOTIONLESS and STIFF.

JILL
 If it makes you feel any better...

She LEANS in closer to SIDNEY's ear as she CONTINUES to CHOKE the LIFE out of her...

JILL (CONT'D)
 ...I DIDN'T...

WHAM!

SIDNEY KNEES JILL in the CHEST, JILL flips BACKWARD. SIDNEY SPRINGS up --

SIDNEY

FUCK YOU!

SIDNEY turns to KIRBY as REBECCA swings her knife around at her. SIDNEY TACKLES REBECCA to the GROUND, WRESTLING with REBECCA's KNIFE.

REBECCA FLIPS SIDNEY over -- STARTS BRINGING the KNIFE down toward SIDNEY, who tries to FIGHT HER OFF.

JILL

(screams)

SHE'S MINE--!

JILL brandishes her KNIFE and DIVES it into REBECCA'S BACK. REBECCA SCREAMS and JILL pulls the knife out. She GRABS REBECCA by the HAIR and PULLS her onto her feet. She TOSSES REBECCA through a NEARBY GLASS MIRROR --

ANGLE on REBECCA's BODY to show GLASS IMPALED into her NECK. Her face looks SURPRISED -- even in DEATH. Her KNIFE lays on the ground nearby...

BACK to JILL and SIDNEY. SIDNEY PUNCHES JILL, SENDING her BACKWARD. SIDNEY backs up away from JILL and KIRBY grabs JILL by the HAIR, and THROWS her to the ground...

KIRBY

Fucking BITCH!

She KICKS JILL in the face, causing a NOSEBLEED. JILL grabs KIRBY's boot, sending her to the floor.

KIRBY attempts to get up and run, but she can't from her STAB WOUND in the LEG thanks to REBECCA. As she turns to CRAWL toward the exit path, she SMACKS RIGHT INTO--

CHARLIE!

BLEEDING from his CHEST WOUND, looking DIZZY, but STILL ALIVE.

KIRBY (CONT'D)

Charlie! Charlie, we need to run--

CHARLIE

Is he here?

They TURN around -- JILL's gone. BUT THEN, SUDDENLY--

JILL pops up from behind a nearby MIRROR, KNIFE in HAND.

KIRBY

She.

CHARLIE

(shocked)

What the *fuck*--

JILL swings at him, he DUCKS -- KEELS over due to this wound.

CHARLIE (CONT'D)

Fuck, I'm in pain--

KIRBY

GET UP CHARLIE--!

JILL swings down at him, he ROLLS over. He sees HOSS' gun at the floor next to him. He GRABS it -- TAKES AIM at JILL.

TEARS SWIMMING in his BLOODSHOT EYES, he SLOWLY sits up, back against a mirror. He AIMS it at her, ARMS SHAKING.

JILL raises her arms in a surrender pose.

CHARLIE

(hurt)

Why?! Why did you take my
virginity if all you wanted to do
was KILL ME?

BEAT.

JILL

Just in case things didn't go as planned...

(beat)

I wanted to know how it felt.

CHARLIE

So you used me?

JILL

(smirks)

Of course I did.

CHARLIE

I lost my virginity -- to a psycho
bitch?!

JILL

Well, I lost mine to a whimp-ass loser, you don't see me...

BANG! BANG! BANG!

THREE BULLETS straight to JILL's CHEST. She is BLASTED backward, her body lands right next to REBECCA's.

CHARLIE holds the SMOKING GUN for a moment -- lowers it SLOWLY. Then DROPS it to the ground.

SIDNEY gets up QUICKLY and checks on GALE and DEWEY. GALE's still alive, but barely. KIRBY hugs CHARLIE, both of them are crying...

SIDNEY unties DEWEY.

SIDNEY
It's okay, Dewey. It's all over.

DEWEY
Gale... Is she...?

SIDNEY
She's still alive. Kirby called the cops, they'll be here soon to take her to the hospital.

DEWEY
She can't die... She won't.

SIDNEY
I know. Gale's strong, she'll fight this. Trust me.

The two hug tightly and DEWEY crawls over to GALE, cradling her in his arms.

GALE
Our baby... Damn it, Dewey, our baby...

TEARS stream down DEWEY's face.

DEWEY
Our baby will be fine. And so will you.

GALE
(smiles softly)
I always loved your optimism.

DEWEY kisses GALE -- it's an emotional KISS and DEWEY strokes her hair slowly afterward.

SIDNEY slowly gets up and looks down at JILL's body, standing alongside CHARLIE and KIRBY.

SIDNEY

Come on, we should get out of here...

JILL SUDDENLY sits up, KNIFE in hand. She LEAPS to her FEET and SWINGS her KNIFE, STABBING SIDNEY RIGHT IN THE CHEST. SIDNEY falls backward, she sees REBECCA'S KNIFE on the GROUND nearby.

She PICKS it up, TURNS around SLOWLY.

CHARLIE tries to shoot, but nothing comes out of the GUN.

KIRBY

You have to reload it!

CHARLIE

SHIT!

BACK to JILL and SIDNEY -- They SWING the KNIVES at EACH OTHER. SIDNEY dives her KNIFE below JILL'S NECK -- JILL dives her's into SIDNEY'S CHEST. It GOES on and ON, they exchange BLOWS, until FINALLY they BOTH DROP.

Their bodies lay limp and bloody on the ground. KIRBY walks over to JILL and rips her shirt open -- she had a bulletproof vest on. That explains how she survived all those gunshots. But she's definitely dead now, multiple stab wounds everywhere.

The CAMERA pans over -- and we see that SIDNEY'S DEAD TOO.

ODDLY enough, she looks PEACEFUL. Her CHEST covered in STAB wounds, it's weird to think it, but she does. Her face looks PEACEFUL, RELIEVED.

CHARLIE, finally having reloaded the gun, takes aim at JILL'S head.

BANG!

A single bullet RIGHT BETWEEN THE EYES.

KIRBY looks up from JILL'S body, to look at CHARLIE, who just stares at JILL'S body, GUN QUIVERING in his hand.

KIRBY

She was already dead...

CHARLIE

I know.

(beat)

That one was for me.

He tosses the gun aside. TIGHT on the DEAD face of JILL KESSLER...

FADE TO:

EXT. - FAIRGROUNDS - EARLY MORNING:

CUE "RED RIGHT HAND" by NICK CAVE as a slow, mostly SILENT end MONTAGE begins:

POLICE CARS and AMBULANCES flood the FAIRGROUND. We see DEWEY and GALE are being wheeled out together -- DEWEY holding GALE's hand. The two of them look over to see SIDNEY's BODY being wheeled out separately.

Their faces read it all; SADNESS, ANGER... GALE begins to CRY as the DOOR to their AMBULANCE SHUTS.

CUT to KIRBY, being walked out with an assistance from an EMT, he helps her walk due to her stabbed leg. She sees CHARLIE being wheeled off. She gives him a small, comforting smile but he just looks off into the distance, SADDENED as he is PUSHED into an ambulance and the DOORS are CLOSED...

BEHIND CHARLIE, MARNIE is wheeled out. She's ALIVE. She gives KIRBY a small smile and wave. KIRBY smiles and waves back...

An EMT rushes from another side of the FAIRGROUNDS, wheeling a figure on a bed toward an ambulance, catching KIRBY's attention.

EMT
(shouts)
We got a live one!

KIRBY looks to see who it is as she's transported toward an ambulance and she gets a glimpse of the person -- DEPUTY JUDY HICKS, who's eyes are closed but apparently she's ALIVE...

KIRBY is placed in the ambulance and she looks out to look at everything that's going on as the ambulance doors CLOSE and her ambulance RUSHES off.

CUT to another vehicle -- the body of SIDNEY PRESCOTT lies next to the body of her cousin - and her killer - JILL.

ECU on SIDNEY's face. Peaceful, SILENT, in death...

And as the music FADES away...

...So does this FINAL IMAGE of SIDNEY.

FADE TO BLACK...