

Halloween 4

THE RETURN OF MICHAEL MYERS

We open on a black screen.

SUPERIMPOSE: OCTOBER 30, 1988

FADE IN ON:

EXT. ABANDONED FARM - AFTERNOON

A large, run down farm.

CLOSE ON:

A cardboard skeleton nailed to the wall of a shed.

CLOSE ON:

A bed sheet in the form of a ghost. It's gently swaying back and forth in the wind.

CLOSE ON:

A half finished barn. A tumbleweed blows by the screen.

CLOSE ON:

A scarecrow with a pumpkin for a head. It sits on a tractor, an axe by his side.

CLOSE ON:

A fence. A sharp piece of farm equipment is hanging from it.

CLOSE ON:

A Halloween style weathervane.

EXT. ROAD - NIGHT - RAINING

An ambulance appears in the distance, it's headlights barely penetrating the wall of darkness. It's a large and lonely road, surrounded on either side by a thick wall of towering trees.

POV

We are looking in on the two PEOPLE in front. They're both men in their thirties or forties. They don't talk to each other, just stare straight ahead. We see movement through the tiny window at the back.

EXT. RIDGEMONT STATE PENITENTIARY

The ambulance pulls up to the gate. The driver honks the horn. A GUARD comes running out of a building. He turns on his flashlight, looks inside the ambulance, then at his clipboard. He waves them through.

GUARD  
Okay. Go on through.

INT. RIDGEMONT STATE PENITENTIARY

Another GUARD pushes a button on a control panel and the doors slide open. A MAN AND WOMAN rush in, wet.

ATTENDANT  
All metal objects into the tray.

They put the objects into the tray.

ATTENDANT  
Purpose of visit?

MAN  
A patient pickup and transfer to Smith's Grove.

ATTENDANT  
You're late.

MAN  
Yeah. Should be on the road.

ATTENDANT  
Yeah, ha, hell of a night huh?

MAN  
Real charmer.

ATTENDANT  
I'll take you down there.

MAN  
All right.

The man and woman follow the attendant through hallways.

ATTENDANT  
First time here, huh?

WOMAN  
Hope it's the last.

ATTENDANT  
You never get used to the faces. Never.

VOICE  
AHHHHHH!  
(screaming)

MAN

Jesus.

ATTENDANT

Jesus ain't got nothing to do with this place. Come on.

They step into an elevator.

ATTENDANT

Yeah this is where society dumps its worst nightmares. Yeah the one your picking up-just thinking about him gives me the willies. Yeah, a decade ago, Halloween night he murdered 16 people, maybe more-trying to get to his sister. Nearly got her too. But his doctor, of all people, shot him six times. Then he set him on fire. Both of them nearly burned to death. Yeah, I'll be glad to see this one gone. Oh yes in deedie.

He opens the elevator door.

ATTENDANT

Welcome to Hell.

The scene switches to a person all bandaged up laying in a hospital bed. A NURSE talks to DR. HOFFMAN.

NURSE

Doctor? The transfer personal are here.

DR. HOFFMAN

Smith's Grove?

MAN

Yes.

DR. HOFFMAN

I'm Dr. Hoffman, Medical Administrator.

MAN

Has he been prepped?

DR. HOFFMAN

Ready to go. Who signs for him?

MAN

I do.

DR. HOFFMAN

Outside.

MAN

(To woman)  
Check him out.

The man and the Dr. Hoffman both leave the room while the

woman goes to check out the patient. She feels for his blood pressure and then his hand falls out from under the sheet. The scene then goes to the Dr. and the man.

MAN

I'd assumed Dr. Loomis would be here. Michael Myers was his patient.

DR. HOFFMAN

If Loomis read memos he's be here. Fortunately his position is more ceremonial then medical. My hope is that he's either transfer, retire, or die.

WOMAN

All right. Lets move him.

EXT. RIDGEMONT STATE PENITENTIARY

Michael is being wheeled out to the ambulance.

MAN

Watch it.

DR. HOFFMAN

I can safely say that Michael Myers is now in your hands.

MAN

Yeah. Well I guess your happy to see him go.

They put Myers in and close the doors.

MAN

Night Doc.

(cont'd)

DR. HOFFMAN

Drive Carefully.

They drive off, leaving Hoffman standing there. He's glad. Michael Meyers is finally away from him.

INT. AMBULANCE

The woman and man are talking, an unconscious Michael Meyers between them.

WOMAN

Did Hoffman say anything about living relatives?

MAN

Yeah A niece living in his home town.

CLOSE ON:

Michael's hand. It slowly grips his blanket. The terror has awakened...

RESUME ON MAN AND WOMAN

WOMAN

And?

MAN

And? She's too young to be his legal ward.

WOMAN

So the state owns him? Great.

MAN

You know I still don't understand...

Suddenly, Michael's hand shoots forward, grabbing his head. The woman screams as Michael repeatedly pushes the man's head into a wall. Blood smears along the wall. The woman sinks down onto the floor, screaming.

WOMAN

No!

Michael digs his finger deep into the man's skull, drawing blood.

CUT TO:

INT. CORRUTHERS' HOUSE/LIVING ROOM - NIGHT

JAMIE LLOYD, Laurie's nine year old daughter, sits on the couch, staring out the window. An ambulance sits outside. Jamie is very pretty with dark hair. SUNDAY, the family dog, sits next to her. RACHEL, the Corruthers' only daughter, comes into the living room. She's about 16, 17. Her blond hair falls around her shoulders. She sits down next to Jamie.

RACHEL

Kido. It's four in the morning.

JAMIE

I can't sleep.

RACHEL

What is this? Four nights in a row? You going for a record here? The seven year olds insomniacs hall of fame?

JAMIE

Do you love me Rachel?

RACHEL

Oh, serious questions tonight. Of course I love you.

JAMIE

Like a sister?

RACHEL

Jamie, sometimes it's...

JAMIE

Like a real sister?

RACHEL

We're not real sisters Jamie, but that doesn't mean I love you any less.

Jamie looks out the window and sees that the ambulance is gone.

JAMIE

Sure it does.

RACHEL

I know you miss your parents, its hasn't been that long.

JAMIE

It's been eleven months.

RACHEL

Your mother used to baby-sit me when I was your age. I bet you didn't know that.

JAMIE

Your lucky. I wish she could do the same for me.

RACHEL

Come on Jamie, lets go back to bed. Come on Sunday.

She calls Sunday and he follows them.

INT. JAMIE'S ROOM

RACHEL

Sleep tight. We'll have French toast for breakfast, okay? Come on Sunday. Night night.

She leaves, closing the door behind her. The window is open, band wind blows inside, chilling the room. Jamie walks over to close it, and as she does, she passes her vanity, with a large mirror in the center surrounded by two mirrors on both sides. Thunder lights up the room, and Michael, mask in place, is seen in the mirror. Jamie doesn't notice.

Jamie closes the window and looks around. She walks to the closet and opens it. She sits on the floor and picks up a box. She takes off the lid and goes through the various pictures inside. She comes to a picture and pulls it out. It's a picture of Laurie holding a pumpkin, smiling. Jamie begins to cry. Thunder rumbles outside. Jamie puts the picture back in the box and closes the closet door. She walks over to her bed and gets on her knees, about to pray.

JAMIE

Now, I lay me down to sleep I pray the lord my soul to keep, if I should die before I wake I pray the lord my soul to take. God bless Mr. and Mrs. Corruthers. God bless Rachel, God Bless Sunday, god bless me. And god bless Mommy and Daddy in heaven. Amen.

She's about to crawl into bed when the closet door creaks open. Strange. Jamie slowly stands up and walks over to the closet. She grabs the door and opens it. On the floor is her doll. She picks it up and sets it on a shelf. Jamie turns, but a creak noise behind her grabs her attention. She looks back into the closet, but of course nothing is there. She stands for a minute, her mind in overdrive. She dismisses the noise and closes the door.

She walks to her bed as thunder rumbles in the distance. Again, the closet door creaks open. Jamie just stands there. Why is the door opening? She slowly heads towards the closet, her eyes roaming the room. Suddenly, a hand snakes out from under the bed and grabs Jamie! She screams and falls to the floor. Her tiny hands flail about on the floor, trying to find a handhold. She kicks and gets her foot free. She races towards the door. At the bed, a figure sits up and turns to face us, even though he is bathed in darkness. Lighting cracks outside, and the room is illuminated. It's Michael! Jamie screams and runs to her door, but it won't open.

JAMIE

Help! Help me, please!

Michael stands up. He has a knife in his hand.

JAMIE

Help me! Somebody help me!

She finally gets the door open, only to reveal... MICHAEL, knife high in the air, prepared to strike. Jamie screams and backs up in fear as Michael advances.

EXT. HALLWAY

A door flies open and DARLENE, Jamie's foster-mother, runs out into the hall, closely followed by RICHARD, Jamie's foster-father.

DARLENE

Jamie!

INT. JAMIE'S BEDROOM

Darlene flings the closet open to find Jamie, eyes closed, clutching the box full of pictures. Darlene drops to her knees and embraces Jamie.

DARLENE

Oh dear God. Its all right...a bad dream, just a nasty old dream.

RICHARD

It's okay..it's okay.

Richard takes Jamie in his arms.

RICHARD

Your gonna be fine. Just fine.

EXT. CORRUTHERS' HOUSE - MORNING

They're house is a nice red brick with two stories. Looks to be early Victorian style. In the streets, children ride bikes and walk.

SUPERIMPOSE: HADDONFIELD, ILLINOIS OCTOBER 31, 1988  
HALLOWEEN

INT. CORRUTHERS' KITCHEN

Darlene is making eggs. Richard bends down to pick up his coffee and his tie dips into it.

RICHARD

Dammit, Darlene.

Darlene looks over and sees his tie, wet. The phone rings.

DARLENE

Clean one in the laundry room next to your blue slacks.  
(Picks up phone) Hello?

RICHARD

Honey, this tie has a spot on it, I can't wear this today.  
I got a 10:30 with Chuck.

Rachel comes into the kitchen and begins opening cabinets and pulling out stuff. She goes over to where Darlene is talking.

DARLENE

(into phone)

Hang on Mrs. Pierce.

(to Richard)

Not that tie, on the other side.

(to Rachel)

That's not the only thing your eating Rachel.

RACHEL

Mom, I'm on a diet. You want an oinker for a daughter?

RICHARD

Found it.

DARLENE

(into phone)

Sorry. Do you suppose Susan could just bring her crutches?  
Oh, stupid question. Tell her I hope she feels better.  
(hangs up)  
Susan's mother, she can't baby-sit tonight.

RICHARD

Why not?

DARLENE

Susan broke her ankle last night at the ice rink  
(turns to Rachel)  
Rachel?

RACHEL

Mom, please

DARLENE

You'll have to watch Jamie tonight.

RACHEL

Not tonight. I've got that date with Brady. You know how important that is.

DARLENE

Well tonight is very important for your father and me.

RACHEL

Can't you find somebody else?

DARLENE

Its too late.

RACHEL

What am I supposed to tell Brady? Sorry, but I've got to baby-sit my foster sister, go and have fun by yourself.

DARLENE

Its not exactly the end of the world, for goodness sake

Jamie appears in the doorway. Rachel doesn't notice her.

RACHEL

Sure it is. I think tonight Brady was ready to make a commitment. But now my future relationship, my engagement, my marriage, my children, your grandchildren, have all been wiped out because I have to baby sit tonight.

JAMIE

I'm sorry I ruined everything. If I wasn't here you could go out.

She runs off. Rachel groans.

RACHEL

Oh...

RICHARD

Good job Rachel. That little girl needs all the love we can give her right now and all you can do is think about yourself.

Rachel gets up and heads out of the kitchen.

INT. JAMIE'S ROOM

There's a knock at the door. It opens and Rachel comes inside. Jamie sits on the bed, petting Sunday. Rachel sits down.

RACHEL

Jamie, I'm sorry. I didn't mean it like that. I can go out with Brady tomorrow night. Its no big deal.

JAMIE

But you wanted to go out tonight. It's my fault that you can't.

RACHEL

Well tonight we're going to do something better. We're going to go trick-or-treating.

JAMIE

I don't want to.

RACHEL

It's Halloween. I mean don't you want to get dresses up in a really scary costume and get some candy?

Jamie just sits there. Rachel has to try a different tactic.

RACHEL

How about this afternoon I pick you up from school and we go get ice cream?

JAMIE

Double scoops?

RACHEL

(laughs)

Double scoops. Now lets get some breakfast.

INT. RIDGEMONT STATE PENITENTIARY CORRIDOR

DR. LOOMIS walks down the hallway, limping. He has burn scars on his face and hand. He walks to a door.

INT. DR. HOFFMAN'S OFFICE

Hoffman sits at his desk, typing.

LOOMIS

Why wasn't I notified?

DR. HOFFMAN

About what?

LOOMIS

You know damn well about what. You let them take it out of here.

DR. HOFFMAN

For Christ sakes. Spare me the speech. I've listened to it for a decade. The fact is that Michael Myers was a federal patient, and a federal prisoner therefore he is subject to federal law.

LOOMIS

We're not talking about any ordinary prisoner Hoffman! We are talking about evil on two legs.

DR. HOFFMAN

I can see this is useless.

Loomis

Do you know what today is? Do you know the date? Everyday I look at myself in the mirror and everyday I remember. Look at me Hoffman, take a good look.

He holds up his hand and indicates his face.

LOOMIS

I don't want to have anyone live through that night again.

DR. HOFFMAN

I've said this before. I think your the one who needs medical help.

His phone rings. He answers it.

DR. HOFFMAN

Yes, Dr. Hoffman...I see...I see...thank you.

He hangs up. He looks at Loomis, not sure how to say this.

DR. HOFFMAN

Apparently there was an accident. Just south of Mill Creek near the...

But Loomis isn't listening. He bolts to the door.

DR. HOFFMAN

Loomis! Loomis!

EXT. ROAD/ACCIDENT SCENE

Road flares are lit and tossed on the ground. Police tape is strung up. Loomis's car comes roaring down the road. It pulls up to the accident scene. An OFFICER waves them, on. The car comes to a stop and Loomis and Dr. Hoffman climb

out.

LOOMIS

Is that it?

He points to the overturned ambulance in the pond.

DR. HOFFMAN

Yes.

A COP comes over to them.

DR. HOFFMAN

When did this happen?

COP

Sometime in the night. They probably lost the road in the storm. Come down the embankment. It happens.

DR. HOFFMAN

An accident?

COP

Yes, sir.

LOOMIS

Do you believe that?

He starts walking towards the pond. Dr. Hoffman can't believe Loomis.

DR. HOFFMAN

Why shouldn't I?

LOOMIS

How many people in the bus?

DR. HOFFMAN

Four plus Myers.

LOOMIS

How many bodies did you find?

COP

It's hard to tell, there all chewed up.

DR. HOFFMAN

Loomis, it's over. Leave it alone.

Loomis just stands there for a minute, then walks into the pond. The water is not very high, and Loomis uses his cane for support. He walks to the back of the ambulance and looks inside. Everything is bloody. The bed is tipped and splattered with blood. Loomis knows what happened. He knows. Loomis turns away from the scene of bloody carnage and walks back to shore.

LOOMIS

He's gone. He was here, and he's gone.

Dr. HOFFMAN

Did you find any other bodies?

COP

Not yet. There's a lot of ground to cover.

LOOMIS

You won't find him. He's done all this. Now he's escaped.

Dr. HOFFMAN

You don't know that. Michael could have been thrown from the bus.

COP

I've seen bodies thrown 50-60 feet from a crash site.

DR. HOFFMAN

Look, even if by some miracle Michael is conscience, his muscles would be totally useless. Give the troopers a chance to search.

LOOMIS

Your talking about him as if he were a human being. That part of him died years ago.

He begins walking back to his car.

DR. HOFFMAN

Now where are you going?

LOOMIS

Haddonfield. It's a four hour drive. You can reach me through the local police. If you didn't find him in four hours, I'm sure I will.

INT. GARAGE/GAS STATION

A MECHANIC works underneath a car. He calls out to another mechanic.

MECHANIC

Hey, Gar! How about a 9/16 wrench over here?!

He gets no response. He wipes off his hands with a rag and slides out from underneath the car. He gasps.

MICHAEL

stands above him, pole in hand. He smashes it into the mechanic's stomach, killing him instantly.

EXT. GAS STATION

Loomis's car pulls up to the gas station. Loomis turns the

car off and gets outside. He yells out to the gas station.

LOOMIS

Hey! Hey there! Hello?

No response. Loomis grabs the gas nozzle. He bends his license plate back and unscrews the cap lid.

POV - THROUGH GARAGE WINDOW

Someone is watching Loomis as he pumps gas.

ANGLE ON - LOOMIS

He finishes pumping the gas and places the nozzle back on the pump. He reaches into his coat for his wallet. He walks into the garage.

INT. GARAGE

Loomis searches through the garage.

LOOMIS

Hello? Hello? Is anybody here? Hello? Hello?

Loomis passes a big hook, and suddenly there's a rattling behind him. He turns to see the mechanic, tied up with chains, dead. Loomis races outside.

EXT. GARAGE

Loomis races for the small store next to the garage.

INT. STORE

Loomis throws open the door and looks around.

LOOMIS

Is anybody here?

No response. Loomis pulls out his small gun. He spots a phone behind the counter. He races to it, but stops when he sees the dead waitress laying on the ground.

LOOMIS

God in heaven.

He looks at the phone, but it's broken. Loomis glances around the store, and sees a pay phone on the back wall. He walks over to it and grabs the phone. The cord has been ripped out. Suddenly, he feels eyes on his back. He turns.

LOOMIS

Michael?

And sure enough, there is Michael, wearing a pair of

coveralls, standing in the doorway to the kitchen.

LOOMIS

Why now? You waited 10 years. I knew this day would come. Don't go to Haddonfield.

He takes a step closer to Michael.

LOOMIS

If you want another victim take me, but leave those people in peace. Please Michael...God Damn you...

He raises the gun and fires two or three times before realizing Michael is gone... He rushes to the window and peers outside. He hears a car door slam close.

EXT. GAS STATION

Loomis comes outside and looks around.

LOOMIS

Michael?!

Suddenly, the garage door breaks open as the towing truck comes roaring outside. Loomis takes aim and fires, but his bullets do nothing to stop the truck. Loomis jumps out of the way. The truck hits one of the pumps, tossing it into the air. Fire erupts, engulfing the other pump, then Loomis's car. A huge explosion ensues. Loomis jumps behind some barrels. The truck takes off down the road. The fire spreads to the electrical pole and blows the fuse box. The wires snap free.

INT. JAMIE'S SCHOOL

The bell rings and all the children come pouring out. They all wear costumes, except Jamie. She goes over to a rack and grabs her lunch box. Three KIDS surround her.

BOY 1

Hey Jamie! Where's your costume?

BOY 2

Where's your mask? Or are you wearing it?

JAMIE

I don't need to wear a stupid costume.

BOY 1

That's because everyday is Halloween at Jamie's house. Right Jamie. Because your uncle is the bogeyman.

The kids start chanting bogeyman.

GIRL

How come your mommy didn't make you a costume?

BOY 2

How could she? Her mommy's dead.

BOY 1

Jamie's Mommy's a mummy.

JAMIE

Stop it okay? Stop it

She starts walking away. The kids begin chanting, "Jamie's an orphan."

JAMIE

Stop it. Please Stop it.

EXT. SCHOOL

Jamie runs outside, but the kids' chants still haunt her. She runs over to a tree and begins crying. She immediately stops.

JAMIE.

You're okay. You're okay.

A car pulls up. Rachel sticks her arm out and waves.

RACHEL

Jamie!

Jamie turns. Rachel notices that something is wrong.

RACHEL

Jamie, are you okay?

Jamie gets in the car and they drive off.

INT. CAR

Jamie sits in between Rachel and her friend Lindsay.

RACHEL

You remember Lindsay don't you?

LINDSAY

Hi Jamie.

JAMIE

Hi.

RACHEL

You ready for some Ice Cream?

JAMIE

I wanna go trick-or-treating like the other kids.

RACHEL

But I thought you didn't want to go trick-or-treating.

LINDSAY

You know Rach, Discount Mart is having a sale on Halloween costumes.

RACHEL

No. Brady's working there till 6:00 today.

LINDSAY

I know! Don't you want to talk to him?

RACHEL

I don't want to look pushy.

LINDSAY

You won't look pushy.

RACHEL

Well I don't want to come on too strong. A guy hates a girl to come on strong. Fragile egos and all of that.

LINDSAY

You won't come on too strong.

RACHEL

Well I don't want to seem desperate or anything.

LINDSAY

Fact it Rach, you are desperate. (silence) Your just going to go in and buy a costume for Jamie. Perfectly legit.

RACHEL

I don't know.

LINDSAY

Well do I drop you off at the Discount Mart or the Dairy Queen?

RACHEL

Jamie?

JAMIE

The Discount Mart. Can we get Ice Cream after?

RACHEL

You bet.

They continue driving.

INT. DISCOUNT MART

WADE, a teen around Rachel's age, tries on sunglasses, looking into a mirror. But he's really staring at KELLY, a beautiful blond teen with looks that could kill. The only problem is she's Sheriff Meeker's daughter. BRADY, Rachel's boyfriend, and another GUY are by Wade. Brady stands behind a counter while the guy stands next to Wade.

BRADY

Hey Wade, why don't you go ahead and make your move?

WADE

Don't rush me Brady. Timings got to be premo.

BRADY

Yeah well, money talks and bullshit walks. you know what I mean?

He throws a wad of bills onto the counter.

GUY

Double or nothing you don't ask Kelly out.

BRADY

All right, ten bucks. Lets see it.

Wade and the guy place their money on the counter.

GUY

He's not gonna do it.

BRADY

Chicken.

GUY

Don't forget man, she's Sheriff Meeker's daughter

WADE

Her Daddy don't scare me.

He makes his way over to Kelly, who is standing on a step stool, placing bottles onto a shelf. Wade coughs to get her attention. She turns and looks at him.

KELLY

Fuck off Wade.

Wade turns to Brady and the guy, hurt. Kelly goes back to shelving bottles. Brady and the guy start laughing.

EXT. DISCOUNT MART

Lindsay's car pulls up to the curb and stops. Rachel and Jamie get out. Rachel calls to Lindsay.

RACHEL

Call me.

LINDSAY

Okay, bye.

They go inside and Lindsay drives off. We see a familiar tow truck sitting opposite the Discount Mart...

INT. DISCOUNT MART

Brady immediately spots Rachel and Jamie as they walk inside.

BRADY  
Rachel! What are you doing here? I thought I was supposed to pick you up?

RACHEL  
Jamie needs a Halloween costume.

BRADY  
(to Jamie)  
You do? Okay. Go down aisle A. We've got the best costumes in the whole town.

JAMIE  
(to Rachel)  
Come on Rachel.

RACHEL  
In a second.

Jamie heads for the costumes aisle while Rachel talks to Brady.

RACHEL  
We need to talk.

BRADY  
Okay sure. What about?

RACHEL  
Its about tonight.

CUT TO:

Jamie, wandering the aisles. There are all sorts of masks. She passes by a white one. She looks through the racks and sees a clown costume.

JAMIE  
Rachel, I found the perfect costume come see.

CUT TO:

Rachel and Brady kissing. Rachel pulls away.

BRADY  
What?

RACHEL  
My parents baby-sitter canceled.

BRADY

So?

RACHEL

So I have to watch Jamie tonight.

BRADY

When did you find this out?

RACHEL

This morning.

BRADY

Well you found out this morning? Why didn't you tell me before? I mean it's 5 o'clock now Rachel...shit

RACHEL

Don't get angry.

BRADY

I'm not angry it's just

Kelly looks over. A plan is forming in her head.

BRADY

Can I come over after Jamie's asleep?

RACHEL

My parents are going to come home early tonight.

BRADY

So?

RACHEL

I don't know Brady.

BRADY

Okay, I guess. I'll call you later.

He walks away.

CUT TO:

Jamie looks at herself in the mirror with the costume. On another aisle, a burned hand reaches down and grabs the white mask. Jamie continues to look into the mirror, when suddenly her image changes to a little boy in a clown costume holding a knife. She steps back in fear and bumps into Michael. He pulls on the white mask. He reaches out for her and Jamie screams. She backs up into the mirror, shattering it. Shards of glass go flying. Jamie sinks to the ground. Rachel comes running over, and Michael is nowhere to be seen.

RACHEL

Jamie, what happened?

JAMIE

It was the nightmare man

RACHEL

What?

JAMIE

He's coming to get me Rachel.

Kelly walks over.

RACHEL

Your okay. You probably saw a mask and it scared you. At least your not cut. Come on, lets go home.

Brady, Wade, and the Guy come over.

GUY

Everything okay?

RACHEL

She'll be fine.

They get up and leave. Nobody notices Michael's reflection in a broken piece of glass...

EXT. ROAD - MIDDLE OF NOWHERE

Loomis walks down the road, beat. His throat is parched and his feet are tired, but he marches on. A station wagon speeds down the road, and Loomis tries to flag it down, but it speeds past him. A car speeds past him, then stops. It's full of CHEERLEADERS and a GUY

GUY

Come on old man!

Loomis begins hobbling towards the car while the cheerleaders shout at him to hurry. As he gets closer, the car takes off, making dust fly into the air. We can hear the people laughing. Loomis stands in the road, rejected. Suddenly, there's a honk behind him. He turns to see a truck, PETE SAYER at the wheel.

SAYER

Get in here old man.

Loomis walks over to the truck and gets in.

INT. TRUCK

A very old, beat up truck. Sayer is an old, eccentric man living in his own fantasy land.

LOOMIS

Thank you.

SAYER

Anything for a fellow pilgrim. Sometimes we need help getting where we want to be. (sneezes) Reverend Jackson Pete Sayer of Dumon County, please to make your aquanauts.

LOOMIS  
How far are you going, Mr. Sayer?

SAYER  
Gods Country, Promise Land. Where are you heading Mr..ah

LOOMIS  
Loomis. Haddonfield.

SAYER  
Car trouble?

LOOMIS  
Sort of.

SAYER  
Your hunting it, ain't ya? Yeah, your hunting it all right, just like me.

LOOMIS  
What are you hunting, Mr. Sayer?

SAYER  
Apocalypse, end of the world, Armageddon. Its always got a face and a name.

He takes a drink of the liquor.

Hunting the bastard for 30 years give or take. Come close a time or two. Too damn close. You can't kill damnation Mr. it don't die like a man dies.

LOOMIS  
I know that Mr. Sayer.

SAYER  
Oh your a pilgrim all right. I saw it on your face back there in the dust. I saw it clear as Breasts and blue suede shoes. Would you like a drink? (Hands Loomis the bottle who takes it.)

EXT. HADDONFIELD - NIGHT

It's Halloween night, and the children are out. But not all are collecting treats. A few KIDS throw toilet paper over a tree, then run away laughing.

INT. CORRUTHERS' HOUSE

Richard and Darlene are at the front door, getting ready to leave. Jamie is in the kitchen scraping off a plate.

RICHARD

Okay Jamie, we're leaving. Where's Rach?

JAMIE

I don't know.

Rachel comes into the living room.

RACHEL

Here I am.

RICHARD

Come on, hon.

He takes Jamie's hand and leads her into the foyer.

DARLENE

How do we look?

RACHEL

You guys always look great.

DARLENE

We'll be at the Fallbrooks. The number's next to the phone.

RACHEL

I know, and next to that is the police, hospital, fire, and probably National Guard.

RICHARD

I want you two to have fun tonight. Make sure Jamie's in bed by 9:30.

Rachel opens the door and her parents step outside.

MICHAEL'S POV - THROUGH BUSHES

Richard and Darlene are at the doorway.

RACHEL

You're gonna be late. You don't want to blow your promotion.

RICHARD

Don't make fun. Tonight is the difference between vacations in Bermuda, or spending another two weeks in Cleveland with your grandmother.

RACHEL

So hurry up.

JAMIE

Bye.

RICHARD

See ya.

RACHEL

Good luck, Dad.

They leave.

INT. LIVING ROOM

Jamie turns to Rachel, barely containing her excitement.

JAMIE

Rachel, can I go get my costume on?

RACHEL

Yeah, hurry up.

Jamie hurries upstairs. Rachel makes sure she's upstairs, then walks into the living room.

MICHAEL'S POV - THROUGH WINDOW

Rachel walks into the living room. The POV walks past the brick wall to the other window. Rachel is sitting in a chair, phone to her head.

RACHEL

Is Brady there?

(pause)

He's not back from work yet?

(pause)

Okay...Well when he comes in could you tell him to drop by at about eight. I should be home by then.

(pause)

This is Rachel. Okay, bye.

Rachel hangs up, depressed. She calls up to Jamie.

RACHEL

Come on Jamie, your gonna miss all the good Candy.

INT. JAMIE'S ROOM

Jamie sits on her bed, clown costume on. She pulls on the small face mask, which looks like a dorkier version's of Robin's mask.

EXT. CORRUTHERS' HOUSE - MICHAEL'S POV

Rachel gets up off the chair and moves out of our line of site.

RACHEL

Come on Jamie.

EXT. CORRUTHERS' HOUSE - FRONT LAWN

We see Jamie come running down the steps. She opens the front door.

JAMIE

Come on Rachel!

RACHEL

Coming.

JAMIE

I thought you said you were ready.

RACHEL

I'm ready. I'm ready. Okay, let's go.

They leave the house, Jamie excited. Rachel closes the door. And off they go.

INT. CORRUTHERS' HOUSE - MICHAEL'S POV

He's making his way upstairs.

INT. JAMIE'S ROOM

The box full of pictures has been thrown down, all the pictures scattered. A burnt hand comes into view, and starts going through the pictures. They are pictures of Laurie and Jamie at an earlier age.

INT. POLICE STATION

Loomis comes in.

LOOMIS

Ah, I need to speak with Sheriff Bracket.

HANK, the cop on duty, turns from his desk.

HANK

Well then, you'll have to travel about 3 thousand miles south of here.

LOOMIS

What?

HANK

Bracket retired in '81. Went to St. Petersburg

LOOMIS

Oh. Well, who's the new Sheriff?

BEN MEEKER, the new sheriff of Haddonfield, walks over to Loomis. He's a man in his early forties with an air of power. Not a man whom who should cross.

MEEKER

I am. Ben Meeker.

LOOMIS

Oh, Sheriff Meeker, my name is Dr. ...

MEEKER

(cuts him off)

Loomis. Folks around here aren't likely to forget your face. At least not cops. So what brings you back here after 10 years?

LOOMIS

Michael Myers has escaped from Ridgemont. He's here in Haddonfield.

MEEKER

That's impossible. Michael Myers is an invalid.

LOOMIS

He's here, Sheriff.

MEEKER

Why?

LOOMIS

10 years ago he tried to kill Laurie Strode, and now he wants her daughter.

MEEKER

Are you talking about Jamie Lloyd?

LOOMIS

Where ever she is, that little girl is in mortal danger.

MEEKER

Myers has been locked up since before she was born. He's never laid eyes on her.

He turns his back, and starts to move off.

LOOMIS

Six bodies, Sheriff! That's what I have seen between here and Ridgemont. A filling station in flames. I'm telling you Michael Myers is here in this town. He's here to kill that little girl and anybody that gets in his way.

MEEKER

Hank, call the troopers and check his story out.

(to Loomis )

And assuming what you say is true..

LOOMIS

Its true, Sheriff.

MEEKER

All right, all right. Its true, what the hell can we do to avoid a repeat of what happened 10 years ago?

LOOMIS

Find this little girl, get her somewhere safe. Call the

local T.V. station. Tell them to get people off the streets and behind locked doors.

HANK

Can't get long distance, Sheriff. Operator says the lines are down.

MEEKER

(to Loomis)

All right, lets go.

LOOMIS

When he makes that call.

MEEKER

All right. Pierce, do it. Lets check on this little girl.

He and Loomis leave the station.

EXT. STREETS OF HADDONFIELD

Jamie is at a house, getting candy.

JAMIE

Thanks!

She takes off to the next house. Rachel can hardly keep up.

RACHEL

Jamie, wait for me.

JAMIE

This is great Rachel. Come on.

She takes off for the next house. Rachel is less than enthused. She slowly makes her way to the next house, a mob of kids running past her. Jamie is already at the next house. She knocks on the door. A WOMAN answers the door.

JAMIE

Trick-or-treat.

WOMAN

My what a cute little clown. Lets see what I have for you. There you are, sweetheart.

JAMIE

Thank you.

RACHEL

Thank you.

WOMAN

You're welcome.

They get back on the sidewalk.

RACHEL

Had enough?

JAMIE

No way! Halloween's great. Can we stay out all night?

RACHEL

Forget it kido. We're home by eight o'clock.

They cross the street and meet a group of four kids, one of whom is the boy who teased Rachel.

KID 1

Look, there's Jamie.

Jamie and Rachel stop.

KID 1

That clown costume is really cool.

JAMIE

Really?

KID 2

Yeah.

Nobody notices Michael, standing across the street, hidden in the shadows of the garage.

KID 1

Hey wanna go with us?

Jamie looks to Rachel for permission.

RACHEL

Go ahead.

The kids run to another house. It's a brick house with two stories, an attic, and a basement. The kids ring the doorbell. The door opens to reveal Kelly Meeker, wearing a long T-shirt that says, "Good cops do it by the book." She sees Rachel and glances back into the house.

KELLY

Hi Rachel.

RACHEL

Hi.

Kelly starts to give the kids candy, a big smile on her face. Rachel glances back into the house and sees Brady come down the stairs. Rachel can't believe it. As the kids start to leave, Rachel turns in disgust and follows. Brady comes racing out of the house.

BRADY

Rachel! Rachel!

Kelly stops him.

KELLY

Brady!

BRADY

Just a second.

He races off after Jamie.

BRADY

Rachel, I've got an expl-- I've got an explanation.

RACHEL

You don't owe me anything.

Jamie walks on with the rest of the kids.

KID

Hey Jamie come with us.

JAMIE

Okay!

Jamie follows the other kids, leaving Rachel and Brady to argue.

RACHEL

Just leave me alone and lets forget it.

BRADY

No, you don't understand.

He glances over at Kelly standing in the doorway.

BRADY

I mean, you blew off our date at last minute.

RACHEL

So you hop on to the next best thing? I thought you were different from other guys.

BRADY

I am different, it's just that I just got pissed off...that's all.

RACHEL

Oh really? Well, I'll just let you get back to little Ms. Hot panties.

She starts to walk away.

BRADY

Rachel!

But Rachel doesn't care.

RACHEL

Jamie!

Brady puts his hands behind his head and watches Rachel go.  
He messed up big time.

KELLY

Brady, are you coming in or what?

Brady takes one more glance at Rachel then goes back  
inside. Rachel looks around for Jamie, but doesn't see her  
or the kids she was with.

RACHEL

Jamie! Jamie! Great Rachel, just great.

INT. BAR

A very noisy bar, just like any other. A T.V. positioned  
behind the bar is turned on.

REPORTER

By order of the Sheriff's office, all citizens of  
Haddonfield are asked to clear the streets.

EARL, the store's proprietor, watches the news.

EARL

Everybody shut up a goddamn minute. Shut up!

REPORTER

All businesses are asked to close as soon as possible.

GUY

What's all that shot about, Earl?

Earl picks up a phone and starts dialing the police station

GUY

Not like 'ol Ben Meeker do something like that.

EARL

Sure ain't. Martians could land on Ben's doorstep, all he'd  
do is spit once and get himself a shot gun.

GUY

Who you calling?

EARL

Police station. I ain't closing down with out a good  
goddamn reason.

GUY 2

Well?

EARL

It just rang.

He hangs up and takes a swig of a beer. Then he's off. He looks at the others.

EARL

Well, come on. Jackie, watch the register for me, hun.

JACKIE

You got it Earl.

As Earl and the other men leave, all the other people in the bar stop what they are doing and follow.

EXT. BAR

Earl and the other pile out of the bar.

GUY

What's going down?

GUY 2

Where are we going Earl?

EARL

We're going to Ben's. The phone never just rings at a police station.

GUY

No way. No how.

GUY 2

Wake up the Sheriff.

They all get in their trucks and rive off. A hillbilly mob.

INT. CORRUTHERS' HOUSE

The door opens and Meeker comes in, holding a shotgun. Loomis is right behind him.

INT. JAMIE'S ROOM

The door opens and Loomis steps inside. He tries the light switch. Nothing. Loomis isn't surprised. He looks around. That's when he spots the pictures on the ground. He bends down and picks them up. As he does this, he notices something even worse. Meeker comes inside.

MEEKER

Something?

LOOMIS

He's been here.

MEEKER

How do you know?

Loomis looks at the closet. Meeker follows his gaze. In the closet is Sunday, dead.

MEEKER

This is starting to spook me.

LOOMIS

Least I'm not alone.

INT. LIVING ROOM

Meeker and Loomis come down the stairs. LOGAN, a deputy with blond hair in his late thirties, stands in the living room.

MEEKER

Logan, I want you to stay here in case the family gets back.

LOGAN

Right here, Ben.

MEEKER

You look sharp. You understand?

LOGAN

No problem, Sheriff.

Loomis and Meeker leave.

EXT. POWER PLANT

BUCKY, an electrician, opens a fuse box. He tries a fuse switches. Nothing. He pops a piece of gum in his mouth. He glances up, and sees Michael, standing behind his truck.

BUCKY

Hey you! This is city property. No trespassing.

He walks over to Michael, who just stands there, bathed in darkness.

BUCKY

What are you, deaf? Don't try that Halloween shit with me. All right, I'm on the telephone to the police right now. Don't you even think about leaving.

He turns and begins to walk towards the phone. Michael begins following. Bucky turns and Michael grabs his shirt and belt, and throws him through the air. Bucky lands on a power unit, and sparks fly. The whole place buzzes while Bucky screams.

EXT. HOUSE

The lights go off.

EXT. POWER PLANT

Bucky continues to fry, while sparks shoot up into the air. Michael turns away.

EXT. HOUSE

The lights flicker, then go off.

EXT. POWER PLANT

A huge explosion rips the beams, and then all is quiet. Poor Bucky is fried to a crisp.

EXT. STREETS OF HADDONFIELD

The kids are still trick-or-treating, but their parents drive up in cars and collect them. The kids complain, but the parents are very firm.

Meanwhile, Rachel wanders the streets. She stops in the middle of a street.

RACHEL

Jamie!

No response. Rachel begins walking.

MICHAEL'S POV - THROUGH BROKEN WINDOW

He is breathing heavily.

RACHEL

Jamie!

ANGLE ON - RACHEL

She sighs and moves on.

EXT. HADDONFIELD STREET

Jamie is lost and alone, scared. She is in the bad part of town, and has no one to go to. Suddenly, a noise behind her. She turns around. A bush is moving. But is it the wind, or something far more sinister?

JAMIE

Rachel? Is that you? Is that you?

Jamie turns away, very frightened. She starts walking. Behind her, on a porch, is a grinning jack-o-lantern.

EXT. STREET

Rachel is also scared, but trying not to show it.

RACHEL

Jamie? Jamie!

She stops walking, and hears a branch snap behind her. She glances behind her. She sighs and starts walking again.

RACHEL

Jamie?

She looks past a house into an alley. It's a dead end.

RACHEL

Jamie?

Rachel sighs. She could be anywhere. Rachel glances the other way and sees a dirt road. But that's not what attracts her attention. It's the man that does. His upper body is shrouded in smoke. He begins walking towards Rachel. She backs away and runs down the alley. She jumps onto the tire and grabs a hold of the fence. She begins to climb it, going as fast as she can. When she reaches the top she jumps down to the ground, and takes off running.

RACHEL

Oh God!

She runs down an alley and jumps over a small fence separating two lawns. She runs onto the sidewalk.

RACHEL

(scared)

Jamie.

She takes off running.

EXT. STREET

Jamie walks down a dark street. She hears rustling behind her. She turns around and looks behind her at all the trees and the old house.

JAMIE

Whoever you are, I have a really big dog with me and he bites.

In the background, Rachel comes running across a lawn. Jamie turns and sees Rachel. Rachel rushes over to Jamie.

RACHEL

Jamie! Where have you been? Don't ever go off on your own at night again okay? Not ever.

They hug, both glad for the company. Suddenly, headlights illuminate them. They look over to see a cop car. Meeker and Loomis get out.

MEEKER

Rachel, Jamie. Thank God!

RACHEL

What's going on?

LOOMIS

Get in the car. Come on, quick.

Rachel and Jamie hurry to the car and get in the back. Meeker makes his way over to the driver's side. Loomis is about to get in when he sees HIM. Michael, standing across the street, hidden behind a row of bushes. Meeker spots him too.

MEEKER

Is that him? Is that him?

LOOMIS

Yes.

Across the street behind Meeker another Michael appears. Meeker turns and spots him. Then a third Michael appears.

MEEKER

Oh Christ. Doc...

LOOMIS

Dear God.

Loomis pulls out his gun. Which Michael is real. He takes aim and is about to fire when:

BOY

(pulling off mask)

Hey! Don't shoot!

The other two also pull off their masks, and run away, laughing and taunting.

MEEKER

Get home dammit. There's a curfew. If I catch your asses, it'll be a weekend in jail. You all right Doc? Come on, we'll get to the station and get these kids safe.

In the car, Jamie begins to cry.

RACHEL

Okay.

Meeker and Loomis get in the car and drive off.

MEEKER

(on CB)

Come in Pierce.

Behind them stands the real Michael Myers, watching,

waiting.

INT. POLICE STATION

The whole place has been wrecked. papers and equipment have been strewn about. Meeker and Loomis survey the destruction.

MEEKER

Oh Christ. They wouldn't have given up without a fight.

LOOMIS

They didn't know what they were fighting.

Meeker makes his way deeper into the station. He stops when he spots Hank, stabbed and cut in so many places. He can't believe his eyes.

MEEKER

How can a man do this Loomis? Tell me.

LOOMIS

It isn't a man.

MEEKER

What is he? Tell me! What the hell are we dealing with?

LOOMIS

Evil.

With that, Loomis exits the police station.

EXT. POLICE STATION

Rachel and Jamie are still in the car, Jamie sleeping. The three trucks full of hill billies drive up, and Jamie wakes up. Meeker and Loomis come out of the police station as the hillbillies pile out of the trucks.

EARL

What in Sam Hill is going on?

MEEKER

Go on home Earl. It's police business.

GUY

What the hell did this?

EARL

Looks to me like your out of business. Now I want some answers.

MEEKER

I haven't got the time or the patience to argue with you. Now go home to your families where you belong.

The men start talking and cause a big commotion. Loomis

decides to end it.

LOOMIS

It was Michael Myers. He's come home to kill.

MEEKER

Let it be Earl. Let the police handle it.

EARL

Like the last time? How many people killed back then? How many kids?

GUY

Al here lost his boy 10 years back.

AL

Well not this time, Ben. I'll handle this my own way. We're gonna fry his ass.

The others agree and head for the trucks. Meeker turns on Loomis.

MEEKER

You son of a bitch, you just created a lynch mob.

LOOMIS

You haven't got a police force! These men may be the only defense you've got.

The men get in their trucks and drive off. Meeker watches them go.

MEEKER

God help us.

EXT. CORRUTHERS' HOUSE

Logan runs out of the house, closing the door behind him. He runs to his car and climbs inside. He grabs his CB.

LOGAN

132 to 133 this is 134.

MEEKER

This is 132, over.

LOGAN

Ben-uh-I just heard about the station.

The camera pans back to show Michael's burned hand clutching the backseat.

MEEKER

Go to my house. We'll call the state force from there.

LOGAN

I'll be there in 5 minutes.

He starts the car and pulls out of the driveway. As his car speeds down the road, the Corruthers' car enters their driveway. Darlene gets out, afraid.

DARLENE

Honey, I don't think their home.

RICHARD

How do you know their not?

DARLENE

Because the lights are all out.

RICHARD

I told them to be here by nine. Its not 9:30 yet.

DARLENE

We should call the fire department.

RICHARD

I'm not calling the fire department.

They run inside.

EXT. PARK

Earl's truck goes down the road. The hillbillies search.

GUY

There he is...I've seen his face right there Al, in those bushes.

They all climb out of the truck and take aim at some bushes. The bushes move and all the hillbillies open fire. For what seems like hours the hillbillies shoot, until they're positive he's dead. They rush over to the bushes.

GUY

Shit, Earl. It's Ted Holster.

EARL

You dumb son of a bitch, you said you saw Myers.

INT. MEEKER'S HOUSE

Kelly and Brady are on the floor, making out. Brady slides Kelly's shirt up to reveal her panties. They're kissing passionately.

KELLY

Lets go upstairs.

BRADY

No, I think we're doing just fine here.

Kelly takes off her shirt, revealing her bra.

BRADY

Oh, I think I'm in Heaven.

Kelly giggles. Brady takes off his shirt. Kelly slowly reaches behind her back and begins to remove it. She does it slowly, coyly. She slides one strap off, then the other. She hides her breasts and leans down, and Brady's hands are all over her. Suddenly, headlights appear on the wall.

BRADY

Oh shit!

KELLY

It's my dad!

BRADY

Your dad? Your dad!!!

EXT. MEEKER'S HOUSE

The cop car pulls in the driveway.

INT. LIVING ROOM

Kelly and Brady are hastily getting dressed.

KELLY

God, if he catches us like this he's going to skin you alive for starters.

BRADY

What?

Kelly grabs her bra and stuffs it underneath a couch cushion.

KELLY

Come on. Come on.

EXT. OUTSIDE

The foursome have piled out of the car and are headed towards the house.

LOOMIS

Where's that Deputy?

MEEKER

Be here in a minute.

They go inside. A few seconds later, Logan pulls up.

INT. LIVING ROOM

Brady sits down in a chair. Kelly tosses him a magazine. He

pretends to read it. Meeker and the others come inside.  
Rachel sees Brady and knows exactly what happened.

MEEKER

Rachel, take your sister upstairs. First door on the right.

KELLY

Dad, what's going on?

MEEKER

Kelly, I want you to close and lock all the downstairs windows.

KELLY

Why?

MEEKER

Just do it.

LOOMIS

Where's the radio?

MEEKER

Right through the kitchen you'll see the basement stairs.  
(to Brady)  
Brady, you know how to use a gun?

BRADY

Yes sir.

Meeker goes to the gun cabinet, and pulls out a shot gun,  
hands it to Brady.

MEEKER

Think you can handle that?

BRADY

Yeah, um, you want to tell me what's happening?

MEEKER

Yeah, when I have time.

Logan comes inside.

MEEKER

You got your riot gun?

LOGAN

Yeah in the trunk of my squad.

MEEKER

Go get it.

He grabs a box full of bullets and hands them to Brady.

MEEKER

Take these.

He then gives Brady the toolbox.

MEEKER

Okay, you got a hammer and roofing nails. I want you up in the attic securing it so that nobody can get in.

BRADY

You know, if something's happening, I should just go call my parents.

MEEKER

Just get up in the attic.

As Brady turns to go up to the attic, Meeker stops him.

MEEKER

Oh yeah, I catch you groping my daughter I'll use that shot gun on you. You understand?

Brady nods and heads for the stairs, more than a little scared.

EXT. OUTSIDE/DRIVEWAY

Logan walks out to his car. He sees that the one of the back seat doors is open. He closes it, only a little worried. He goes to his trunk and opens it. He pulls out his riot gun and closes the trunk. He heads for the house.

MEEKER

Get the outside shutters.

LOGAN

What are we doing?

MEEKER

Making sure that no one can get in here.

LOGAN

Isn't this all a little paranoid?

MEEKER

If you'd seen that police station you wouldn't even ask.

INT. BEDROOM

Brady stops at the doorway and looks in at Rachel and Jamie.

BRADY

Are you two okay?

RACHEL

We've been better.

BRADY

What's going on?

RACHEL  
Michael Myers.

BRADY  
Who's that?

RACHEL  
10 years ago? Halloween? He's Jamie's uncle.

JAMIE  
The kids at school were right.

BRADY  
Um, I'm gonna be outside, upstairs in the attic.

Logan is out fixing the shutters and Brady goes into the attic.

KELLY  
That's all the windows, Dad.

MEEKER  
All right. Good Good. Logan I want you right here by the front door. This is the dead bolt key.

He locks the door.

MEEKER  
Now I pad locked the back door, this is the only way in and out of this house. You got that?

LOGAN  
Got it Ben.

He turns to Kelly, who's just standing there.

MEEKER  
Why don't you go make some coffee.

KELLY  
All right.

INT. ATTIC

Brady is nailing a window shut. Suddenly, he hits his finger with a hammer.

BRADY  
Oh shit!

He hears a noise coming from some dark corner of the attic.

BRADY  
Hello?...Who's there?

CUT TO:

INT. BEDROOM

Jamie and Rachel lay on the bed, trying to go to sleep. But after all they've been through, it might be a while before either of them get a good nights rest.

JAMIE

Can we go home soon Rachel?

RACHEL

Real soon, Jamie. Now shh.

INT. BASEMENT

Loomis and Meeker walk over to the radio. Meeker sits down in front of it.

LOOMIS

How's it powered?

MEEKER

Batteries. I planned the generator for the house next week. I wished I hadn't waited.

(into radio)

This is squawk 79er zero of Haddonfield broadcasting on the state police emergency frequency. Can anyone hear me?

He gets nothing but static, so he switches frequencies.

MEEKER

Can anyone here me?

(Static)

Dammit.

INT. LIVING ROOM

Logan sits in the rocking chair, shotgun in his hands. He slowly rocks back and forth. Kelly is in the kitchen making coffee. Rachel comes down the stairs and walks over to Logan.

LOGAN

Everything all right?

RACHEL

Jamie's sleeping. When can we go home?

LOGAN

State police will get here soon. Not long after that. Don't worry.

RACHEL

I'm trying.

LOGAN

It won't be long.

Myers face appears in the next room. You can barely see it, but Logan senses its presence and turns to look. But Michael has already disappeared from view.

INT. BASEMENT

Loomis and Meeker are listening to the radio, trying to contact help.

LOOMIS

I hear someone.

FRANK

This is Frank Bute over in Tuckerville you got some kind of emergency?

MEEKER

Oh Christ. This is Ben Meeker. Sheriff over in Haddonfield. Our phone and power lines are down and we have a killer running loose in the street. Michael Myers.

FRANK

Is this some kind of Halloween prank?

MEEKER

This is no joke. We need those troopers and we need them now.

FRANK

All right. I'll get those troopers right away, hang on I'll need some information.

MEEKER

I'm not going anywhere Mr. Bute.

INT. LIVING ROOM

Loomis comes up the stairs. He meets Rachel, who is just entering the living room. He inquires about Jamie.

LOOMIS

Rachel, is your sister all right?

RACHEL

She's fine.

LOOMIS

Good.

(to Logan)

Sheriff's radioed for help. they'll be here soon.

LOGAN

Hell of a night.

LOOMIS

Its not over yet.

LOGAN

Where are you going?

LOOMIS

The Corruther's house. That's where Jamie lives, that's where he'll go.

LOGAN

Leave Myers for the state boys.

LOOMIS

The state police won't know how to stop him.

LOGAN

Do you?

LOOMIS

Maybe nobody knows how to stop him, but I've got to try.

Loomis leaves to go find Michael. Logan closes and locks the door.

INT. KITCHEN

Rachel goes into the kitchen and Kelly is searching for something. She's checking all the cabinets.

RACHEL

Are you looking for this?

She hands Kelly a pack of sugar. Kelly takes it and goes over to the coffee. Kelly seems sad. She tries to patch things up between her and Rachel.

KELLY

I didn't know you and Brady had anything okay?

RACHEL

You knew. You just didn't care.

KELLY

He's not married. Besides, I've got a right to do what's best for me.

RACHEL

Don't you mean what you do best?

KELLY

Wise up to what men want Rachel, or Brady won't be the last man you lose to another woman.

Rachel picks up a cup of coffee.

RACHAEL

Have some coffee.

She pours it all over Kelly's shirt. Kelly gasps, surprised at Rachel.

INT. BASEMENT

Meeker is listening to the radio. It suddenly comes alive with the hillbillies.

MAN 1

Over at Alan gateways, shot Ted Holster by mistake.

MAN 2

Well is he dead.

MAN 1

Yeah, he's dead.

MEEKER

Oh Christ.

Rachel comes down the stairs and stands behind him.

MEEKER

04'd out there, this is Ben Meeker...Answer me dammit.

All he gets is static. Nobody out there wants to take responsibility.

RACHEL

Sheriff, what is going on out there?

MEEKER

All right Rachel, you stay by this radio. The state boys will send word once their in route. When that word comes you go tell deputy Logan.

RACHEL

Okay.

MEEKER

Now you understand?

RACHEL

Uh huh.

Meeker heads for the stairs.

INT. LIVING ROOM

Meeker walks over to the door. Logan stands up. Meeker gets the key and starts unlocking the door.

MEEKER

I'll be out on gateway and I doubt I'll be back before the

troopers get here.

LOGAN

Maybe you ought to wait here till they do.

MEEKER

Hey. I got a town full of beer bellies running around in the dark with shotguns. Who's gonna be next? Somebody's wife? Somebody's kid?

He cocks his gun.

MEEKER

I can't stand by for that.

He opens the door and leaves. Logan closes the door, worried.

INT. BEDROOM

Jamie sits up in bed. She looks around, but doesn't see Rachel. She gets worried.

JAMIE

Rachel?

INT. BASEMENT

Rachel is listening to the radio. She hears a creak behind her.

INT. LIVING ROOM

Upstairs Kelly is done making coffee and brings it in to Logan.

KELLY

I thought you might like some coffee.

He continues to rock.

KELLY

Pretty boring out here. I wish they'd fix the power.

She sets the coffee down on the table.

KELLY

Least we'd have some MTV while we wait for the calvary.

She picks up some matches and lights one. Carefully, so not to extinguish the flame, she lights the candle. And she screams. Logan's dead body is in the corner, blood splattered on his face. Kelly turns to the man in the chair. He stands up and turns to her.

It's MICHAEL!

He slowly advances for her. Kelly screams and backs up. Michael brings the shotgun back and rams it right through Kelly, lifting her up and ramming her against the wall. The shotgun enters the wall, pinning Kelly's lifeless body against it.

INT. BASEMENT

Rachel is listening to the radio. It suddenly crackles and Frank Bute comes on.

FRANK

Haddonfield, we should have cars dispatched in 5 minutes. ETA 35 minutes, Over.

Rachel grabs the mike and brings it up to her face.

RACHEL

Ah, okay, great. We'll be waiting.

FRANK

Ah ten-four over.

RACHEL

Ah, over and out.

Rachel puts the mike down and heads for the stairs. She looks behind her one last time to make sure Frank doesn't decide to speak again. Then she goes up the stairs.

INT. LIVING ROOM

Rachel looks around. Logan's rocking chair is empty. She isn't bothered by this and shouts.

RACHEL

Deputy Logan?

When she receives no reply, Rachel's happy demeanor evaporates.

RACHEL

Deputy?

She looks around and sees Deputy Logan's bloodied corpse by the table. She turns and sees Kelly's lifeless corpse dangling from the wall.

RACHEL

Ahhhhhhhhhh!!!!

She heads for the stairs.

RACHEL

Jamie!!! Jamie!!

She starts up the stairs but trips. She quickly gets up and

sprints the rest of the way up. She reaches the door to the bedroom and looks inside.

JAMIE'S GONE!

RACHEL

Oh God! Oh God!

Rachel goes hysterical. She runs down the stairs and bumps into Brady.

BRADY

What the hell is going on?

Rachel starts back up the stairs.

RACHEL

I've gotta find Jamie.

Brady grabs her and starts pulling her toward the door.

BRADY

No, no, we have to get out of here right now.

RACHEL

Not without Jamie.

BRADY

Look.

He point to Logan's corpse.

BRADY

You think she stands a chance?

RACHEL

She's not dead!

Brady rushes over to the door and tries to open it. But it's locked and the key is nowhere to be found.

BRADY

Is there another key?

RACHEL

I don't know!

Brady rushes over to Rachel.

BRADY

Get out of the way, get out of the way.

He raises the shotgun and shoots the door twice. He rushes over to the door. He touches the knob but pulls it away quickly. He goes back over to Rachel.

BRADY

Its metal, god dammit its metal.

RACHEL  
What does that mean?

BRADY  
We're trapped in this house.

They start up the stairs. Rachel looks up and sees Jamie come out of a door.

RACHEL  
Jamie!

JAMIE  
Oh Rachel!

Rachael runs up the stairs to Jamie and hugs her.

BRADY  
Rachel!

Rachel releases Jamie and runs to the stairs. She looks down.

Michael is in the living room, standing behind the fireplace.

RACHEL  
Brady!

BRADY  
Get back!

RACHEL  
Brady!

BRADY  
No. You son of a bitch!

Brady aims the gun at Michael, who is slowly walking up the steps. He pulls the trigger. Nothing happens. No bullet comes out.

BRADY  
Shit!

RACHEL  
Brady! Come with us.

BRADY  
Go!

RACHEL  
Brady!

BRADY

Get up there Rachel!

Brady fumbles with the bullets, not able to get them in the shotgun.

BRADY

Shit!

Michael continues climbing the stairs, with each step getting closer...

RACHEL

Brady!

BRADY

Get up there Rachel!

RACHEL

Brady! Come with us! Brady!

BRADY

Go!

Brady has one bullet in, he tries to hurriedly put in another.

RACHEL & JAMIE

Brady!

BRADY

Go!

Brady puts the bullet in and snaps the chamber closed. He turns to aim, but Michael is already upon him. Michael grabs Brady by the shoulders. Brady fires, but the shot goes wide and hits the wall. Michael throws Brady against the wall. He hits hard and slumps down. Jamie tries to pull Rachel away.

JAMIE

Rachel come on.

RACHEL

No.

JAMIE

Come on.

Brady looks up at Rachel.

BRADY

Shit.

He grabs the shotgun and stands up. He hits Michael on the head with the butt of the gun. He swings again but Michael grabs the gun. They struggle for a second before Michael slams it into Brady's face. Brady falls back onto the

floor. Michael tosses the gun over the railing. It lands with a thud on the living room floor.

Brady stands up and walks over to Michael. His nose is bleeding. He rears back his hand and punches Michael right in the face. Brady pulls back his arm and takes another swing, but Michael grabs it. He pulls back and we hear bones crunching. Brady screams in agony. With his other hand, Michael grabs Brady's throat and starts to lift him off the floor...

Michael releases Brady's hand and wraps his other hand around Brady's throat. Brady tries to spit in Michael's face, but he misses and it lands off to the side. Michael starts pushing his finger into Brady's cheek. Brady screams in agony. Michael's finger digs deeper into Brady's cheek. We hear a crunching sound.

INT. ATTIC

Rachel and Jamie stop at the platform to the attic. Rachel looks back and shouts.

RACHEL

Leave us alone, just leave us alone.

They run up the rest of the stairs. Rachel looks around and sees a suitcase.

RACHEL

Jamie!

Rachel throws the suitcase onto the platform. Jamie grabs something and throws it down too. They continue picking up items and throwing them onto the platform until it's cluttered with junk. Rachel grabs Jamie and moves her farther into the attic.

Michael reaches the platform, but he's blocked by all the junk.

Jamie lets out a small gasp when she hears Michael. Rachel looks around. She starts pushing Jamie in a certain direction.

RACHEL

Go! Go!

Michael is starting to clear a path through all the stuff in his way...

RACHEL

Come on! Come on!

Michael has cleared a path and starts walking up the very few steps that are left...

Rachel and Jamie come to a window, but it's locked.

JAMIE

Rachel!

Michael stops for a second. He notices a tin can full of knives. He grabs the biggest, sharpest one and continues toward Jamie and Rachel...

RACHEL

Jamie, get down. Get down.

Rachel grabs a suitcase and uses it to smash out the window. She throws the suitcase out onto the roof and bends down.

RACHEL

Get on my back Jamie. Get on, hold on.

Jamie climbs onto Rachel's back. Very carefully, Rachel steps out of the window and onto the roof.

EXT. OUTSIDE/ROOF

Rachel looks down and sees how far she is to the ground. If they fall and hit the pavement, they're dead. She grabs onto a pipe jutting up from the roof and uses it to pull herself up. Slowly, she moves her way up the roof. Every few seconds Jamie looks behind them to see if Michael is following.

Rachel reaches the very top of the roof. She tries to reach for the arched part of the roof, but misses. She tries again, but still doesn't make it. As she reaches out again, a shingle her foot was on comes loose and they go sliding back down the roof. Rachel grabs onto the pipe to stop her descent. Jamie starts to slide off her back. Rachel grabs her and pulls her up.

RACHEL

Grab on, Jamie.

Jamie gets onto Rachel's back. Rachel starts up the roof once again. This time, she grabs a black cord to steady her. Jamie gets off Rachel's back and looks behind them. She screams.

Michael is pulling himself up onto the roof. Rachel grabs Jamie, and, using the cord, climbs over to the far side of the roof. Rachel lifts Jamie up and over.

RACHEL

I'm gonna lower you to the chimney, okay Jamie?

JAMIE

I can't.

RACHEL

Well try dammit!

She starts to lower Jamie. Suddenly, Michael appears!

JAMIE

Rachel!

Jamie slips and slides down to the chimney. Rachel looks behind her and takes a swipe at her with his knife. Rachel barely dodges. By this time, Jamie is already to the chimney. Michael takes another swipe at Rachel. Rachel rolls down the roof and hits the chimney. She gets up and faces Jamie. She gets the cord and ties it around Jamie.

RACHEL

I'm gonna lower you down Jamie okay?

Jamie climbs over the edge.

JAMIE

Rachel!

RACHEL

I've got you come on, go down.

JAMIE

Rachel!

Rachel

I've got you Jamie.

She starts to slowly lower Jamie down the side of the house.

JAMIE

I've got you, I've got you.

Jamie is dangling above the ground, her clown mask pushed to the side of her neck. She struggles, her legs flailing in the air.

Rachel continues to lower Jamie when Michael suddenly appears! She lets go of the cable, making Jamie drop about halfway down. Rachel rolls out of the way as Michael takes a swipe at her with his knife. He places his hand on the chimney for support. He again takes a swipe at Rachel, causing her to roll to the edge of the roof.

Michael slowly heads for her. Rachel dangles above the ground, her hands holding onto the roof for dear life. She starts to slowly move to the side, away from Michael.

Jamie grabs onto the ledge of the house and hoists herself onto it.

Michael swings his knife at Rachel, causing her to lose her grip. She plummets to the ground.

RACHEL

Ahhhhhhhhhh!

THUD! Michael stands there, breathing heavily, just staring at Rachel's unmoving body.

CUT TO:

Jamie climbs the rest of the way down and runs over to Rachel.

JAMIE

(crying)

Oh please come alive Rachel, please come alive. You can't be dead. Come alive Rachel!

Jamie lays her head on Rachel's shoulder and begins sobbing. Michael appears at the side of the house. Jamie glances over at him, then at Rachel. She looks back at Michael and begins to run.

JAMIE

Help! Please, somebody help me! Help! Please! Somebody help me!

Jamie runs by house after house, calling for help. She looks behind her, sees Michael appear from behind a bush, and runs faster. She trips, gets back up, and continues running.

CUT TO:

Rachel, laying on the ground. She moves slightly.

CUT TO:

Jamie. She's no longer running. She's walking slowly, looking around. Suddenly, she sees something off screen and begins running. But, before she gets anywhere, she runs into Dr. Loomis. He grabs her, tries to comfort her.

LOOMIS

What are you doing out here alone?

JAMIE

Everybody's dead. I just wanna go home.

LOOMIS

Oh no you can't. I've just been there. That's the first place he'll look for you. Where's the school house? Where is the school house?

JAMIE

It's over there.

She points to somewhere behind Loomis.

LOOMIS

Come on. Come we'll be safe there.

EXT. SCHOOL

Dr. Loomis and Jamie walk over to the doors. Loomis grabs Jamie and holds her tight as he raises his gun and fires four times at the door. He and Jamie walk up the steps. When he opens the door, the alarms go off. Dr. Loomis and Jamie enter the school, closing the door behind them.

INT. SCHOOL

Loomis and Jamie walk up the steps. Loomis tries the first door he comes across, but it's locked.

LOOMIS

We'll hear sirens soon.

JAMIE

Then we'll be safe?

LOOMIS

Yeah.

He tries another door, but it's locked too.

JAMIE

You don't believe that do you?

LOOMIS

No.

They hug. Loomis turns to leave when Michael appears, grabbing Loomis and throwing him through a door, breaking the glass and the door. Jamie screams and runs down the hall, trying to open the doors. She comes to the last door and tries to open it, but it's locked. She pounds on it.

JAMIE

Oh, oh. Somebody help me!

She walks over to the end of the hall and crouches, putting her arms over her face.

JAMIE

No.

She begins sobbing. When nothing happens, she looks down the hall. There's no sign of Michael. Jamie slowly stands up. She looks around her, not believing that Michael is

really gone. She starts to slowly walk down the hall, peering into every corner, every dark room. Michael could be anywhere. She comes to split in the hallway. On one side, stairs leading down to an entrance and another hallway. On the other, stairs leading to the second floor.

JAMIE

Ahhhhhhhhh!

Michael stands on the steps, knife in hand. Jamie begins to run down the other steps but she trips and tumbles down the steps, landing with a soft thud. She looks up at the top of the stairs and she sees Michael begin to slowly descend them. Jamie starts to crawl away, but Michael's hand grabs her leg, pulling her back. She screams just as

RACHEL APPEARS,

a fire extinguisher in her hand. She begins to spray Michael with it. He is instantly covered in smoke. He holds his hands up, trying to ward it off. Rachel continues spraying Michael.

EXT. SCHOOL

A truck with Earl, Al and two other hillbillies comes down the road. One guy bangs on the roof to get Earl's attention.

GUY

In the school. Pull over Earl.

They pull up to the school. They all pile out of the truck when Rachel comes out, carrying Jamie. They rush over to her.

EARL

What's going on here? We heard the alarm.

RACHEL

He's inside.

GUY

Jesus. Where?

RACHEL

In the school.

INT. SCHOOL

Michael is gone...

EXT. SCHOOL

They all discuss what to do.

GUY

Let's get this bastard.

JAMIE

No! He'll kill you too.

RACHEL

We have to get out of Haddonfield, the state police at on their way let them handle it.

GUY

I don't know about you Earl, but that makes sense to me. Lets get the hell out.

AL

He's not our patient. Let the troopers have him. That's what they get paid for.

GUY

Screw it. Lets get out of here. Al.

Al takes Jamie from Rachel while the others pile into the truck. Al opens the passenger side door and put Jamie down next to Earl.

EXT. ROAD

The truck flies along the road, the hillbillies lights shining into the night. They pass a sign saying "WELCOME TO HADDONFIELD. HOME OF THE HUSKERS."

INT. TRUCK

Jamie sits in Rachel's lap, both tired and hungry. Earl glances at them, then back at the road.

EXT. TRUCK

Two hillbillies have their guns and lights propped up on the roof of the truck, keeping an eye out. Al sits by the tailgate.

INT. TRUCK

Earl reaches for the CB. He talks into it.

EARL

(into radio)

Okay everybody, listen up. I've got Rachel Corruthers and her sister in the truck, and I'm taking them outta town route 410. State police are on the way. Got that?

GUY

(Through radio)

Got it Earl.

EARL

Okay, out.

EXT. ROAD

A long line of cop cars comes speeding down the road, sirens blazing.

INT. TRUCK

Rachel looks at Jamie, happy to have her safe. Earl looks out the front window and sees the long line of cop cars. He turns to Rachel.

EARL

Here comes the calvary now.

EXT. TRUCK

One hillbilly swings his flashlight back and forth while the other fires his shotgun into the night. All the cars go by except one. It stops and waits for Earl to pull up. The COP gets out of his car.

COP

Coming outta Haddonfield?

EARL

Yeah right outta the elementary school, taking these kids to safety.

COP

Okay, there's a highway patrol substation about 4 miles down the highway. You'll see the turnoff signs. Now we've got officers on duty, they'll take care of you.

EARL

Thanks.

Earl puts his foot on the gas and drives away.

INT. TRUCK

Earl looks over at Rachel and Jamie.

EARL

You'll be okay.

Rachel tries to manage a smile.

EXT. TRUCK

Al sits near the tailgate, watching the road behind them. The other two hillbillies keep their eyes on the road ahead of them.

INT. TRUCK

POV

We are seeing from behind Earl. The road ahead is foggy and nothing is certain.

EXT. TRUCK

CLOSE ON:

The tailgate. Suddenly, Michael's hand appear, then the other one with the knife. He begins to haul himself up into the bed of the truck. None of them notice Michael until it's too late. One hillbilly turns, and tries to hit Michael with his shotgun, but Michael grabs it and stabs him in the back with the knife.

Michael throws his body down just as Al gets up. Michael stabs him in the side, and throws his body against the tailgate. The tailgate busts open and Al's and the hillbilly's bodies go tumbling off the truck and onto the road.

INT. TRUCK

Rachel, Earl, and Jamie are completely oblivious to what's happening to the three hillbillies.

EXT. TRUCK

Michael throws the last hillbilly off of the truck. He goes rolling down the hill.

INT. TRUCK

Earl is getting nervous. He heard some noises. He looks out the back window when

MICHAEL'S HAND BREAKS THROUGH THE DRIVERS SIDE WINDOW

and latch on to Earl's neck. His fingers dig deep into Earl's neck, drawing blood. Jamie and Rachel scream as Michael twists Earl's neck open.

EXT. ROAD

The truck swerves dangerously, Michael on the roof.

INT. TRUCK

Jamie falls into the floorboard, screaming. Rachel pushes Earl's body aside and gets behind the wheel.

EXT. TRUCK

It swerves, Michael still clinging to the top.

INT. TRUCK

Rachel opens the door and pushes Earl's body out.

EXT. TRUCK

Earl's lifeless body flies out of the truck and rolls down the hill.

INT. TRUCK

Rachel reaches over to the door and closes it. Jamie still hides in the floorboards.

EXT. TRUCK

Michael swings his hand inside the truck, trying to grab Rachel. She whips the wheel this way and that, trying to make Michael fall off.

INT. TRUCK

Michael's hand swings into the truck. Rachel tries to avoid it while maintaining control over the truck.

EXT. TRUCK

Michael swerves from side to side, barely hanging on.

INT. TRUCK

Rachel jerks the wheel to the right.

EXT. TRUCK

Michael almost falls off, but he manages to keep his grip.

INT. TRUCK

Rachel jerks the wheel, causing Jamie to fall into the floorboard and hit her head.

RACHEL

Jamie!

Rachel continues to jerk the wheel.

EXT. TRUCK

It moves to the right, then the left. Michael's body is thrown every which way.

INT. TRUCK

Michael's hand reaches into the truck and grabs hold of Rachel's sweater. Rachel fights free, but Michael rips her sweater. She screams.

EXT. TRUCK

It swerves all over the road.

INT. TRUCK

Michael's face smashes into the front windshield. Rachel screams and pushes down on the brakes. Jamie falls back into the floorboards.

EXT. TRUCK

Michael goes flying off the truck. He rolls onto the road.

INT. TRUCK

Jamie slowly peeks over the seat. Rachel looks out the window and sees Michael slowly stand up. She messes with the gear shift.

RACHEL

Die you son of a bitch.

She steps on the gas, and the truck goes forward at a fast rate, knocking into Michael. He goes flying into the air and lands on the ground near a mine. The truck rolls down the hill.

INT. TRUCK

Rachel presses the brakes, praying that the truck will stop.

EXT. TRUCK

The truck comes to a stop. Through the window we see Rachel sigh.

EXT. ROAD

The police cars comes speeding down the road, heading for Rachel and Jamie.

CLOSE ON:

Michael's hand. It still has a grip on the knife. Slowly, the grip loosens.

INT. TRUCK

Jamie stares at Michael, fascinated.

RACHEL

Jamie, I want you to stay right here in the truck.

EXT. ROAD

Meeker is the first one to arrive. Rachel races over to him.

RACHEL

Sheriff Meeker, we killed him.

MEEKER

Calm down. Calm down. Are you all right? Are you all right?

Rachel nods.

MEEKER

Where's Jamie?

CUT TO:

Jamie. She kneels down beside Michael. She takes his hand and holds it, looking at the scars caused by the fire.

MEEKER

Jamie! Get away!

RACHEL

Don't touch him Jamie!

Jamie drops his hand and turns to them.

CLOSE ON:

Michael's hand. It grabs the knife.

NORMAL VIEW

Michael sits up.

MEEKER

Get down!

Jamie jumps to the ground just as Michael gets to his feet. Meeker pulls the trigger on his shotgun and BAM! a bullet hits Michael dead on. He's knocked back. The other cops and hillbillies open fire, creating a dazzling display of light. Bullet after bullet slams into Michael, causing him to step back. A few bullets hit the ground around Michael, but most hit home. Rachel covers her ears as the sounds of bullets being fired echoes all around her. Meeker takes aim, and fires, his bullet knocking Michael back. More and more bullets rain down on Michael, causing one of the most terrifying killers ever to stumble backwards, until he slips and falls down an abandoned mine shaft, hopefully to his death.

The guns go quiet as everybody realizes that Michael is gone. Meeker breaths deeply, satisfied. No human could have survived that onslaught of bullets. No one. Wood and dirt crumble into the mine, burying Michael.

EXT. CORRUTHERS' HOUSE - NIGHT - LATER

Everything is quiet. Peaceful.

INT. LIVING ROOM

Richard and Darlene hug Jamie and Rachel when they walk in, escorted by Meeker.

RICHARD

Oh, babies.

Meeker walks over to the front door and opens it. Loomis limps in.

MEEKER

It's over.

LOOMIS

Yes. Michael Myers is in hell, buried, where he belongs.

Meeker sits down in a chair.

MEEKER

These kids aren't likely to forget.

LOOMIS

They've survived this ordeal, they'll survive it's memory.

Rachel is completely exhausted, dried blood caked to her face.

DARLENE

I'm going to take Jamie upstairs.

She puts her hand on Richard's knee.

DARLENE

(cont'd)

Stay with Rachel.

(to Jamie)

Come on honey.

INT. BATHROOM

Darlene turns on the water, letting it fill the tub.

INT. HALLWAY

POV

The person looks at a darkened room, then down the hall. It turns right and looks into a small bathroom. A pair of scissors lays on the sink. They're picked up by someone off screen. The POV returns to the hallway.

INT. BATHROOM

The tub is halfway full. Darlene, in a robe, lays two towels down on the edge of the tub.

INT. HALLWAY

POV

Suddenly, a mask slides onto the person's face. We are now only seeing through the two eye holes. We make our way to the end of the hall. We turn, and stare at Darlene, hunched over the tub. She looks over at the person.

INT. STAIRS

DARLENE  
(o.s.)

Ahhhhhhhh!!!

Loomis comes hobbling up the steps, then stops.

LOOMIS

No. No!

Jamie stands at the top of the stairs, a bloody pair of scissors held in her hand. Her costume is flecked with blood...

LOOMIS

No! No! No! No!

He raises his gun to shoot her.

LOOMIS

No!

Suddenly, Meeker jumps at him, knocking the gun out of his hand. Loomis falls to the ground, sobbing. Meeker grabs his gun and points it, but can only stare when he sees that it's Jamie. Richard comes up the stairs, quickly followed by Rachel. They both stop, stunned.

CLOSE ON:

Jamie. She raises the scissors into the air.

CUT TO BLACK!!!!