

HALLOWEEN9 RETRIBUTION

screenplay by
dudi appleton and jim keeble

DRAFT 1 DATED 02:20:2004



PRODUCTIONS LTD

UNIT 6, THE ROOF GARDENS
41-53 GOSWELL ROAD
LONDON EC1V 7EH

TEL: 020 7251 4744
FAX: 020 7251 4743
hotfilmproductions@btinternet.com

TITLECARD: HALLOWEEN 1964, SMITH'S GROVE ILLINOIS

Open on an endless gray-green corridor, unmarked doors along each side. The image is steely gray, de-saturated.

A male voice speaks, boyishly earnest.

DOCTOR HILL (O.S.)
Everyone can be reached. No one is beyond redemption...

A CHILD'S FACE through a small observation-window in a door - a vacant blank expression. The CHILD is pulled away.

NURSE SPENCE (O.S.)
(cynical)
You obviously haven't met Michael.

An idealistic bespectacled YOUNG DOCTOR is walking through the hospital talking to the cynical NURSE SPENCE. She wears a CRUCIFIX along with her starched uniform.

Through the small observation-windows in the doors we start to see glimpses of the JUVENILE WING of an early '60s Mental Hospital. Catatonic CHILDREN, a BOY being beaten, a GIRL strapped to her bed, electric shock therapy. This is a horrible place. DOCTOR HILL looks alarmed by what he's seeing.

NURSE SPENCE (CONT'D)
These are not children. They are patients, many of them already criminals.

DOCTOR HILL
But surely we are here to help them, to bring them back...

NURSE SPENCE
(snorts derisively)
This is not for their good, but for the good of the Christian world beyond these walls.

TWO OLDER MEN in a room with a GIRL, they close the peep hole as DOCTOR HILL and NURSE SPENCE pass.

DOCTOR HILL
Dr Loomis tells me this is the most challenging case he's encountered.

NURSE SPENCE unlocks a double set of doors marked RESTRICTED ACCESS, into a new set of corridors.

NURSE SPENCE
Myers, Michael. Born Haddonfield,
Illinois, 31st October 1957.
(MORE)

(CONTINUED)

NURSE SPENCE (CONT'D)
Killed Judith Myers...

DOCTOR HILL
A relative?

NURSE SPENCE
His sister... with a butcher knife on
his sixth birthday. 31st October 1963....

DOCTOR HILL looks up. On the wall a CLOCK - the date reads 31ST
OCTOBER.

DOCTOR HILL
(nervous smile)
Trick or treat...

NURSE SPENCE
This is no laughing matter Dr Hill. This
is a young man with neither compassion
nor capacity for human feeling of any
kind...

DOCTOR HILL
Jung talks about the sanctity of the
home to the child. Perhaps the six-year
old felt his sister broke that sanctity.
If we can understand him, maybe we can
treat him.

NURSE SPENCE
My mother used to say 'you're the one
age your whole life'. Michael Myers will
never change.

NURSE SPENCE takes out her KEYS.

NURSE SPENCE (CONT'D)
(dismissive)
Dr Loomis would be better served trying
to heal the sick, not the evil...

NURSE SPENCE checks an observation-window, her eye darting around
the room. She unlocks the door.

NURSE SPENCE (CONT'D)
Patient 413075.

DOCTOR HILL enters.

2 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. DAY

2

A white-tiled room. A drain in the center of the floor. In the room,
strapped by wrist and ankle to a chair is a SMALL BOY. His feet don't
even touch the ground. This is MICHAEL MYERS, aged seven.

MICHAEL AGED SEVEN has pale skin. His eyes are cold, black, and empty.

(CONTINUED)

DOCTOR HILL
Hello Michael.

The DOCTOR crouches down, a few feet away from MICHAEL. The BOY is silent. DOCTOR HILL turns to NURSE SPENCE.

DOCTOR HILL (CONT'D)
Can he not speak?

The DOCTOR holds up a finger, moves it slowly from left to right, but MICHAEL'S black eyes do not move, staring at the DOCTOR.

NURSE SPENCE
He won't speak. He's willful.

DOCTOR HILL
(trying to be upbeat)
So Michael, why don't you and I have a little chat, see if we can't get to the bottom of little Mr Myers?

MICHAEL is silent.

DOCTOR HILL (CONT'D)
This is your seventh birthday, time for a brand new start...

NURSE SPENCE rolls her eyes.

NURSE SPENCE
If you'll excuse me, I've my duties to attend to. Knock when you're ready to go.

NURSE SPENCE exits, locks the door. The DOCTOR glances up. There's no door-handle on the inside.

The DOCTOR takes a set of colored PENCILS and a blank sketch-book from his bag.

DOCTOR HILL
I've brought you a present Michael, for your birthday...

MICHAEL AGED SEVEN stares at him impassively. DOCTOR pulls over a small table and chair, sits down opposite MICHAEL.

The DOCTOR looks down at the child's wrists, which are raw and scarred from the buckled restraints.

DOCTOR HILL (CONT'D)
I want you to draw something Michael.
Anything that comes into your head.

DOCTOR HILL hesitates briefly before unbuckling the restraints of MICHAEL'S right hand. MICHAEL sits there, impassive.

(CONTINUED)

DOCTOR HILL (CONT'D)
Which color would you like, Michael?

MICHAEL does not reply. DOCTOR HILL hands him a BLUE pencil.

DOCTOR HILL (CONT'D)
Here. Take the pencil. There are no rules here. You can do what you like.

The blank dark eyes, staring at the DOCTOR.

The SHARP PENCIL in the child's hand. His knuckles WHITE, gripping the PENCIL in his FIST. MICHAEL AGED SEVEN staring at the DOCTOR.

The DOCTOR looks unnerved, strangely uncomfortable in the presence of a CHILD. GLINT of LIGHT off the DOCTOR'S GLASSES.

MICHAEL looks down at the paper, then up at DOCTOR HILL.

DOCTOR HILL (CONT'D)
(encouraged)
Come on Michael. You can do anything you like.

DOCTOR HILL takes off his GLASSES, puts them on the table. He looks at the WHITE PIECE OF PAPER.

MICHAEL'S EYES flicker for a second to the GLASSES on the table. MICHAEL looks up at him, cocking his head to one side.

SILENCE.

Suddenly, MICHAEL raises the PENCIL, DOCTOR HILL jumps back.

MICHAEL looks straight at DOCTOR HILL. Then he thrusts the PENCIL down brutally into his own LEFT HAND.

The PENCIL piercing and breaking through his HAND.

DOCTOR HILL (CONT'D)
Jesus!

MICHAEL continues to PUSH the PENCIL deeper into his own HAND, the PENCIL splitting and cracking.

DOCTOR HILL GRABS at MICHAEL'S HAND, trying to pull out the PENCIL, turning his head in desperation to the door.

DOCTOR HILL (CONT'D)
Help, someone help!

Suddenly, MICHAEL'S OTHER HAND clamps down on the DOCTOR'S. He holds it firm, preventing him moving.

MICHAEL staring at DOCTOR HILL.

(CONTINUED)

DOCTOR HILL, terrified, tries to pull away. But MICHAEL AGED SEVEN holds him tight.

DOCTOR HILL (CONT'D)
Help! Somebody help!

DOCTOR HILL pulling desperately, but he's going nowhere - MICHAEL is strapped to the CHAIR, the CHAIR is bolted to the ground.

DOCTOR HILL staring into MICHAEL'S DARK EYES, a TERROR surging through him.

Suddenly, MICHAEL releases the DOCTOR, who staggers backwards. DOCTOR HILL starts HAMMERING on the door.

DOCTOR HILL (CONT'D)
Let me out! Get me out of here!

3 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. DAY

3

ORDERLIES and NURSE SPENCE come running down the corridor. NURSE SPENCE opens the observation hatch. DOCTOR HILL'S EYES, WIDE as he HAMMERS on the door.

DOCTOR HILL
Get me away from him!

NURSE SPENCE quickly opens the door, DOCTOR HILL tumbles out into the corridor. Beyond, in the cell, MICHAEL sits there, staring straight at her. The PENCIL still sticking from his hand. His BLACK EYES.

He looks at NURSE SPENCE, eyes unflinching. Her eyes as cold as his. NURSE SPENCE looks down at DOCTOR HILL.

NURSE SPENCE
You still think you can reach him?

FIVE ORDERLIES in WHITE rush in, pounce on MICHAEL, holding him down. MICHAEL'S head on the white tiles.

NURSE SPENCE (CONT'D)
Leave evil to the experts.

NURSE SPENCE steps forward, looking at MICHAEL as she presses the ELECTRIC CATTLE PROD against MICHAEL'S PALE NECK.

MICHAEL jerking, as the ORDERLIES hold him down, his BLACK EYES bulging.

SLAM-CUT into...

4 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. DAY

4

ORDERLIES dragging MICHAEL fast down the corridor, KICKING and BEATING him with SHORT LEATHER CUDGELS. His black eyes, expressionless, as he is beaten.

(CONTINUED)

CLOSE UP on MICHAEL'S HAND, closed tight around an object. As we look, we see he is concealing DOCTOR HILL'S SPECTACLES.

MICHAEL is thrown into a cell in a strait-jacket.

HARD IN on his eyes, black and impassive. MERGE INTO...

5 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

5

MICHAEL'S EYES, still black, still cold, but older.

NURSE SPENCE (V.O.)

It's been a pleasure, Michael, getting to know you through the years ...

Pull back to reveal MICHAEL, now aged 21, still in a straitjacket. His head is lowered, almost tucked into the straitjacket, so we don't see his FACE.

NURSE SPENCE stands opposite him. Time has not been kind to her, she looks old, thin-lipped, deeply lined.

NURSE SPENCE (CONT'D)

(sarcastic)

But tragically, this is our last day together. After thirty-seven years in the service of the Illinois State Mental Health Board, I am retiring to dedicate my energies to my geraniums.

MICHAEL'S EYES swivel towards her.

NURSE SPENCE (CONT'D)

Don't look at me!

NURSE SPENCE reaches to her side, threateningly grasping the ELECTRIC CATTLE PROD. MICHAEL flinches, averts his EYES.

NURSE SPENCE (CONT'D)

I'm not going to hurt you Michael. This is a special day, your coming of age, your twenty-first birthday. And I've brought you a present...

NURSE SPENCE takes a letter from her pocket and opens it, placing it between them. The LETTERHEAD. The MENTAL HEALTH BOARD OF THE STATE OF ILLINOIS.

NURSE SPENCE (CONT'D)

You know what this says, Michael?

MICHAEL does not look up.

NURSE SPENCE (CONT'D)

This says that you're never going to leave here. Tomorrow Dr Loomis will bring you before the State Board.

(MORE)

(CONTINUED)

NURSE SPENCE (CONT'D)
And they will make it official.
(direct)
This is your home. This is where you
will die.

NURSE SPENCE picks up the letter, puts it in her pocket.

NURSE SPENCE (CONT'D)
I've left special instructions for my
successor. You will be well taken care
of.

She turns to go. A MUFFLED NOISE. A WORD, perhaps. She turns.

NURSE SPENCE (CONT'D)
What was that?

MICHAEL is impassive. SILENCE. NURSE SPENCE is intrigued.

NURSE SPENCE (CONT'D)
Did you...
(her eyes narrow)
... talk?

She steps towards him.

NURSE SPENCE (CONT'D)
Did you say something?

SILENCE. She moves a little closer.

NURSE SPENCE (CONT'D)
(intense)
What did you say Michael? What?

NURSE SPENCE'S HAND goes to the cattle prod. Suddenly, MICHAEL'S arm shoots from the straitjacket, grasping NURSE SPENCE'S HAND tightly around the CATTLE PROD. She GASPS.

MICHAEL'S other arm extends, holding a short BLADE fashioned from the horn-rim and lens of the DOCTOR'S SPECTACLES. NURSE SPENCE'S FACE, as she looks down at her HAND gripped by MICHAEL around the CATTLE PROD, and then at the SHARP POINTED GLASS BLADE, pointed at her stomach.

She GASPS again as MICHAEL drives the BLADE deep into her abdomen.

MICHAEL rips the BLADE upwards with immense strength. NURSE SPENCE, eyes bulging, SHOCKED.

NURSE SPENCE (CONT'D)
I gave you a home, Michael...

MICHAEL'S EYES staring into hers, watching as her EYES roll back in her head.

(CONTINUED)

NURSE SPENCE drops, dead, her hand closed tightly around the CATTLE PROD, the FLESH of her PALM CHARRED.

MICHAEL slips from the straitjacket, something he's evidently done many times. He's wearing a WHITE NIGHT SHIRT. CUT TO...

MICHAEL bending over the black grate. He removes the black grate from the floor, slips down into the space below.

6 INT. HEATING VENTS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 6

MICHAEL'S POV. He moves slowly under the floor, looking up occasionally through different vents. A PATIENT WHIMPERING in a cell. A NURSES' changing room where a half-naked NURSE is getting undressed. MICHAEL watching as she rolls her stocking down. The sound of his BREATHING.

7 INT. OFFICE - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 7

An office. Filing cabinets, a desk. Some HALLOWEEN DECORATIONS. In the corner, MICHAEL stands with his back to us, going through a file-box.

CLOSE-UP of FILES. 'MYERS, MICHAEL'. Scene of crime photos, photos of his FAMILY, of his Haddonfield home. He opens out a FOLDER. A FILE marked STATE PATHOLOGIST. AUTOPSY shots of a TEENAGE GIRL, STAB WOUNDS. Her FACE, pretty with brunette shoulder-length hair. Her name. JUDITH MYERS, AGED 17. A PHOTO of a BUTCHER KNIFE with an exhibit tag attached.

MICHAEL looks at the PICTURE for a moment.

The door opens. AN ORDERLY enters holding some files and a CUP OF COFFEE. He sees the open file-box. He approaches, curious.

Below him, the drain grate is quietly pulled back into place.

The ORDERLY looks up. Through the office window, WHITE-NIGHT SHIRTED MENTAL PATIENTS are wandering around, aimlessly in the dark.

ORDERLY

Hey, what the hell are you guys doing out there?

(to himself)

Fucking freaks.

The ORDERLY turns and rushes from the archive office, knocking the CUP OF COFFEE.

The COFFEE spills out over the floor, trickling into the BLACK DRAIN in the middle of the floor.

MOVE INTO the black drain and down into the dark bowels of the buildings...

8 INT. TUNNELS - SMITH'S GROVE. NIGHT 8

MOVE along the tunnels beneath the floors, light spilling from the vents and drains of the different cells.

On one of the GRATES we see a HAND outstretched, lifeless, FINGERS pointing downwards through the GRATE. Through another GRATE, a FACE, lifeless, eyes glazed over.

MICHAEL has been exacting retribution as he goes.

FAST TURNS through the warren of tunnels until we stop hard at the end of the tunnel, where we find the SHAPE of MICHAEL, pushing on an old iron grille.

The grille slowly gives, and MOONLIGHT spills into the tunnel, momentarily dazzling him. MICHAEL climbs through and disappears into the moonlight.

9 EXT. SMITH'S GROVE MENTAL HOSPITAL. NIGHT 9

The isolated HOSPITAL COMPLEX surrounded by dark woods.

A STATION WAGON drives towards us. It has the COUNTY SHIELD on the side. As we turn to watch it go, we glimpse a DARK SHAPE in the driver's seat.

The CAR disappears into the darkness of the woods. We watch the RED TAIL LIGHTS until they disappear.

A MOMENT.

The DARKNESS of the woods begins to lighten with DAWN.

MERGE INTO:

10 EXT. SMITH'S GROVE MENTAL HOSPITAL. MORNING 10

TITLECARD: 25 YEARS LATER

The same scene, 25 years on. A CAR becomes visible, driving back the other way, through the woods towards SMITH'S GROVE.

It's getting light. The woods are empty, foreboding.

CUT TO:

11 INT. STATION WAGON. MORNING 11

Looking out at the woods from the back seat of the car is LEA, 18 - a pretty, somewhat reserved brunette High School senior, with a PONYTAIL. Her dark EYES look out into the distance, suggesting a thoughtful but withdrawn personality.

Alongside her, asleep are TIM and TONYA, fellow SENIORS. TIM is a wealthy jock, TONYA his blonde, pretty, vacant girlfriend.

(CONTINUED)

TONYA is wearing a HADDONFIELD HIGH SCHOOL SWEAT SHIRT, SNORING with her mouth open. TIM is curled up against her.

In the front seats are TONYA'S PARENTS, NORMAN and JILL. JILL turns to LEA.

JILL

You'll love the cabin, Lea. It's so nice
you're coming with us. We don't see enough
of you these days...

LEA doesn't respond. JILL looks at her, then glances at her daughter TONYA.

JILL (CONT'D)

I guess things change... I hardly
recognize my little girl anymore...

TONYA

(sleepily, annoyed)
Mom...

JILL

It's part of the deal, darling. We think
we're indestructible until we have kids,
then we spend the rest of our lives in
constant fear.

LEA glances out of the window at the woods.

AHEAD, we see SMITH'S GROVE, dilapidated and overgrown. It's been in disuse for 20 years. TONYA looks up sleepily.

TONYA

Do you think they have a restroom?

NORMAN

We're in the great outdoors, darling.
It's one big restroom!

NORMAN stops the car. LEA gets out to let TONYA out. As TONYA clambers out, TIM surreptitiously PINCHES her ASS. NORMAN catches a glimpse in the rear mirror, his LIPS tighten. TONYA LAUGHS.

TONYA

You want me to pee all over you?!

TIM chuckles.

LEA looks up the hill. The OLD DISUSED MENTAL HOSPITAL. A creepy institutional building.

LEA

What's that?

NORMAN looks at the map.

(CONTINUED)

NORMAN

That would be...
(looks at map)
Smith's Grove. It's a hospital.
(looks closer)
Or was a hospital.

LEA shivers involuntarily. She looks up at the OLD HOSPITAL.

CUT TO: A POV from the OLD HOSPITAL, through a BROKEN WINDOW. It moves from TONYA behind the tree to LEA.

LEA standing down the hill - her brunette hair, her neck.

The POV starts to move, past broken windows.

BACK TO: LEA at the car. She shifts uncomfortably, she rubs the back of her neck, as if feeling EYES on her.

LEA

Remind me not to get sick around here.

LEA looks into the woods.

LEA (CONT'D)

Tonya?

There's no response.

TIM

I'll save her.
(clammers out)
Hey, Goldilocks!

TIM strides off into the woods.

LEA standing there. Complete SILENCE. There's no movement, no birdsong here. This is a dead place.

Beyond, the old hospital.

At once, TIM reappears, carrying TONYA over his shoulder. A moment, before we realize she is GIGGLING.

TIM throws TONYA into the backseat.

TIM (CONT'D)

Well we're all set now... for at least ten minutes.

NORMAN turns the ignition KEY. The CAR turns over, but doesn't start.

NORMAN

Great.

LEA glances up the hill. The old HOSPITAL. The ENGINE turns over and over.

(CONTINUED)

TIM
Should have bought American.

NORMAN SCOWLS at him, turns the key once more. The ENGINE COUGHS into LIFE. NORMAN grins, pulls away, tires spitting gravel.

The car drives away down the hill. LEA looking back at SMITH'S GROVE. A VOICE kicks in...

FREDDIE HARRIS (V.O.)
There is a contract in fear. It requires someone to be afraid of, and someone to be afraid, perpetrator and victim...

12 INT. LECTURE HALL. DAY

12

TITLE-CARD: ANTRIM COLLEGE, NEWRY, ILLINOIS

A packed lecture theater. On stage is FREDDIE HARRIS (Busta Rhymes) sitting opposite a PRETTY FEMALE TV INTERVIEWER. A PBS TV CREW is filming the interview.

FREDDIE HARRIS
Back in the day when you knew everyone on your street we used to call these 'Stranger Murders'... Today, in our sprawling suburbs, lawless inner cities, and failing institutions we are all strangers. It's harder to spot the outsider, the sociopath, the killer. We're all anonymous, we all wear a mask...

FEMALE TV INTERVIEWER
What impresses me about this work...

She gestures to FREDDIE'S BOOK - UNMASKING THE MONSTER. A picture of FREDDIE - his self-penned account of how he killed MICHAEL MYERS.

FEMALE TV INTERVIEWER (CONT'D)
...is that it's a serious look at the issues...

FREDDIE HARRIS
(nodding)
This is a time of great fear in our society...

The AUDIENCE - FACES, rapt.

FEMALE TV INTERVIEWER
But what are we afraid of, Freddie?

FREDDIE HARRIS
The terrorist, the serial killer, the deadly disease. Or the spotty teenager who takes pop's shotgun to math class.
(MORE)

(CONTINUED)

FREDDIE HARRIS (CONT'D)

(leans forward)

If we refuse to be afraid, we repudiate the contract. We remove the victim.

(leans forward)

We create the fear. And the fear is the problem.

APPLAUSE from the audience. FREDDIE SMILES.

CUT TO:

13 INT. LECTURE HALL. DAY

13

FREDDIE sitting on stage, signing copies of his book for a PRETTY STUDENT. FEMALE TV INTERVIEWER looks on proprietarily as TV CAMERA CREW film FREDDIE signing books.

TWO COPS in uniform stand in line, holding books.

FREDDIE HARRIS

(to the TV CAMERAMAN)

Well look at that, I got the cops doing a line-up for me.

The COPS LAUGH. FREDDIE signs their books.

MAN (O.S.)

So you're the guy that killed Michael Myers...

FREDDIE looks up. Standing there is a DARK-HAIRED MAN, MID- TWENTIES. He's good-looking, in an edgy sort of way.

FREDDIE HARRIS

Yeah man. It's all here. Chapters eight through twelve...

FREDDIE raises his pen to sign. But the MAN isn't giving him the book.

MAN

And you saw him, you actually saw him dead?

FREDDIE HARRIS

(irritated)

Yeah, yeah. Read the book, man.

MAN

But the body?

FREDDIE looks round the MAN to the PRETTY BIG-BREASTED GIRL behind. He SMILES at her.

FREDDIE HARRIS

You're holding up the line buddy.

(MORE)

(CONTINUED)

FREDDIE HARRIS (CONT'D)

Let's give the other kids a chance...

MAN opens the book. A PHOTOGRAPH of a YOUNG BOY and HIS MOTHER - JAMIE LEE CURTIS. The CAPTION - LAURIE STRODE WITH HER SON JOHN. FREDDIE SIGNS.

The MAN stares at FREDDIE as if trying to resolve something.

MAN

You know Mr Harris, I really want to believe you...

FREDDIE HARRIS

What the fuck do you want? Get this guy out of here.

FREDDIE looks at the MAN, meeting his stare. He sees the DARKNESS in the MAN'S EYES. A MOMENT. The TWO COPS advance. FREDDIE looking at the MAN.

FREDDIE HARRIS (CONT'D)

(realization)

Shit, man. I thought you were in Europe.

FREDDIE holds up his hand. The COPS stop. FREDDIE turns to the CROWD of people.

FREDDIE HARRIS (CONT'D)

Ladies and Gentlemen, we are honored.

(holds out a hand)

John Tate, isn't it? It's a pleasure to meet Michael Myers' nephew.

FREDDIE HARRIS puts his HAND on JOHN'S shoulder.

FREDDIE HARRIS (CONT'D)

I wanted you for the book. But you're a hard man to track down. I suppose you're writing one of your own, gonna blow mine out of the water...

FREDDIE looks towards a PHOTOGRAPHER. A CAMERA FLASHES, taking FREDDIE with his arm around JOHN. JOHN TATE pulls away, embarrassed.

JOHN TATE

I'd watch your back Mr Harris. My uncle never liked publicity.

JOHN TATE turns and walks from the LECTURE HALL.

FREDDIE sits there, shaking his head. The PRETTY BIG-BREASTED GIRL steps up to the table, FREDDIE turns to her with a BIG SMILE.

FREDDIE HARRIS

Now what can I sign for you young lady?

14 EXT. CAMPUS PARKING LOT. EVENING

14

The end of the day. An almost empty parking lot. FREDDIE is unlocking his SUV. He bleeps the lock. He looks down. His tire is flat. It's been slashed.

FREDDIE HARRIS
Fuck. Fuckin' spoilt kids.

FREDDIE HARRIS looks around him. The parking lot seems to go on for miles, but it's empty. FREDDIE looks at his suit, pale gray.

FREDDIE HARRIS (CONT'D)
Shit.

Behind him appears a CAMPUS POLICE TRUCK with tinted black windows. It drives slowly towards FREDDIE. It stops beside him. He peers in, but can't see anyone through the tinted glass.

FREDDIE HARRIS (CONT'D)
Did you see who did this?

The CAMPUS POLICE TRUCK remains still. FREDDIE trying to peer beyond the black glass windows. He taps on the window.

FREDDIE HARRIS (CONT'D)
You're meant to be patrolling this place,
you know.

The dark window. All FREDDIE can see is his reflection.

FREDDIE HARRIS (CONT'D)
Well, are you going to get out and give
me a hand, for Chrissakes?

Nothing. The TRUCK still, silent. Then the CAMPUS POLICE TRUCK pulls slowly away. FREDDIE shouts after it.

FREDDIE HARRIS (CONT'D)
Well fuck you, Toytown Cop!

Suddenly, the CAMPUS POLICE TRUCK stops abruptly.

FREDDIE HARRIS glares at the TRUCK, incensed.

FREDDIE HARRIS (CONT'D)
Yeah, what? What are you going to do,
report me to the Dean? Asshole!

FREDDIE HARRIS marches up to the CAMPUS POLICE TRUCK. He BANGS on the WINDOW, his FACE against the glass.

FREDDIE HARRIS (CONT'D)
What's your name? I'm reporting you to
the fucking Dean!

NOTHING from the CAMPUS POLICE TRUCK.

(CONTINUED)

FREDDIE HARRIS (CONT'D)

Fuck you!

FREDDIE KICKS the TRUCK. He turns away, his back to the truck.

The TINTED WINDOW whirs silently down. Unseen by FREDDIE in the passenger seat is the BODY of the CAMPUS COP. Beyond is a DARK FIGURE in the driver's seat, a glimpse of WHITE MASK.

FREDDIE walks back to his SUV. He opens the trunk, looking for the spare wheel.

FREDDIE HARRIS (CONT'D)

No wonder we have mass-murderers. It's your fault pal!

SOUND OF TRUCK REVERSING. FREDDIE turns. The CAMPUS POLICE TRUCK reverses up to him.

FREDDIE HARRIS (CONT'D)

About fucking time.

The DRIVER'S DOOR OPENS, FREDDIE can't see the GUY. FREDDIE turns back to his trunk, pulling out the spare wheel.

FREDDIE HARRIS (CONT'D)

Why do I have to get mad to get your attention? Do your fucking job, man!

WHACK! FREDDIE falls to the GROUND, his legs knocked away from him. He recovers quickly, rolling away. He looks up.

MICHAEL MYERS is standing there with a NIGHT-STICK.

FREDDIE stands, facing MICHAEL.

FREDDIE HARRIS (CONT'D)

Who are you?

MICHAEL stands there.

FREDDIE HARRIS (CONT'D)

You're not him. I killed him.

MICHAEL stands there.

FREDDIE approaches MICHAEL.

FREDDIE HARRIS (CONT'D)

I'm not afraid of you.

As FREDDIE passes camera, we see a GUN tucked into the back of FREDDIE'S BELT. FREDDIE stands FACE to FACE with MICHAEL MYERS.

FREDDIE whips out his GUN, points it at MICHAEL'S HEAD. MICHAEL takes a step back, hands at his side.

(CONTINUED)

FREDDIE HARRIS (CONT'D)

Take off the fucking mask!

FREDDIE steps towards MICHAEL, MICHAEL'S HAND shoots out, with one BLOW, he knocks a shocked FREDDIE backwards, the GUN falling to the ground.

As FREDDIE staggers backwards, MICHAEL'S HAND catches him by the neck.

At once, FREDDIE PUNCHES MICHAEL. MICHAEL staggers backwards, his GRIP weakening.

FREDDIE sees his chance, PUNCHES MICHAEL again. MICHAEL'S HEAD whipping round, but his GRIP on FREDDIE'S NECK doesn't slacken.

FREDDIE'S EYES bulging as MICHAEL'S FINGERS tighten around his neck.

FREDDIE HARRIS (CONT'D)

I killed you...

Suddenly in MICHAEL'S HAND is a BUTCHER KNIFE. He raises it, strikes downwards into FREDDIE'S CHEST. But FREDDIE shows no fear. He was waiting for this.

A THUD.

The BUTCHER KNIFE is piercing FREDDIE'S BOOK, that he's holding as a SHIELD to protect him.

FREDDIE HARRIS (CONT'D)

I told you. I'm not afraid.

A MOMENT. MICHAEL and FREDDIE. Then FREDDIE'S SMILE drops. His EYES WIDEN. MICHAEL'S HAND tight on the knife as he pushes it further, piercing the BOOK, driving the KNIFE deep into FREDDIE'S body.

FREDDIE looks down at his chest, where his BOOK is pinned to his body by the steel blade of the knife which penetrates his heart.

The TITLE - UNMASKING THE MONSTER. The KNIFE piercing the PHOTO of FREDDIE right between the eyes.

MICHAEL reaches down and slowly pulls the knife out. Then he is gone.

FREDDIE slumps, dead. The BOOK lies on his body.

15 EXT. CAMPUS PARKING LOT. EVENING

15

A MAN standing by FREDDIE'S BODY. PAN UP to reveal JOHN TATE standing in the almost empty parking lot. JOHN TATE looks at FREDDIE.

SILENCE.

JOHN TATE kneels down by FREDDIE. The WIND blowing the BLOODSTAINED book, flicking the pages over.

(CONTINUED)

SOFT, behind JOHN, unseen by him, we see the shape of a VEHICLE pulling up a short distance away. We recognize the colors of the CAMPUS POLICE TRUCK.

As the CAMPUS POLICE TRUCK pulls into FRAME, we see MICHAEL'S WHITE MASK framed in the open DRIVER'S WINDOW.

The CAMPUS POLICE TRUCK stops behind JOHN, the SOUND of BRAKES.

JOHN looks round suddenly. The CAMPUS POLICE TRUCK, the WINDOW now CLOSED.

JOHN TATE

Hey!

There's no response. JOHN TATE staring at the DRIVER'S BLACK WINDOW. His own FACE reflected. But he's aware of something, someone, behind the BLACK GLASS.

JOHN TATE (CONT'D)

Is it you?

JOHN walks closer. His FACE now inches from the TRUCK WINDOW.

JOHN TATE (CONT'D)

Let me see you. I need to know.

NOTHING. The BLACK WINDOW of the TRUCK. JOHN'S FACE reflected in the GLASS.

JOHN TATE (CONT'D)

Let me see you!

JOHN TATE reaches for the door handle. As he touches the METAL HANDLE, the WHEELS SPIN and the CAMPUS POLICE TRUCK drives off.

JOHN standing there as the CAMPUS POLICE TRUCK exits the parking lot and disappears.

JOHN TATE (CONT'D)

(quiet)
I'll find you.

CUT TO: WIDE SHOT of JOHN TATE walking from the parking lot as BLOODSTAINED PAGES flutter, whipped up by the wind, bits of paper blowing like bloody SNOWFLAKES away from FREDDIE'S motionless body

16 INT. CORRIDOR. HIGH SCHOOL. MORNING

16

TITLE-CARD: HADDONFIELD ILLINOIS

MALE PRINCIPAL STOKES and FEMALE PSYCHIATRIST DOCTOR PHILLIPS exit the PRINCIPAL'S OFFICE. A sign on the door - HADDONFIELD HIGH SCHOOL - PRINCIPAL'S OFFICE.

(CONTINUED)

DOCTOR PHILLIPS

Sorry I'm late today. Little drama at home. Icy driveways and toddlers don't seem to mix...

Ahead are locked double doors. PRINCIPAL STOKES takes out a swipe card, swipes it, the doors open.

PRINCIPAL STOKES

Yeah. Feels like winter's finally on its way...

DOCTOR PHILLIPS

I love this time of year... My kids go nuts for Halloween...

PRINCIPAL STOKES is silent. DOCTOR PHILLIPS puts her hand to her mouth.

DOCTOR PHILLIPS (CONT'D)

(cringes)
Sorry...

PRINCIPAL STOKES

Don't worry. We're used to it.

They get to a METAL DETECTOR where a SECURITY GUARD is reading a paper. He NODS at PRINCIPAL STOKES as he walks through. DOCTOR PHILLIPS follows the PRINCIPAL. A BEEP. DOCTOR PHILLIPS jumps. SECURITY GUARD looks up.

DOCTOR PHILLIPS looks confused, where is the metal?

DOCTOR PHILLIPS

(searching herself)
I'm always very careful when I come here...

SECURITY GUARD

Perhaps the head ornament, Doctor Phillips? We get it all the time.

DR PHILLIPS takes out her LONG SHARP METAL HAIR SLIDE, her hair falling about her face. SECURITY GUARD holds out a box - HAIR SLIDES, HAIR CLIPS, STUDDED WRIST BANDS, CHUNKY BELTS, SPECTACLE CASES, SWISS ARMY KNIVES, CHAINS - TEENAGE FASHION ACCESSORIES.

PRINCIPAL STOKES and DOCTOR PHILLIPS walk on.

PRINCIPAL STOKES

You think we're paranoid, don't you?

DOCTOR

I know you're working under specific circumstances in Haddonfield. I don't envy you...

17

INT. CLASSROOM. MORNING

17

The CLASSROOM of SENIOR STUDENTS. We recognize TIM, TONYA and LEA. At the back of the class sits DARREL - a bit of a nerd, with a long coat, combat pants, glasses. LEA sits on her own, always the observer.

On the board is written TREATY OF VERSAILLES. ALLIES V GERMANY.

MISS SEGAL

... yes, the Allies wanted retribution
but in their desire for revenge over
Germany, did they unknowingly create the
resentment that would provide the
framework for Hitler's rise to power?

TIM turns and throws a SPITBALL at DARREL. DARREL ignores him - this happens every day.

MISS SEGAL (CONT'D)

Tim!

TIM

Yeah?

MISS SEGAL

Is that your answer?

TIM thinks for a moment.

TIM

Er... yes.

MISS SEGAL

Well, Hallelujah. Mr Andrews got something
right...

EVERYONE LAUGHS. LEA smiles.

PRINCIPAL STOKES enters followed by DR PHILLIPS. The STUDENTS GROAN.

PRINCIPAL STOKES

Sorry to interrupt you Miss Segal...

TIM

Shit. It's the mind police.

TONYA

(giggles)
Maybe she can find out why your brain's
in your balls...

The GIRLS LAUGH. TIM SMILES.

(CONTINUED)

CUT TO:

18 INT. CORRIDOR. HIGH SCHOOL. MORNING

18

A line of chairs. TIM, TONYA, LEA and DARREL sitting alongside each other waiting for their turn with the PSYCHIATRIST.

TIM

Every six months for fucks sakes...

TONYA

Like one of us is going to walk in here with a machete and start slicing up the seventh grade...

DARREL

It had crossed my mind.

SILENCE. The FACES of the STUDENTS. TIM turns to DARREL, contempt on his FACE.

DARREL (CONT'D)

Boo!

TIM

Freak.

DOCTOR PHILLIPS appears.

DOCTOR PHILLIPS

Lea?

LEA stands.

TONYA

(grin)

Hey, maybe she can figure out why you never get laid?

LEA shakes her head, smiles.

19 INT. OFFICE. MORNING

19

An OFFICE. DOCTOR PHILLIPS sits opposite LEA.

DOCTOR PHILLIPS

Well, Lea...

LEA is silent.

DOCTOR PHILLIPS (CONT'D)

You're going to miss the boat with these college applications. Don't you want to move on? You used to be desperate to get out of here...

LEA doesn't answer.

(CONTINUED)

DOCTOR PHILLIPS (CONT'D)
How are things at home?

LEA'S beginning to look annoyed.

DOCTOR PHILLIPS (CONT'D)
Look, Lea... we've been meeting like
this for over two years now, and all I
know about you is on paper. Your work's
fine, your GPA is holding up, but I get
the same from all your teachers.
(reading from notes)
You sit apart, you socially isolate
yourself, you don't interact. Have you
considered that your isolation, this
mask that you wear, is becoming a barrier
to your progress..?

LEA is still silent.

DOCTOR PHILLIPS (CONT'D)
(small smile)
What do I have to do here? Run 10,000
volts through you?

LEA
(quiet)
I prefer to listen.

DOCTOR PHILLIPS
We can't both listen. Someone has to
talk.

LEA
We waste so much time talking about this
stuff. Psychology should be rationed,
only for those with real problems,
chemical imbalances. Shit, half my class
is on Ritalin, it's like being with two
hundred Donny Osmonds.

DOCTOR PHILLIPS smiles.

LEA (CONT'D)
This whole town is obsessed with its own
psychosis.

DOCTOR PHILLIPS
I'm not trying to be down on you Lea,
but don't you think you'd be happier if
you made a few friends?
(wry smile)
If socializing doesn't conflict too much
with your value system, that is...

LEA
I'll try.
(MORE)

(CONTINUED)

LEA (CONT'D)

(dead-pan)

I suppose if that doesn't work, there's
always Zoloft...

DOCTOR PHILLIPS smiles.

20 EXT. HADDONFIELD HIGH SCHOOL. EVENING

20

The KIDS leaving school. TEACHERS handing out LEAFLETS - HALLOWEEN SECURITY PROCEDURES. TIM, TONYA, LEA exit, along with JENNY SHAW, the local Sheriff's sassy daughter, and PHIL TOWNSEND, an uptight straitlaced kid, trying to be cooler than he is. Alongside are BRAD (another JOCK) and his friend ANDY.

TIM

(crumping the leaflet)

Fuck them. This is mind control.

JENNY

Happy Halloween!

TIM

We live in the only town in America where
having fun is Verboten.

PHIL

You can't really blame them.

DARREL

It's Halloween every day in Haddonfield.
Trick or fucking treat...

BRAD

(turns to him)

Maybe in your house, freak.

DARREL stops. He GLARES at BRAD, his fist clenching.

TIM

What are you going to do? Pull a knife
on him? That'll look good on an already
glittering record.

DARREL says nothing. He lets them go on. LEA glances back at him as the main group walk on.

They reach the school gates. TIM stops, thinking.

TIM (CONT'D)

Fuck them! Seriously, fuck them! We're
going to party!

PHIL

(holding the leaflet)

What are you talking about? Curfew starts
tomorrow at six.

(CONTINUED)

TIM

What are they going to do, arrest us for having a party?

The OTHERS all NOD.

LEA

Yeah. I think they'd do that.

TONYA

They'd probably shoot us as well. Make an example of us.

JENNY

My dad would enjoy it.

(grins at TIM)

He's been looking for an excuse to waste your ass since he caught us in the Pleasure Wagon up at Ridgeway...

TONYA

(outrage)

WHAT?!

JENNY

It was pretty funny, Timmy standing there butt-naked with his hands cuffed and his little thing shriveled up...

TIM

It was cold!

TONYA

You are such an asshole!

TONYA storms off. TIM follows her.

TIM

But you broke up with me...

JENNY LAUGHING her head off, the OTHERS smiling.

21 EXT. HADDONFIELD STREETS. AFTERNOON

21

Empty streets of HADDONFIELD. A SLOW-MOVING POV from the driver's seat of a car as it moves along the streets.

CAR RADIO

All over the nation communities are gearing up for Halloween...

The EMPTY STREETS, devoid of any Halloween decorations. CURTAINS are drawn. TWO TWELVE YEAR OLD GIRLS run along the street, and disappear into a house.

As the car passes a house, a SMALL BOY stares out of the window. MOTHER appears, pulls the SMALL BOY from the window.

(CONTINUED)

CAR RADIO (CONT'D)

Here in Bethesda Maryland, children are hollowing out pumpkins and putting final touches to costumes for tomorrow night's ghoulish revelry...

On the radio, SOUNDS of EXCITED KIDS. In contrast, the Haddonfield streets are silent.

The POV: LEA walking home alone through the empty streets. She crosses a street, continuing along the sidewalk.

LEA looks up, aware of someone watching her.

The POV drives on, heading past LEA as she watches, the DRIVER'S FACE turned towards her.

LEA standing on the sidewalk. Suddenly, a SHADOW appears behind and GRABS her. LEA SHRIEKS, wheels round.

Standing there is a thin, blond BOY. This is NOAH, her 14-year-old brother. With his blond hair and pale skin, he looks almost transparent, ghostly. He is MUTE.

LEA pushes him.

LEA

You know, little brother, just when you least expect it, when you're asleep, safe in your bed, I'm going to pummel the crap out of you!

NOAH SIGNS at her.

LEA (CONT'D)

You're lucky I had those anger management sessions.

NOAH smiles. They walk on together.

They reach an OLD, somewhat RAMSHACKLE HOUSE. They go up the steps. On the wall by the front door is a CRUCIFIX. They enter the house.

22 INT. LEA'S BEDROOM - LEA'S HOUSE. NIGHT

22

LEA enters her bedroom. She stops, abruptly. At her chest of drawers is a thin pinched-faced OLD WOMAN, severely dressed. OLD WOMAN whirls round as LEA enters. This is her GRANDMOTHER. She looks furious.

LEA

What's going on, Grandma?

GRANDMOTHER

I should ask you what's going on...

GRANDMOTHER holds up a CONDOM. LEA looks at her, closes the DRAWER.

(CONTINUED)

LEA

This is personal stuff, Grandma.
(more conciliatory)
I'm a teenager, I need to have a few
secrets.

GRANDMOTHER

And this is one of them, I suppose?

LEA

No. Yes... well, they give them out a
school...

GRANDMOTHER

I'm not going through this with you as
well. I told you before!

LEA

I'm not my mother.
(anger)
God, when would I get chance to use it
anyway?

LEA takes the condom, throws it back in the drawer, slams it shut.
In the doorway NOAH looks on.

GRANDMOTHER

Next thing you'll be knocked up. Like
her...
(turns to go)
I've got enough waifs and strays in this
house already!

GRANDMOTHER bustles past NOAH and away down the stairs.

NOAH enters, holding a box. He opens it, takes out a CHESS BOARD,
starts setting up on the bed. LEA wants to say something, but cannot
find the words. She sits down opposite him.

23 EXT. GRAVEYARD - HADDONFIELD. AFTERNOON

23

POV of A GRAVESTONE. The inscription. LAURIE STRODE 14th July 1961 -
October 31st 2002. BELOVED MOTHER OF JOHN. AT PEACE AT LAST.

CEMETERY WARDEN

I'm not supposed to do this, but for
twenty bucks I'll let you take a picture.

JOHN TATE looking at the grave. SILENCE.

CEMETERY WARDEN (CONT'D)

Suit yourself.

CEMETERY WARDEN walks off. JOHN TATE standing there.

24 INT. LEA'S HOUSE. NIGHT

24

LEA, NOAH, GRANDMOTHER and GRANDFATHER sitting at the dinner table.
It's austere. QUIET.

GRANDFATHER
(saying grace)
Christ be the unseen head of our house,
the unseen guest at our table and the
silent listener to every conversation...

The PHONE RINGS.

GRANDFATHER (CONT'D)
Jesus!

GRANDMOTHER
Who's calling during dinner?!

LEA hurries to the phone in the hallway.

CUT TO:

25 EXT. HADDONFIELD STREETS. NIGHT

25

TONYA is walking along the empty streets, talking to LEA on her
cellphone.

TONYA
Want to come to a Halloween party?

LEA (O.S.)
Yeah, right. In Haddonfield?

TONYA
Fuck Haddonfield. We've got the keys to
the cabin. We're going to party in style!

BACK TO:

26 INT. LEA'S HOUSE. NIGHT

26

LEA on the phone. Beyond, in the kitchen, NOAH is eating silently.
LEA glances at him, NOAH SIGNS something at her.

GRANDMOTHER
If you've got something to say, say it
to everyone!

GRANDMOTHER slides a PAD and PEN to NOAH. She's never learned SIGN
LANGUAGE. NOAH continues eating.

GRANDMOTHER (CONT'D)
All these secrets...

(CONTINUED)

LEA

(to TONYA on the phone)
I can't. I have to look after Noah.
They're going to their prayer weekend...

TONYA

Come on Lea, we never get to hang out
anymore. We used to be best friends...

LEA glances over at NOAH. NOAH catches her eye.

TONYA (CONT'D)

You've only got one life! Don't you want
to have some fun?!

27 EXT. PLOT OF LAND - HADDONFIELD. MORNING

27

TITLE-CARD: OCTOBER 31ST, HALLOWEEN

A BURNED OUT HOUSE - a scarred empty plot of land behind a fence. A
SIGN. NO ADMITTANCE.

JOHN TATE stands there.

SHERIFF SHAW (O.S.)

I had a feeling this was going to be a
long day.

JOHN TATE turns. The SHERIFF is standing there.

SHERIFF SHAW (O.S.) (CONT'D)

Do you want to move on or should I just
throw your ass in jail?

JOHN TATE

And there was me thinking this was the
Land of the Free.

SHERIFF SHAW is edgy, annoyed.

SHERIFF SHAW

We've had about enough of you sickos
raking over the past. The people who
died here still have families you know.
(hard)
Let's see a driving licence.

JOHN TATE hands him his CALIFORNIA DRIVING LICENCE. SHERIFF SHAW
looks from the driving licence to JOHN.

SHERIFF SHAW (CONT'D)

You're a long way from home.

JOHN TATE

Not really.

SHERIFF SHAW is about to hand back the licence, when it clicks.

(CONTINUED)

SHERIFF SHAW

I'm sorry son.

(more friendly)

I went to high school with your mom. I liked Laurie.

A MOMENT.

SHERIFF SHAW (CONT'D)

(more sympathetic)

At least all that's over with now.

SHERIFF SHAW looks beyond the fence to the Myers' plot.

SHERIFF SHAW (CONT'D)

You know, there's talk of turning this place into a park, a garden of remembrance.

JOHN TATE looks at the black and charred plot where the house used to stand.

JOHN TATE

I thought maybe he'd come back home. This was the only home he knew.

SHERIFF SHAW

Who'd come back?

JOHN TATE looks at SHERIFF SHAW. SHERIFF SHAW shakes his head.

SHERIFF SHAW (CONT'D)

Look son, Halloween isn't an easy time for any of us.

The empty streets beyond. The SILENCE.

SHERIFF SHAW (CONT'D)

I carried Michael Myers out of here. Two years ago tonight. Along with six dead kids.

(paternal)

Not a day goes by when I don't think about getting out of here myself.

(more direct)

I don't mean to be rude, but there's a lot of folk who won't be too pleased seeing you around town.

(hand on his shoulder)

Go home, son.

JOHN TATE'S FACE.

28

EXT. LEA'S HOUSE. DAY

28

TONYA pulls up outside LEA'S HOUSE. As she locks her car in the driveway, LEA exits the house, holding a bag.

(CONTINUED)

TONYA

So, like, Tim's car's outside Phil's house, Jenny, Heather and Amy are parked outside mine, and my heap stays here. It's the perfect plan.

LEA looks at her, dubious.

LEA

We'll get caught.

TONYA hugs LEA.

TONYA

Of course we'll get caught, but not until we get back!

NOAH exits the house, clutching a bag.

TONYA (CONT'D)

Hey Noah.

TONYA clocks NOAH'S BAG.

TONYA (CONT'D)

Lea this ain't a jello and ice cream party...

LEA

Fine. I'm not coming either.

TONYA looks dubious.

A LARGE VAN pulls up. It looks like it's empty. DRIVING is TIM. TONYA giggles. The VAN door opens. TIM beckons to them, secretively.

TIM

Ladies, the Pleasure Wagon awaits!

TONYA pushes NOAH towards the VAN. TIM puts his FOOT across the doorway to block him.

TIM (CONT'D)

Excuse me, can I help you?

TONYA

He's with us.

TONYA lifts up TIM'S LEG, beckons NOAH to get on.

TONYA (CONT'D)

And you want to keep me sweet, young man! Remember Ridegway!

They get on. In the aisle of the VAN crouching down so they can't be seen are A GROUP OF TEENAGERS - JENNY, HEATHER and AMY and two of TIM'S FRIENDS, BRAD and ANDY, as well as PHIL.

(CONTINUED)

Alongside them are GROCERY BAGS of FOOD, and CASES of BEER.

JENNY looks at NOAH.

JENNY
I think he's kind of cute.

NOAH SIGNS at LEA.

LEA
(laughing)
Don't worry, Noah, I'll protect you.

BRAD takes out some BEERS. PHIL stops him.

PHIL
Are you crazy? Wait till we at least get
out of town.

TIM guns the engine.

TIM
All right, Kiddies, say goodbye to Coma
Central, Halloween starts here!

The VAN pulls away down the street. The insignia on the back of the
VAN - ROTARY CLUB OF HADDONFIELD.

The EMPTY STREETS.

29 EXT. HADDONFIELD STREETS. MORNING

29

TIM'S VAN driving down the empty SUBURBAN STREETS. We can only see
TIM'S HEAD in the driver's seat.

A POLICE CAR turns onto the street, following the VAN. Suddenly the
LIGHTS FLASH ON, a WHOOP of SIREN.

CUT TO:

30 INT. TIM'S VAN. MORNING

30

TIM in the driver's seat. He glances in the mirror - the COP CAR
LIGHTS FLASHING. JENNY peeks out of the back.

JENNY
Shit.

JENNY retreats between the seats. TIM gulps and pulls the VAN over.

31 EXT. HADDONFIELD STREETS. MORNING

31

TIM'S VAN pulled over at the side of the street. SHERIFF SHAW is
standing by the window. TIM is trying not to look nervous.

The KIDS are hiding.

(CONTINUED)

SHERIFF SHAW

Taking the Rotary Club van for a spin
are we Timothy?

The KIDS all hiding in the aisle. TIM trying to be cool.

TIM

No sir, just dropped the... special kids
off at St. Agnes. Dad wanted me to check
the transmission at the Grease Monkey at
Exit-Five.

SHERIFF SHAW tries to see into the VAN. TIM trying to surreptitiously
block his view.

TIM (CONT'D)

Is that all sir?

SHERIFF SHAW

Make sure you're tucked up in bed before
curfew son. Your own bed. On your own.

TIM nods nervously. SHERIFF SHAW returns to his car. TIM breathes
out. The KIDS raise their heads.

TIM

See? Piece of cake!

JENNY

He is going to enjoy shooting you.

TIM

He'll have to catch me first!

LAUGHTER, the VAN ROARS AWAY, the KIDS WHOOP.

32 EXT. COUNTRY ROAD - ANTRIM, ILLINOIS. MORNING

32

TITLE-CARD: LISBURN, ILLINOIS

A beautiful rural scene - TIM'S VAN moving along a country road -
woods, lakes, a rural setting. A clear blue sky, but a few snowflakes
flittering. Birds singing, pastoral sounds as we CUT inside the bus:

33 INT. TIM'S VAN. MORNING

33

POUNDING RAP MUSIC. KIDS SHOUTING, LAUGHING, drinking BEER.

LEA sits in the row behind NOAH, looking out at the countryside.

JENNY opens the bus window. ICY AIR blasts in.

JENNY

Don't you just love creation!

(sings)

'Morning has broken, like the first
morning...'

(CONTINUED)

PHIL reaches up, slams the window shut.

JENNY (CONT'D)

Hey, poker-ass, I'm cleansing my fucking
aura here!

BRAD opens another can of beer, the spray hitting NOAH. NOAH looks
around.

BRAD

What's the problem, Kid? Speak up, I
can't hear you.

NOAH SIGNS something to LEA.

BRAD (CONT'D)

What did he say? What did he say?

LEA

You're right Noah. Apparently the doctors
say he has almost no penis at all.

EVERYONE LAUGHS. BRAD looks pissed.

34 EXT. SMITH'S GROVE MENTAL HOSPITAL. MORNING 34

The VAN coming up the hill to the OLD DISUSED HOSPITAL.

35 INT. TIM'S VAN. MORNING 35

NOAH looking out of the window at the OLD HOSPITAL. He SHIVERS
slightly as they pass.

TIM turns the VAN off the main road down a track into the woods.

CUT TO:

36 EXT. WOODS. DAY 36

The VAN, broken down. The HOOD is open, PHIL, BRAD and ANDY are
looking, baffled, at the engine.

EMPTY WOODS, some SNOW lying already.

JENNY, HEATHER and AMY are drinking from a bottle of RUM. TIM and
TONYA sit alongside.

TIM

Shit.

TONYA

Fool-proof, huh!

JENNY

Accentuate the positive people. It's all
so peaceful. It's so... what's the word..?

(CONTINUED)

TONYA
Fucking freezing.

JENNY
I'm going to hug me a tree!

JENNY goes to hug a tree.

TONYA is leaning back. Suddenly her HAND is pulled from her, she tumbles back. As she YELPS TIM KISSES her. She GIGGLES, TIM takes her hand, drags her silently away from the main group.

TIM
Come on Jungle Jane...

TIM and TONYA creeping away through the woods.

TONYA
Where are we going?

TIM holds up a CONDOM.

TIM
I'll show you how to keep warm in the woods.

CUT TO: POV SHOT of TIM and TONYA creeping through the woods, TONYA GIGGLING.

CUT TO: CLOSE UP of TIM pushing up TONYA'S TOP, fumbling with the clasp of her bra. He slides his hands over her body.

CUT TO: TONYA unbuttoning her jeans, TIM pulling them down.

CUT TO: LAUGHTER as TONYA slides her hands into TIM'S JEANS, over his ass.

CUT TO: TIM on top of TONYA behind a tree by a patch of snow and piles of leaves, pinning her hands down on the ground.

CUT TO: POV of TIM and TONYA having sex. Over the POV we can hear a MAN BREATHING.

CUT TO: LEA by the VAN. Suddenly, she looks around her. Where's NOAH? She looks at the MAIN GROUP where BRAD and ANDY are now sitting with the GIRLS drinking beer. PHIL, alone, is still looking at the ENGINE.

HEATHER
Go on, do something.

BRAD
(holds up his PHONE)
What do you want me to do? Call a cab?
There's no fucking reception.

LEA
Anyone seen Noah?

(CONTINUED)

They ignore her. LEA walks along the track. She looks up the hill into the DENSE TREES. The SKY is darkening. Snow seems imminent.

LEA thinks for a moment, then steps from the track into the FOREST.

The TREES are thick, it's darker here. Colder. She looks about her. Suddenly she glimpses A SHAPE through the TREES.

LEA (CONT'D)

Noah?

LEA standing there. Her BREATHING. It's starting to SNOW.

The SHAPE moving through the trees. LEA starts to follow...

CUT TO: The POV of TIM and TONYA having sex. A moving POV, closer in on TIM and TONYA.

TIM is thrusting away at TONYA.

TIM

Lock and load!

TIM is thrusting wildly, grabbing at her HAND. TONYA'S FACE, MOANING, biting her lip. TIM grabbing her HAND, pulling it higher as he's about to climax.

VERY TIGHT on TONYA'S FACE, SUDDEN PANIC in her eyes. She SCREAMS.

TIM'S POV. He sees TONYA SCREAMING, her TWO HANDS on his chest. He looks across to his own HAND holding a WHITE DEATHLY PALE FEMALE HAND. TIM and TONYA jump back, SCREAMING.

Concealed in the leaves is a WOMAN'S BODY. It's not been there long.

TIM and TONYA run away, half-naked.

We hold on the DEAD BODY for a moment. As the leaves blow away we see a JANITOR'S COAT, and a NAME BADGE. RITA JACKSON.

CUT TO: LEA in the DENSE TREES. She's BREATHING heavily. She sees the SHAPE stop between some trees. She follows, slowly, carefully. She hesitates briefly, then steps out from behind the trees.

An small empty clearing. There's no one there. She looks down. In the snow patches she sees a FOOTPRINT. She looks down. It's a LARGE BOOT PRINT. Slowly her EYES move upwards. Sitting in the tree in CAMOUFLAGE GEAR is DARREL holding a HUNTING CROSSBOW, pointing in her direction.

LEA GASPS. Behind her a SKITTER of HOOVES. A DEER darts off into the woods.

DARREL jumps down from the tree.

DARREL

Thanks a lot.

(CONTINUED)

LEA

Darrel? What the fuck are you doing here?

DARREL

I came for the party.

LEA

I didn't know you were invited.

DARREL looks a little sheepish.

DARREL

Phil might have mentioned something about Tonya's parents place. I might have looked it up on the map.

(holds up the CROSSBOW)

I thought I'd bring dinner.

LEA

You know Darrel, people already think you're weird.

DARREL

(smiles)

I know. That's the idea.

Suddenly, FOOTSTEPS MOVING FAST through the trees towards them.

DARREL whirls round, raises the CROSSBOW. Immediately, out of the trees, a HALF-NAKED FIGURE hurtles at them. Just in time DARREL recognizes him. It's TIM.

TIM stops, dead. He's staring at a crossbow bolt.

TIM

What the fuck?!

DARREL and LEA look down. TIM isn't wearing any pants or boxers. TIM'S BARE ASS as he faces LEA and DARREL. TIM covers his genitals.

DARREL

(looking down)

Glad to see you're taking precautions.

The woods can be a pretty dangerous place.

TIM

What the fuck are you doing here?

37 EXT. WOODS. DAY

37

EVERYONE standing at the location of the dead body. NOAH is there too. The SNOW is falling heavier.

TIM standing there, a jacket wrapped round him. He's shivering in the cold. EVERYONE LAUGHING.

(CONTINUED)

TIM

I'm sure it was here.
(picks up CONDOM WRAPPER)
It was definitely here.

PHIL

So where are your clothes?

JENNY

And more to the point, where is this famous corpse?

TIM

Somebody must have taken it.

EVERYONE LAUGHS.

TONYA

You think?

DARREL

Must have been a bodysnatcher. Or maybe little Timmy met the boogeyman?

TIM shoves DARREL.

TIM

What were you doing out here in the woods?
Freak!

JENNY pulls TIM away.

JENNY

Cut the macho shit, Tim.

PHIL

Maybe you just got spooked.

TIM looks around him. The empty woods.

JENNY

Maybe you smoke too much weed.

TIM

(doubting himself)
Maybe.
(uncertain)
Sounds pretty stupid, huh?

CUT TO: SOUND OF BREATHING. A SLOW-MOVING POV from between the trees. Watching the KIDS. The POV comes to rest on LEA. Her back. Her bare neck. Her brunette hair.

BACK TO: LEA standing there. Her hand goes to the back of her neck. She turns, looking over her shoulder to the woods.

There's nothing. NOAH watching her.

(CONTINUED)

The SLEET is falling hard. DARREL looks over at the VAN, takes out a LEATHERMAN.

DARREL

Car trouble?

38 EXT. WOODS. AFTERNOON

38

TIM'S VAN. DARREL stands at the engine bay. The SNOW is falling heavily now. The rest of the KIDS in the VAN.

DARREL

Try it now.

TIM turns the ignition. The VAN coughs into life.

EVERYONE CHEERS. DARREL gets into the VAN.

TONYA

Let's go back to the County road. It's a better way round in the snow...

TIM

What, you don't trust my driving?

The VAN SKIDS, EVERYONE SHRIEKS.

TIM (CONT'D)

(grins)

The County road sounds good to me.

39 INT. VAN. AFTERNOON

39

It's a BLIZZARD now, the SNOW hurtling down, the windshield wipers barely clearing the windshield.

TIM

Shit.

(an idea)

Snow-chains.

TIM slows and stops. He gets out of the VAN.

PHIL

This was a fucking stupid idea.

(takes out his phone)

Maybe we should call our parents...

JENNY

Phil. You're such an asshole.

TIM appears in the door.

TIM

No snowchains.

(CONTINUED)

PHIL

I am going to call someone.

TIM takes PHIL'S CELLPHONE and throws it out into the SNOW.

PHIL (CONT'D)

Smart move, tough guy.

TONYA

Knock it off, Tim.

(whining)

You promised me a party...

TIM looks up. Through the snow he makes out the OLD SMITH'S GROVE HOSPITAL.

TIM

Behold!

They all turn to look. The OLD HOSPITAL through the snow.

TIM (CONT'D)

(grin)

The Lord works in mysterious ways his wonders to perform.

40 EXT. SMITH'S GROVE MENTAL HOSPITAL. DAY

40

The FRONT DOOR of the hospital - large double doors, faded paint. The KIDS gather round.

A FADED NOTICE on the door. SMITH'S GROVE HOSPITAL IS CLOSED UNTIL FURTHER NOTICE. PLEASE RING FOR CARETAKER.

A BELL marked MS R.JACKSON. TIM pushes the bell. The BELL RINGS distantly.

NOTHING.

TIM

(singing the Outkast song)

'Hey Mrs Jackson...'

TONYA

(backing vocals)

'Oohh... I am for real...'

PHIL

There's no one here. We should go.

TIM RINGS again. Then he notices that the front door is slightly open. He pushes the door. The door CREAKS open.

TIM looks inside. A LONG CORRIDOR, the familiar gray-green paint starting to peel. But otherwise the hospital seems eerily preserved. A chair stands against the wall. A clock ticking.

(CONTINUED)

TIM

Hello? Anyone there? Ms Jackson?

His voice ECHOES. SILENCE.

CUT TO:

41 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 41

THE KIDS enter the old hospital. LEA looks around her. The corridor, rows of doors. It's foreboding, institutional. She shivers.

BRAD

I don't suppose they get many drop-ins round here...

TIM presses the BELL again. The BELL ringing.

TIM

Follow that bell.

42 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 42

The RINGING of the BELL. LEA is walking down one of the corridors with a FLASHLIGHT.

43 EXT. SMITH'S GROVE MENTAL HOSPITAL. DAY 43

PHIL is outside the hospital in the blizzard. He's found his CELLPHONE.

PHIL

(on the cellphone)
... Officer, that's what I'm telling you. We're stranded. You have to get us out of here...

A CRACKLE of STATIC.

PHIL (CONT'D)

Are you getting any of this? Hello?

The SIGNAL goes dead. HEATHER looks at him.

HEATHER

Did you get anyone?

PHIL

Only a useless Sheriff.

PHIL looks worried.

PHIL (CONT'D)

(nervous)
I think we're here for the night.

44 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 44

LEA walking down the corridor, swinging the flashlight. The BELL RINGING getting louder.

45 INT. CARETAKER'S ROOM - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 45

From inside the room, a POV of a DOOR. It swings slowly shut. BREATHING.

A CLOSE-UP of the BELL RINGING intermittently.

46 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 46

LEA walking down the corridor. The BELL RINGING in jaunty rhythms. TIM is fucking around. LEA shakes her head.

47 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 47

TIM stands by the bell, looking bored, jabbing at it childishly with his finger, trying to make tunes. TONYA starts to wander down the corridor.

TONYA
What was this place?

TONYA stops outside one of the old cell doors.

TONYA (CONT'D)
Hey, it's some sort of storeroom.

48 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 48

LEA walking down the corridor. Ahead, a door, with a sign - CARETAKER. The sound of the BELL getting closer, RINGING more and more jauntily.

LEA
(shouts)
Knock it off, Tim! This is somebody's home!

49 INT. CARETAKER'S ROOM - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 49

CLOSE UP on the BELL. The BELL stops ringing. SILENCE

50 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 50

TIM has abandoned the bell. He's following TONYA.

TONYA steps into one of the rooms, out of shot.

TONYA (O.S.)
The windows have bars...

51 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 51

LEA walking down the CORRIDOR. She gets to the door marked CARETAKER. She stops outside the door. She KNOCKS.

LEA

Ms Jackson?

52 INT. CARETAKER'S ROOM - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 52

The POV from inside the room. The door. BREATHING.

53 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 53

LEA turns the handle, slowly opening the door.

CUT TO:

54 INT. CARETAKER'S ROOM - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON 54

Low angle POV on LEA as she enters the room.

Unseen by LEA, MICHAEL'S SHAPE moves down underground through the grate.

MICHAEL'S POV as he pulls the grate back into place. LEA visible through the grate. She looks around her a little nervous. She turns off the FLASHLIGHT - there's light from the window.

CUT TO: LEA'S POV. The ROOM. It's an old nurse's station turned into the quarters of a live-in CARETAKER. An electric fire, cupboard, a bed, a telephone. It's recently inhabited - the bed unmade, a plate of half-eaten bread and cheese, a small portable TV, a couple of photo frames face down on the shelf.

A FUSE-BOX on the wall. LEA opens it. A MAIN POWER SWITCH. She PULLS it down. DIM LIGHTS flickering on behind her down the corridor.

DISTANT CHEERS from the OTHERS. LEA SMILES.

LEA hesitates for a moment. She looks at the PHOTO-FRAMES on the mantelpiece. She lifts up one - an OLDER WOMAN with a couple of grandkids. She SMILES.

LEA lifts the other PHOTO-FRAME. An older black and white photo - the same WOMAN is just about recognizable, maybe 30 YEARS YOUNGER. LEA looking at her face. The WOMAN is standing in front of the hospital building. Behind the WOMAN there's a sign on the wall. SMITH'S GROVE JUVENILE PSYCHIATRIC UNIT.

BACK TO: MICHAEL'S POV. LEA looking at the picture. She looks around, a little freaked out.

A MOMENT. LEA aware of EYES on her.

BACK TO: LEA'S POV. She looks around the room. The BLACK GRATE catches her eye. She picks up the FLASHLIGHT, flicks it on...

(CONTINUED)

A BANGING, a MUFFLED SHOUT. LEA spins around towards the SOUND, which comes from down the corridor. It's TONYA. LEA exits the room, running off down the corridor.

The GRATE in the middle of the room. It's empty. There's no one there.

55 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON

55

LEA running down the corridor. MUFFLED SHOUTS ahead, BANGING. She turns the corner. Ahead is TIM staring into a room, through the observation hatch.

TIM turns to LEA. He's grinning.

TONYA (O.S.)

Let me out!

TONYA HAMMERING on the door.

LEA

(uncomfortable)

Very funny Tim. Let her out.

TONYA starts SCREAMING, hammering on the door.

TONYA (O.S.)

I can't get out!

TIM is GIGGLING.

LEA

Come on Tim. She's freaking in there.

TIM

Thaw out, honey. This is your big chance, wanna fool around? I know you think about me...

MORE BANGING on the door. LEA is getting worried.

LEA

Tim...

SILENCE. The HAMMERING has stopped. LEA looks at TIM. Even TIM looks worried.

LEA pushes past him, rushes to the door. She tries to turn the old handle, but it's stiff after years of disuse. TIM comes to help her. Together they push open the door. LEA steps into the room.

Sitting on the floor, her head in her hands is TONYA. LEA approaches slowly. TONYA looks up, tears streaming down her face.

TONYA

(scared)

There's no handle on the inside. Why is there no handle on the inside?

(CONTINUED)

LEA puts her arms around TONYA. She looks over TONYA'S shoulder towards the door. There is no handle on the inside.

TONYA (CONT'D)
I don't like this place.

LEA looks round.

TIM
(entering the room)
It was a hospital, some kind of therapy center.

LEA'S FACE. She doesn't say anything.

TIM (CONT'D)
(his new-age voice)
"These walls are full of healing..."

The STORE-ROOM is packed with filing cabinets, boxes, ancient brooms, brushes, gardening equipment, folding chairs. LEA'S EYES fix on a CHAIR, leaning on its side. She looks closer. On the arms and legs of the chair are THICK LEATHER STRAPS, worn and stained.

TONYA looks at her.

LEA
(disturbed)
Some therapy.

56 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON

56

NOAH walking on his own down one of the dimly-lit corridors. The doors on either side, the observation hatches open into the darkened cells.

MOVE IN towards NOAH. His EYES wide and troubled, his FACE even paler than usual. He stops at one of the doors. Slowly, tentatively, he turns the handle and pushes the door open.

NOAH'S POV staring at the BLACK GRATE in the center of the room. A sound of wind, like breathing coming up from the grate, as if the building is alive.

57 INT. HADDONFIELD PUBLIC LIBRARY. AFTERNOON

57

LETTERS being typed on a SCREEN - M-I-C-H-A-E-L... M-Y-E-R-S. The COMPUTER MONITOR - HADDONFIELD LIBRARY ARCHIVE SEARCH.

JOHN TATE sitting at a computer monitor in a large 1960s library. It's almost empty. He checks the boxes on the screen - ALL NEWSPAPERS, ALL PUBLICATIONS, ALL MEDIA. He hits return. After a moment the MESSAGE APPEARS - 0 ITEMS FOUND.

JOHN TATE looks puzzled. He looks up - the empty LIBRARY, rows of desks.

(CONTINUED)

SHERIFF BRACKETT (O.S.)
You won't find anything here. They deleted
all that stuff.

JOHN TATE peers into the shadows. A DISHEVELED FIGURE approaches. As it nears, we recognize SHERIFF LEIGH BRACKETT from Halloween One. He is older and not in great shape, his eyes sunken in his face, his clothes shabby.

SHERIFF BRACKETT (CONT'D)
He's alive. The Evil that killed your
mother, the Evil that killed my daughter
is alive.

SHERIFF BRACKETT throws a FILE onto the desk. JOHN looks at the NEWSPAPER CLIPPINGS and PHOTOGRAPHS. One of them shows ANNIE (BRACKETT'S DAUGHTER) with her arm around another TEENAGE GIRL - it's LAURIE, JOHN'S MOTHER.

SHERIFF BRACKETT (CONT'D)
Alive and killing.

On the other side of the CLIPPING - MICHAEL MYERS... CHILD-KILLER RETURNS! A smaller INSET PHOTO - a MAN in SHERIFF'S UNIFORM. The caption - SHERIFF LEIGH BRACKETT.

JOHN TATE
Sheriff Brackett?

SHERIFF BRACKETT
I haven't worn a badge in twenty-five
years. I don't get out much anymore.

JOHN TATE looking at the FILE of CLIPPINGS. Another HEADLINE: 'FIRE AT CITY MORGUE! BODY OF SERIAL KILLER MYERS CONSUMED.'

JOHN TATE
I didn't want to believe it.

Another HEADLINE: 'NO DNA FOUND... FIRE WAS TOO INTENSE...'

SHERIFF BRACKETT
But you knew. Not like the others.

'STATE PATHOLOGIST DR. MARTIN BILLINGTON SAYS THIS WAS "NOT UNUSUAL GIVEN THE INTENSITY OF THE FIRE'.'

SHERIFF BRACKETT (CONT'D)
You've seen him. You've looked in those
eyes. You know.

'POLICE SUSPECT ELECTRICAL FAULT, ALTHOUGH FIRE DEPARTMENT CHIEF HARRY MCGURNEY SAID NO OBVIOUS CAUSE...'

SHERIFF BRACKETT (CONT'D)
He'll come home. He always comes home.

(CONTINUED)

JOHN TATE

(looks up, frustrated)

I've been there. There's nothing left to come back to.

SHERIFF BRACKETT

You can get into his mind. You studied these things at those fancy colleges.

JOHN TATE

There's no pattern in insanity.

SHERIFF BRACKETT

(slams his fist down)

He's not insane. Others have made that mistake. It's much worse than insanity.

(eyes narrowed)

It's retribution. He will have his revenge.

JOHN TATE

But for what? Retribution from whom?

SHERIFF BRACKETT places another FILE of PAPERS on the desk - POLICE REPORTS, RECENT NEWSPAPER CLIPPINGS.

SHERIFF BRACKETT

Unsolved murders in the state of Illinois since 2001.

(smile)

I left out Chicago, or we'd be here all night.

JOHN looks at the REPORTS, CLIPPINGS. STABBINGS, KNIFE MURDERS. He looks up at SHERIFF BRACKETT.

SHERIFF BRACKETT (CONT'D)

He will strike again. The only question is where.

58 INT. DINING HALL - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON

58

The dining hall of old hospital. Long tables. Chairs up on the tables. HEATHER, AMY, and JENNY are drying their clothes. TIM is hooking up his IPOD to a BOOMBOX. MUSIC kicks in. BRAD and ANDY are getting the beers out. PHIL looks around him at the decrepit building, miserable.

PHIL

Is this what we left Haddonfield for?
This is a shithole.

TIM slaps him on the head.

TIM

Quit your bitching. We escaped.
(inspired)

This place is party central!

(MORE)

(CONTINUED)

TIM (CONT'D)

We've got power...

The LIGHTS flicker.

TIM (CONT'D)

... sort of... hot water... and in case you hadn't noticed everyone gets their own room. So stop whining...

TIM holds out a BEER.

TIM (CONT'D)

What's this?

PHIL

(annoyed)

It's a beer.

TIM

No it's not, Phillip. It's a magic potion... It can turn a smart, well-adjusted female into someone stupid enough to share a room with a dork like you!

The GUYS LAUGH.

TIM (CONT'D)

So you'd better get to work!

PHIL looks at the beer.

59 INT. SMITH'S GROVE MENTAL HOSPITAL. EVENING

59

Early evening. The HIGH-SCHOOL KIDS in adjoining rooms, hanging out in the corridor, listening to music.

RAP MUSIC down the corridors. PHIL passes, hands over his ears.

60 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

60

A ROOM - the door is propped open with a CHAIR, to prevent it locking accidentally. JENNY is braiding TONYA'S HAIR, a hairbrush in one hand. TONYA is just wearing a towel. TONYA swigs from JENNY'S bottle of rum.

JENNY

We could get Brad to go for her...

TONYA

Lea wouldn't go for Brad. He's too...

JENNY

Hot?

TONYA

Yeah, she's stupid like that.

(MORE)

(CONTINUED)

TONYA (CONT'D)

(thinks)
Andy?

JENNY

She's not that stupid.

JENNY accidentally drops the brush. It clangs against the black metal grate.

TONYA

Anyway, I thought you had a thing for Brad.

JENNY reaches down, her finger-tips brushing against the GRATE.

JENNY

I've had his thing. I've had enough of little boys and their pimply asses. I need a man. With a long, unblemished... credit rating.

TIM sticks his head around the door.

TIM

We've got the bridal suite! The next corridor is all ours.
(winks at JENNY)
I'd hate for us to keep you all awake.
Tonya's a real screamer!

TIM turns with a flourish, and exits. JENNY looks at TONYA.

TONYA

(her best fake scream)
Ohhh, ahhh, Timmm...
(grin)
It's like any sport. You've got to yell a little to keep the team motivated.

JENNY LAUGHS, locates the brush, picks it up. We hold on the empty grate.

61 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

61

LEA walking down the corridor. She enters a cell. To her surprise DARREL is sitting with NOAH on the bed, playing CHESS. DARREL is passing a JOINT to NOAH. LEA snatches the JOINT from DARREL before NOAH can get it.

NOAH SIGNS at her.

LEA

You know for a mute, you're pretty lippy.

NOAH SMILES. LEA takes a drag on the JOINT, passes it back to DARREL.

(CONTINUED)

DARREL

So, how are the beautiful people?

LEA

Why do you hate them so much?

DARREL

Same reason you do.

LEA

They're my friends.

DARREL

Oh, sure. You're never out of the mall,
shoe-shopping, bitching about boys,
throwing up in the bathroom...

LEA looks at him.

LEA

Are you're planning to carry that chip
on your shoulder all the way through
college?

(teasing)

I suppose it goes with the crossbow and
combat pants.

DARREL

(grin)

No, by college I'll be Dawson's Creek
Chic, khakis and Ralph Lauren.

LEA

(smile)

Now that's subversive.

On the chessboard NOAH topples DARREL'S KING. He's won.

DARREL

No!

(looks at the board)

You little bastard.

NOAH GRINS. DARREL smiles in disbelief, gets up to go. He stops in
front of LEA.

DARREL (CONT'D)

I always thought you and I had more in
common than those brats.

LEA looks at him.

LEA

You're not about to come on to me, are
you Darrel?

(CONTINUED)

DARREL
Me? I'm too weird for girls.

DARREL exits.

62 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

62

DARREL exits LEA'S ROOM. PHIL is there. He glares at DARREL.

DARREL
(winks at him)
I've finished with her. She's all yours.

DARREL walks away. PHIL looks annoyed.

LEA EXITS carrying a towel.

PHIL
Where are you going?

LEA
Madison Square Gardens.

PHIL looks puzzled. LEA holds up the towel.

LEA (CONT'D)
The shower.

LEA walks off down the corridor. PHIL looks into the room. NOAH glares back at him.

CUT TO: LEA walking down the corridor. PAN DOWN to her feet. A CLOSE UP of her feet as she walks.

CUT TO: A MOVING POV from the ducts beneath the floor, moving along through the darkness. LEA'S FEET visible through the grates every few yards...

63 INT. SHOWERS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

63

LEA enters the showers. She's singing to herself. She starts to get undressed.

CUT TO: POV from beneath the floor, looking up. LEA taking off her clothes. She steps into the shower.

BREATHING. LEA turns. There's no one there. Down below, we see a pair of BLACK EYES stare up through the air vent. Then they are gone.

64 INT. DINING HALL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

64

ANDY and HEATHER are drinking from a wine bottle in the dining room, KISSING, MAKING OUT.

We hear BREATHING.

CUT TO: POV from beneath the grate of HEATHER and ANDY, MAKING OUT.

(CONTINUED)

Then the POV is moving once more...

Along darkened tunnels, looking up through the grates - TONYA in her room, listening to MUSIC on headphones. PHIL sitting on a bed on his own, trying to get his CELLPHONE to work. AMY asleep on her bed, her naked leg dangling over the edge. She seems to be alone. The POV pauses, BREATHING. AMY asleep, a magazine by her side.

She opens her EYES.

AMY

What the fuck are you doing, you sick perv!

A MALE SHOE appears, stopping on the grate, blocking the view.

PHIL

I was just trying to get a signal.

AMY

Trying to get a peep, more like it!

PHIL

Like a beer?

AMY

Fuck off!

65 INT. KITCHEN - SMITH'S GROVE MENTAL HOSPITAL. AFTERNOON

65

BRAD is at the kitchen sink taking BURGERS from a packet. JENNY is cutting BURGER BUNS with a BUTCHER KNIFE.

BRAD

(sarcastic)
... I find the culinary arts so relaxing, discovering just the perfect combination of flavors and colors...

JENNY

Yeah. There's something so unexpectedly lyrical about the marriage of burger, bun and Kraft slice...

JENNY stops slicing the BUNS.

BRAD

With your college prospects you better get used to flipping burgers. Here, employee of the month...

BRAD hands her some TOMATOES.

JENNY

(flirtatious grin)
Sliced and diced.

(CONTINUED)

JENNY turns back to grab the KNIFE. Her hand on the table, there's no KNIFE.

JENNY (CONT'D)
All right smartypants, hand it over.

BRAD
What?

JENNY
The knife. It was right here.

CUT TO:

66 INT. SHOWERS - SMITH'S GROVE MENTAL HOSPITAL. EVENING 66

LEA in the shower. Suddenly a CRACKLE and the LIGHTS GO OUT.
LEA looks around, holding very still. She turns the water off.
She slowly pulls the shower curtain back, trying to see into the darkness.

67 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING 67

BRAD and JENNY walking down dark corridors, JENNY swinging her FLASHLIGHT. The SOUND of the OTHERS MAKING GHOST SOUNDS, WHOOPING.
PHIL appears from the shadows.

PHIL
Hey guys, it's just a fuse.

They reach the CARETAKER'S OFFICE. The door is closed.
SOUND of WHOOPING and GHOST SOUNDS from down the corridor.

PHIL (CONT'D)
Am I the only adult on the premises?

BRAD opens the door to the CARETAKER'S OFFICE. BRAD, PHIL and JENNY enter the dark office.

BACK TO:

68 INT. SHOWERS - SMITH'S GROVE MENTAL HOSPITAL. EVENING 68

LEA in the darkness, a towel around her. She's standing, holding her breath, listening. A row of showers and shower curtains. ONE of the SHOWER CURTAINS is drawn.
LEA approaches. She stretches out her hand, taking hold of the shower curtain. She breathes in.
As LEA whips back the shower curtain, the LIGHTS CRACKLE ON.
LEA GASPS. The SHOWER is empty. She LAUGHS nervously.

(CONTINUED)

BACK TO:

69 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

69

The corridor - the lights are on. CHEERS and WHOOPING from down the corridor. BRAD and JENNY exit the CARETAKER'S OFFICE, followed by PHIL.

JENNY

What a renaissance man, a culinary genius,
wide receiver and an electrician to boot!

BRAD

(smile)
Am I your hero?

JENNY LAUGHS, KISSES BRAD in front of PHIL. PHIL glaring at them. The WHOOPING and CHEERING subsides. But there's still a distant SCREAM. JENNY looks round.

JENNY

What that?

BRAD

If I'm not mistaken that's the call of
the hormonally overloaded American Male
having fun...

BRAD goes to KISS JENNY again.

PHIL

Doesn't sound like fun to me.

JENNY pulls away from BRAD.

JENNY

I think he's right.

JENNY starts to walk away down the corridor. BRAD glares at PHIL.

BRAD

Like you'd know what fun sounds like.

The SCREAM gets LOUDER. Even BRAD looks worried.

70 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

70

BRAD and JENNY coming down the corridor, PHIL hurrying after them. HEATHER, ANDY and AMY coming out of their rooms, drawn by the sound. The SCREAMING getting LOUDER, CLOSER.

BRAD and JENNY stop at the door.

BRAD

Stay outside. I'll handle this.

(CONTINUED)

BRAD pushes the door open gently. The door swings slowly open. BRAD steps in, FISTS raised. He sweeps the room quickly. But it's empty. He looks puzzled.

The door swings shut behind him with a BANG. BRAD swings round, shocked. He GASPS.

TIM (O.S.)

Help me.

TIM is against the door, his HAND STABBED through the door, the BUTCHER KNIFE piercing flesh, bone and door.

71 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. DAY

71

The KIDS gathered outside the room. LEA approaches.

LEA'S POV. A KNIFE POINT sticking out from the closed door.

72 INT. CARETAKER'S OFFICE. EVENING

72

The CARETAKER'S OFFICE. The KIDS gathered there, except for DARREL and NOAH. TIM sits in a chair, white-faced. TONYA is by TIM'S side, pouring RUM into his mouth as LEA slowly extracts the BUTCHER KNIFE.

PHIL

(angry, rhetorical)

Well who the hell do you think it was?

JENNY

Hang on... Tim did you see Darrel?

TIM

(white-faced, trembling)

I didn't see anything... It was dark...

I had other things on my mind...

LEA dabs TIM'S wound, wrapping bandages around it.

BRAD

This is pretty fucked up. We've got to teach this bastard a lesson.

PHIL picks up the BUTCHER KNIFE.

PHIL

Let's go find where the little weasel's hiding!

PHIL exits. LEA looks at the OTHERS.

LEA

What the fuck's this? We don't know Darrel had anything to do with it.

EVERYONE looks at each other.

(CONTINUED)

BRAD

I don't see any other suspects.

LEA is silent. The rest of the KIDS exit the room.

TIM

He caught me off-guard. Otherwise I'd have creamed the guy.

LEA tightens the BANDAGE. TIM SQUEALS like a baby.

73 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

73

PHIL leading the KIDS down the corridor, BUTCHER KNIFE in his hand. BRAD and ANDY hold BITS OF WOOD.

Ahead is a cell door, propped open with a chair. PHIL swings open the door...

CUT TO: CORNER of the room. DARREL sits there, his CROSSBOW pointed straight at them.

PHIL stops. The OTHERS behind him in the doorway.

PHIL

Haven't you done enough fucking harm?

LEA appears in the corridor.

DARREL

Did that prick say it was me? It wasn't me. If it was me I'd have cut his balls off!

DARREL puts the CROSSBOW down on the bed.

JENNY

(shaking her head)

You're your own worst enemy Darrel.

DARREL

Get the fuck out of my room.

PHIL

With pleasure, Warrior Queen.

Quickly, PHIL snatches the CROSSBOW, pulls the chair out the way, slams the door shut.

PHIL (CONT'D)

You can stay here till morning. Till the police come for you.

DARREL rushes at the door, but he's too slow. He's locked in. And PHIL has his CROSSBOW.

74 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

74

Outside DARREL'S ROOM, LEA turns to the other KIDS.

LEA

Come on. I can't see Darrel doing this...

BRAD

Really Scooby? Did you see any other
knife-maniacs running around here? It's
not like he hasn't done it before...

LEA says nothing. The rest of them walk off down the corridor, led
by PHIL with his CROSSBOW.

LEA turns back to the CLOSED DOOR. She looks in at DARREL.

DARREL

Are you really buying this shit?

LEA

Look just stay here, stay out of trouble.

DARREL

Like I've got much fucking choice!

75 EXT. AFFLUENT SUBURBAN HOUSE. NIGHT

75

JOHN TATE sitting in his car outside a large suburban house. On his
lap is FREDDIE'S BOOK - UNMASKING THE MONSTER. The page open on a
PHOTO. The caption - DR LOOMIS with research assistant DR J.S HILL.

JOHN TATE looks up at the house. He exits the car.

76 EXT. AFFLUENT SUBURBAN HOUSE. NIGHT

76

He BANGS on the door. BANGS again. A TELEVISION is on inside, LOUD.

A NEIGHBOR passes. JOHN knocking on the door.

NEIGHBOR

Can I help you?

JOHN TATE

I'm here to see Dr Hill.

NEIGHBOR

Jerry has that set on so loud he can
never hear a thing! Come on...

NEIGHBOR climbs the steps.

NEIGHBOR (CONT'D)

(calling into the house)

Jerry, you got a visitor...

NEIGHBOR pushes open the door, enters. The TV LOUD. JOHN TATE follows.

77

INT. AFFLUENT SUBURBAN HOUSE. NIGHT

77

JOHN follows NEIGHBOR down the hallway - FRAMED CERTIFICATES on the wall - MEDICAL SCHOOL, SCHOOL OF PSYCHIATRY. In the FRAMED PHOTOS at CONFERENCES we recognize DR HILL from the prequel. Another PHOTO of DR HILL with a WIFE and CHILDREN. A PHOTO OF DR HILL and DR LOOMIS together.

Beyond, is the TV. The SOUND of the TV getting LOUDER. Strangely LOUD.

The reach the living room door. They open the door.

The TV SCREEN on, VOLUME extremely LOUD. JOHN looks uneasy.

In front of the TV is an ARMCHAIR, its back to us.

NEIGHBOR

Jerry... some doctor you are, you're going to frigging deafen yourself, you're going to do yourself permanent damage...

NEIGHBOR approaches. On the coffee table in front of the armchair is a PLATE with HALF A BLOODY STEAK on it. NEIGHBOR goes up to the chair. As he touches the chair, a BODY SLUMPS sideways. NEIGHBOR jumps back.

In the chair sits DR HILL, forty years older. He is STABBED through the heart with his own STEAK-KNIFE. His EYES STARING in terror as they did with YOUNG MICHAEL. He's been dead for days.

His hand clutches the TV REMOTE, finger jammed on the volume.

NEIGHBOR (CONT'D)

Oh Jesus Christ!

JOHN TATE hurries to the TV, pulls out the plug.

NEIGHBOR (CONT'D)

What are you doing?

JOHN TATE motions for him to be quiet. Immediately they hear a NOISE, MOVEMENT upstairs.

Move fast with JOHN TATE as he runs into the corridor, then up the stairs.

JOHN TATE on the landing. He runs down the landing, looking into doorways as he goes. At the end of the hallway is a CLOSED DOOR. He can HEAR a NOISE behind it. JOHN TATE tries to open the door, but it's locked, jammed. He forces it with his shoulder. The door finally gives.

78

INT. ROOM - AFFLUENT SUBURBAN HOUSE. NIGHT

78

As JOHN bursts in, SOMETHING HITS him in the FACE. He staggers backwards, protecting his HEAD. A HORRIBLE NOISE, BANGING and SCREECHING.

(CONTINUED)

JOHN looks up. A CROW is trapped in the ROOM, flying at JOHN. JOHN beats it away, the CROW flies out of the open door.

JOHN TATE, blood on his FACE. He looks around the room. Its evidently DR HILL'S consulting room. A couch, ransacked filing cabinets.

BLACK AND WHITE PHOTOGRAPHS on the floor. JOHN looks at them - OLD CLINICAL PHOTOGRAPHS of CHILDREN - experiments with water, electricity. The CHILDREN'S FACE, blank and distant. There are no labels, nothing to identify the children or the setting.

JOHN looks up. The WINDOW is half-open. He goes to the window. The empty street.

JOHN TATE

Where are you?

79 INT. AFFLUENT SUBURBAN HOUSE. NIGHT

79

JOHN TATE comes down the stairs. NEIGHBOR stands in the hallway by the phone, looking shaken.

NEIGHBOR

The police are on their way.

JOHN gets to the bottom of the stairs.

NEIGHBOR (CONT'D)

Who would have done such a thing?

JOHN TATE doesn't answer. He goes to the front door.

NEIGHBOR (CONT'D)

I don't think you should be leaving.

JOHN TATE exits.

NEIGHBOR (CONT'D)

They'll want to talk to you. Where are you going?

JOHN TATE gets into his car, pulls away.

80 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

80

TIM lies on his bed wearing just his boxer shorts, looking sorry for himself, his HAND wrapped in bandages. TONYA sits alongside, her hair braided, tied with a bandanna.

Surrounding the bed, TONYA has lit CANDLES - a romantic setting.

TONYA

Poor baby. Tell Nurse Tonya where it hurts.

TONYA KISSING HIM.

(CONTINUED)

TIM

Everywhere.

TONYA kisses his neck, nibbling his ear. She looks down at the head of the bed. There are OLD LEATHER STRAPS attached. She holds them up.

TONYA

What was this place?

TIM

Some sort of hospital.

(grin)

Or whore-house!

TONYA GIGGLES, takes TIM'S WRIST, starts buckling it with the restraint.

TIM (CONT'D)

Ow, careful!

TONYA

Nurse Tonya will make it all better.

TONYA buckles both TIM'S wrists into the LEATHER straps. She takes off her bandanna. She tickles his nose with it.

TONYA (CONT'D)

Much, much better.

TONYA covers TIM'S EYES with the bandanna. She ties it round his head, so he's blindfolded.

TIM

I'm sure glad I signed up for this medical plan.

TONYA GIGGLES. She starts kissing him from his neck down his torso in a line.

TONYA

(singing)

Trick or treat...

She KISSES his nipples.

TONYA (CONT'D)

Trick or treat...

She KISSES his midriff.

TONYA (CONT'D)

Give me something...

She KISSES his bellybutton.

(CONTINUED)

TONYA (CONT'D)
... good to eat!

TONYA lifts up the waist-band of his BOXER SHORTS.

TONYA (CONT'D)
(licking her lips)
Mmmm.

The elastic SNAPS shut. TONYA is no longer there. TIM trying to see through the blindfold.

TIM
Hey, where d'you go?

A MOMENT of silence.

Then TONYA GIGGLES. She's standing right beside him.

TONYA
I'm going to get a beer.

TIM
(laughing)
I thought you were hungry, not thirsty.

TONYA
I'm going to pour it all over you and
lick it all off again!

TIM MOANS in delighted anticipation. TONYA GRINS, turns to the door. She walks straight into someone, THE SHAPE, the chest, we don't see the FACE. She GASPS, but a HAND clamps over her mouth.

TONYA WHIMPERS. TIM smiles.

TIM
My little screamer!

As TONYA struggles, her EYES bulge as she sees a LONG-BLADED KNIFE glinting in front of her. Slowly, deliberately the KNIFE is drawn across her throat. BLOOD sprays onto TIM'S NAKED BODY and his FACE. TIM licks his lips.

TIM (CONT'D)
Mmm... Brewski!

The HAND releases TONYA'S MOUTH. Her MOUTH open wide in a DYING SCREAM but there's no sound, her vocal chords severed. There's just a WHEEZING, WHIMPERING.

TIM (CONT'D)
Yeah, baby, come and lick it all off!

The SHAPE holds TONYA'S limp, dead ARM by the wrist and slowly starts to trail her dead finger-tips down TIM'S CHEST. TONYA'S HAIR spills onto his body. He squirms with delight.

(CONTINUED)

TIM (CONT'D)

Heal me, baby!

TONYA'S HAND stops at his waist.

TIM (CONT'D)

You're such a tease...

TONYA'S DEAD BODY slumps to the floor by the bed. The KNIFE BLADE appears once more, glinting.

TIM (CONT'D)

Lick it off me babe.

The SHAPE places the flat of the blade on TIM'S chest.

CUT TO: the SHAPE'S POV of the FLAT of the BLADE.

TIM (CONT'D)

Oooh, that bottle's cold.

The SHAPE flips the KNIFE, so the tip of the blade rests against TIM'S FLESH. He brings the edge of the knife blade down, and starts to CUT into the FLESH.

TIM (CONT'D)

Ow. That hurts.

The BLADE continues to cut, BLOOD seeping out as it severs the flesh.

TIM (CONT'D)

Tonya?!

TIM'S FACE, suddenly anxious. He opens his mouth. Suddenly, TONYA'S DEAD HAND is on his face. The SHAPE pushes it into TIM'S mouth. TIM'S FACE contorted in agony.

As the KNIFE turns, we see a CLOSE-UP OF BLACK EYES staring impassively at TIM, reflected in the metal blade.

CUT TO:

81 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

81

Another PAIR OF EYES. It's NOAH sitting in the corner of his room. His EYES get wider. It's as if he can feel the PAIN and the TERROR. His EYES wide in fear.

At once, NOAH stands, pacing back and forth, agitated.

82 EXT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

82

NOAH runs out into the corridor, looking about him, anxiously.

He runs up to DARREL'S ROOM, opens DARREL'S door. DARREL looks up, surprised.

(CONTINUED)

DARREL

Hey Noah. Are you coming over to the dark side?

LEA (O.S.)

Noah?

LEA is in the doorway. NOAH turns to LEA, starts SIGNING.

DARREL

What's he saying?

LEA looks worried.

83 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

83

DARREL, LEA and NOAH, running down the corridor. Ahead, CANDLELIGHT flickers from one of the rooms.

They stop outside the room. The FLICKERING LIGHT from inside. NOAH stands against the wall, terrified. LEA looks at DARREL, scared.

DARREL opens the door. He steps into the room. LEA follows him.

84 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

84

LEA'S POV. In the middle of the room is a SMALL CHAIR. In the chair is TIM, semi-naked, his back to us. TIM is too large for this child-sized CHAIR. Around the CHAIR are CANDLES flickering.

DARREL approaches carefully.

DARREL

Tim? Are you okay?

LEA and NOAH in the doorway.

DARREL sees TIM'S wrists and ankles buckled into the LEATHER STRAPS on the chair.

DARREL (CONT'D)

What's going on Tim?

DARREL puts his hand on TIM'S SHOULDER. As he does so, TIM'S HEAD lolls back - his EYES lifeless. The CHAIR topples backwards onto the floor, leaving TIM'S DEAD BODY still strapped into the CHAIR, deep cuts in his SKIN.

MOVE FAST into LEA, her FACE white with SHOCK. She GASPS, puts a hand over her mouth.

LEA

God. Who would do this?

DARREL

This is fucked up.

(CONTINUED)

LEA kneels by TIM'S body, checks for a pulse. She looks at her HANDS, RED with TIM'S BLOOD.

LEA

Oh, Tim

(turns to DARREL)

We've got to warn the others, get everyone out of here!

DARREL

I'll go find them.

NOAH grabs DARREL, SIGNS at him.

DARREL (CONT'D)

(incredulous)

Come on, no one will think I did this.

LEA

No. He's right. They shouldn't find you here.

DARREL looks at LEA. There's TIM'S BLOOD on his shirt. NOAH pulls DARREL out of the room.

LEA stands a moment, looking at TIM'S body. Then she turns and heads off down the corridor.

85 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. EVENING

85

PHIL is pacing up and down, white-faced, holding the CROSSBOW.

PHIL

Jesus.

Behind him, BRAD, JENNY, ANDY, and HEATHER. AMY is sobbing, covering her eyes.

BRAD

I knew the kid was fucked up, but I didn't think he'd go this far.

LEA kneels by TIM, steeling herself as she unbuckles the last restraint. LEA eases TIM'S BODY out of the chair and lays him gently onto the floor.

LEA

Whoever did this is insane. And Darrel isn't insane.

PHIL

We need to get the fuck out of here.

LEA reaches out and picks up a BLOOD-SOAKED BANDANNA.

LEA

It's Tonya's.

86 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

86

LEA and the OTHERS hurrying along the corridor. PHIL carrying the BUTCHER KNIFE.

LEA
(searching)
TONYA?!

Above a ROW OF GLASS SKYLIGHTS where the wind howls and snow skids across the glass.

JENNY
Shit, you don't think Tonya's dead too?

BRAD
That fucker's crazy enough to kill the lot of us...

LEA
Oh, keep it real Brad.

PHIL
This isn't complicated. We only brought one psycho with us.

BRAD
What about the caretaker?

JENNY
You think the caretaker did it?

A SUDDEN CRASH! They look up. As they do, CARETAKER'S FACE appears in the SKYLIGHT, twisted in a horrible grimace. JENNY SCREAMS as the CARETAKER'S BODY CRASHES through the SKYLIGHT, thudding against the tiled floor.

A MOMENT.

PHIL
Jesus.

They look at the body.

LEA
I don't think the caretaker did it.

87 INT. DARREL'S ROOM - SMITH'S GROVE MENTAL HOSPITAL. EVENING

87

DARREL'S room is empty. PHIL clutching the CROSSBOW.

PHIL
The evil little bastard! I'll fucking kill him.

BRAD
You girls stay in here.
(MORE)

(CONTINUED)

BRAD (CONT'D)

Block it from the inside. We'll sort this out.

JENNY

We won't be able to get out.

BRAD

It's just till we've got the little fuck. Then we're all getting out.

JENNY, AMY and HEATHER step into the room.

JENNY

Lea?

LEA looks at them. She pushes NOAH into the room, shuts the door on them. She hurries away down the corridor. NOAH banging on the door. JENNY takes holds of him.

JENNY (CONT'D)

We need you to look after us.

88 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. EVENING

88

LEA is heading along the corridor, rounds a corner, suddenly a FIGURE steps out, pulls her into the shadows. It's DARREL. They look at each other.

DARREL

What was this place?

LEA looks at him.

LEA

It was a mental hospital. For children.

DARREL

Maybe someone never left.

89 EXT. BACK ROADS - ILLINOIS. NIGHT

89

TITLECARD: DERRY, ILLINOIS.

JOHN TATE is driving fast along an empty road. He checks the map, turns off onto a smaller back-road.

90 EXT. ISOLATED HOUSE - ILLINOIS. NIGHT

90

JOHN TATE'S CAR parked. JOHN TATE stands on the doorstep of another OLD RURAL HOUSE. One light shines from inside. He knocks on the door. Nothing. He peeks in the window. Suddenly the front door flies open.

OLD WOMAN (O.S.)

(yelling)

You're a dead man!

(CONTINUED)

An OLD WOMAN stands in the doorway holding a SHOTGUN.

JOHN TATE

I just want to talk about Robert Jenkins.
He used to live here.

The OLD WOMAN looks at him.

OLD WOMAN

What do you want with him? My husband's
dead.

91 INT. ISOLATED HOUSE - ILLINOIS. NIGHT

91

JOHN TATE sits on an old sofa, a cup of coffee in his hand. OLD WOMAN sits there.

JOHN TATE

Your husband was sixty-three when he
died?

OLD WOMAN

I know it's terrible to say it, but in
some ways it was a blessed relief. Bobby
had terrible nightmares. He never got
over that place.

JOHN TATE

What place?

OLD WOMAN

The hospital. At least that's what they
called it.

(shivers)

Those poor little souls.

JOHN TATE

What? Children?

OLD WOMAN

(hardly hearing him)

Horrible things. He didn't mean to. It
was just the way it was back then.

OLD WOMAN looks over at a PHOTOGRAPH of her and her husband on the mantelpiece. HUSBAND looks sad and withdrawn.

OLD WOMAN (CONT'D)

Smith's Grove killed Bobby long before
that intruder did.

JOHN TATE'S FACE.

CUT TO:

92 EXT. ISOLATED HOUSE - ILLINOIS. NIGHT

92

JOHN TATE opens the car door hurriedly, flicking through his papers. A HEADLINE. RETIRED CLINIC ADMINISTRATOR SLAIN!... SOL ADAMSON... 1961 UNTIL RETIREMENT... SMITH'S GROVE... SECURE JUVENILE UNIT.

JOHN TATE grabs FREDDIE'S BOOK. The PICTURE OF DR LOOMIS with DR HILL. Behind them, a building. He turns the page. A PHOTO. The DISUSED HOSPITAL. Under it a caption.

'SMITH'S GROVE - MICHAEL MYERS' HOME FROM 1963 UNTIL HIS ESCAPE IN 1978.'

JOHN TATE

Shit.

CUT TO: JOHN TATE on his CELLPHONE. He dials 911.

JOHN TATE (CONT'D)

(to the phone)

Police! Webster County!

CUT TO:

93 INT. SHERIFF'S OFFICE - WEBSTER COUNTY ILLINOIS. NIGHT

93

A POLICE OFFICER on the phone.

POLICE OFFICER

This is Webster County Sheriff's Office.
(listens)

Yeah, sure, Smith's Grove's in our jurisdiction.

(listens)

Calm down, sir. Ain't nobody getting up that hill tonight. The Interstate's a ski run, and there's five feet in the hills.

(pause)

Listen, I've got a bunch of kids stuck up there. They've got to wait till morning, and so do you...

POLICE OFFICER is about to put down the phone.

CUT TO: JOHN TATE in his car. PANIC on his face.

JOHN TATE

There are kids up there?

SILENCE.

JOHN TATE (CONT'D)

You've got to get them, there's a psychopath on the loose.

(CONTINUED)

BACK TO: The POLICE OFFICER looking annoyed. TV in the background.
An old JOHN CARPENTER MOVIE.

POLICE OFFICER
Sir, you're tying up valuable resources
here...

JOHN TATE (V.O.)
I'm serious. It's Michael Myers! Michael
Myers is back at Smith's Grove!

POLICE OFFICER
(rolling his eyes)
Jesus. Another one.
(laughs)
Let me guess, the lunatic has taken over
the asylum?
(harder)
Listen pal, you can be booked for making
prank calls. Go and play trick or treat
someplace else. Happy Halloween!

CUT TO: JOHN TATE holding his phone.

JOHN TATE
No... don't!

But the PHONE is dead.

JOHN TATE (CONT'D)
No!

JOHN TATE grabs the MAP, searching for SMITH'S GROVE. He spots it -
it's about 50 miles, but the roads are tiny.

CUT TO: JOHN TATE on his cellphone

JOHN TATE (CONT'D)
You were right. He's gone home.
(listening)
You're a cop, make them understand.
(urging)
How many more dead kids do you want on
your conscience?

JOHN TATE listening. There's no reply.

JOHN TATE (CONT'D)
Shit.

JOHN TATE hangs up the phone. He puts the car into gear, spitting
gravel as he tears off into the stormy night.

(CONTINUED)

CUT TO:

94 INT. BRACKETT'S HOUSE - HADDONFIELD. NIGHT

94

A dark room. BUZZ of a DIAL TONE. A TELEPHONE RECEIVER in a MAN'S HAND. PAN UP the RECEIVER to SHERIFF BRACKETT sitting in a darkened room with the PHONE. GLOW of a cigarette. His FACE sunken, scared.

MOVE CLOSER and CLOSER into his FACE. His scared eyes. We hear his memory of the night his daughter died in Halloween One.

SHERIFF BRACKETT (V.O.)

Nothing's going on. Just kids playing pranks, trick-or-treating, parking, getting high... It's going to take more than fancy-talk to keep me up all night creeping around these bushes.

DR LOOMIS (V.O.)

I watched him for fifteen years, sitting in a room, staring at a wall, not seeing the wall, seeing past it, seeing this night. He's waited for it, inhumanly patient. Hour after hour, day after day, waiting for some silent invisible alarm to trigger him.

In SHERIFF BRACKETT'S other hand he has a PHOTO OF ANNIE, his daughter. A MOMENT. SHERIFF BRACKETT sitting there.

DR LOOMIS (V.O.) (CONT'D)

Death has arrived in your little town, Sheriff. You can ignore it, or you can help me stop it.

CUT TO:

95 INT. BASEMENT - BRACKETT'S HOUSE - HADDONFIELD. NIGHT

95

A BOX. SHERIFF BRACKETT unlocks the box. Inside is a BADGE and SMITH AND WESSON REVOLVER.

SHERIFF BRACKETT (V.O.)

I'll stay out with you tonight, Doctor, just on that chance you're right. And if you are right, damn you for letting him out.

SHERIFF BRACKETT takes the GUN, loads it with BULLETS.

CUT TO:

96 INT. BRACKETT'S HOUSE - HADDONFIELD. NIGHT

96

SHERIFF BRACKETT standing with his back against his front door. He's breathing, almost hyperventilating, as he tries to calm down. He takes one last deep breath.

(CONTINUED)

He opens the door, and strides purposefully outside, leaving the door swinging open behind him.

97 INT. POLICE STATION - HADDONFIELD. NIGHT

97

A desk. SHERIFF SHAW hands SHERIFF BRACKETT a cup of coffee, puts a hand on his shoulder.

SHERIFF SHAW

Listen, Leigh, this has gotta be a tough time for you, Halloween and all.

(soft)

I got a girl the same age Annie was. I know how hard this is.

SHERIFF BRACKETT puts his head in his hands on the table.

SHERIFF BRACKETT

Maybe you're right, Jerry. It'll all seem better tomorrow.

SHERIFF SHAW

I'll drive you home.

SHERIFF BRACKETT

That's all right, the walk will do me good.

Unseen, SHERIFF BRACKETT'S hands close around SHERIFF SHAW'S CAR KEYS on the table.

98 EXT. POLICE STATION - HADDONFIELD. NIGHT

98

A COP CAR. SHERIFF BRACKETT quietly opens the door, climbs in. He lets the car roll down the incline, then GUNS the ENGINE, and speeds away, LIGHTS FLASHING.

99 INT. KITCHEN - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

99

DARREL and LEA in the kitchen. DARREL holds his HUNTING KNIFE.

DARREL

You're looking for a one-piece blade, like six inches...

LEA is looking through the drawers. She takes out a whisk.

LEA

I suppose I could blend him to death.

LEA looks at DARREL, fear in her eyes.

LEA (CONT'D)

You know what you're doing, don't you?

DARREL

I can look after myself.

(CONTINUED)

LEA

Can you look after all of us?

DARREL looks at her.

LEA (CONT'D)

Show me. I want to learn.

DARREL takes the WHISK from her. He holds it out to the side. LEA follows the glinting metal of the WHISK with her EYES. At once, DARREL slaps the blind-side of her face with his other hand.

DARREL

Don't watch the knife! The knife isn't going to kill you, the guy's going to kill you.

DARREL holds out the WHISK again. She looks him in the eyes, concentrating. He jabs at her. She tries to palm him away, but the WHISK jabs straight into her stomach.

They look at each other.

LEA

I was never much good in the kitchen.

DARREL

Come on.

LEA

Where to?

DARREL

You want to face a maniac with a whisk?

100 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

100

DARREL and LEA in the old storeroom that TONYA discovered. There's no light. They light a match. They're looking for a weapon.

LEA opens a filing cabinet drawer. Inside are files. LEA lights another match.

Horrific BLACK AND WHITE PHOTOS of CHILDREN, restrained, and bound. The PHOTOS numbered.

LEA shivers.

DARREL looks over her shoulder.

DARREL

Poor bastards.

LEA turns. She's staring at an AX that DARREL is holding.

A MOMENT.

(CONTINUED)

LEA

That's for protection, right?

DARREL hands her his HUNTING KNIFE.

DARREL

Are you sure you're up to this?

LEA

I suppose we're about to find out.

With DARREL holding the AX, they exit the store room.

101 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

101

The GIRLS barricaded in the room. Bed and chairs pulled up against the door. The GIRLS sit against the back wall. NOAH is pacing, nervously.

A THUD against the door. They look up, terrified. There in the window of the door is a FACE. Then JENNY recognizes TONYA. JENNY smiles.

JENNY

(relieved)

What are you doing girl? We've been looking for you everywhere.

The GIRLS go to the door, pulling away the chairs and BED. NOAH tries to PULL JENNY back.

JENNY (CONT'D)

It's okay. It's Tonya.

NOAH is panicking. TONYA looks deathly pale.

JENNY (CONT'D)

Jesus girl, you look like shit.

The door opens. TONYA is standing there in the dark corridor. But something is very wrong. TONYA is HALF-NAKED, her EYES are cold, lifeless.

TONYA'S body slowly slides to the ground, revealing MICHAEL MYERS standing behind her.

The GIRLS SCREAM.

102 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

102

PHIL, BRAD and ANDY hear the GIRLS' SCREAM.

103 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

103

DARREL and LEA hear the GIRLS' SCREAM.

LEA

NOAH!

104 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

104

The GIRLS face to face with THE SHAPE. His white mask. A GLINT as he raises a KNIFE.

Suddenly, NOAH rushes forward, pushing a CHAIR into MICHAEL. MICHAEL is pushed back, the GIRLS SCREAM and RUSH past him, running down the corridor.

NOAH moves forward to escape, but MICHAEL steps into the doorway, once more, blocking him.

NOAH standing there, face to face with MICHAEL.

The LARGE BUTCHER KNIFE glints at MICHAEL'S side. His BLACK, IMPASSIVE EYES through the WHITE MASK. He stands there, not moving. He's taunting NOAH with his passivity.

NOAH cowers, stepping back into the corner, covering his eyes.

A MOMENT. SILENCE.

NOAH looks up. MICHAEL is gone. The corridor is empty.

105 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

105

PHIL running with the CROSSBOW, with ANDY and BRAD, holding a flashlight at his side.

106 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

106

The GIRLS running hell-for-leather down a dimly lit corridor.

107 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

107

DARREL and LEA running down another corridor.

108 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

108

PHIL, BRAD and ANDY running. Suddenly, PHIL trips on something, CRASHING to the floor, dropping the CROSSBOW. BRAD turns his FLASHLIGHT.

PHIL is face to face with TONYA'S dead naked body. He SCREAMS, scrambling to his feet. As he does so, FOOTSTEPS echo down the corridor, getting closer. BRAD picks up the CROSSBOW, swings round, but he hesitates, trying to make out who it is.

PHIL'S terrified FACE.

PHIL

Shoot! For fuck's sake, shoot!

Suddenly, out of the darkness rushes a SHADOWY SHAPE. BRAD holding the CROSSBOW. But it's JENNY. JENNY rushes into PHIL'S ARMS, breaks down sobbing. AMY and HEATHER go to BRAD and ANDY.

(CONTINUED)

PHIL shakes JENNY.

PHIL (CONT'D)
Come on girl, pull yourself together.

JENNY'S FACE, starting to calm.

Behind her, slowly rising into frame, is the SHAPE. JENNY'S EYES OPEN WIDE in terror.

JENNY
NO!

PHIL looks over his shoulder, seeing the KNIFE about to plunge into him. He SCREAMS, pulling JENNY round into the path of the KNIFE as it plunges down HARD into her body. BRAD pulls the trigger on the CROSSBOW, but the bolt misses MICHAEL, ZINGING off the wall, the ceiling, and clattering down the corridor.

PHIL pushes JENNY'S BODY away, running off frantically down the corridor. BRAD, ANDY, HEATHER and AMY follow him, running at top speed.

JENNY slumped on the floor.

The SHAPE leans down, pulls the KNIFE from JENNY'S PRONE BODY. He turns and walks slowly down the corridor, following the fleeing TEENAGERS.

109 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

109

The TEENAGERS running like crazy down the corridor. PHIL takes a set of KEYS from his pocket.

BRAD
Who the fuck was that?

PHIL
(almost hysterical)
I don't give a fuck who that was. I'm getting out of here.

They round the corner. At the hospital entrance are DARREL and LEA.

LEA
Where's Noah?

PHIL
Probably dead, like the others.

LEA'S FACE. PHIL rushes to the door. DARREL grabs him.

DARREL
You've got to wait. We're all going together.

(CONTINUED)

PHIL

I've got the keys and I'm leaving now!

PHIL pushes open the door. SNOW blows in. DARREL grabs him, brings the AX towards his face.

DARREL

Listen to me!
(firm)

We're getting everyone out.

PHIL looks at the AX.

PHIL

(shaken)
You're right. I'm sorry. Let's find the kid.

CUT TO: LEA and DARREL running down the corridor. Suddenly, the ROAR of a VAN ENGINE starting. LEA turns.

LEA

Shit.

110 EXT. SMITH'S GROVE MENTAL HOSPITAL. NIGHT

110

TIM'S VAN. AMY, HEATHER, ANDY and BRAD are in the seats. PHIL is in the driver's seat, desperately gunning the engine.

111 INT. TIM'S VAN. NIGHT

111

In the driver's seat PHIL gunning the engine. AMY grabs him, trying to pull him back.

AMY

What about Lea? The others?

PHIL SMACKS her with the back of his hand, sending AMY reeling. PHIL turns the key again, the ENGINE bursting into life.

112 EXT. SMITH'S GROVE MENTAL HOSPITAL. NIGHT

112

The VAN pulls off. DARREL rushes out of the hospital, right into the path of the VAN. He raises the AX. But PHIL guns the VAN faster.

Just as the VAN is about to ram into DARREL, LEA pulls him out of the way.

The VAN hurtles off.

DARREL

Gutless bastard!

DARREL and LEA watch the VAN go. Through the back window of the VAN, a FACE turns, looking back at them.

(CONTINUED)

LEA

Oh my God.

It's MICHAEL. He watches them, calm, unflinching. LEA looks at the WHITE MASK. The dark eyes.

DARREL runs after the VAN, SHOUTING.

DARREL'S POV as he runs. MICHAEL looking back at him.

DARREL desperately trying to catch up with the VAN. He's getting closer, but finally the VAN pulls out of the gates and speeds away from DARREL.

DARREL

NO!

MICHAEL looking back at him.

113 INT. TIM'S VAN. NIGHT

113

The VAN. The TEENAGERS cowering as PHIL drives like a madman into the blizzard.

From the back of the VAN, a FIGURE rises, walks slowly down the aisle. PHIL glimpses the FIGURE in his driving mirror.

PHIL

Sit down you little bitch!

But the FIGURE keeps on coming.

PHIL (CONT'D)

I said sit down!

PHIL looks in the mirror again. MICHAEL'S MASK, a flash of KNIFE as BLOOD SPATTERS the inside of the WINDSHIELD.

114 EXT. ROAD FROM SMITH'S GROVE MENTAL HOSPITAL. NIGHT

114

The VAN skidding along the road, two wheels plowing the verge. DISTANT SCREAMS as the VAN careers off the road, toppling over the edge, turning over twice as it comes to rest against a snowbank.

SILENCE. The sound of spinning wheels.

From behind the VAN, a SHAPE rises, silhouetted in the blizzard. The SHAPE steps from the van wreckage, starts walking back towards us, slowly, calmly.

As the SHAPE passes us we see something in his hand as he walks through the snowstorm back up the hill towards SMITH'S GROVE.

CHRISTIAN RADIO ANNOUNCER (V.O.)

Don't fear the boogey-man, don't fear
the devil...

115 INT. CAR. NIGHT

115

HARD IN on JOHN TATE driving fast through the blizzard. No other cars on the road, the SNOW driving. The RADIO is on, CHRISTIAN BROADCASTING.

CHRISTIAN RADIO ANNOUNCER (V.O.)
FEAR THE LORD! FEAR THE LORD!

A HYMN starts playing, crackling, on the radio...

As JOHN TATE drives on, we hear DR LOOMIS' report on MICHAEL MYERS going round in JOHN TATE'S head.

DR LOOMIS (V.O.)
I met him fifteen years ago, this six year old boy with a blank cold emotionless face, and the blackest of eyes. The devil's eyes. I spent eight years trying to reach him and another seven trying to keep him locked away, when I realized what was living behind that boy's eyes was purely simply evil.

Suddenly the car swerves, SKIDS, JOHN TATE desperately trying to keep control.

116 EXT. ROAD FROM SMITH'S GROVE MENTAL HOSPITAL. NIGHT

116

JOHN TATE'S CAR swerving and skidding in the thick snow.

JOHN TATE brings the car under control, slows to a stop. The WHEELS spinning in the thick snow. The car cannot continue.

JOHN TATE gets out of the car with his flashlight. The car headlights light up the road, in the snow.

Beyond, he sees a signpost, covered in snow. He shakes the sign, the snow falling off. The signpost.

SMITH'S GROVE 2 MILES.

Suddenly, behind him, a CAR'S HEADLIGHTS through the snow. JOHN TATE turns, terrified. The CAR SKIDS to a halt. JOHN TATE grabs a CROWBAR from his car, trying to see into the LIGHTS.

A FIGURE steps out. It's SHERIFF BRACKETT. JOHN TATE looking into the lights, past the COP CAR.

JOHN TATE
Where are the others?

SHERIFF BRACKETT
You didn't think they'd listen to an old fool like me did you? I am the others.

(CONTINUED)

SHERIFF BRACKETT takes his gun from the car. He takes out his SHERIFF'S BADGE, puts it on his coat.

JOHN TATE

You think that's going to scare him?

SHERIFF BRACKETT

No. It just makes me a little less afraid.

JOHN TATE and SHERIFF BRACKETT walking up into the snowstorm and up the hill, towards SMITH'S GROVE on foot, SHERIFF BRACKETT holding his gun, JOHN TATE holding the CROWBAR.

Below, unseen by either of them, is the smoldering wreck of the SCHOOL BUS.

117 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

117

Dark corridors of the hospital. DARREL running after LEA.

DARREL

Slow down!

LEA

I have to find Noah.

DARREL

We've got to be smart...

LEA

He's my brother. This is all my fault...

They come around a corner to see a FIGURE crouching on the floor. DARREL holds the AX. The FIGURE looks up. It's NOAH. LEA goes to him and hugs NOAH. But NOAH pulls away.

DARREL

What happened?

They look down. On the floor is a SMEAR of BLOOD.

LEA

Jenny.

DARREL

Come on!

DARREL starts off down the corridor, following the trail of blood.

118 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

118

DARREL, LEA and NOAH running down the corridor.

They get to a door. A drop of blood. A NOISE from beyond the door. A CLUNK.

(CONTINUED)

LEA looks at the door. It looks old, rusted. She peers through the crack with the wall. An old rusted bolt is drawn across.

LEA

It's bolted, from inside.

Swiftly, DARREL steps back, throws his shoulder against the door. It gives at the hinges. He throws himself at it again. The hinges SNAP, the door falls through.

CUT TO:

119 INT. DISUSED SWIMMING POOL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

119

DARREL, LEA and NOAH walk into a disused Victorian baths area. The space is empty, cavernous, their FOOTSTEPS ECHO as they enter.

In front of them, sunken into the floor is a LARGE DEEP TREATMENT POOL. It's not very wide, about six feet, but fifteen feet long and twelve feet deep. At the left-hand end is a wheelchair ramp going down into the pool.

Beyond is a larger swimming pool, empty and decayed, puddles of water, debris in the bottom.

Along the side of the pool are doorways leading to changing rooms.

NOAH looks around, confused. LEA walks to the edge of the TREATMENT POOL where a rusted ladder descends. As she does so...

A HAND shoots up from the POOL, grabbing her around the ankle, HARD. LEA SCREAMS, about to fall to her death in the deep empty POOL. At once, DARREL pulls LEA away from the edge, grabs the HAND, pulling upwards. With his other hand he pulls the AX back ready to strike. LEA grasps his wrist, stopping him.

DARREL finds himself face to face with JENNY. LEA smiles with relief.

LEA

Jenny.

JENNY collapses into DARREL'S arms. BLOOD on DARREL'S hands.

120 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

120

The old store room, chairs, filing cabinets. JENNY'S BODY is lain out on a BED. She's bandaged. LEA at her side, giving her an injection.

LEA

We've got to get her to a hospital.

DARREL

How? There's five feet out there. And we've no transport.

(CONTINUED)

LEA

I don't care. We'll carry her.

DARREL looks at JENNY. He takes LEA'S ARM.

DARREL

We can't move her. We have to stay here tonight.

A MOMENT. LEA looks at DARREL.

DARREL (CONT'D)

He's gone now. Why would he come back?

LEA looks skeptical.

DARREL (CONT'D)

Okay. I'll stand watch out there. If the boogy-man comes back, he'd better bring his friends.

(firm)

First light I'll get help.

121 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

121

DARREL stands outside the storeroom. The AX is propped up against the wall.

DARREL glances through the window-hatch into the room. JENNY lying there. LEA checking her pulse. NOAH watching them.

122 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

122

LEA stands by JENNY. JENNY squeezes LEA'S hand.

JENNY

Who is he?

LEA

He's gone now. You've got to get some sleep.

LEA places JENNY'S HAND on the bed. JENNY SMILES and closes her eyes.

LEA turns. NOAH is sitting in the middle of the floor, BLACK AND WHITE PHOTOGRAPHS from the files spread out in front of him. LEA approaches. The PICTURES are all of the same BOY. A boy with DARK EYES.

LEA crouches down. By NOAH is a FILE BOX, containing AUDIO CASSETTES, FILM REELS, TYPED REPORTS. LEA picks up one of the FILM REELS. On it is marked: MM INTERVIEW 4. DR D. LOOMIS. 7/5/64.

She looks at the lid of the FILE BOX. It's labelled MYERS, MICHAEL. PATIENT # 413075. Her hand trembling.

(CONTINUED)

LEA (CONT'D)

No...

CUT TO:

123 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

123

DARREL standing guard outside the STORE ROOM. Suddenly he hears a voice.

DR LOOMIS (V.O.)

How are you feeling, Michael? Are you hungry?

DARREL turns. The STORE-ROOM is dark, but he can see shafts of light flickering. He looks in, curious.

DARREL'S POV: through the window-hatch he sees a LITTLE BOY sitting on a CHAIR against the back wall.

DARREL opens the door.

124 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

124

LEA is watching the FILMED INTERVIEW with MICHAEL MYERS, projected against the white back wall. The film is black and white, grainy, over-exposed, stark.

DARREL steps into the room.

DARREL

What are you watching?

LEA turns to him, hands him the FILE.

LEA

He was here. They sent him here after he killed his sister.

(pause)

He was only a child.

DARREL

Who?

LEA

The unseen head of our house, the unseen guest at our table and the silent listener to every conversation...

DARREL looks at the FILE. MYERS, MICHAEL.

DARREL

It was him? It was Michael Myers?

DR LOOMIS (V.O.)

Do you want to play, Michael?

(CONTINUED)

DARREL looks up at the projection.

DARREL

Oh my God.

On the projection, the BACK of DR LOOMIS steps into view. He hands the LITTLE BOY an object.

DR LOOMIS (V.O.)

Do you want to put it on Michael?

In the LITTLE BOY'S HANDS is a CLOWN'S MASK.

DARREL looks down. NOAH is backed up against the wall, not watching the film. His face cast down, resolutely avoiding the image.

The LITTLE BOY stares back, past the camera, impassive.

DR LOOMIS (V.O.) (CONT'D)

Does the mask scare you Michael? Or does it protect you?

The LITTLE BOY staring into the camera. NOAH is getting freaked.

DR LOOMIS (V.O.) (CONT'D)

Why won't you speak? I know you can hear me.

NOAH stands and exits hurriedly. DARREL follows him. LEA watching the film, intently.

125 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

125

NOAH stands outside the door. DARREL approaches.

DARREL

I don't like scary movies either.

He hands NOAH the AX. NOAH holds it firmly.

DARREL (CONT'D)

Look at you. The Slim Reaper.

NOAH holds his AX, which seems almost bigger than he is. DARREL'S HAND on his HUNTING KNIFE.

DR LOOMIS (V.O.)

Tell me about Judith, Michael.

126 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

126

LEA watching the grainy FILMED INTERVIEW. The LITTLE BOY still sitting motionless on his chair.

DR LOOMIS (V.O.)

Did you love your sister Michael?

(CONTINUED)

The LITTLE BOY impassive.

DR LOOMIS (V.O.) (CONT'D)
 Were you angry that she was kissing that
 boy? Do you think she loved that boy?
 She was meant to love you...

LEA watching, fascinated.

DR LOOMIS (V.O.) (CONT'D)
 That must have made you angry. It would
 make me angry, Michael...

The LITTLE BOY stands, very slowly, never taking his eyes off DR LOOMIS. He walks slowly towards him, his BLACK EYES fixed on the DOCTOR, right up to the CAMERA, so that HIS BLACK EYES fill the entire frame.

DR LOOMIS (V.O.) (CONT'D)
 Are you angry now, Michael?

LEA staring at the FILM. A SHADOW passes by the WINDOW-HATCH in the door, but LEA does not see it.

127 EXT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

127

DARREL and NOAH outside the room, trying not to fall asleep. DARREL staring at the ceiling. This is going to be a long night.

DARREL
 Great party. We must do this every year.

DARREL looks down. NOAH has nodded off. DARREL smiles.

DARREL leans back against the wall. He feels his eyes closing. He struggles to keep them open. His EYES close.

A MOMENT. Suddenly there's a FLASH of KNIFE. DARREL recoils. His ARM is CUT. He jumps up. There's no one there.

NOAH'S EYES are open, scared.

DARREL (CONT'D)
 Don't move from the door.

DARREL looking up and down the corridor, holding his HUNTING KNIFE.

DARREL (CONT'D)
 (calling out, sing-song)
 Black cats and goblins on Halloween
 night...
 (doesn't remember the rest)
 Come here you big bastard and I'll give
 you a fright!

Ahead he sees a CANDLE burning at the end of the corridor. He approaches, holding the gun. It looks like a JACK O' LANTERN.

(CONTINUED)

DARREL (CONT'D)
Happy Halloween.

He looks closer at the JACK O'LANTERN. It's PHIL'S HEAD, with a CANDLE burning brightly. DARREL steps back, trying not to lose it.

DARREL swings round. There, beyond NOAH at the other end of the corridor, is MICHAEL MYERS. He stands there, as if taunting them.

DARREL and NOAH start towards him, AX raised and HUNTING KNIFE ready. MICHAEL turns and walks into a room. The DOOR slams behind him.

DARREL stops. He looks at NOAH.

DARREL (CONT'D)
What the fuck?

They approach cautiously. The window-hatch is closed.

DARREL (CONT'D)
Keep a look out.

NOAH looks scared, gripping the AX. DARREL looks at him, moves NOAH'S hands further down the AX handle, to give more leverage.

DARREL opens the window-hatch. But he can see nothing. It's dark.

A MOMENT. DARREL takes a deep breath. He swings open the door, stepping into the room, SLASHING wildly in the darkness with his HUNTING KNIFE. The KNIFE slashes air.

DARREL glimpses a FIGURE, swings round, brings down the knife, stopping an inch from NOAH'S throat. NOAH'S EYES WIDE.

They both breathe out. DARREL looks around the room. There's no one but them. There's a bathroom beyond.

DARREL (CONT'D)
Stay outside, keep the door shut. One way or another he isn't getting out of here.

DARREL pushes NOAH out of the room. The door closes.

DARREL is breathing heavily. He moves towards the bathroom, KNIFE raised. He takes a deep breath and swings round into the room. It's empty. There's no one there.

He looks around, confused. Where's MICHAEL gone?

Suddenly, he hears a THUD against the outer door. He rushes back into the cell, to see NOAH pinned against the door window-hatch, MICHAEL'S HAND around his throat.

128 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

128

Outside the room, MICHAEL is holding NOAH by the throat, pinioning him up against the door. NOAH'S FEET off the ground, kicking wildly in thin air.

NOAH struggling, trying to swing the AX. With a mighty effort, he swings the AX, the side of the AX slamming against the side of MICHAEL'S HEAD.

MICHAEL staggers backwards, momentarily releasing NOAH.

NOAH grabs the door handle, opens it, DARREL drags him inside, slamming the door shut.

129 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

129

MICHAEL staring in at DARREL and NOAH through the window-hatch, his breath against the window. His BLACK EYES. DARREL takes the AX from NOAH, pushes NOAH into the corner behind the door.

DARREL facing MICHAEL through the observation hatch.

DARREL

What the fuck do you want from us?

But MICHAEL remains on the outside, looking in. He looks strangely satisfied. Slowly, he turns away. DARREL realizes.

DARREL (CONT'D)

LEA! JENNY!

DARREL and NOAH throw themselves against the door, desperate to get out.

130 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

130

LEA has fallen asleep, her head back against the wall. The FILM has finished. On the wall, WHITE LIGHT projected, the FLICKING of the empty spool as it goes round and round.

JENNY asleep on the bed, MOANING softly.

A SHADOW passes across the WHITE LIGHT projection. The unmistakable SHAPE of MICHAEL MYERS.

A MOMENT.

The SHADOW crosses back into the darkness.

The PROJECTOR STOPS. The WHITE LIGHT cuts out.

131 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

131

In the locked cell, DARREL is swinging the AX frantically, trying to CHOP through the steel reinforced door.

132 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 132

JENNY lying on the bed in the store-room. She opens her eyes with a start. It's dark. A FIGURE sitting with its back to her at the end of the bed. The FIGURE is wearing DARREL's jacket.

JENNY
(tenderly)
I fell asleep.

CUT TO:

133 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 133

DARREL desperately trying to hack through the reinforced door. He and NOAH pushing the door, but it won't give.

DARREL
Fuck!

DARREL picks up the AX and swings it frantically against the door once more.

134 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 134

The FIGURE at the end of the bed. JENNY sits up, stretches out her hand, resting it on his shoulder.

JENNY
Thanks Darrel...

A MOMENT. The FIGURE doesn't turn. Slowly his HAND comes up, takes JENNY'S HAND, squeezing it.

In the corner, LEA opens her eyes. The FIGURE turns slightly towards LEA. A glimpse of the WHITE MASK of MICHAEL MYERS. LEA'S EYES, terrified.

JENNY SMILES, pulls back slightly, but the FIGURE holds her tight. He turns towards her. JENNY'S EYES wide in terror as she comes face to face with MICHAEL MYERS once more.

CUT TO:

135 INT. CELL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 135

DARREL swinging the AX, wood splintering. A small HOLE in the door. Swiftly, NOAH reaches his skinny wrist through the hole, opens the door from the outside.

DARREL and NOAH rush from the room.

136 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 136

MICHAEL MYERS holds JENNY tight with one hand, as his other HAND closes around her throat.

(CONTINUED)

Suddenly the HEAVY FILING CABINET SWINGS DOWN on MICHAEL'S BACK. He falls forward, as LEA pulls JENNY away from him.

LEA grabs for the door. But there's no door handle. MICHAEL MYERS recovering, turning, looking up at LEA.

Suddenly, the door swings open, LEA drags JENNY out through the opening door, as DARREL rushes in, the AX swung back ready to strike.

DARREL
(shouts)
Die Motherfucker!

DARREL charges at MICHAEL turning his shoulder to bring down the AX, but he STOPS abruptly, as if he's hit a wall. DARREL looks down. He's run straight into MICHAEL'S BUTCHER KNIFE.

The AX falls from his hand. MICHAEL looking at the shock in DARREL'S EYES.

DARREL reaches out, his hands around MICHAEL'S THROAT, trying to throttle him. NOAH watches horrified from the door. DARREL desperately trying to choke MICHAEL.

DARREL (CONT'D)
No, not yet...

DARREL'S HANDS weaken as life ebbs from him. They fall from MICHAEL'S throat.

MICHAEL slowly pulls the KNIFE out of DARREL. DARREL slumps, lifeless.

NOAH cowering in the doorway. MICHAEL looks up at him. LEA reaches in and drags NOAH out, slamming the door shut on MICHAEL.

137 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

137

LEA, JENNY and NOAH in the corridor. BANGING on the door, MICHAEL throwing himself against the door.

JENNY
(sobbing)
Oh my God, oh my God...

The BANGING on the door stops, suddenly.

SILENCE.

LEA approaches the door.

JENNY (CONT'D)
What's he doing?

LEA looks in through the window-hatch.

LEA'S POV: the STOREROOM - it's EMPTY. DARREL'S BODY slumped on the ground. There's no one else there.

(CONTINUED)

LEA

What the fuck?

Suddenly, behind JENNY in the corridor, the SHAPE rises into shot. LEA looks round. She sees MICHAEL. He raises his KNIFE.

LEA (CONT'D)

In here!

LEA opens the STORE-ROOM door, JENNY and NOAH rush in with her. MICHAEL'S KNIFE thuds into the closed door.

138 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 138

LEA, NOAH and JENNY pulling stuff across the door - chairs, the BED.

CUT TO:

139 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 139

MICHAEL pushing against the door to the STORE-ROOM, trying to get in.

BACK TO:

140 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 140

NOAH frantically dragging things across the door. JENNY slumped by DARREL, SOBBING.

Beyond, LEA is standing by the filing cabinet. Something in her hand. A CORONER'S PHOTOGRAPH. JUDITH MYERS. A naked FEMALE teenager. Stab wounds.

LEA'S EYES. MOVE IN on JUDITH MYERS'S FACE. The resemblance to LEA is striking, only JUDITH has shorter hair, down around her face.

LEA picks up a PAIR OF SCISSORS, takes her PONY-TAIL in one hand, and CUTS it off. She shakes her hair. She now has SHORTER HAIR, framing her FACE. She looks a lot like JUDITH MYERS.

THUDDING against the DOOR. MICHAEL pushing the door open.

LEA steps up to the door, starts pulling the furniture away. NOAH, confused, struggling with her.

CUT TO:

141 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 141

MICHAEL has pushed the door ajar, he's about to go in. Suddenly a FACE appears in the window-hatch.

LEA'S FACE looking him straight in the eye. Her short brunette hair. MICHAEL stops.

(CONTINUED)

LEA

It's me Michael. It's Judith. Your sister.

MICHAEL looking at her. He steps back. LEA steps out of the STOREROOM towards him.

LEA face to face with MICHAEL MYERS. She SMILES.

LEA (CONT'D)

You've been looking for me a long time,
haven't you? Well I'm here now.

LEA takes a step back, away from the STORE-ROOM.

LEA (CONT'D)

Come on Michael.

LEA facing MICHAEL, but stepping backwards, luring him away from JENNY and NOAH down the corridor.

LEA (CONT'D)

Let's play.

MICHAEL starts towards her.

NOAH and JENNY appear in the doorway of the STOREROOM behind him. MICHAEL hesitates.

LEA (CONT'D)

(stamps her foot)
Keep watching me Michael. I might leave
you again.

MICHAEL looks at her. The KNIFE by his side. Then he starts towards her once more.

LEA standing there. MICHAEL coming towards her. Behind him, NOAH helps JENNY away down the corridor, looking back, in terror at LEA. When JENNY and NOAH disappear round the corner, LEA turns in the opposite direction and runs away into the shadows.

MICHAEL walking slowly after LEA.

142 EXT. SMITH'S GROVE MENTAL HOSPITAL. NIGHT

142

JOHN TATE is running breathlessly towards the building with his flashlight, holding the CROWBAR from the car. SHERIFF BRACKETT follows, holding the GUN.

They burst in the main door. JOHN TATE trips over something, sprawling. He looks up to see Phil'S HEAD, rolling down the corridor. The HEAD stops at SHERIFF BRACKETT'S feet. SHERIFF BRACKETT is terrified.

JOHN TATE

Looks like he made it home before us.

(CONTINUED)

They hear VOICES, distant.

JOHN TATE and SHERIFF BRACKETT run down the corridor towards the VOICES. SHERIFF BRACKETT holding his GUN.

CUT TO:

143 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

143

LEA running down the corridor. Behind her, the looming SHADOW of MICHAEL as he comes for her.

Ahead is a DOOR marked NO ADMITTANCE.

LEA gets to it, tries to push the door open. But it won't budge. She sees the hole where the handle used to be. With her fingernails she claws at the edge of the door, trying to get a grip to pull it open.

Her fingernails breaking as she tries to drag the door open.

LEA

No.

MICHAEL'S FOOTSTEPS approaching.

LEA manages to get a grip, pulls the door open, slams it shut behind her. There's a BOLT, she slams it across.

LEA running fast away down the corridor.

LEA looks back, sees MICHAEL'S FIGURE hurling itself at the door. The door cracking.

LEA looks ahead. The open DOORWAY leading to the SWIMMING POOL COMPLEX. The BROKEN DOOR lying on the ground.

CUT TO:

144 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

144

MICHAEL hurling himself at the bolted NO ADMITTANCE DOOR. Finally the BOLT SNAPS, MICHAEL forces his way through.

MICHAEL'S POV down the corridor: the EMPTY DOORWAY to the SWIMMING BLOCK. His POV moving towards it.

145 INT. DISUSED SWIMMING POOL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

145

The disused swimming baths. It's very dark, shadows from the skylights. Water dripping. And the BREATHING of LEA, somewhere in the darkness.

MICHAEL'S SHAPE, just visible in the shadows. He looks around.

MICHAEL'S POV: darkness and shadows. Suddenly a FLASHLIGHT comes on, straight into his POV. He stops.

(CONTINUED)

CUT TO: MICHAEL trying to see against the light.

BACK TO: MICHAEL'S POV: the FLASHLIGHT swings away from his eyes, and onto LEA. She's shining it upwards, illuminating her own FACE.

LEA
(trying to sound gentle)
Hi Michael.

MICHAEL looking at her. She's ten feet away from him in the darkness.

LEA (CONT'D)
Do you love me Michael? Do you love your
sister?

MICHAEL looking at her.

LEA (CONT'D)
I've been waiting for you for ages. Where
have you been?

MICHAEL looking at her. He takes a step towards her.

LEA (CONT'D)
Have you been kissing the girls Michael?
Making them cry? You'll make me jealous.
You said I was your best girl.

MICHAEL walking slowly towards her. He's within four feet of her now. She's trembling. He takes another step forward.

SLOWLY, LEA starts to step backwards away from him, still looking him straight in the eye.

LEA (CONT'D)
Don't take your eyes off me Michael, not
for a second.

MICHAEL hesitates.

LEA (CONT'D)
Come on. I can't wait forever.

MICHAEL moving towards her. LEA stepping backwards.

Abruptly, LEA stops. MICHAEL still moving towards her.

LEA'S POV. She looks down. She's now standing on the far edge of the long thin TREATMENT POOL, having stepped off the BROKEN DOOR which she had placed across the pool.

MICHAEL is standing in the middle of the door, directly over the sheer drop. LEA KICKS at the edge of the door, trying to KICK it (and MICHAEL) into the pool. MICHAEL realizes what LEA'S trying to do. He starts towards her.

(CONTINUED)

LEA, in desperation KICKS HARD at the door, again and again, as MICHAEL approaches. At the last moment, just as MICHAEL is reaching her, she KICKS with all her might, and the door slips from edge. MICHAEL topples and falls head-first into the pool.

A SICKENING THUD.

LEA shines the FLASHLIGHT down. MICHAEL lies, crumpled at the bottom of the empty pool. He's hit the tiles awkwardly, twisted, puddles of water and debris around him.

LEA looks around her. Lying there is a THICK PAVING SLAB, detached from the floor. She picks it up, holding it above her head.

LEA (CONT'D)
(quiet, to herself)
Some little boys never grow up!

LEA HURLS the CONCRETE SLAB down into the pool. It SMASHES on MICHAEL'S BODY, the ECHO resounding around the cavernous room.

LEA pauses for a moment, looking down at MICHAEL. But there's no sign of life. MICHAEL is still.

LEA looks at the door marked FIRE EXIT. She goes towards it. Then she stops, turns, goes back to the edge of the pool, shines her FLASHLIGHT.

MICHAEL is still lying there motionless.

A MOMENT. LEA trying to pull herself away. But she can't. She has to be sure.

Keeping the FLASHLIGHT on MICHAEL, LEA walks to the end of the pool and the wheelchair ramp.

She hesitates for a moment, then slowly, carefully starts down the ramp towards MICHAEL'S PRONE BODY.

LEA gets to the bottom, five feet from MICHAEL'S BODY. She shines the FLASHLIGHT. He's on his front, twisted, FACE turned to the ground. Just beyond his HAND is the BUTCHER KNIFE, lying on the tiles.

LEA steps towards MICHAEL. The KNIFE lying there. LEA leans down, reaches out, tentatively, breathing heavily. The KNIFE. LEA takes the BUTCHER KNIFE.

She crouches down, KNIFE ready, looking at MICHAEL searching for signs of life. Slowly, she stretches out her FINGER towards his LEFT WRIST, her hand shaking. She touches his WRIST, nervously feeling for a pulse.

In the middle of his LEFT HAND, an old but vivid SCAR where he stabbed the PENCIL in as a child.

LEA'S FACE. SUDDEN TERROR. Before she can bring the KNIFE down, MICHAEL'S other HAND snatches out, grabbing her by the wrist.

(CONTINUED)

LEA tries to pull away, the BUTCHER KNIFE catching MICHAEL'S ARM, releasing his grip.

LEA hurtles backwards. MICHAEL is RISING to his feet. LEA looks at him - she's trapped. MICHAEL is standing between her and the ramp. The rusted ladder behind her is her only chance of escape.

LEA lashes out at MICHAEL with the KNIFE, to keep him at bay. She turns and grabs the rusted LADDER, pulling herself up, her feet scrambling up the rungs.

Suddenly, a HAND grabs her ANKLE, pulling her back down. The rusted ladder gives way. LEA pulls her FOOT back, SLAMMING it into MICHAEL'S FACE, before falling back into the pool.

LEA stands, trapped once more. WALLS on three sides of her. MICHAEL on the other. Tight, claustrophobic, hopeless. LEA looks desperate, trapped, ready to give up.

But she still has the KNIFE.

Slowly, she brings the KNIFE away from her body, holding it out by her side. MICHAEL approaches, the GLINT of the BUTCHER KNIFE catching his attention.

As his EYES move towards the KNIFE, LEA SWINGS the FLASHLIGHT with her other hand, SMACKING the HEAVY METAL FLASHLIGHT into the side of MICHAEL'S HEAD.

MICHAEL staggers backwards. LEA runs past him. She runs hard at the ramp, but her feet are sliding on the steep slippery tiles. She FALLS on her hands, the KNIFE dropping from her grip, clattering down towards an approaching MICHAEL.

LEA (CONT'D)

Oh God.

LEA trying to scramble on all fours up the slippery ramp. TEARS in her eyes as she slides backwards, grasping with her fingernails at the tiles. MICHAEL waiting for her as she slides inexorably towards him.

LEA (CONT'D)

Oh God, no...

Somehow LEA manages to stop her slide, her FINGERNAILS ripped and bloody. Desperately she scrambles upwards once more.

MICHAEL starts to follow her up the ramp.

LEA reaches the top of the ramp, pulls herself up and starts to run away from the pool.

The doorway marked FIRE EXIT. She pushes through and disappears.

146 INT. CORRIDORS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

146

JOHN TATE and SHERIFF BRACKETT coming down the corridor. They can make out a MALE VOICE.

DR LOOMIS (V.O.)
Why won't you talk to me Michael?

JOHN TATE
What the fuck's going on here?

Ahead, down the darkened corridor is a glow of WHITE LIGHT coming from one of the rooms. SHERIFF BRACKETT looks terrified, his HAND shaking with the GUN.

SHERIFF BRACKETT
Maybe you better take this. I can't even hold it straight.

JOHN TATE puts his HAND on SHERIFF BRACKETT'S HAND, steadying it.

JOHN TATE
You're the professional, Leigh.

As they near the WHITE LIGHT, the MALE VOICE continues.

DR LOOMIS (V.O.)
Miss Blakemore tells me you used to be a very talkative first grader...

JOHN TATE and SHERIFF BRACKETT stop outside the room, either side of the OBSERVATION HATCH. SHERIFF BRACKETT breathing heavily. JOHN TATE glances in through the WINDOW HATCH.

JOHN TATE
Jesus! There's a girl in there!

At once SHERIFF BRACKETT swings the door open, GUN pointing, pushing into the room.

SHERIFF BRACKETT'S POV: the PROJECTION on the far wall, YOUNG BOY sitting on a chair. In front, a wheelchair containing a TEENAGE GIRL, her HEAD slumped back.

WHOOSH.

Suspended from the ceiling, an AX comes SWINGING straight at them from, high up at the end of the room. JOHN TATE SLAMS SHERIFF BRACKETT out of the way, just as the AX THUDS into the wall behind them!

They both look round. The AX embedded in the wall at head-height, still QUIVERING.

Suddenly, a SMALL FIGURE hurls himself at JOHN TATE, a FLASH of a KNIFE as JOHN TATE catches his WRIST.

(CONTINUED)

NOAH held by JOHN TATE. He's holding DARREL'S HUNTING KNIFE, EYES wide.

JOHN TATE (CONT'D)

What the fuck are you doing? What's going on here?

NOAH looks at him, silently. JOHN TATE shakes him.

JOHN TATE (CONT'D)

Talk to me!

SHERIFF BRACKETT kneeling by the WHEELCHAIR. TONYA'S DEAD FACE, her mouth open in a silent scream.

SHERIFF BRACKETT

Oh Lord.

(touches TONYA'S FACE)

Oh Annie.

JOHN TATE releases NOAH. He puts his HAND on SHERIFF BRACKETT'S shoulder.

JOHN TATE

It's not Annie, Leigh. It's not your daughter.

JENNY (O.S.)

Are you the police?

JOHN TATE and SHERIFF BRACKETT turn. JENNY stands in the doorway, clutching her chest.

JENNY (CONT'D)

'Cause you're going to need back-up. A lot of fucking back-up.

DR LOOMIS (V.O.)

You like hurting people, don't you Michael?

They turn to look at the PROJECTION.

DR LOOMIS (V.O.) (CONT'D)

You're very conscientious Michael. You're determined, when you start something you always finish it, don't you? So how does this end, Michael?

JOHN TATE looking at the SMALL BOY on the screen.

JENNY

Is it him?

JOHN TATE NODS. SHERIFF BRACKETT looks at JENNY.

(CONTINUED)

SHERIFF BRACKETT
You're Jerry Shaw's girl aren't you?

JENNY NODS.

SHERIFF BRACKETT (CONT'D)
Don't worry. We'll get you out of here.

A NOISE from behind them. They turn. In the middle of the room, NOAH is at the BLACK GRATE with a SCREWDRIVER. JOHN TATE steps up to him.

JOHN TATE
What are you doing? What's down there?

JENNY
That's where it goes. That's where it hides.

JOHN TATE pulls back the BLACK GRATE. The dark abyss of the tunnel. He shines his FLASHLIGHT. A long narrow tunnel. NOAH rushes to go down into tunnel, but JOHN TATE pulls him back.

JOHN TATE
You stay here! Look after them.

SHERIFF BRACKETT offers JOHN the gun.

JENNY
Are you kidding? What about us?

JOHN TATE pulls the AX from the wall. SHERIFF BRACKETT looks concerned, still holding the GUN.

JOHN TATE
I'm all right. It's just a family squabble.

JOHN TATE gets the AX and disappears into the tunnels.

147 INT. STAIRCASE - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

147

A concrete staircase. LEA running down the steps, her FOOTSTEPS ECHOING, the FLASHLIGHT beam darting around in front of her as she runs faster and faster down the stairs to find the exit.

Suddenly, she drops the FLASHLIGHT. It clatters down the steps, coming to rest two staircases below her. She hurries down after it, picks up the FLASHLIGHT. She looks around her.

It's a DEAD-END. She's in the basement. She looks up, shines the FLASHLIGHT. There, above her, two flights of stairs and one story up, she sees the EXIT sign and a door.

LEA runs back up one flight, then the second flight. She can see the exit door.

(CONTINUED)

Suddenly, she stops. Standing between her and the EXIT DOOR, is MICHAEL.

A MOMENT. Below her is the dead-end of the basement. Ahead is MICHAEL. But he's standing by the door, there might just be space to run up the stairs.

LEA
Come on Michael. It's Judith.

A MOMENT. MICHAEL looks at her. Then he slowly raises the BUTCHER KNIFE.

LEA (CONT'D)
(to herself)
It was worth a try.

LEA makes a run for it, up past MICHAEL. But MICHAEL reaches a HAND back, grabbing her and pulling her by the shoulder over the side of the stairs.

LEA SCREAMS as she FALLS over the top of the stair-rail, down into the stairwell.

CUT TO:

148 INT. STORE ROOM - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

148

SHERIFF BRACKETT, JENNY and NOAH in the storeroom, nervous, waiting. SHERIFF BRACKETT pacing up and down.

A DISTANT SCREAM.

SHERIFF BRACKETT looks up.

JENNY
It's Lea!

SHERIFF BRACKETT
Where is she?

JENNY
The other building. By the swimming pool.

SHERIFF BRACKETT steps out into the corridor.

JENNY (CONT'D)
(clutches her side)
I'll show you.

BACK TO:

149 INT. STAIRCASE - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

149

MICHAEL'S POV: LEA lying below on the concrete floor of the basement. MICHAEL looks at her prone body. Then he starts down the stairs towards her.

150 INT. BASEMENT - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

150

LEA lying on the floor. She opens her eyes, groggy, tries to raise herself, but can't. Just beyond, MICHAEL is walking down the steps towards her. LEA starts trying to crawl away.

LEA trying to crawl away across the concrete floor. She starts to SOB. MICHAEL walking slowly behind her, following, letting her crawl. LEA sobbing, exhausted, but still crawling.

LEA gets to the wall. She beats it with her fists. But MICHAEL is just standing a few feet from her, watching, curious.

LEA

Help! Someone! Please!

MICHAEL standing there. LEA starts crawling back the other way, MICHAEL starts following her again. He's evidently enjoying this, like a cat with a mouse.

LEA SOBBING, crawling, seeing MICHAEL there.

LEA (CONT'D)

Kill me. Why don't you kill me?

But MICHAEL'S in no hurry.

LEA crawls to the stairs. MICHAEL blocks her way.

LEA (CONT'D)

Please kill me.

But MICHAEL just stands there, watching her.

LEA SOBS. She collapses on the concrete floor, beaten, defeated.

MICHAEL reaches down, picks her up. Slowly, he pulls the belt from her jeans. He lets her fall to the ground once more, face down.

MICHAEL reaches down, slides the belt around LEA'S neck and slowly begins to tighten it. LEA grabs at her neck, trying to pull the belt away. But MICHAEL'S grip is unshakable.

LEA'S FACE, choking, as her eyes start to BULGE. MICHAEL pushing her down towards the METAL GRATE in the concrete floor. She's not even struggling anymore.

LEA'S EYES BULGING as she chokes.

LEA'S POV as she chokes: the mesh of the grate, the dark vent beneath. Suddenly A FACE. It's JOHN TATE. LEA looks at him, this strange face beckoning at her, as if from another world. She sees his HANDS pushing up at the grate, a GLINT of METAL as he desperately tries to undo the screws with the screwdriver.

LEA'S EYES trying to focus. She reaches out her hand, scrabbling at the GRATE. The BELT tightening around her neck.

(CONTINUED)

MICHAEL'S SHAPE behind her.

JOHN TATE looks at LEA, his EYES fixed on her, desperately, willing her to make one last effort.

JOHN TATE
(fierce whisper)
Stay with me...

JOHN TATE desperately trying to undo the screws. MICHAEL pulling the belt tighter. All LEA'S strength has drained away, her EYES closing.

JOHN TATE BANGS on the GRATE. LEA'S EYES open. JOHN TATE making a last desperate attempt to unscrew the grate, but LEA'S weight is against it. The screwdriver slips off the screw, sliding up through the grate, an inch from LEA'S FACE.

LEA grabs the SCREWDRIVER.

JOHN TATE (CONT'D)
Yes. Now!

LEA'S EYES. With one last burst of energy LEA'S ARM swings back hard, plunging the SCREWDRIVER upwards into MICHAEL'S FACE. The SCREWDRIVER penetrates through the mask into MICHAEL'S EYE.

LEA rips the BELT from her throat as MICHAEL staggers backwards.

JOHN TATE pushes up the GRATE, opening it. He pulls LEA down through the GRATE into the tunnel below, as MICHAEL slumps back against the wall, the SCREWDRIVER sticking out of his eye.

LEA coughing and spluttering. JOHN TATE puts his arm around her.

JOHN TATE (CONT'D)
Just hold onto me.

LEA looks at him, nods. Together they run for their lives down the tunnel.

CUT TO: MICHAEL slumped against the wall, the SCREWDRIVER plunged through his EYE

151 INT. UNDERFLOOR TUNNELS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

151

JOHN TATE almost carrying LEA through the dark tunnels, the AX in one hand. It's dank, dark, rats running. As she goes, LEA realizes the heating ducts run throughout the hospital. She looks up, through MICHAEL's peepholes.

LEA
These things go everywhere. He's been
watching us the whole time...

They run on down the tunnels.

(CONTINUED)

CUT TO:

152 INT. DISUSED SWIMMING POOL - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 152

NOAH walking through the swimming pool area, holding the HUNTING KNIFE, followed by SHERIFF BRACKETT, almost carrying JENNY. He holds the GUN. The door marked FIRE EXIT. It's open.

CUT TO:

153 INT. BASEMENT - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 153

MICHAEL sits slumped against the wall, the SCREWDRIVER in his eye, pointing out of the mask.

FOOTSTEPS coming down the staircase towards the basement.

Slowly, MICHAEL raises his hand to his head and steadily extracts the SCREWDRIVER from his eye.

CUT TO: NOAH coming down the concrete staircase, followed by SHERIFF BRACKETT and JENNY. They get to the basement.

Lying there is LEA'S BELT.

JENNY

It's Lea's.

They look around. They hear NOISES, distant. A SHOUT. SHERIFF BRACKETT looks down. The SOUNDS are coming up from beneath.

SHERIFF BRACKETT

Here.

SHERIFF BRACKETT kneels down by the GRATE. He pulls the GRATE away and leans down into the tunnel.

SHERIFF BRACKETT'S POV: beyond, he sees the SHAPE of MICHAEL MYERS. Shock on SHERIFF BRACKETT'S FACE. He slips, falling into the tunnel.

154 INT. UNDERFLOOR TUNNELS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT 154

SHERIFF BRACKETT pulls himself up, holding out the GUN at MICHAEL MYERS' retreating FIGURE.

SHERIFF BRACKETT

This is for Annie!

SHERIFF BRACKETT squeezes the GUN trigger. A CLICK. The HAMMER jams. It's rusted solid from years of disuse. The GUN is useless.

Further down the tunnel MICHAEL MYERS stops and turns to face SHERIFF BRACKETT, looking at him, his head to one side, taunting him.

A MOMENT. MICHAEL MYERS looking at him.

SHERIFF BRACKETT frozen in terror. The GUN in his hand.

(CONTINUED)

JENNY'S FACE in the open grate.

JENNY

Shoot him!

SHERIFF BRACKETT

It's useless. It's all useless.

SHERIFF BRACKETT standing there, waiting for MICHAEL to finish him off. But MICHAEL'S not interested in him. He destroyed him long ago.

MICHAEL turns away, to go after LEA and JOHN. He walks away and disappears around the corner.

SHERIFF BRACKETT collapses on the floor.

155 INT. UNDERFLOOR TUNNELS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

155

LEA and JOHN TATE running through the tunnels.

JOHN TATE

Are you okay?

LEA

I've had better days.

JOHN TATE can't help smiling.

LEA (CONT'D)

Thank you.

JOHN TATE

Thank me when I get you out of here. I might even let you buy me a drink...
Come on...

They round a corner. LEA stops suddenly.

JOHN TATE (CONT'D)

What's the matter?

LEA

We were just here. We're going in circles.

They turn. Suddenly, MICHAEL is standing there, right in front of them holding the BUTCHER KNIFE. LEA screams.

JOHN TATE pushes LEA away behind him, raises the AX to confront MICHAEL.

JOHN TATE

Go!

LEA

I'm not leaving you!

(CONTINUED)

JOHN TATE

(hard)

Get the fuck out of here!

MICHAEL is almost on them. LEA runs. JOHN TATE swings the AX at MICHAEL, the BLADE striking the walls of the narrow tunnel, SPARKS flying. MICHAEL steps back.

JOHN TATE (CONT'D)

I know who you are. I know there's nothing behind that fucking mask!

JOHN TATE swings the AX once more, just missing MICHAEL. The AX strikes the wall, clattering from JOHN'S HANDS as JOHN falls to the ground.

MICHAEL brings the KNIFE down into JOHN'S BODY, pushing his HEAD down into the WATER at the bottom of the tunnel.

LEA (O.S.)

NO!

MICHAEL looks up to see LEA. MICHAEL stands, pulling the KNIFE from JOHN'S BODY, striding towards her. LEA looks at JOHN lying motionless. But MICHAEL is coming for her. She turns and runs.

LEA running up the tunnel which seems to get NARROWER, LOWER. A small incline.

Behind her she can hear the ECHOES of MICHAEL'S FOOTSTEPS and his LABORED BREATHING.

A JUNCTION in the tunnel. She looks both ways. Hurriedly she pulls off one shoe, throws it into the large tunnel, and runs into the smaller tunnel.

CUT TO: MICHAEL'S POV: he rounds the corner. But the tunnel is empty. LEA is not there. MICHAEL stops, confused. He walks on. There's a junction in the tunnels, a tunnel leading off to the right. There on the ground is one of LEA'S SHOES. MICHAEL starts down the larger tunnel.

CUT TO: LEA heading up a smaller tunnel. She has to crouch now, looking over her shoulder to see if MICHAEL is following.

LEA crawling up along the tunnel, it's getting smaller. She stops. She's almost stuck. It's terrifyingly claustrophobic. She waits, listening intently for any sign of MICHAEL.

SILENCE.

(CONTINUED)

LEA manages to turn in the tunnel, crawling back towards the JUNCTION. Suddenly, she slips, her head falling forwards. Over her shoulder we see a SHAPE coming towards her. LEA looks up. It's MICHAEL.

TERRIFIED, LEA pushes herself backwards, back up the narrowing tunnel away from MICHAEL once more. But the tunnel is too narrow. She's stuck. She can't go any further.

MICHAEL coming towards her, in the darkness. LEA holding her breath as MICHAEL stops, searching out the blackness of the tunnel. He hesitates.

LEA holding her breath.

Then MICHAEL lowers onto his front, starts pulling himself up the tunnel towards her once more, using the KNIFE to pull himself forward.

Sudden terror on LEA'S FACE as she sucks in her breath.

MICHAEL stops, four feet from her. He cannot see her in the darkness. His BREATHING, as if trying to SMELL her out. He edges closer.

LEA trying to press herself even tighter into the tiny space, trembling, her chest about to burst, as MICHAEL crawls towards her, his FACE coming closer. He stops. He can't go any further, it's too narrow.

LEA, not breathing, a ball of terror.

Suddenly, MICHAEL'S ARM shoots out. A HORRIBLE SCRAPE as the BUTCHER KNIFE hits the stone walls of the tunnel, a whisker from LEA'S FACE.

LEA SCREAMS.

The KNIFE JABBING again and again, metal sparking on stone, the BLADE stabbing closer and closer. LEA closes her EYES, tight, waiting for the inevitable.

Suddenly, MICHAEL'S FACE is moving away, fast down the tunnel, the KNIFE scraping against the stone as he goes.

LEA opens her EYES. JOHN TATE is dragging MICHAEL back down the tunnel. LEA propels herself forward. She rushes down the tunnel, STAMPING on the KNIFE which drops from MICHAEL'S HAND. JOHN holds the AX, but the tunnel is too narrow to swing it.

JOHN JABS the flat top of the AX into the back of MICHAEL'S HEAD. THUD of METAL against SKULL. MICHAEL slumps. LEA grabs JOHN.

LEA (CONT'D)

Come on!

CUT TO:

LEA leading JOHN TATE back down the tunnel. His shirt is bloody, he's obviously in pain.

(CONTINUED)

Ahead is an OPEN HATCH in the ceiling of the tunnel.

LEA helps JOHN TATE up through the hatch. He reaches down to pull her up. LEA turns and looks back down the tunnels one last time. The tunnels are empty. LEA climbs up through the hatch.

156 INT. UNDERFLOOR TUNNELS - SMITH'S GROVE MENTAL HOSPITAL. NIGHT

156

LEA helping JOHN TATE who can hardly walk through an overgrown tunnel leading up towards light.

Beyond, the end of the tunnel. The soft light of dawn.

They burst out of the tunnel and into strong moonlight. The blizzard has stopped, the woods white with snow.

LEA stops to look at JOHN TATE'S wound.

JOHN TATE
We've got to keep moving.

157 EXT. WOODS. NIGHT

157

LEA leads JOHN TATE into the woods, stumbling through the snow, BLOOD running from JOHN'S SIDE onto the white moonlit snow. A TRAIL of BLOOD, staining the snow. LEA looks back, but no one is there.

LEA
How did you know he was here?

JOHN TATE
He's my uncle.

LEA
Nice family.

They limp through the trees, weaving between the trunks.

Suddenly, the ground seems to fall away from beneath them - they hit LOOSE SNOW, losing their footing, tumbling down a slope.

LEA'S POV as she falls, trying to avoid the trees, snow flying everywhere.

JOHN TATE'S POV as he sees LEA tumble away from him.

JOHN TATE slides and tumbles, trying to stop himself. He hits a tree, THUD! And lies slumped at its base.

LEA lands in a snow bank. She looks around. JOHN TATE is nowhere to be seen. Silence. The woods are still, empty.

158 EXT. HOLLOW - WOODS. NIGHT

158

JOHN TATE lies, unconscious against a tree.

159 EXT. SNOW DRIFT - WOODS. NIGHT

159

Back to LEA. She stands up, alone in the middle of the woods.

Dead, empty silence.

She's about to call out, when she thinks she hears something. A SHOWER OF SNOW, falling from the tree canopy. LEA turns, but there's no one.

LEA takes half a step forward, her feet sink into deep snow. She stops, afraid to move, in case she makes a noise.

160 EXT. HOLLOW - WOODS. NIGHT

160

JOHN TATE lying by the tree. He opens his EYES, groggy. His hand goes to the wound in his side. He tries to stand, dizzy. He looks around for LEA, for the AX, for MICHAEL. Nothing. The woods are silent and empty.

JOHN TATE starts to stagger through the snow.

161 EXT. SNOW DRIFT - WOODS. NIGHT

161

LEA standing, silent, motionless in the snow.

CUT TO: the SNOW BANK behind her. Slowly, as we focus, we see TWO BLACK POINTS.

LEA is still, looking around her. Again, she thinks she hears something. She holds her breath. But there's still a SOUND. BREATHING, perhaps...

At that moment, behind her, around the TWO POINTS OF BLACK, we start to make out something in the snow. LEA is looking the other way.

Slowly MICHAEL'S WHITE MASK becomes visible in the snow, as he rises out of the snow bank where he's been hiding, KNIFE raised.

A DISTANT POV: LEA standing in the snow, MICHAEL behind her, arm raised about to bring the knife down into LEA's back.

CUT TO: NOAH. It was his POV. He's standing in the snow between the trees. Desperately NOAH tries to summon some sound to warn her. His face wracked with pain.

He opens his mouth, straining, suddenly the most PIERCING SCREAM you've ever heard shatters the dawn silence.

LEA whirls. MICHAEL lunges, LEA throws herself out of the way, sprawling into the snow. She tries to get away, but the snow is too deep, her legs sinking into it.

NOAH running through the snow towards them.

MICHAEL grabs LEA by her FOREARM. LEA tugging away from him. MICHAEL raises the BUTCHER KNIFE to stab her.

(CONTINUED)

LEA grabs his wrist, frantically trying to stop him bringing the knife down. Desperation on her face.

But MICHAEL'S enjoying this. This is a battle of strength he's going to easily win. Slowly, inexorably, he brings the BUTCHER KNIFE closer and closer to LEA'S NECK. The very tip of the BLADE touching her white skin. A POINT of BLOOD appears.

LEA

Please...

MICHAEL'S FACE. He starts to push the blade.

JOHN TATE (O.S.)

MICHAEL!

MICHAEL looks up. A NOISE. His head turns to see something hurtling towards him.

MICHAEL'S POV: a BLADE turning pirouettes in the air. Beyond, stands JOHN TATE, his arm outstretched. There's no time to move.

The AX spins through the air, striking MICHAEL full in his body, the AX embedding itself in his CHEST, quivering.

MICHAEL steps backwards, releasing LEA. She falls to the snow, motionless.

MICHAEL staggering in the snow, the AX in his chest, until he tumbles backwards down the incline to the bottom where he lands with a sickening THUD.

JOHN TATE rushes up to LEA. Her body prone in the snow. He kneels by her. She opens her eyes. He puts his hand to her face.

LEA looks beyond, to where NOAH stands. He smiles. LEA smiles back.

CUT TO: MICHAEL lying motionless on an expanse of flat white snow, the AX sticking out of him.

A MOMENT. From below we see JOHN TATE, LEA and NOAH appearing at the brow of the incline. They look down.

SILENCE. They look at each other.

LEA

Is he dead?

SILENCE. They look at each other. JOHN TATE takes LEA by the hand.

At that moment, MICHAEL stands, the AX still embedded in his chest. He grabs at it, trying to pull it out of his body.

LEA GASPS.

MICHAEL looks up at them, defiant. Suddenly, there's a CRACK. MICHAEL looks down.

(CONTINUED)

The THIN ICE has cracked beneath his feet, and MICHAEL FALLS like a lead-weight through the ICE into the DARK WATER, disappearing from view.

JOHN TATE picks up the BUTCHER KNIFE from the snow and walks quickly down the hill, the others following him.

They stop at the edge of the ice. JOHN TATE standing at the ice-edge, the BUTCHER KNIFE ready, keeping LEA to one side.

SILENCE. Their eyes locked on the DARK HOLE in the ice. They approach, closer. There's nothing. They all hold their breath.

LEA finally exhales as it's clear MICHAEL will not return.

A VIOLENT THUD!

LEA SCREAMS, jumps back. Right in front of her, MICHAEL'S FACE is staring up at her through the GLASSY ICE. His DARK LIFELESS EYES. JOHN TATE pulls LEA back.

They stare into MICHAEL'S EYES, terrified. But MICHAEL is dead, his MASKED FACE pressing against the ICE.

SHERIFF BRACKETT appears at their side, BREATHLESS.

SHERIFF BRACKETT

Is it over?

LEA nods.

SHERIFF BRACKETT goes to the edge of the ice, looks down at MICHAEL'S DEAD EYES through the mask. BLACK EYES staring through the glassy ice.

SHERIFF BRACKETT (CONT'D)

Thank Christ.

SMASH! A FIST SLAMS through the ice, grabbing SHERIFF BRACKETT by the throat. It's MICHAEL.

At once, JOHN TATE throws himself at MICHAEL with the BUTCHER KNIFE, stabbing at him. SHERIFF BRACKETT pulls himself free as JOHN TATE goes after MICHAEL, pushing the BUTCHER KNIFE deeper into him.

MICHAEL falls back into the water, with JOHN TATE'S HANDS around his neck. LEA and NOAH try to grab at JOHN TATE as he falls with MICHAEL into the icy lake.

LEA

NO!

They watch in horror as MICHAEL and JOHN sink slowly through the water, struggling in a deathly embrace.

SHERIFF BRACKETT desperately reaching in the water trying to grab JOHN, but he's gone. LEA and NOAH pull SHERIFF BRACKETT back.

(CONTINUED)

They watch, horrified as the TWO MEN disappear into the darkness of the lake.

The dark empty water through the ice.

SILENCE.

Then, very slowly, rising to the water's surface, is a BODY. SHERIFF BRACKETT leans closer, trying to see. A FACE becomes apparent. LEA staring.

It is JOHN TATE, his EYES SHUT.

As his HEAD breaks water, his EYES open, he GASPS for breath.

LEA, NOAH and SHERIFF BRACKETT pull JOHN up onto the ICE, covering him with SHERIFF BRACKETT'S COAT.

As LEA wraps the COAT around him, hugging him tight, she sees something in JOHN'S HAND. It's MICHAEL MYERS' WHITE MASK.

LEA (CONT'D)
Leave it. It's evil.

But JOHN TATE can't leave it. He clasps the WHITE MASK tighter, drawn to it by an irresistible force.

A moment as JOHN TATE holds the mask. He stares at it. The DARK EYES of the MASK and JOHN TATE'S DARK EYES.

CUT TO BLACK.

DOCTOR (V.O.)
Everyone can be reached. No one is beyond redemption...

NURSE (V.O.)
You obviously haven't met Michael...

THE END